

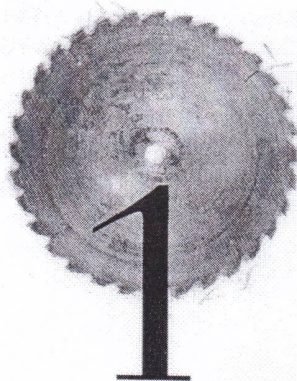
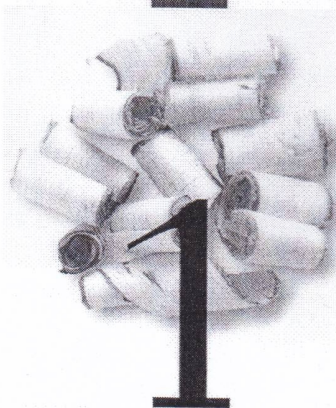
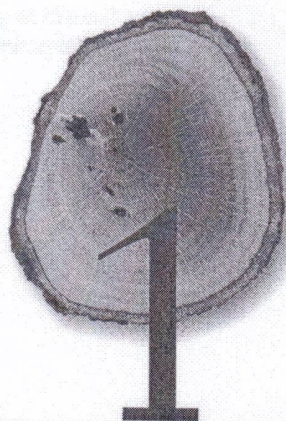
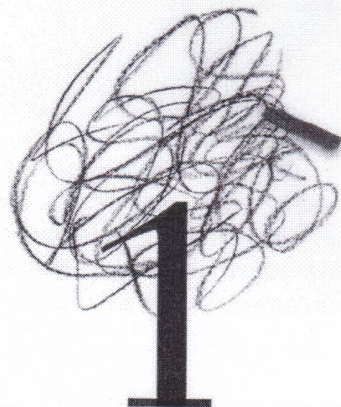
# Hidden

Within the acorn is hidden a tree.  
Who knows what may be hidden  
in thread or wood?

Lace Bobbins by Derrick Earnshaw  
Bobbin Lace by Gilian Dye



A 3-dimensional hanging worked in 2000 as part of the *onetree* project.





## Onetree

In May 1999 I was passing time browsing through an *ArtWork* magazine - I cannot remember where in Newcastle I was nor what I was waiting for - when a small advert caught my eye.

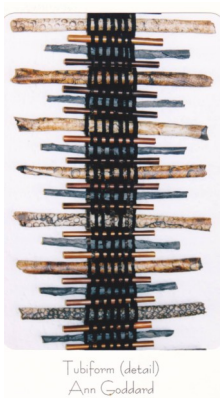
<p>inna.</p> <p>to all costs – transport, invigilation and staffing ing.</p> <p>f recent work, CV and ists Cooperative, 85 RF.</p> <p>三</p> <p>inal biennial exhibition</p> <p>in hall of St Petersburg.</p>	<p>Stable Yard, Hawarden Castle Grounds, Hawarden CH5 3NY. T/F 01244 535505.</p> <p><b>Deadline: 7 June</b></p> <p><b>ONE TREE</b></p> <p><b>Who:</b> artists, craftspeople working in wood.</p> <p><b>What:</b> exhibition extolling virtues of woodland and promoting arts and crafts.</p> <p><b>Details:</b> we will distribute all parts of a single oak tree to a diverse range of creative people to show the value of timber as a resource.</p> <p><b>Information:</b> write to Garry Olson, 17 Stoney Lane, Wilmslow SK9 6LG. T/F 01625 533701.</p> <p><b>Deadline: 30 June</b></p> <p><b>URBAN ROMANTICS</b></p> <p><b>Who:</b> artists in Hampshire, east or west Sussex.</p> <p><b>What:</b> group exhibition in large, empty shop unit in the</p>	<p>DEZ38FZ. T 0133</p> <p><b>Deadline: 31 Ma</b></p> <p><b>MAGNETIC I</b></p> <p><b>Who:</b> artists an Humberside and</p> <p><b>What:</b> <a href="http://www">http://www</a></p> <p><b>Details:</b> Exhibit o to space.</p> <p><b>Information:</b> Dia Brown's Terrace 01947 841295. E i</p> <p><b>Deadline: ongoi</b></p> <p><b>ARTS IN HO</b></p> <p><b>Who:</b> artists livi and Spelthorne</p> <p><b>What:</b> exhibit v</p>
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I was intrigued and decided to talk to Derrick Earnshaw about the possibility of working on a joint project. Derrick was a skilled wood turner and carver, always ready for a wood-related challenge. Derrick was interested in making bobbins for this project so I put in an application requesting a small amount of seasoned timber and some twiggly material.



After some correspondence we were accepted and early in 2000 I received a shoebox with two pieces of seasoned wood and some small sticks.

At that point I had no clear idea of what I was going to do and Derrick was waiting to hear my plans. It took a week or two but eventually some ideas fell into place.

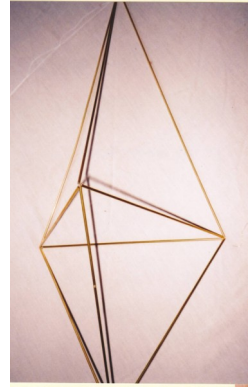


A hanging seen at a Knitting and Stitching show had given me the idea of trapping pieces of wood between threads and I like working rolled tallies. So I decided to cut the sticks into short pieces and create, on a large scale, the texture of an acorn cup by trapping the wood in rolled tallies. I had just the right wool - spun from Anne Dyers's small flock of Castle Milk Moritz sheep.

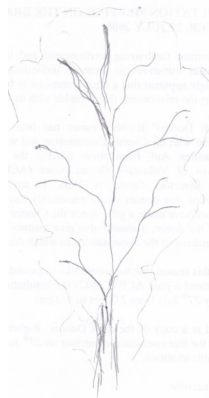


I wondered about the possibility of producing a rounded 3-D acorn shape, but decided that was too technically difficult, so opted for a stylised shape based on triangles.

I took my ideas to the next meeting of Northumbria Lacemakers where I was able to discuss the project with Derrick and hand over the seasoned wood. It was two months before we met up again and by that time Derrick had some sample bobbins and I had some worked samples and a framework of fine brass tubing. It was not until then that Derrick could really grasp what I was trying to do.



As I was working the 'cup' sections I was also planning the upper part. This I wanted to be more lacy and enclose a tree, following through the idea that a tree is hidden within an acorn. I spent some time looking for oak trees (discovering there were surprisingly few in the immediate neighbourhood) to decide on the shape the tree should take, eventually choosing to use the veining of an oak leaf as a guide for the shape of the branches. Working the tree was very much trial and error, starting each twig with plaits of wire, cotton and wool, and gradually adding more wool as the branches widened into the trunk. A length of foam pipe-insulation proved to be an ideal former for assembling the tree.



Meanwhile Derrick was working with the seasoned timber. There was twice as much wood as we had expected so he could produce more than the planned half-dozen bobbins. He started with a pair of oak-leaf bobbins and a pair of acorns, then added some of the many creatures to be found in an oak tree - a squirrel, owl and lacewing moth - and an eighth bobbin with our initials and the date. These are all large bobbins, the sort I might use for working with wool, but Derrick thought he should also go to the opposite extreme and produced a set of miniature bobbins - one-twelfth scale. A spider's web seemed the obvious way to include these on the tree.

By this time the project had a name - **Hidden** - reflecting both the way the germ of an oak tree is hidden within an acorn and the way craft skills release the hidden objects within a variety of materials.

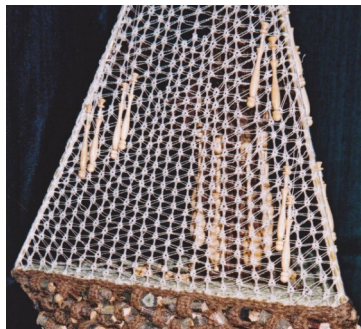




For the upper section I chose Binche snowflake ground worked with silk and a silk/cashmere blend and arranged so the lines of snowflakes spread out from the top. A large number of bobbins were needed by the end of each panel.

The last of the wood yielded a collection of travel bobbins for the outside of the upper panels and a scattering of acorns for the ground.

A heavier shaded-green yarn was used to work a triangle of half-stitch bobbin lace for the ground area.



Putting it all together was no easy task. I had tacked the bits together quite early on to get a feel of the whole hanging, but when it came to the final stages it was a case of taking it all apart and working from the inside out, stitching where possible with the threads used to work the lace but sometimes resorting to invisible thread.

Every element of the finished hanging is shown in this photo taken from a corner of the hanging: three sizes of turned wood bobbins and tiny turned acorns; pieces of twig trapped in raised tallies; plus bobbin-made ground, tree trunk and snowflake surround,





## Hidden

The finished piece is definitely different and the working process was fascinating. It brought together two completely different crafts - and craftspeople - to reveal a sculpture that satisfied us both. We were proud to be part of the *onetree* project and welcomed the opportunity to look at our work in new ways and be part of an amazing challenge.

## onetree

The finished project involved seventy-four artists working in thirty-four crafts, with all pieces - from a flexible pig to a marquetry cabinet - displayed at the venues listed below.

A book containing background information and photos of all pieces (this is the official photo of **Hidden**) was published by Merrell in 2001 (ISBN 1 85894 133-4) and some information remains on the [onetree.org.uk](http://onetree.org.uk) website.

## Postscript

**Hidden** has since been displayed at a number of venues including the Lace Guild headquarters in Stourbridge. The cup is now a pale sandy colour, bleached in the same way that the coats of the Castle Milk Moritz sheep bleach in the summer sun.



## onetree can be seen at:

ROYAL  
BOTANIC  
GARDEN  
EDINBURGH

**11 August - 23 September 2001**  
Royal Botanic Garden, Edinburgh

THE HARLEY  
FOUNDATION

**3 November - 23 December 2001**  
The Harley Gallery, Welbeck, Notts.

TATTON  
park

**19 January - 1 March 2002**  
Tatton Park, Cheshire

Bristol  
Museums &  
Art Gallery

**27 April - 9 June 2002**  
Bristol City Art Gallery

GEFFRYE MUSEUM  
English Domestic Interiors



**25 June - 1 September 2002**  
The Geffrye Museum, London

## The aims of onetree are to:

1. Raise public awareness of the value of trees as a resource.
2. Promote the arts and crafts in Britain.
3. Show the unique beauty and versatility of wood.
4. Raise funds for tree planting projects.