

December 2019





Issue 177

December 2019

Fibreline

Email your articles to:
ATASDA National

Fibreline Editors

Linda
Jane

March Deadline:

6th February 2020

Front Cover

1. Woven paper poetry book
2. Mobius Band made from Natural fibre paper (Blady grass)
3 & 4. Life Choices - calligraphy, silk paper making, felting. Background poem about choices
5. Alphabet Quilt - hand quilted and hand appliqued alphabet designs

Contents

Message from Acting National President	Page 3
Alchemy of Tattoos	4
Contemporary Embroidery	6
Queensland Branch News	7
Palm House 2020	10
NSW Branch News	14
ATASDA Grants	15
Workshops	16
Textile Trip to Japan	17
UK Tutor Claire Wellesley-Smith	20
Member Profile	21
Interlude Entry Form	24

Welcome....

..... to the last edition for 2019...where has the time gone?
Thank you to those who have contributed to this edition.

It's great sharing each other's experiences, views on workshops, exhibitions attended and places of interest visited. We look forward to receiving input from many more members over the coming year!

An extremely important issue at the moment is our website.
It is our face to the world - our means of sharing with you and the public, what is happening in ATASDA .

Information has been sent via e-news. Please read and follow directions to vote.

Wishing you all a very happy and healthy Christmas!

A Message from Acting National ATASDA President

Hi All,

As well as being a teacher (primary: arts, inquiry and literacy; uni education students: visual and media arts at the moment), I am also a lifelong learner. I love attending workshops - the more or the longer, the better!

In September I had a weekend in Port Fairy to see a fabulous exhibition by Peta Lloyd and Nanette Balchin at **Blarney Books and Art**. Just walking into the bookshop/gallery was an adventure. While in Port Fairy I ate some outstanding food, visited Marion at **Beautiful Silks** at Allansford near Warrnambool (and purchased, of course), visited some very good op shops, and also participated in a relaxing art journaling workshop. If you are planning a trip, the **Whalebone Gallery** is also excellent and the whole town is full of galleries and artists!

Geelong has a wonderful art gallery and I usually attend their excellent teacher previews of new exhibitions. The October preview was of the 2019 Print Awards <https://www.geelonggallery.org.au/whats-on/exhibitions/2019-geelong-acquisitive-print-awards>



After wine and nibbles, we enjoyed an artist talk by the very interesting Marion Manifold from Camperdown. Such a thought-provoking collection.

In our local GeeTAG (Geelong Textile Art Group), September and October were all about twining. I used 5 quite garish silk, op shop shirts torn into strips to twine some balls of silk. I managed to use three balls in making the nest and basket (in progress) below.

During October I also did a papermaking from plants workshop with Gail Stiffe, and a dilly bag workshop with Bronwyn Razem at the National Wool

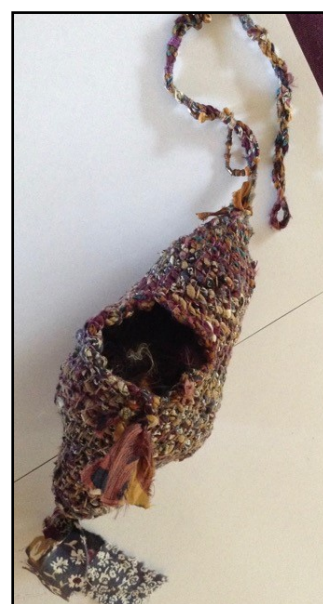
Museum. A few more are lined up for November!

NSW and QLD groups organise some fabulous workshops for members. Unfortunately, one that I had intended to fly up for in the recent holidays was cancelled due to low numbers. Do let your workshop co-ordinators know of workshops you would like to attend, and do support those that are organised. They are a great way to learn more and experiment with new ideas.

Now a very special message...I am pleased to announce that National is funding the Grants Program from 2020 for all members no matter where you live. Please see detailed letter in this edition.

Wishing you all a very happy and safe Christmas, and a very creatively productive 2020.

Jo-Anne



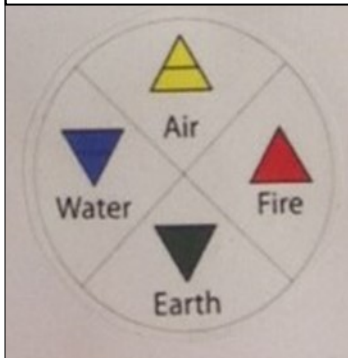
The Alchemy of Tattoos - Jo

Tattoos have been used throughout the ages as a symbol of identity. From Ötzi, the mummified remains of the ice age to the Polynesian Islands, tattoos were (and still are) being used as a form of cultural identity. For 250 years tattoos have been associated with sailors and a litany of transients, misfits and mavericks motivated by their life experiences and desires.

With the recent resurgence of tattoos we have seen more a quest for individual identity, resulting in more complex and amazing designs.



Basic Alchemy symbols replicated in tattoos



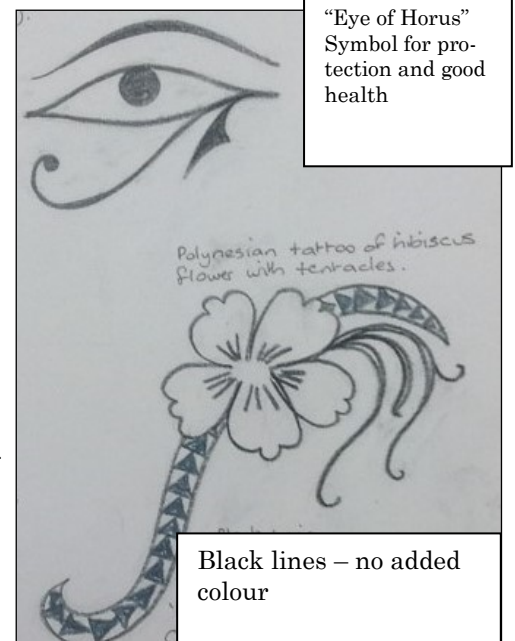
Researching the cultural aspects of tattoos laid the foundation for my major stitched project for the Colour and Design module, one of the core Modules of the Contemporary Stitch and Design Course at the Embroiders' Guild NSW Inc.

From initial concept to the making of the final stitches was a journey of discovery. The skills and knowledge gained from this module enabled me to tackle this project with confidence. An appropriate colour palette was selected, process and materials were considered and designs developed.

This work was documented in a comprehensive Research Portfolio.

"The planning process took quite a circuitous route but I was really excited by the final concept and couldn't wait to get into the stitching, it was quite a journey..."

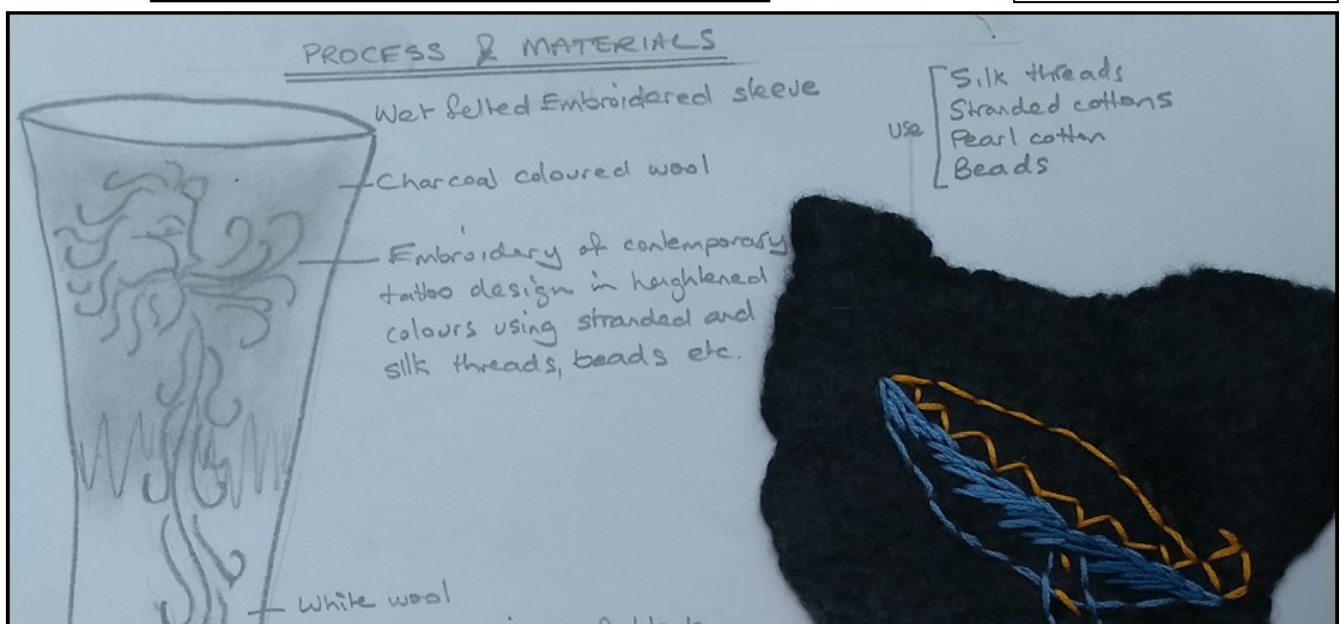
Detail from Research Folio indicating the journey in deciding how to approach the chosen topic



"Eye of Horus"
Symbol for protection and good health

Polynesian tattoo of hibiscus flower with tentacles.

Black lines – no added colour



The substrates for the embroidered arm sleeves were constructed by wet felting merino tops over a resist, playing on the popular “arm sleeve” tattoo that can go from wrist to shoulder.

The four embroidered tattooed arm sleeves and their colours represent the 4 basic alchemy symbols of earth, air, water, and fire.

Earth: green cuff with the 3D flowers embroidered onto wet felted petals;

Air: yellow cuff with embroidered cloud blowing the wind;

Water: blue cuff with the embroidered vivid whale; and

Fire: red cuff with the felted fire from the mouth of the embroidered fire breathing dragon.



These symbols are also represented by the alchemy symbols of the wrist tattoos, and the graphic islander tattoos.



The tattooed sleeves and other student textile artworks can be seen at the “Education and New Works” exhibition from December 10 at Gallery76, 76 Queen St, Concord West.

The word ‘tattoo’ is said to have come from the Samoan word ‘tattau’, meaning ‘to mark’



Queensland Branch

ATASDA Scenic Rim Group - Women of the Cloth (WotC)

Meetings resume on Friday February 21st, 2020 and if you wish to see our schedule for 2020 please email Wendi for the info.

Over the past year we have created a lino print on fabric of our own choice and embellished it with our own touch.

Eco Printed Paper with Wendi and Mixed Media with Liz over the top of the eco printed paper and some wow effects were made.



Lino Print work (WotC) Wendi ,
Barbara, Romy and Shannon

Liz eco print mixed media on paper



Samples from Women of the Cloth
Liz, Bev, Shannon, Barbra

Banksia Challenge - Qld Branch

The Banksia Challenge was set to create a display for the Quilt and Craft Show. It is good to have a theme for members to work towards as a group. The great part was the brainstorming to get the members to the decision of the iconic Banksia. In 2020 there will be some postcard size challenges being set for the same purpose.



Kathryn —applique



Liz — Beading and stitching



Lyn knitted teapot
cosy

Textile Tips — share with us some of your clever tips/ideas in your artistic practice

****** My hot tip of the moment is when making an artwork, think about the framing first ie. make your artwork to suit a readily available frame size!

****** Wind, secure, and store hand dyed threads on cheap, but very cute, small (6cm), wooden dolly pegs available from Bargain and Two Dollar shops.

****** As I carry my art notebooks to different workshops, and various ATASDA meetings, they get full of notes on a variety of topics. An idea to try is, tie cardboard tags to the spine of your notebooks and write the contents on them. They hang decoratively, on the outside of the notebooks and information can be found, without rummaging through many books.



****** When you use rusting techniques, dye baths containing caustic soda, followed by tannin, on paper and fabrics, allow them to completely dry after processing. Then rinse them gently in clean, fresh water and hang out to dry before starting work on them. This enables you to work with the materials without wearing protective gloves and gives your finished item a longer life.

What small crafty items do you carry around to work on when you are travelling, sitting on the train, or just waiting. What small things do you do that are eminently portable?

NSW Branch News

It is almost Christmas, time to celebrate the year, and to rest before an exciting new year begins.

If you are new to ATASDA we'd love to meet you at our Christmas meeting. There will be traders' tables, raffles, games, a creative activity and new library books to borrow. We welcome the wonderful artist Lee Bethel as our guest speaker. The workshop program will be launched on the day and will go live on the website too.



2020 is a Palm House Exhibition year – now is the time to develop those 'Interlude' ideas, and pour your creative energy into making wonderful works for the exhibition in June. For newer members, Palm House Exhibition is a non-juried exhibition which provides an opportunity for you to have a go at participating in an exhibition with a large supportive group. Why not try it?

Inchie Social Day 2019

We are very much looking forward to having a new website for ATASDA in 2020. Please vote, if you haven't already! We need all members to vote. Email any questions you may still have about the new website proposal as soon as possible so you can make an informed decision.

Grants are now available to all members all over Australia! Our thanks to ATASDA National and the Grants Committee of Diana Booth, Angela Liddy and Linda Baranov. See details in the Grants update. We look forward to seeing our regional members and interstate members participating!

NSW workshops team has a small and wonderful program of 2 day workshops already planned for next year, and is now working on developing some one-day workshops. We look forward to seeing many members giving short demonstrations, sharing their skills and participating in our wonderful organisation. Big thanks to Maria Stagno who has done an amazing job running workshops for many years, and now hands over to a new team.

Relax, enjoy the summer, put your heart into your piece for Palm House *Interlude*, and put the 2020 dates into your calendar, ready for a great new year! At the time of publication, NSW dates for Epping Creative Centre have not been released to ATASDA.



Enjoy the articles in this Fibreline magazine from our amazing members and groups.

Contact your NSW branch via the website.

Check out our "textile talent" for 2020 Workshops!

Tara Axford – Mixed media artist <https://www.taraaxford.com/gallery.html> ;

Wendy Bailye – Felting <https://www.wendybailye.com/> ;

Lissa DeSailles— Basketry <https://craftact.org.au/blogs/membership-directory/lissa-jane-de-sailles>

Lee Bethel – Paper manipulation <http://www.leebethel.com/> ;

Cathy Moon— Shibori <http://www.camoon.com.au/index.html>

Kim Thittichai –from Ireland <http://www.kimthittichai.com/>

Unfortunately many of these have been cancelled due to Covid-19.

Botanical Embroidery Workshop with Meredith Woolnough

Text by Anne Photos Anne , Maria

Several years ago I purchased one of Meredith Woolnough's art works during the annual Arcadian Artists Trail. I had coveted her works for some time, but that year I went with the intention of buying one her beautiful machine embroideries. Deciding which one to buy was a difficult decision!

When I saw she was running a workshop for ATASDA this year, I signed up immediately.



This workshop was all about technique. Meredith has perfected a unique form of machine embroidery. Her enthusiasm to share all aspects of this with us was fantastic.

We used our sewing machines, with the feed dogs down, and a free motion foot. We sewed onto dissolvable fabric using either zig zag or straight stitch, creating an interlocking skeleton of stitches. The fabric was then dissolved away, leaving us with a loose fabric of threads. This could be either dried flat and cut into a desired shape, or draped over a mould to create a 3D form. If the choice was to make a specific shape, we drew on the fabric first to give us a stitching guide. I created a grevillea flower, as I had a special project in mind.

Some time ago I had printed a picture of grevilleas on paper and thought of adding another grevillea in a different medium. Now I have my new stitched grevillea flower with which to experiment. Watch this space!

As a tutor, Meredith was extremely organised, generous with her time and materials, and most encouraging and patient with all of us. A very enjoyable and useful workshop.



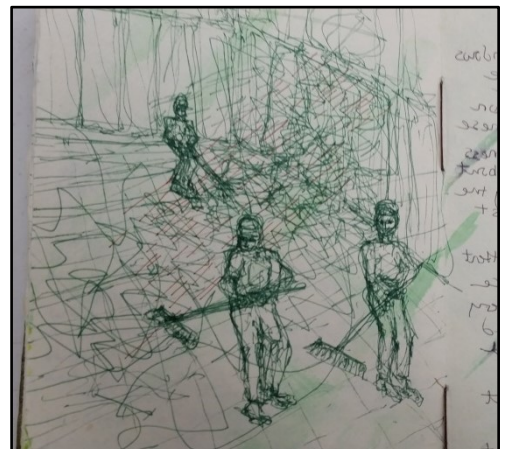
Textile Trip to Japan - Sept 2019

Photos and text by Sarah



Showing off our sashiko samplers at the Hirosaki Kogin Research Institute.

Twelve travellers with Guide, Shuji Yamasawa, flew into a Tokyo typhoon on 8th September; a tumultuous start to a wonderful trip on which we saw fabulous textiles, exquisite gardens and temples, and ate delicious food.

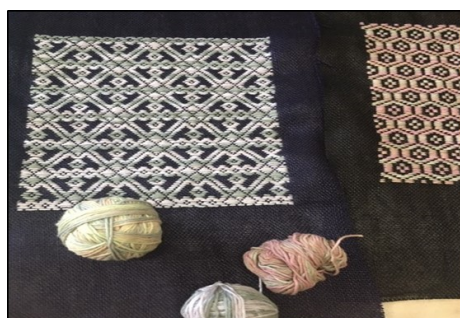


Journal entry showing the clean-up in the foyer of the hotel as a result of plate glass shattering from the typhoon

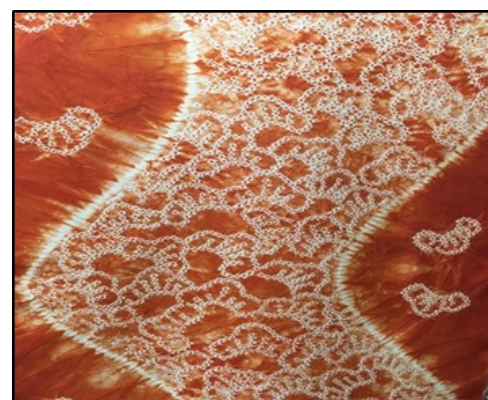
In Japan, good design is evident in everything from elegant down-pipes and engaging buildings, to the intricate patterns on textiles.

Sashiko embroidery technique required precise stitching in characteristic diamond shapes. After doing this sampler we recognised these diamond designs everywhere in Hirosaki.

Diamond patterns appeared again at the Nabu Stencil Dye Shop, Ono Sensaijo, in Morioka. An example is the filigree fine stencil on the left below. The print from this stencil is shown in two finished garments being worn by the shop assistant and Carmel, who was part of the tour.



When visiting the Shibori Purple Dye Shop we saw exquisite examples of red root and indigo-dyed cushions, wall hangings and garments.



We also visited the Miho Museum, the Hakata Museum, the Kyushu National Museum, the National Museum of Emerging Science, and many temples including the Higashi Honganji, set in the bustling main street of Kyoto. It was a joy to hear the chanting once inside. We visited on a public holiday to commemorate Respect for the Elderly!



Higashi Honganji Buddhist Temple, Kyoto, and detail of its ceiling (below)

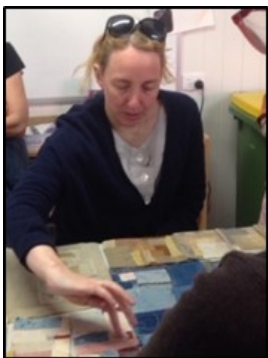


The pattern on the ceiling is reminiscent of the double-ikat textile designs at the Shimogawaorimono factory in Hainuzuka, where we saw the traditional blue and white ikats being made. These ikats are very similar to those made in Tenganan, Bali.

Continue reading in members' area....

UK Tutor - Claire Wellesley-Smith Workshop

by Marie



In September I was fortunate to travel to Toowoomba to take part in a residential workshop with British tutor Claire Wellesley-Smith. Claire had her book "Slow Stitch" published in 2015.

Claire is a very environmentally and community-minded artist who works on many Community Art projects especially in Yorkshire, an area rich in textile history. She re-uses and re-purposes many fabrics and draws inspiration for both stitching and dyeing from both antique fabrics and other cultures. Claire was very generous with sharing her resources,

knowledge and experience. She uses many different plants to make her dyes and is always open to new challenges, basing her dyeing on old recipes found in historical records.

The workshop was titled "Slow Stitch and Dyeing" and spending the five days doing this class was productive while still very relaxing. We started each day with some mindful stitching just to get ourselves centred. Claire has a stitch journal which she adds to each day. This is a discipline I have been trying to emulate. It is a very useful tool to keep up one's stitch practice, and just like a written journal can be a record of events, to look back on and reminisce. She often commented that if you were challenged by 'I don't know what to do', then just quietly 'take a stitch for a walk', a lovely turn of phrase that invariably got you underway.



As a self-taught stitcher, one of the strong points I took from this workshop was that just as everybody's handwriting is different, so is our stitching. It is our "mark", and doesn't need to be the same as everyone else.

We did some dyeing with local plant material which we collected from the immediate area. This was a new experience for Claire, as not having been to Australia, she was very keen to see the colours each plant yielded. We also used madder, new to me, iron and indigo, and made many samples showing different results, depending on the fabric type and mordant treatment.

If the opportunity arises for you to attend one of her workshops, I would highly recommend it. Look Claire up on Instagram to see some of her work and community projects.

Photos by Marie



White samples stitched together – some treated with mordant



The same samples after being dyed in madder, eucalyptus, indigo, banksia or murraya

As we look forward to 2020, appreciate what we do in this quote from Sydney Community College.

Always finish what you star...

Unfinished projects have a beauty of their own – that half-woven basket, that story draft full of gaps... the sketched portrait with white space where the smile will be.

If you are one of the many humans who start things easily but struggle to complete, we say forgive yourself all your unfinished projects and love them for the lessons they've taught.

Because life itself is a work in progress and lifelong learning is never complete.

