



**Friends in Stitches Newsletter: July '18**  
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## **Producing the book**

Tessa Spratt



I'm not sure when to start this story – because I suppose it really starts in April 2007 when I went to one of the first workshops run by Bridget Guest in the Blue Mountains! The next step in book production was in 2015 when my daughter Kyrstie Crane put a photobook together for me – but only 2 copies of that were made and it contained pictures only, no script. I treasure that book - it took her a lot of angst and hard work to put together.

It has long been a dream of mine to produce a book – and I wanted it to be totally different from the one the British Quaker Tapestry produced. And to immortalize ALL the panels, both those completed and those still underway. I couldn't wait until we had finished.

The story of how I finally started is in the book, but I'm going to repeat it here. Jill Parris organised an Open Day for the Victorian Friends Centre and I spent the day down there with the panels and cards for sale. These cards have been an amazing money raiser, helping to pay for materials and expenses. Julie Webb has faithfully produced whatever I have asked for over and over and over again! Jill saw these magnificent photos and offered to put them into a book for me. I told Jill of my dream and she saw no reason why she couldn't help me with it. So began a long journey with much learning. I think there was a time when Jill regretted her generous offer. The first misunderstanding was that Jill said to me –“ I don't do editing”. To me, who produced the Victorian Quaker News for 12 years and proof read most of Dale Hess's Heritage series, this was not a problem. I assumed I would have access to the document and be able to edit it myself. That was not possible because only Jill's computer had the software necessary to use for publishing the book and we were very remiss in not looking carefully at the stories behind each panel before sending them off to Jill. These stories were written by different people, in different styles.

Proof reading was a nightmare. Sally O'Wheel did almost all of it, bless her, and Jill nearly went demented with the huge list of “edits” and alterations we kept sending her. You would be amazed at how easy it is

to get things wrong for a book. We are quite convinced there are still some mistakes – but if you find them, please don't tell us – we couldn't bear it!! And of course, the more Sally and I looked at the book (in Dropbox) the more we kept saying to each other. "You know, that isn't in quite the right place – it really ought to be on page so and so!!" It took such a long time and knowing I wanted it to launch at Yearly Meeting in Avondale, Jill had to start putting the pressure on to just jolly well stop looking at the copy and get it uploaded to the printers.

The idea was to get one copy to look at before ordering the rest – alas that proved impossible – first that one copy took a month to arrive and Yearly Meeting was creeping ever closer. However, I now have that one copy in my hand (as of today) and the printers have assured us the rest will arrive in time for YM. If you would like a copy, let me know and I will reserve one for



you. The soft cover is \$30 and the hard cover is \$45.

*The books have arrived.*

## The Importance of Practising

South Australian Stitching Group

It's hard to get a good result without practising; which is why it's a good idea to do practise pieces before we start work on the finished panel.

Select the figure or section which you'll be working on and spend all the time you need to try out shades of wool and combination of stitches which will be most effective. If you are in a group, or can confer with at least one other stitcher, check your progress with them. It can often be very helpful to get another opinion. Any mistakes or

corrections or unpicking can be done on the practise piece rather than the panel itself. Practising takes longer but the result is often much better.



Once you think you've got it right it's time to start work on the actual panel.

## Yearly Meeting Winter School: Designing a panel.

Sally O'Wheel

For many years we have held Winter - (or Summer) Schools on teaching stitching. This year we thought we'd try something different to attract the artists and the historians. We hope we can come away from Yearly Meeting with some new panel ideas ready for stitchers to take up. If you would like to stitch though, please come and do that!

If you are interested in designing a panel please come to this workshop. We will provide paper but if you are coming can you bring your own pencils, pens and rulers. I hope you will also come with your ideas, your research and pictures.

My idea for a panel which I hope to design at this workshop is about George Washington Walker. (GWW) He gets tacked on to the end of Backhouse but he has his own story to tell and I want to tell it. Walker accompanied Backhouse when he left Australia and they spent some months in South Africa. But then they parted ways and George WW returned to Van Diemen's Land and married Sarah Mather, daughter of another founding Friend in Hobart. They had ten children. He opened a drapers shop which became also the HQ of the Total

Abstinence Society, the Bible Society and the first state Bank. It went on to become the State Savings Bank of Tasmania, where I once held an account. He was a stalwart of the fledging Tasmanian meetings.



### Messages from Charles

In my research into GWW I found there was a book which I greatly coveted: *the Life and Labours of GWW*. When Charles Stevenson learned of my need he emailed me that he had this very precious book and kindly sent it to me. This historic book, previously belonging to Liverpool Meeting, has its own story and Charles said:

‘Oh! Another matter. The GWW book belonged to Elliott Thorp. He was an outstanding Quaker and one of my heroes when I was new to Friends. He was a wag as a boy. He wrote ‘Queen Victoria’ into the Liverpool Meeting’s visitors book. I believe in large writing.

His sister certainly deserved a panel if anyone does. She was Margaret Watts, formerly Thorp. I have piles of information about her. Also a book has been written about her life *Peace Angel*.

So there’s an idea for a designer at the Winter School! Have you read *Peace Angel*?

[https://en.wikipedia.org/wiki/Margaret\\_Thorp](https://en.wikipedia.org/wiki/Margaret_Thorp)

Further from Charles ‘I’ve just seen the Dunera Panel done by English Friends. They have left out the most significant feature: that many of these young men became influential leaders in their chosen fields in Australian society afterwards. Also that a number of them were Friends or Attenders. Can anyone let the English tapestry people know this?’



*Working on the Dunera Boys in the UK. Robin is interested in the way they have attached it to the frame at the sides*

We will have to make sure this information is included in the blurb when we exhibit this panel in Australia. Charles will be sadly missed at YM as he will be visiting his family in Birmingham.

## Outreach opportunities in Qld and Tasmania



### Letter from Mary Grbavac

Dear Friends,

While I remember.... I was at the Embroiderers Guild this afternoon, & met lots of lovely people, mostly women, but 2 or 3 men. One came from a Quaker family in the past, in UK & was very interested in Quakers.

One lady, Carolyn Foyle, has been to Kendal, done 1652 country tour, read lots & done an online course with Ben Pink Dandelion. She was amazed to discover there was a MfW at Redlands. She lives on Coochiemudlow island. I think we may see her at Redlands MfW sometime.

I have to wonder how many residents of Redlands are not aware of us, & how do we tell them where we are? How to offer an alternate way for seekers? Also for Gold Coast. Judy raised how we would justify our Meeting when Kathleen goes. Can we have a publicity Officer for outreach/sharing the good news? By internet & newspapers, for a better community coverage.

Today's exhibition was very well received, clearly enjoyed, we are invited back, but was also very good outreach. There were

many questions asked of me about Quakers, showing genuine interest. This may be the key. Exhibitions with information, informally, afternoon tea, with a focus group to host. They were very welcoming & excited to meet us & see the panels, & were very appreciative of the quality of the work & the time we took to share them. With their delight, it was a joy for us, that we would be willing to repeat on occasions. I am excited by the Outreach possibilities,

Mary

### Talk to Port Sorrel U3A Craft Group -

Sally O'Wheel

I was a guest at the U3A craft group in Port Sorrel and showed off eight panels. I received this lovely email from Anne Lockett who is the facilitator of the group:

Dear Sally

I thought, with your permission, I might send a message to Inspirations newsletter. I would like to tell them about your beautiful work with the Tapestries. If you approve, could you please tell me where they are going to be on display next?

Also, can I come to you to pick up some books? Perhaps I should see if there are any people willing to purchase first of all. How much are they selling for? I would certainly like one. Thanks, Anne



*Port Sorrel U3A Craft group learns about the panels.*