



November, 2017



'What a labour of creativity and love'

Exhibition of panels in Adelaide

Our four-day exhibition of the panels has just ended and we feel that it went wonderfully well. Seventy people came to look, most of them non-Quakers who had heard about it through publicity by the Embroiderers Guild. (Two of our stitchers are members.)

We set it up in the room opposite the Meeting House, hanging some of the panels on a brick wall with others on table stands just below them. Each one had its story displayed beside it. We also had a table with cards, a leaflet explaining the background and process, the UK Quaker Tapestry book and the Stitching Guide, and a sheet for comments.

We offered tea or coffee and bickies to those who looked as if they would like it. A number had driven from country areas especially to see the exhibition. One group had come from Ardrossan on Yorke Peninsula!

Most people stayed for a long time, keenly interested in looking at the stitching details and reading the stories. Many took photos. (They always asked and we always said yes.) A number left comments. Here are some typical ones.

"Thank you for sharing your stories in such a beautiful creative way."

"A beautiful, respectful and honouring statement of your history and becoming."

"What a labour of creativity and love. Thank you for sharing."

"Inspirational – both the stitching and the stories." Most people who came also took the opportunity to look at the Meeting House which was open for the occasion, and to hear something of its history. We feel that they went away with good feelings about Quakers! Over \$300 worth of cards were sold.

Robin Sinclair

Which are your favourites?

'Hard to say. There are aspects of each one of them which have special appeal, sometimes to do with the story, sometimes with the depiction, and sometimes with some particular stitching. eg. the banksias just about leap off the panel at you and the chooks are so chooklike. I love doing a who's who of the Quaker Shop folk, and am delighted to see Enid Robertson there. I love the stories of Sydney Parkinson and of the Rajah quilt, and am inspired by the vigil. They're all great.'

Kerry O'Regan



'My favourites were the SEAsian one, Backhouse in Morton Bay, Cotton in Tasmania, the flowers in the Pacific one, the Ashby family. Great work. The content of the story always gets my attention. '

Monica O'Wheel



Melbourne has an Open Day on December 2nd. and the organisers have asked to include the Tapestries. They would like us to sit and embroider a panel, so Deborah Schrader and I are getting together tomorrow to get started on the new Ballarat panel. Unfortunately, Deborah won't be available for Dec 2nd. However, I found someone else who is interested - Clemmie lives in St. Andrews and spent a lot of time with us at Yearly Meeting in Melbourne. We met up at St. Andrews this week end where they hold a monthly Meeting for Worship. Anyway, this means we have to get the panels from South Australia to Melbourne. If anyone knows of anyone who is travelling with a large car and would be able to transport them before Dec. 2nd. that would be fantastic and save us a lot of money. I am going to contact the Victorian Embroiderers Guild – does anyone have any links to them?

We have a good month's notice.



Tessa Spratt

Elinor Robey: Peace Panel

I am so excited to be drafting this design ready for Margaret Bywater to stitch. My promise is that I will have it ready for her when she visits Tasmania at Christmas time.

A call was put out on our Facebook site.

(New Australian Quaker Tapestry

Group), for a volunteer in Canberra to go to the National Gallery and try to see Linor's embroidery to match the colours. Wilma

stepped up and has already booked a study room, communicated with someone at the gallery who has located the work. We learned that the National Gallery holds 23 pieces of Linor Robey's art and that the embroidery we are going to use was stitched in 1912.

The quote in the lower part is from a letter from Australia General Meeting to members of Friends in Japan in 1947.

I am undecided about scattering some white poppies around the place and would like to hear from anyone who knows. They are used in England but has this been an Australian Quaker Peace symbol?

Sally O'Wheel



Latest version of Werona panel

Some wombats have been included.



This is a copy of the handout written by Robin Sinclair which was available for people to take when visiting the exhibition. Other Meetings who want to hold an exhibition may like to use it.

QUAKER STORIES IN STITCHING

- This is a work in progress. 16 panels have been completed. We aim for about forty.
- Each panel tells the story of a significant event, family or person in Australian Quaker history.
- The project was inspired by one begun in the UK some years ago and which now has 77 panels on permanent display at Kendal in the Lake District, and on line at www.quaker-tapestry.co.uk
- Our project uses a similar format and font but has its own distinctly Australian feel.
- The woollen fabric backing was woven especially for the project from fine Australian wool.
- It will be featured in *Inspirations Magazine, Issue 97*.

How it happens

- A number of small groups around the country look for stories which relate to their area and then research, design and stitch them
- The South Australian group, for example, has six regular members. We meet monthly to discuss projects, progress and problems, and take turns to take the panel home to work on our chosen area. Practice pieces are completed beforehand.
- One panel may take up to two years to design and stitch.
- Basic stitches used are stem stitch, split stitch, chain stitch (with detached and open variations), Bayeux point, knot stitch and Quaker stitch (a combination of stem stitch and split stitch which forms a cord or rope like stitch and is used mainly for the lettering.)

