



NSW **craft**matters

the newsletter of craft nsw

ISSUE 8 - JULY 2011

miniature art

up close and personal

In the middle ages, monks decorated manuscripts with small, intricate illuminations bordered with a red pigment called 'minium' from which came the word 'miniature'.

These early examples of miniature art were often embellished with pure gold leaf and depicted biblical scenes or scenes of medieval life. Later, miniature portraits of loved ones were made to be carried in pockets or in locket, much like we carry small photographs today. They were small enough to be held in the palm of the hand.. a common definition of miniature art.

Contemporary miniatures are not necessarily as decorative as the traditional art form but still employ the same dexterity and precision. And the same small scale.

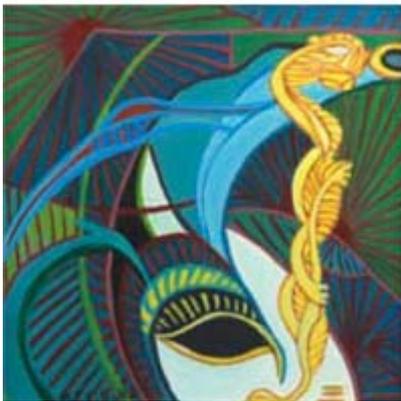
However, miniature art is much

more than 'small art'. To be considered a true miniature, it must be meticulously handled with a high standard of draughtsmanship and mastery of the miniature technique. It must have an area of no more than 100 sq cm.

In portraiture, the human head must be no more than 3.8 cms from chin to crown and no object may be more than 1/6 its natural size (this particular rule has not been adapted by the Australian Society of Miniature Art).

The miniature is intimate and precious and the viewer is drawn close to the art object to better observe and appreciate the superb control the artist has over the media and technique, whether oil paint, watercolour, acrylic, drawing, etching, modelling, carving or the hand made book.

continued next page



Phillipa Stewart-Hall Collective Muse, acrylic, 9.5x9.5 cm



Left, **Jan Hook** Birds Nest Trio, approx 3.3 cm each
Right, **Karen Hull** Cool Relief, watercolour, 6x8.5 cm



Craft Matters features informative snips, clips, tips and images about craft. If you or your organisation have a craft event of any kind in NSW, an image or a craft story, submit it for free inclusion in future issues of Craft Matters. [Please email your interest](#). And of course, your suggestions and feedback are always welcome.

The Society of Arts and Crafts of NSW is a not-for-profit organisation formed in 1906, to encourage and promote arts and crafts, encourage the use of Australian culture, materials and motif in work and design and provide opportunities for the exhibition and sale of work of members and others. [visit our website](#).

miniature art

Miniature art is extremely detailed and can be greatly magnified and still hold together. Every single detail is in miniature, from scale to brush strokes.

The unique artworks created by the artists of The Australian Society of Miniature Art (NSW) are excitingly diverse in style and technique.

An annual national awards exhibition is an important event on the society's calendar and is open to non members as well as members. Prizes are awarded for different techniques and the

continued

recently introduced category of a 'portrait in any media'.

The Society is holding its National Awards Exhibition in July at the Ewart Gallery (8th-23rd) as well as an exhibition in September at Craft NSW (13th-25th) at The Rocks in Sydney.

ASMA membership is by presentation of a portfolio of work to a selection committee.

For more information about ASMA (NSW) and to see excellent examples of a range of miniature art works, please go to their website, www.asma-nsw.com.



Lee Sinha The Village, Burgundy, watercolour, 6.5x6.5cm



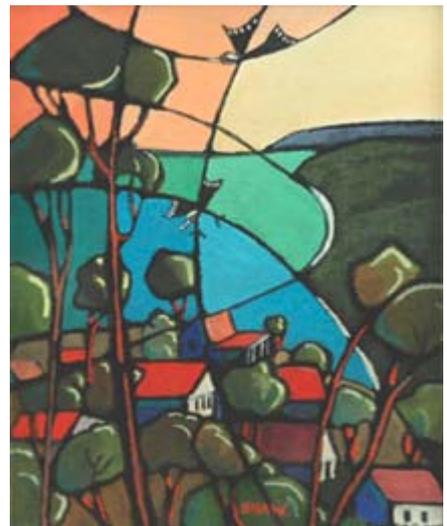
Jenny Burgess Cecil, pastel pencil, 7.5x8 cm



Di Sincock Original Mad Hatter, watercolour and gouache, 10.5x8.5 cm



Tina Spira Mamukala Wetland, watercolour



Doreen Shaw On a Clear Day, gouache, 11.5x9 cm



pieces of porcelain

the art of on-glaze painting



Ethel Warburton's china painting set, circa 1920 from the Society of Arts and Crafts Historical Collection

Porcelain originated in China (probably around 2000 years ago) where there is an abundance of fine white clay (kaolin). Chinese porcelain was exported and highly treasured in the Middle East and later in Europe.

It was traded along the Silk Road, from Xian to Rome, passing through the Middle East. In Baghdad, it is recorded, artisans were conscripted to make beautiful porcelain for the use of the wealthy. It took more than 700 years for porcelain to progress from Muslim countries into Europe and then England.

Since clay varies according to location, each country has its own recipe for porcelain and for the glazes that best fit it and each contributed something, creating a rich and varied art form.

Persia developed lustres (first appearing in Baghdad about the 9th century AD), an entrancing method of decoration with glass colours. Later, England contributed bone china - a light and durable beauty.

The one thing common to all places where porcelain was introduced is that health improved from better hygiene associated with the properties of porcelain used for food and drink, porcelain being impervious and easily cleaned.

continued



Joan Judd from the Society of Arts and Crafts Historical Collection



Sandra Bernaitis Jazz

pieces of porcelain

continued

One of the most exciting areas of ceramic art today is overglazing or on-glaze painting, commonly called porcelain painting.

Overglaze decoration is crossing the boundaries with other contemporary mediums. In place of paper, canvas or wood, and using powdered mineral colours, we paint on white porcelain, bone china and bisque (an unglazed porcelain).

There are many different mediums and techniques available to the artist today that produce infinitely varied effects.

There are mediums that hold a lot of paint and others holding very little, allowing a fine coat of

transparent colour.

Brushes are many and varied while colours are clear and brilliant - one layered over the other can produce a satin like surface, enamels and raised pastes add a dimensional quality. Pen work on paint or white china adds a graphic element. Gold over different surfaces produces different reflections and so adds texture and dimension.

Porcelain is such a versatile medium and the effects available with overglazing is limited only by the artists' imagination.

The Australian Porcelain Art Teachers (APAT) are committed to this wonderful art of on-glaze painting and hold classes, conferences, exhibitions and are a resource for porcelain painters.

For further information please go to their website, www.apat.org.au.

Ann Manion

'After 25 years of painting porcelain, I still enjoy the challenge of trying to embellish an already beautiful piece of porcelain. I can't wait to open the kiln door and see what has happened this time.'
Ann Manion



Johanna DeMaine Life is a Wheel

Ann Manion Ann Manion is a porcelain art teacher and member of the Australasian Porcelain Art Teachers (Queensland) Inc.



Evolving Art

13th Exhibition and Convention featuring Traditional and Innovative Techniques on Porcelain

14th - 17th of September

For information: www.porcelainart.org or email contact@porcelainart.org

profile:

Liz Gemmell

fabric artist

It has always been about the journey into textiles. I was always curious, in a hurry to see what was around the next corner. I love getting lost and finding new roads.

So far the journey has taken me from fabrics and sewing needles, yarns and knitting needles, dyeing fabrics and yarns, forming felt, to discovering new technology with thermoplastics and the computer.

*'My fascination with all things textile started decades ago as I watched my Ukrainian mother and grandmother cut out a piece of fabric. There was never quite enough, so they had to be creative.....
Liz Gemmell*



Hand-knit top and skirt in silk and stainless steel yarn.

My fascination with all things textile started decades ago as I watched my Ukrainian mother and grandmother cut out a piece of fabric. There was never quite enough, so they had to be creative with piecing, and magically turn it into a dress, skirt or blouse. They had an instinctive knowledge of how fabric drapes and shapes. The outfit born would be an outfit that nobody else had.

I learned knitting from Jessie, our next door neighbour in Newcastle. She was my Australian mother who, along with knit and purl, initiated me into Australian ways and food.

Along this journey, I picked up knitting techniques, shibori, felting and various forms of surface design.

To me, all these techniques interweave with each other to form variations where I can shape wool and polyesters with heat and dye yarns, knitted fabrics or commercially woven fabrics in shibori methods or apply paint to the lot. All this to create a garment that is individual, a bit arty, easy to wear and gives the wearer a smile.

Grandma encouraged me in garment design. She would present me with fabric from our stash and then I would draw the dress.

continued



Hand made lace felt with guipure lace motifs felted in during the felt making process. Jacket is circular in shape, hand dyed colour.

Liz Gemmell *continued*

Grandma would talk about the suitability of the fabric and whether there was enough to do it as bias, or leave out collars or cuffs so we could get that little bit of extra fabric.

Mum was always at the Sydney sales of Mark Foys, Anthony Horderns and David Jones when whole floors were devoted to rolls of wondrous fabric.

We would go home on the Flyer laden with all these goodies - in delicious anticipation of coming seasons so that we could use these fabrics.

I have since moved on from using Vogue patterns to discovering Issey

Miyake. This designer opened up the excitement of other Japanese designers and their lateral thinking with garments.

The geometry of their garments was exciting and so simple - always a simple basic shape that the body could be clothed in - comfortable and individual.

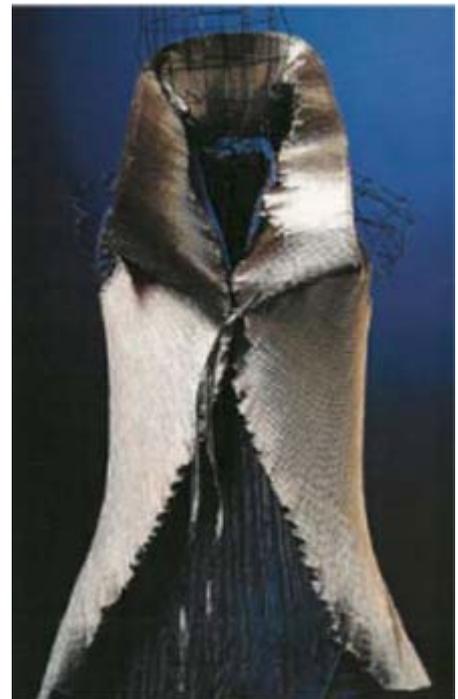
Recently, my new learning experience has been Julian Roberts, a young UK designer promoting his Subtraction Cutting and minimal waste of fabric. And I am excited by the growing trend to Junky Clothing, where conventional clothing is converted into new forms.

Perhaps this is a circle, as my grandmother would tell me stories of having to turn coats and dresses inside out and re sew them as they just couldn't be overdyed anymore.

It doesn't stop really, there is always something new to learn. May the journey continue. *Liz Gemmell*



Reversible coat made from hand made felt cut into oak leaves and constructed by machine embroidery.



100% polyester vest and dress pleated with thermo-plastic techniques.

TUITION

Tutor	Craft	Email	Workshop information
Pam de Groot	Felting, beginner - advanced	pamdegroot.fibre@gmail.com	Please contact tutor direct
Jenny Hopper	Nuno felting and dyeing, beginner - advanced	jennyhopper@tsn.cc	Please contact tutor direct
Jude Skeers	Hand knitting - hats moebius etc	judeskeers@hotmail.com	Please book via website
Penel Bigg	Flamework, beadmaking, beadweaving with seed beads	firebirdbeads@gmail.com	Please contact the tutor direct
Sandra Shaw	Screenprinting workshops	sandra.shaw2@bigpond.com	Please contact the tutor direct
Val Aked	Silverwork classes	9975 3734	Please contact the tutor direct
Carolyn Delzoppo	Cloisonne enamel	see website for information	www.carolyndelzoppo.com.au
Helen Beale	Basketry	helen@helenbeale.com	Please contact the tutor direct

EXHIBITIONS



Transforming Fibre

Spun, woven, knitted, and felted wool, mohair, possum, cotton and other diverse fibres make up this exhibition of fibre design from the members of The Society of Arts and Crafts of NSW.

when 28 June - 31 July 2011

where Craft NSW, 104 George Street, The Rocks, Sydney

w *The Society of Arts and Crafts of NSW*



NAIDOC Week - Fabric Of Our Culture

An exhibition of weaving and fibre arts by Bundjalung women from the Northern Rivers of NSW. A showcase of work from the People of the Reeds, Cabbage Tree Island, the Saltwater Women, Ballina and the Wake up Time Women, Casino.

when 7 - 30 July 2011

where Boomalli Aboriginal Art Gallery, 55-57 Flood Street, Leichhardt

w *Naidoc Week*



Australian Society of Miniature Art National Awards Exhibition

The Australian Society of Miniature Art holds a National Awards Exhibition annually open to non members as well as members. Prizes are awarded for different techniques and recently introduced is the category of a 'portrait in any media'.

when 8 - 23 July 2011

where Workshop Arts Centre 33 Laurel Street Willoughby NSW

w www.asma-nsw.com/4.html

extraTexture Group

The extraTexture Group will be holding their first exhibition in Balmain with a wide range of skills in textile, quilt and embroidery Arts. Exhibition items will be for sale as will other interesting smaller items. The members of extraTexture met through, and are members of ATASDA (Australian Textile and Surface Design Association).

when 30 - 31 July 2011

where Watchhouse, 179 Darling Street, Balmain

p 02 6792 4859 **e** *Cindy Cooper cindyinoz@yahoo.com*

Powerhouse Museum's International Lace Award

Finalists of Sydney's Powerhouse Museum's International Lace Award have been chosen by five international and Australian judges from an outstanding field of 700 entries. A major international exhibition of over 135 spectacular designs from 22 countries around the globe.

when July 2011 - April 2012

where Powerhouse Museum, Sydney

w [Powerhouse Museum](#)



Meroogal Women's Arts Prize

The Meroogal Women's Arts Prize is a regional, non-acquisitive competition and exhibition across the fields of visual arts, crafts and design. Open to a work using any media made by a woman 18 years or over, who lives on the South Coast, Southern Highlands or in Goulburn, this biennial exhibition encourages the practice of traditional women's arts and crafts in a contemporary context. Closing date for entries 18 July 2011.

when 27 August - 20 September 2011

where Shoalhaven City Arts Centre, 12 Berry St, Nowra

w [Historic Houses Trust](#)



Nalda Searles: Drifting In My Own Land

Nalda Searles is considered a living icon of Western Australia. For close to thirty years Nalda Searles has been an innovator in the use of native fibres and found objects from the environment for the production of fibre-textiles, sculptures and installation artworks.

when 4 June - 17 July 2011

where Mosman Art Gallery, cnr Art Gallery Way & Myahgah Rd, Mosman

w [Mosman Art Gallery](#)



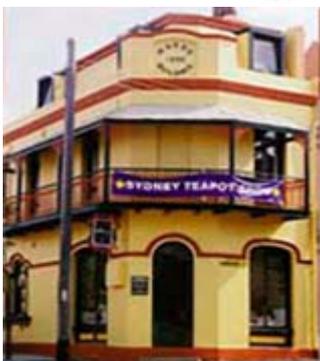
Entre-deux

Wire constructions and prints by Diana Brennan and Liz Jeneid. The French term 'Entre-deux' refers to a lace ribbon that joins, or separates two pieces of cloth, it also defines a space or state of being between two extremes. Brennan takes industrial techniques and materials to create original lacework that examines the transition between a jumper and its long billowing skirt and connecting light and shadow. Diana Brennan has also been selected to show at the international Love Lace exhibition at the Powerhouse Museum, opening 30 July with the launch of Sydney Design 2011.

when 22 July - 20 August 2011

where Marianne Newman Gallery, Suite 1/1 Albany Street, Crows Nest

w [Marianne Newman Gallery](#)



Sydney Teapot Show

The Inner City Clayworkers Gallery are proud to present the Sydney Teapot Show as a major national Ceramic art event which attracts participants from many regions across Australia with contemporary, unique and innovative responses resulting in high quality design and visually stimulating ceramic art. The Teapot Show attracts many visitors to the Gallery including collectors, tea enthusiasts, experienced potters, ceramicists, educators and students of Ceramics, Art and Design.

when 29 July - 28 August 2011

where Inner City Clayworkers Gallery, cnr of St. Johns Rd & Darghan St, Glebe

w [Inner City Clayworkers](#)



Seed

Members of Primrose Paper Arts Inc have chosen 'SEED' as the theme for their biennial exhibition of artworks using handmade paper.

when 12 - 24 August 2011

where Palmhouse Gallery, Botanic Gardens, Sydney

w *Primrose Paper Arts*



Evolutions

Carolyn Cabena, Greg Cregan and Maureen Locke Maclean. A journey of individual development, displaying key pieces from early works, alongside a body of more recent work.

when 30 August - 11 September 2011

where Craft NSW, 104 George Street, The Rocks, Sydney

w *The Society of Arts and Crafts of NSW*

CRAFT WORKSHOPS AND EVENTS

Textured Treasures

With Lisa Walton, a 2 day Masterclass exploring colour, textures and embellishments. Techniques such as fabric painting, stamping, rubbing, foiling and beading will be explored and combined with your own inspirational images.

when 23 and 24 July 2011

where Epping Creative Centre (Dence Park)

further info *The Quilters Guild of NSW Inc.*

Make a Whip

Make a whip - with Peter Stower.

when 30 - 31 July 2011

where Epping Creative Centre (Dence Park)

further info *Leatherworkers Guild of NSW*

Get Funky

With Claire Brach, Stitching and Paper Casting. Using handmade paper you will mould, emboss, colour and stitch to create unique small works.

when 13 - 14 August, 2011

where Epping Creative Centre (Dence Park)

further info *ATASDA*

Batik and Resist Techniques

With Lynne Britton, 2 days of comprehensive sample making and technique based learning. This workshop will cover batik and resist techniques (hot and cold wax) using Drimarene K dyes on cotton and silk fabrics. Beeswax, paraffin wax, soy wax, and cracking and non cracking waxes will be provided for sampling.

when 24 - 25 September, 2011

where Epping Creative Centre (Dence Park)

further info *ATASDA*

Cloth Arts 2011

Six workshops over five days with Australian and overseas tutors.

when 26 September-October, 2011

where St Josephs College, Hunters Hill

further info *Fibre Arts Australia*

Modern Miniatures

With Elaine Witton. Do you usually work in a large format and feel like a change? This workshop will show you how to use creative techniques to produce contemporary miniatures. You will see how a small piece of work can have a big impact.

when 20 August, 2011

where Primrose Park Art and Craft Centre, Matora Lane, Cremorne

further info *Australian Society of Calligraphers*

Folding-Layering-Printing-Stitching

With Karma Victoria Baines. Make a cloth using simple techniques to design and make something that is beautiful and personal, hidden or revealed. Could be used to wrap something precious or sacred.

when 17 - 18 September , 2011

where 76 Queen Street, Concord West

further info *Embroiderers' Guild NSW Inc.*

A Flight of Fancy in Needlelace

With Margaret Stephens. No one can resist the beauty of butterflies and in Needlelace they make a beautiful piece of jewellery, a decorative addition to a bag or they can be framed. Beginners are welcome and will be guided through every step but they must realise their limitations and not try to accomplish everything offered. Those who have done Needlelace previously will have further techniques to add to their repertoire. Eight pages of notes will be given out so that the project can be finished at home.

when 24 - 25 September , 2011

where 76 Queen Street, Concord West

further info *Embroiderers' Guild NSW Inc.*

Spinning and Weaving Classes

Guild classes at the Hand Weavers and Spinners Guild of NSW, various levels.

when 2011

where 205 Burwood Road, Burwood

further info *Hand Weavers and Spinners Guild of NSW Inc.*

CONTACT US

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We welcome material you wish to submit for publication and appreciate your feedback, comments and suggestions. Please email:
newsletter@artsandcraftsnsw.com.au

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