



MACLEAN PATCHWORK & QUILTERS

Affiliated with the Lower Clarence Arts & Crafts Assn Inc

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Newsletter for SEPTEMBER, 2020

Morning Tea Roster: PLEASE DO NOT REMOVE FROM THE TABLE.

The morning tea roster is available for all members to check; it is on a small table situated just inside the meeting hall. Please check the day on which you are rostered and organise a replacement if you are unavailable to attend on your rostered day.

Birthdays for September:

Marcia Rutledge and Marie Young will celebrate their birthdays on 16th and 26th respectively.

Things to Note:

Art Quilts: Surprise! The Show and Tell of Art Quilts this month is today. All participants have been asked to bring their first two art quilts as well as their latest – their third one. Everyone will then be able to see the art quilters' progress for the year.

Face Masks

For anyone who is interested in making cloth masks, there are quite a few tutorials online and a quantity of information available on materials to use to ensure that home-made masks are effective. The common theme is to use three (3) layers of material, the outer layers to be of high quality cotton and the inner layer to consist of a tightly woven material such as polyester, chiffon or a high thread count bed sheet. Batik can be used as an outer layer as it has a tight weave. There are numerous theories about what are the best fabrics to use. Ultimately we have to be safe but we do have to breathe – just not the virus thank you.

Minutes of the latest General Meeting:

For those of you who do not access the Blog: - a summary of the minutes of the general meeting held on 4th August are attached. Reports of the committees were unavailable at the time of printing this newsletter.

However, MPQ Newsletter has continued to be produced monthly during the current health pandemic and can be found on the Blog under the 'Newsletter' tab.

Since we are now meeting each week, newsletters will once again be printed and copies will be available for members on the first Tuesday of each month. If you prefer to read the newsletter online, go to>>>>>>>>>>

<https://macleanpatchworkandquilters.wordpress.com>

JAPANESE STITCHERY, QUILTING AND DYEING TERMINOLOGY:

Sashiko - *Sashiko*, which means 'small stitches' developed out of necessity as sumptuary laws in Japan permitted people of low social status to wear only cotton clothing (1615-1868).. It is a form of reinforcing stitching that started out of practical need. It was traditionally used to reinforce points of wear or to repair worn places or tears with patches, making the piece ultimately stronger and warmer. Layers of cotton were hand stitched together and made into garments, particularly work wear; this technique created warmth and durability.

Traditionally, *Sashiko* is worked with white thread on a dark blue fabric. The indigo dye used to colour the cotton was believed to repel snakes and insects; the geometric patterns that distinguish *Sashiko* had a spiritual significance, so garments were designed to decorate and protect the wearer both spiritually and physically.

The white thread on the traditional indigo blue cloth gives *Sashiko* its distinctive appearance. These days coloured threads are also used especially red.

Boro - *Boro* is essentially the practice of using a simple running stitch (a *Sashiko* stitch) to reinforce a textile items using spare or would-be-discarded scraps of fabric. It is a practice that grew out of necessity in medieval Japan, and has evolved, four centuries later, into a distinctive textile art form. Like *Sashiko*, *Boro* combines practical functionality with beauty.

'*Boro*' more or less translates as 'ragged' or 'tattered'. For Japanese peasants of the Edo period (1615-1868), it was utterly necessary to get the maximum wear and use out of their textiles, so no scrap of fabric was ever thrown away. At the time, Japanese peasants (particularly in the north) didn't have access to durable cotton fabric and had to make do with homespun hemp fabric, which would typically show signs of wear more quickly.

Using fabric scraps dyed with indigo or brown earthy tones, garments were continually mended and passed down over generations. Each additional scrap of fabric—with its own unique story—would come to map the family's history and heritage. The evolution of patterns and motifs in the reinforcement stitching (*Sashiko*) added beautiful decorative touches to these garments.

Just as *Sashiko* embroidery has become a popular worldwide textile craft, so has *Boro*. It has transcended its origins to become a form of textile design and artistic expression.

Kogin Embroidery – *Kogin* embroidery is a heavy form of pattern darning which originated in northern Japan. Protective clothing for farmers and fishermen was essential so the fabrics were joined together by stitching and made in sturdy clothing for warmth and stability.

Cotton fabrics and threads were expensive, so local indigo-dyed hemp cloth was often used. *Kogin* stitches were then worked in hemp threads to reinforce the garments and to join layers together for warmth.

Over time, *Kogin* embroidery became more ornate and specific patterns were developed which were passed down through the generations. Once the Japanese government allowed the growing of cotton in 1791, cotton thread was used on the hemp fabric. This was softer, smoother, warmer and easier to work.

Whilst *Kogin* is a form of pattern darning, the patterns consist of horizontal running stitches worked in rows along the weft of the fabric across the full width of the pattern. The designs are usually geometric and often diamond-shaped. *Kogin* is worked in the hand without the use of a frame, with a number of stitches on the needle at any one time, making it faster to stitch.

The traditional colour scheme was white on indigo-dyed hemp.

Shibori - *Shibori* is a Japanese term for dyeing cloth with a unique design by binding, stitching, folding, twisting, or compressing the fabric. *Shibori* in the West is associated with what is commonly called tie-dyeing. *Shibori* includes binding methods of dyeing, known as bound resist. For the Japanese, *Shibori* is a highly refined and precise dyeing method.

A FEW TRADITIONAL SYMBOLS USED IN JAPANESE TEXTILES



Both the turtle and crane are symbols of long life and good luck in traditional Japanese wedding ceremonies because of the auspicious traditional meaning associated with these animals. Both the turtle and crane motifs are frequently seen in Japanese Katazome and Kasuri cotton textile patterns.

Another less frequently seen image in these textiles is the sea bream fish (tai) which symbolizes happiness.



Sometimes other symbols like monkeys or castles appear on fabric. The chrysanthemum flower, introduced into Japan in the 8th century, became another common design for Japanese textiles. The chrysanthemum crest is a general term for the flower's blossom design; there are more than 150 different patterns. A version of the chrysanthemum pattern was adopted by the emperor in the 14th century for the family's exclusive use as the imperial crest. It has been in continual use over the centuries, still displayed today by the Japanese Imperial family.

There are numerous Japanese embroidery, quilting, dyeing and weaving techniques. If you are interested, go online and search [Japanese embroidery and quilting](#).

HINT of the MONTH: with thanks to Marcia Rutledge.

If you are having difficulty pulling your needle and thread through multiple layers of material then use a small 1" triangle of non-slip rubber to grip your needle. You'll find the needle slips through easily. This way there is no need to make use of a pair of pliers like I was doing! They were beautiful pliers.

Happy stitching.....*Penne and Elizabeth*

A summary of the Minutes of the General Meeting held on Tuesday 4th August

BUSINESS ARISING:

1. A wait and see attitude regarding future meetings of MPQ. All quite happy with Baptist Church Hall under current circumstances. A thank you extended to Bev and Allan Livingston for allowing us to congregate in their hall. Suggestion from Janet Pickup that the Secretary continue to keep members informed via text and phone. A copy of the morning Tea Roster to be left at the sign in desk each week to ensure a fair distribution of duties. Marlene Sheehan suggested that all members attending on Tuesday's adhere to the social distancing. Bev Livingston sets out the tables and chair according to rules set down in Covid19 safety plan and members should not move the chairs around.
2. No decision on where MPQ will meet into future until outcome of Uniting Church Hall committee is known. Committee meets again 9th September.
3. It was decided to send a Birthday card to Liz Imrie as Covid19 restrictions limit any other response. Diane Lyons suggested a pot plant. We need to check Nursing Home rules on this suggestion.
4. Sue Carl reported on the quilt runs to Nymboida and Rappville which was followed up with a Powerpoint presentation of all quilts and the Donor. This was well received. A thank you to all contributors was included.
5. The quilt donated by Betty Vangemert that was to be used as a Raffle quilt at Airing of the Quilts. Due to current pandemic and its uncertainty, it was decided to donate the quilt to the Maclean Lower Clarence Hospital Auxilliary for them to Raffle. All were in favour.
6. Val Wright's suggestion of donating a Raffle quilt to the hospital Auxilliary was covered in item 5.
7. A discussion on the Christmas Party committee and challenge was postponed until situation with the pandemic improves.

GENERAL BUSINESS:

1. Robyne Plater started a lively discussion on how the monies raised for the RFS should be distributed. Barbara Fowler suggested that \$500 for each local RFS, Gulmarrad and Woombah. General consensus is yes. We also need to find out what these local RFS stations require, as we cannot give cash directly to them. So MPQ members need to find out from them what they may need that we can purchase it for the station.
2. There was some concern that with the Covid19 lockdown that membership with LCACA may have been forgotten by some members. Marlene Sheehan confirmed that all are paid up.
3. A few suggestions were made about a Christmas Challenge but a decision to wait and see how the pandemic runs its course first.
4. Gail Hancox put forward a suggestion that we might like to finish at least 4-5 quilts that Betty Harris had started, as reserve quilts for whatever we may need in the future. These will take some time to complete so a plan on how to accomplish this is to be formed. Gail had 15 x 16" blocks of one quilt ready to assemble. No volunteers at this stage.
5. Marlene asked the Secretary to check on the subscription for Quilters Companion magazine.
6. Janet Pickup made a suggestion for a small table to be set up in the hall to avoid members congregating in the foyer which would contravene the Covid19 rules. The table would have the Morning Tea Roster and any information sheets for members to read.
7. Bev Livingston suggested that we may like to make a sign, that can be put up outside to state that MPQ is meeting in the hall on what day and time. Secretary to handle this.
8. A thank you was extended to Linda Hollis for the great job she is doing by keeping the blog updated and members informed. Also a thank you to the contributors to the blog. More thank you's, to the committee for making arrangements to keep MPQ gathering where possible.

