

# CONNECTING US

NARRAWILLY

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compiled by Miriam Miller



**CANADA – NEWFOUNDLAND – Gander** – Patricia Parsons

. I attach some photos of the mat I am hooking now, and one that my friend Carol just finished- a mermaid pattern designed by Dianne Warren and hooked by Carol Bishop.





ENGLAND

NOTTINGHAM

Spring in  
Patricks Garden.

SWITZERLAND – Greg Miller (Proggy Rug)

Saw this rug at the Ballenberg Swiss open air folk museum – relocated buildings from all over Switzerland dating back to the 1700/1800's



AUSTRALIA -an American rug hooker- Robin Bell on a yacht in HOBART HABOUR.

The artist is my daughter and her fiancé took the picture for the rug dreams below. Robin.



Here is our blog. Robin - <https://www.sailblogs.com/member/mabelrose/>

## AMERICA -WASHINGTON STATE – Michele Wise



These are about 18 years apart. The one on the left has a zipper and was a pattern I put together. I have used it many times. It is called the “Lincoln Bag” and it is a Carol Kassara pattern. The red one I made a few months ago. The red wool I dyed and the pattern I drew as I hooked. And used leftover worms for the pattern. I bought a doctor’s bag frame and designed a pattern. I had an old leather coat and that is the leather I used. I am teaching carpet bags at Prairie Harvest in Edmonton and next year at Puget Sound Rug School near Seattle. I used the bag for the first time this weekend. I would make it a little smaller if I do it again. The size is 24” x 15” x 8”

## AUSTRALIA NEW SOUTH WALES -MILTON

After the story and photo last month of Maxine’s jumper being 40 years old and repeating the pattern again now. My daughter Robyn found her jumper I had knitted her late 70’s or early 80’s, and here it is. I am not about to reknit. Miriam



## WESTERN AUSTRALIA – Wink.

There was an Art Exhibition and Open Studio Artist Trail this past weekend in a nearby town. 200 entries, mine was one of a handful of fibre art pieces and the only hooked one. This is my second time entering an exhibition and the theme was "Identity". I am still learning how to put my thoughts down into an Artist statement and they restricted it to only 100 words! The finished size is 45cm x 82cm. Hooked on Hessian backing, utilising a mixture of up-cycled fabrics and various yarns. Custom framed with Jarrah and finished with a homemade beeswax polish.



Inspired by landscapes and their topography 'Preston Valley, Mumballup' is a reflection of my connection with the place in which we have chosen to live. There is strength, resilience and beauty in this landscape. Home is not merely an address. It is the place we choose to put down roots and create connections within our community. Whether conscious or not, we choose to settle in a place where we find peace. I believe that there are strong links between location and our Identity. Rughooking provides me with a medium to create Eco-Conscious Art. Mindfully working with my hands, choosing strips of fabric and pulling each loop, a story is created. Each rug is a celebration of Place.

## AUSTRALIA QUEENSLAND – KINGAROOY Judith Brook

Rug size 55cm x 86 cm



rug size 50cm x 30 cm



## TASMANIA. DELORAINE- by Laura Window.

Both are original designs." Busy City" and "Wigwam" made by Irene Woodward



## Continued Laura Window



This is an original design by Rhonda Bentley, one of our Monday morning craft ladies. Rhonda made a similar one for me which hangs in the haberdashery section of the shop.

A lady asked Rhonda to make it when she saw mine. She wants it for a friend who knits, crochets and now does tatting. Except for wreath and stand it is things collected from op shops and garage sales.

## AUSTRALIA -QUEENSLAND -Sunshine Coast-Annette White

Since I wrote last time about my new project in the planning, I actually feel happy to say I made a big start, the hardest part was transferring the design onto the hessian, from a 20x25cm picture size to a 100x125cm rug backing. I had to draw a grid and enlarge an A4 photo copy to four poster size copies. I poked little holes through the outlines and blotted with a thick marker through them onto the hessian, then drew the lines dot to dot (see attached photos). Now I am doing the fun part, colouring in with strips of woollen material and my hook. It's very big and will take me some time to completion. Annette







## Anonymous

*Mola* (Textile Panel) with Interlocking Fish, 20th century  
Cotton plain weave with reverse appliqué and embroidery, 38.1 × 44.4 cm / 15 × 17½ in  
Los Angeles County Museum of Art

This vibrant orange textile panel, with its bold interlocking fish design and variegated geometric decoration, is typical of the traditional hand-stitched *molas* produced by the Kuna people living in the San Blas Islands of Panama in the Caribbean Sea. The panels are produced in pairs and incorporated into women's clothing, usually with one *mola* serving as the front of a blouse and another as the back. Originating in the mid-1800s, *mola*-making developed from an earlier tradition of body painting and employs a technique of reverse appliqué. The term

*mola* comes from the Kuna word for 'cloth', and each textile comprises numerous layers of fabric, reflecting Kuna origin stories about how Earth was created in various coloured layers. Depending on the complexity of the design, *molas* can take from two weeks to six months to complete and often contain thousands of individual stitches. Animals are a common motif, especially sea creatures inspired by the wealth of fish, lobster, crab and octopus in the San Blas Islands, where fishing has been essential to survival for generations. The archipelago comprises about 365

islands, of which 49 are inhabited. The Kuna people originally migrated there from Panama in the 1700s to escape conflicts with other indigenous peoples and Spanish conquistadors. In colonial times the people supported European corsairs and pirates, which angered the Spanish to such an extent that conquistadors vowed to exterminate the entire culture. The Kuna endured, but their way of life is now threatened by rising sea levels due to climate change, which could eventually make the islands uninhabitable.

I re-borrowed the art book from the library to take picture of the description of the artwork.

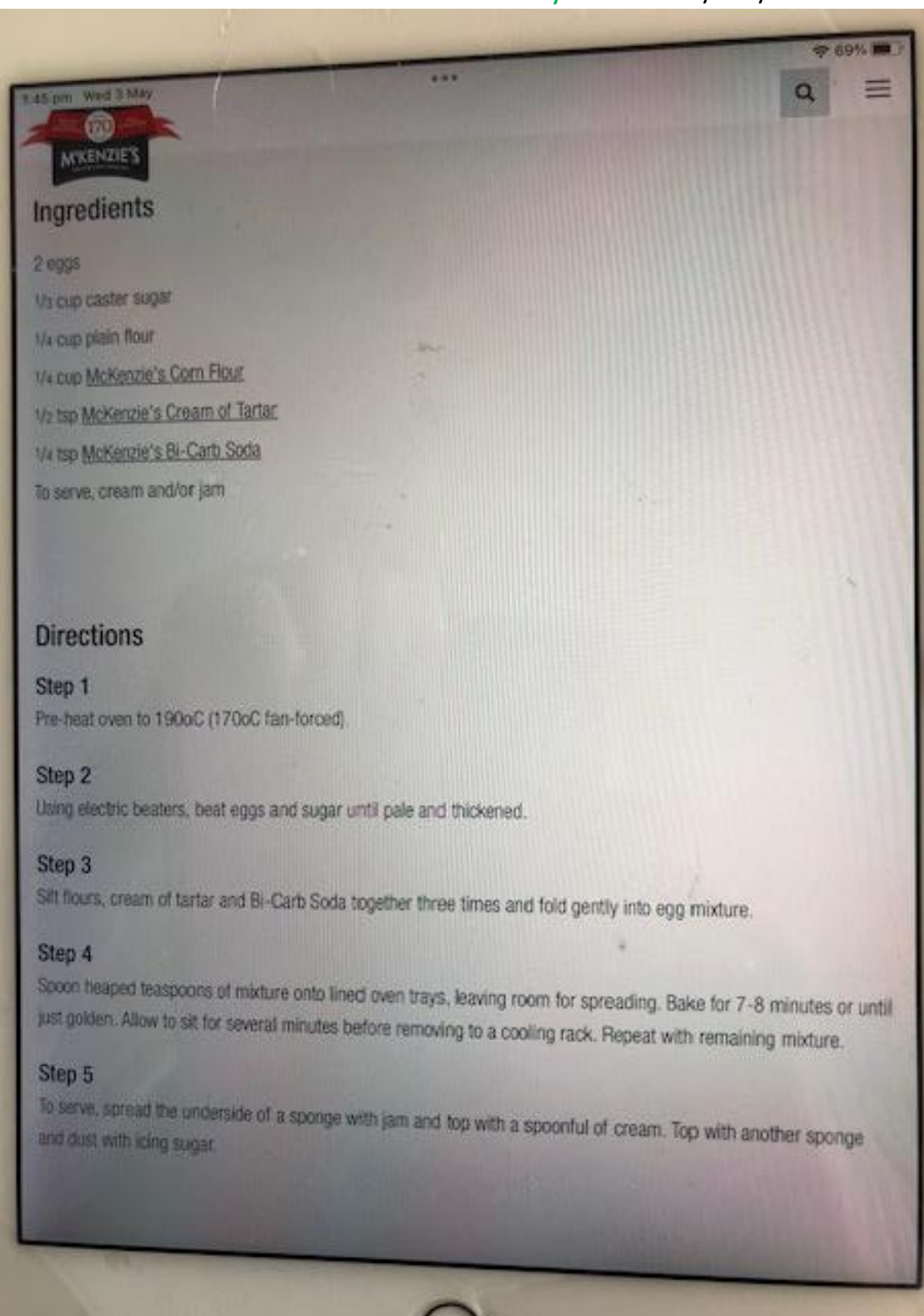
As the artist is unknown and I'm not going to sell my rug (it will be just for personal use), I think I need not worry about copyright. Annette

Annette continued.



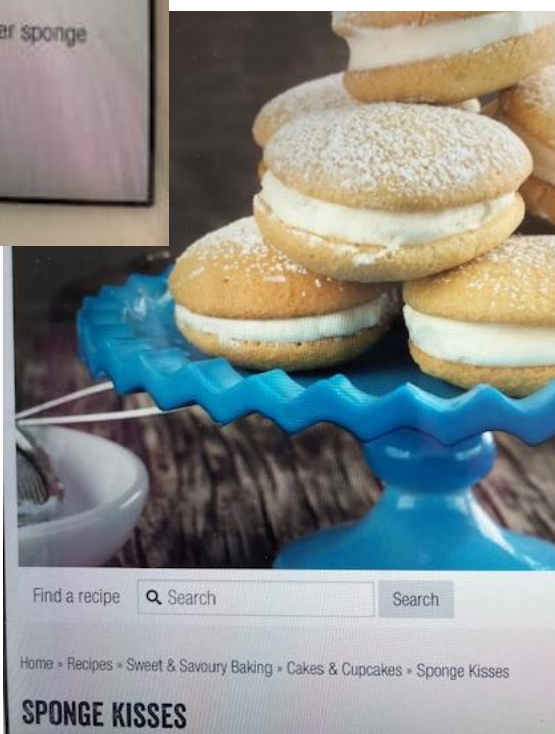
Don't you think this is a lovely to see Annette's bear rug. With her grand-daughter Annina. Miriam

This bear rug was always waiting to be used by a little one - and now it's much loved. Annina crawls and tumbles and rolls over the padded head. Annette.



Does not have to be McKenzie's, any brand will do.

Bronwyn guarantees they are simple and quick to make and always a success.



**FRANCE- NORMANDIE** – Joanna Romney-- Dear Miriam This book cover was made using all those small bits of fabric, lace etc., that I couldn't bear to throw away, some of them from my grandparents so over 100 years old. It's a very simple shape and slow sewn which I can do at work when it's quiet. I was inspired by a book ' Daydream journals ' by Tilly Rose Search press Joanna



continued Joanna



AUSTRALIA QUEENSLAND Jennifer Walton

Some photos for you. The embroideries are over 20 years old, the beanie was made using the wool that was spun at the spinners retreat last year & my husband Dave loves it, My first spinning. There was just enough wool, 4 inches of yarn was left when the beanie was finished, so lucky. Below Kookaburra near my back door.



## Continued Jennifer



My crazy quilt sewing bag. Made with leftovers. Scraps of material; threads & bits & bobs.



continued Jennifer

A close up of a section of a quilt I made many years ago.



Left. My memory vase is coming on nicely

Below. White lipped green frog sitting on the back of my wickerwork chair.



THE END