

#1 Claire Beale
Brass, Marineer Shell

#6 Ben Richardson
Brass, Clay

#4 Ben Richardson
Brass, Rock

#3 Laura McCusker
Brass, Elm

**Dale Hardiman +
ACV Studio**

Tasmanian Friends
Pins
2021

\$300 ea

#7 Simon Ancher Studio
Brass, Tasmanian Oak

#8 VAN TUIL Studio
Brass, Core Sample

#2 Glass Manifesto
Brass, Glass

#5 Ben Richardson
Brass, Clay

#9 Duncan Meerding
Brass, Horizontal Scrub

**Dale Hardiman +
ACV Studio**

Tasmanian Friends
Pins
2021

\$300 ea

This tiny shell was accidentally acquired by me on my first visit to Green's Beach in Northern Tasmania - I found it stuck in the sole of my sneaker when I got home. Marineer shells are gathered for use in traditional shelling (shell necklace making) by *Pakana* (Tasmanian Aborigines) artists.

Shell stringing is the longest uninterrupted Community cultural practice in Tasmania and holds deep significance for *Pakana* people as this key practice withstood invasion and incarceration. The shell acts as an aide-memoire re the importance of persistence in the face of challenge.

Dale Hardiman + ACV Studio

Claire Beale

Pin #1

2021

Brass, Marineer Shell
77(l) x 86(w) mm

\$300

This is glass. It comes from the inside of our furnace and was formed by the circling vortex of flame and flying particles of the batch material that we use when melting glass. We are very particular about how we make the glass. Much time goes into it so that it is as clear and as bright as possible. It's all mathematics and chemistry - time and quality. Yet here is this slightly lumpy sharp little opaque piece that grew like a crystal over the seven years the furnace was in operation.

Dale Hardiman + ACV Studio

Glass Manifesto

Pin #2

2021

Brass, Glass
80(l) x 20(w) mm

\$300

**Dale Hardiman +
ACV Studio**

Laura McCusker
Pin #3
2021

Brass, Elm
117(l) x 29(w) mm

\$300

'He was last seen on Elizabeth Street carrying the chainsaw' (ABC News, 2005). This Elm was planted in Franklin Square, Hobart Town in around 1855, near a bronze statue commemorating Tasmanian Premier and doctor William Crowther. Amongst other things, Crowther is noted for mutilating the remains of William Lanne, a Tasmanian Aboriginal, in 1869.

150 years later the elm was cut down in an act of vandalism...or protest, depending on your point of view. The statue of Crowther still stands. 'This memorial may remind future generations that even monuments may perish, but deeds - good or bad - never die' (Launceston Examiner, 1889).

Two rocks from Pipeclay Lagoon, a nearby source of the local clay that I process in the workshop to prepare my clay bodies for use in the woodfired kiln. Gathering material in situ allows time to wander and gather both source material and design ideas from that environment - colour, fracturing planes, and textures revealed all feed into the mix.

Dale Hardiman + ACV Studio

Ben Richardson

Pin #4 + #5

2021

Brass, Rock

78(l) x 34(w) + 75(l) x 28(w) mm

\$300 ea

A shard of fired lagoon clay - the variegation in colour comes from the firing and stacking process in the woodfired kiln.

**Dale Hardiman +
ACV Studio**

Ben Richardson

Pin #6

2021

Brass, Clay
75(l) x 28(w) mm

\$300

Tasmanian oak bespoke project
cutlery drawer insert off-cut.
Sectional off-cuts are often kept on
the shelf as a source of inspiration for
future projects.

**Dale Hardiman +
ACV Studio**

*Simon Ancher
Studio
Pin #7
2021*

Brass, Tasmanian Oak
100(l) x 35(w) mm

\$300

This little piece of Tasmania was part of a core sample brought up from 1600 metres below. It's older than the hills.

**Dale Hardiman +
ACV Studio**

VAN TUIL Studio

Pin #8

2021

Brass, Core Sample
95(l) x 55(w) mm

\$300

This horizontal scrub represents both community and my interest in the environment. Both of these things have helped me through some of the challenges of 2020.

This piece of wood was given to me by a fellow designer/maker and the solidarity many small scale practitioners have with each other is invaluable and represented by this material. I have interest in nature and it continues to revitalise me throughout challenging times through its primitive relaxing properties.

Dale Hardiman + ACV Studio

Duncan Meerding
Pin #9
2021

Brass, Horizontal Scrub
78(l) x 37(w) mm

\$300

MicroTextiles is a regenerative design project cultivated from waste currently destined for landfill.

Once nutrient rich resources have been recovered, they are used for the cultivation of cellulose forming bacteria via a fermentation process. Within a month, the microorganisms secrete extracellular, nanofibrillar matrices which become textiles.

This work is part of a larger research project aiming to develop ecologically relevant fibres applicable to the fashion and textile industry.

Alexi Freeman

MicroTextiles
2020-21

Biofabrication
Variable sizes

POA

MicroTextiles is a regenerative design project cultivated from waste currently destined for landfill.

Once nutrient rich resources have been recovered, they are used for the cultivation of cellulose forming bacteria via a fermentation process. Within a month, the microorganisms secrete extracellular, nanofibrillar matrices which become textiles.

This work is part of a larger research project aiming to develop ecologically relevant fibres applicable to the fashion and textile industry.

Alexi Freeman

MicroTextiles
2020-21

Biofabrication
Variable sizes

POA

Aly Peel

Alpaca Quilt 2020

Alpaca, wool, Polyester thread
193(h) x 150(w) mm

\$1500

Fits like a puzzle piece into its' companion. Further exploring the ideas of filling, completion, and on the other side of that coin, emptying and surrender.

The latchhook canvas is a mesh of sorts - the holes are knotted with yarn, filling each space intuitively, except when disrupted by the formality of the check pattern. The window motifs that emerge embody the structures which have both kept me inside but also given so much joy and freedom over the last few months.

Eileen Braybrook

Intramural

2020

Scrap Wool, Cotton, Lurex and
Silk Yarn, Latch Hook Canvas
400(w) x 400(l) mm

\$787

'Catch and Release' was started in March 2019 for the Call of the Hoard group show and only completely finished while in lockdown. Scrap yarn was used to create this atoll shaped portal. Salvage bias binding was used to finish the piece.

I was exploring techniques and shapes that could represent the concept of holding on vs. letting go as a way to process grief and joy.

Eileen Braybrook

Catch and Release
2020

Scrap Wool and Cotton Yarn,
Latch Hook Canvas
700(w) x 700(l) mm

\$1788

Aly Peel

Jumper Scrap Quilt 2020

Wool, small amounts of Angora,
Cashmere, Metal, Polyester

Thread

145(h) x 107(w) mm

\$1100

Aly Peel

Monster

Playground #3

2020

Wool, polyester, gumtree wood,
acrylic (may contain traces
of cashmere, angora, mohair,
possum fur, metal fibre)
280(w) x 280(h) x 600(l) mm

\$850

Test Pattern 02 is a one-piece bodysuit that uses lycra scraps stored from several years of fashion and costume practice, used to explore chromatic relationship. It draws inspiration from Le Corbusier's 'Architectural Polychromy' colour keyboard system, as well as retro TV test patterns, and seeds a new study of colour relationship and scale as it relates to the body.

Test Pattern 02 explores the same colour scheme as Test Pattern 01 in wider scale, elongating the torso.

Michelle Boyde

Test Pattern 02
2020

Lycra, Econyl, Nylon Elastane,
Braided Elastic
520(l) x 450(w) mm

POA

Test Pattern 01 is a bodysuit in two parts that uses lycra scraps stored from several years of fashion and costume practice, used to explore chromatic relationship. It draws inspiration from Le Corbusier's 'Architectural Polychromy' colour keyboard system, as well as retro TV test patterns, and seeds a new study of colour relationship and scale as it relates to the body.

Test Pattern 01 explores a chromatic scheme in a scale that emphasises shoulder width, and creates the illusion of long arms with extended ribbons of colour that fall loosely beside the body and encourage movement.

Michelle Boyde

Test Pattern 01

2020

Lycra, Econyl, Nylon Elastane,
Braided Elastic
150(h) x 450(w) mm

POA

Aly Peel

Monster

Playground #2

2020

Wool, polyester, gumtree wood,
acrylic (may contain traces
of cashmere, angora, mohair,
possum fur, metal fibre)
300(w) x 230(h) x 230(l) mm

\$850

Aly Peel

Monster

Playground #1

2020

Wool, polyester, gumtree wood,
acrylic (may contain traces
of cashmere, angora, mohair,
possum fur, metal fibre)
340(w) x 240(h) x 240(l) mm

\$850

Ed Linacre

Toad Stool
2019

Hybrid Biomaterial: Mycelium/
Waste Sawdust Mycelium
Mortar
500(h) x 500(l) x 500(w) mm

POA

The project takes the form of a classic stool however the traditional means of production have been replaced with that of living & growing organism. Mycelium.

This is brought to you by Mycelium Studios. A design and creative hub that holds it's name for the behaviour of mycelium - to build connections and network growth; the need for collaboration, creativity and network approaches to be at the very centre of the change in the world we intend to create.

Designers: Edward Linacre + Philippa Abbott (& Projects).

Makers: Ed and Phillipa with Mycelium Studios MycoLab.

The nexus of the group brings together established designers, makers, and creative thinkers to explore the material, experiment with it as a scaled manufacturing process and develop new products and design methods.

Ed Linacre

Godlight: Part 2 - Death 2020

Hybrid Biomaterial: Reishi
Mycelium/ Waste Sawdust

LED Lighting Components
240(h) x 70(d) mm

POA

The Godlight series of pendant lighting is one of the ongoing experimental fabrication outputs from The Mycelium Lab at @myceliumstudios. For us an exploration of behavioural product, organic forms, sensory immediacy and the relationship between consumerism and ecological death. Existential lighting. Is it dead, slowly dying or just in hibernation?

A set of pendants that goes beyond the concept of waste and explores how the materiality of an object can be a lived experience. The medium is fungi, we grew a structural material from inoculation through to mycelial expansion. This focuses on the beauty of natural growth and explores “bio-partnering” as a design methodology.

Godlight is an experiential product using light to explore a living aesthetic. By letting the light die we develop the end product, engaging in a discourse of mass consuming as global suicide.

John Brooks

Always arriving, never here (tassels) 2020

Cotton, Pearl, Latex, Foam,
Homemade Clay, Rayon, Wool,
Aluminium, Acrylic Paint
Variable: 880(l) (including rope)
x 200(w) x 160(d) mm

\$708

Moving into an indefinite lockdown, unable to plan anything in the future, I couldn't find a reason to make objects. While questioning the purpose of making, I still had to teach online. I adjusted learning activities away from processes that require specialised equipment and towards techniques that could be explored with very few tools and accessible materials.

This approach to my teaching practice filtered into my design practice and I began experimenting with slightly unfamiliar textile techniques such as embroidery, rope making and beading. This became a way to keep making and exploring without pressure. I could disengage from the idea that I was creating an object for an unspecified future outcome. The results of these experiments became modular components that can be configured and assembled into decorative objects that have the potential to be functional.

Elise Cakebread

Second String - Swatches 1 to 21 2020

Repurposed textile waste.
24 pieces: 210(h) x 150(w)
mounted on board

NFS

This collection of works makes up part of a project I started at the beginning of 2020. I devised the Second String project to look at ways in which the problem of textile waste could be addressed within my practice.

For this project (which is ongoing) I have developed and continue to develop a series of swatches or 'croquis' that explore techniques, concepts and strategies for re-using textile waste. The project is about experimentation, research and development.

Through the project I have aimed to explore a variety of techniques for the recycling of textiles and other waste materials (ie plastics). The result is a collection of swatches that investigate the recycling of textiles from a wide variety of angles.

Elise Cakebread

Second String - Swatches 22, 23 2020

Repurposed textile waste.
24 pieces: 210(h) x 150(w)
mounted on board

NFS

This collection of works makes up part of a project I started at the beginning of 2020. I devised the Second String project to look at ways in which the problem of textile waste could be addressed within my practice.

For this project (which is ongoing) I have developed and continue to develop a series of swatches or 'croquis' that explore techniques, concepts and strategies for re-using textile waste. The project is about experimentation, research and development.

Through the project I have aimed to explore a variety of techniques for the recycling of textiles and other waste materials (ie plastics). The result is a collection of swatches that investigate the recycling of textiles from a wide variety of angles.

Elise Cakebread

Second String - Swatches 24 2020

Repurposed textile waste.
24 pieces: 210(h) x 150(w)
mounted on board

NFS

This collection of works makes up part of a project I started at the beginning of 2020. I devised the Second String project to look at ways in which the problem of textile waste could be addressed within my practice.

For this project (which is ongoing) I have developed and continue to develop a series of swatches or 'croquis' that explore techniques, concepts and strategies for re-using textile waste. The project is about experimentation, research and development.

Through the project I have aimed to explore a variety of techniques for the recycling of textiles and other waste materials (ie plastics). The result is a collection of swatches that investigate the recycling of textiles from a wide variety of angles.