



# University of HUDDERSFIELD

## University of Huddersfield Repository

Macbeth, P.A.

Ideas of Exchange

### Original Citation

Macbeth, P.A. (2000) Ideas of Exchange. In: Consuming Crafts: International Conference, 19-21 May 2000, Buckinghamshire/ Chilterns University. (Unpublished)

This version is available at <http://eprints.hud.ac.uk/id/eprint/8614/>

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: [E.mailbox@hud.ac.uk](mailto:E.mailbox@hud.ac.uk).

<http://eprints.hud.ac.uk/>

## **The Search for Idiosyncrasies**

'The way in which I stitch, or manipulate a surface through stitch has developed into an unconscious and intuitive response to fabrics, and the way that they behave or react to having stitch placed upon them. '5

This statement was made in my masters thesis and is intrinsic to the way I approach my work. The fabrics that Habitat were particularly interested in addressed texture and structure as a form of decoration.

### ***Slide 1 Teaseled fabric, pintucked dress.***

This slide shows a pintucked cotton dress, (produced by Pammi Sinha) scrunched and dip dyed, also a lightweight gauze broken up by the inclusion of fragments of textured and tufted fabrics. The fabrics were manipulated through stitch altering the drape qualities and density of the base fabric. I would then dip dye these fabrics or force them into dye vessels whose capacity was too small to evenly dye the amount of fabric. I constantly strived to create situations where chance might occur, where something new or unexpected might happen. This developed into my method or language of making. It is often this openness to chance and the unexpected that fascinates most makers. In the paper 'A deeper Examination' Wlodzimierz Cygan states

' A breakthrough may come about as a result of the sudden realisation of an unexpected link between two areas, which had previously been thought unconnected. The individual pieces of information themselves have not changed