

'same as it ever was....'

gina leith

## S T A F F T I M E

Dear staff member - you may well be a designer, writer, historian, artist, scholar, craftsman/craftswoman critic, maker, academic, or something else entirely. Perhaps your work is a combination of the above whatever is the case, please write answers to the following:

**How does time affect your use of materials?**

which material will age - last the test of time? decay?  
which material is 'timeless' Do materials belong to a specific era?

**In terms of your research/practice, describe a working day?**

Variable and difficult to put a time on!  
Difficult to find the time. Time goes so fast when you

**How much time do you devote to a project?**

commercial project - time = money!  
research / personal - endless / never ending / no limits.

On the reverse side of this postcard you are asked to place an image relating to the above questions

And return to this the School of Design Office by 5.00pm 15<sup>th</sup> February 2019

With thanks & best wishes from Shirley Mclauchlan - LINES Research Group - School of Design



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To view 'Stitching Stories' online this is the link on

YouTube: <https://youtu.be/EMSHMcEk4PE>

Shirley McLauchlan

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email: skmclauchlan@gmail.com or s.mclauchlan@ed.ac.uk

www.shirleymclauchlan.co.uk

twitter: @designshirley

MATERIAL INTERVENTION:  
MANIFEST.



'same as it ~~ever~~ was....'

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### How does time affect your use of materials?

When I have more time, my choices of materials is more considered and tends to be more economical. Price-wise - <sup>quality</sup> is better

### In terms of your research/practice, describe a working day?

I can only work in the evenings so a working day tends to be a couple of hours researching or designing on the computer

### How much time do you devote to a project?

my time is very broken so a project would take a few months to complete

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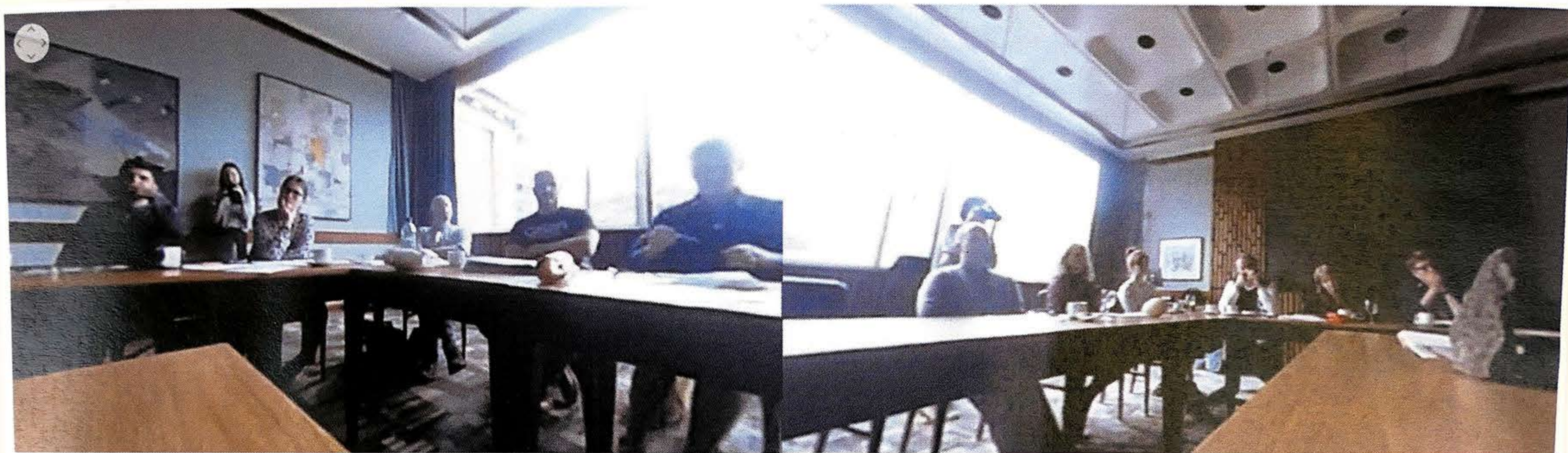


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I am much in debt to my colleague John Morrison who introduced me to a TIME MACHINE. At a previous Lines seminar in the summer of 2017 I was able to retrieve the transcript of a boring talk I gave about feathers and stones using a small 360 degree camcorder which he had propped up rather like a puffin beside me. The images were somewhat unflattering to me (not in this picture - being too near and fish-eyed) however I was delighted to be able to revisit the scene and spend some time with the audience one by one counting the laughs, yawns, social media checks and relaxed meditation I was able to inspire. I have since bought one of these time machines and regard it as a central tool in my current research. The resolution is not very good (naturally I bought a cheapskate one) but the idea of it excites me greatly and I know this is only the start of this technology which will soon be everywhere... as will complaints about privacy and a list of other important ethical issues that time travellers face.

# S T A F F S T U F F

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to the following:

**What are your materials?**

*paper & ink*

**How & why do you use them?**

DRAWING AND PRINTMAKING

On the reverse side of this postcard you are asked to place an image of your materials  
And return to this the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 With thanks & best wishes  
from Jonathan Gibbs & Gina Leith  
LINES Research Group - School of Design

*because it's an immediate and thoughtful record of ideas and stories of the world around me.*



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to the following:

## What are your materials?

WORD AND IMAGE ARE MY MATERIALS, AND PERHAPS SOMETHING I DON'T KNOW HOW  
TO NAME WHICH IS SOCIAL IN NATURE AND WHICH I RESPOND TO AND ATTEMPT TO SHAPE AT TIMES!

## How & why do you use them?

TO COMMUNICATE, DREAM, THINK, CONVERSE, ILLUMINATE, PLAY, PROVOKE, PRESENT!  
ALSO, I USE THEM AS THEY ARE OFTEN THE WORDS OF OTHERS, HEARD IN ETHNOGRAPHIC ENCOUNTER,  
THAT I AM THEN USING, SENSITIVELY I HOPE, TO CRAFT MY OWN WORKS.

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from Jonathan Gibbs & Gina Leith

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OFTEN, MOST, NOW I THINK  
OF IT, BLACK TYPED WORDS  
ON A4 WHITE PAPER.....  
INK & PAPER!



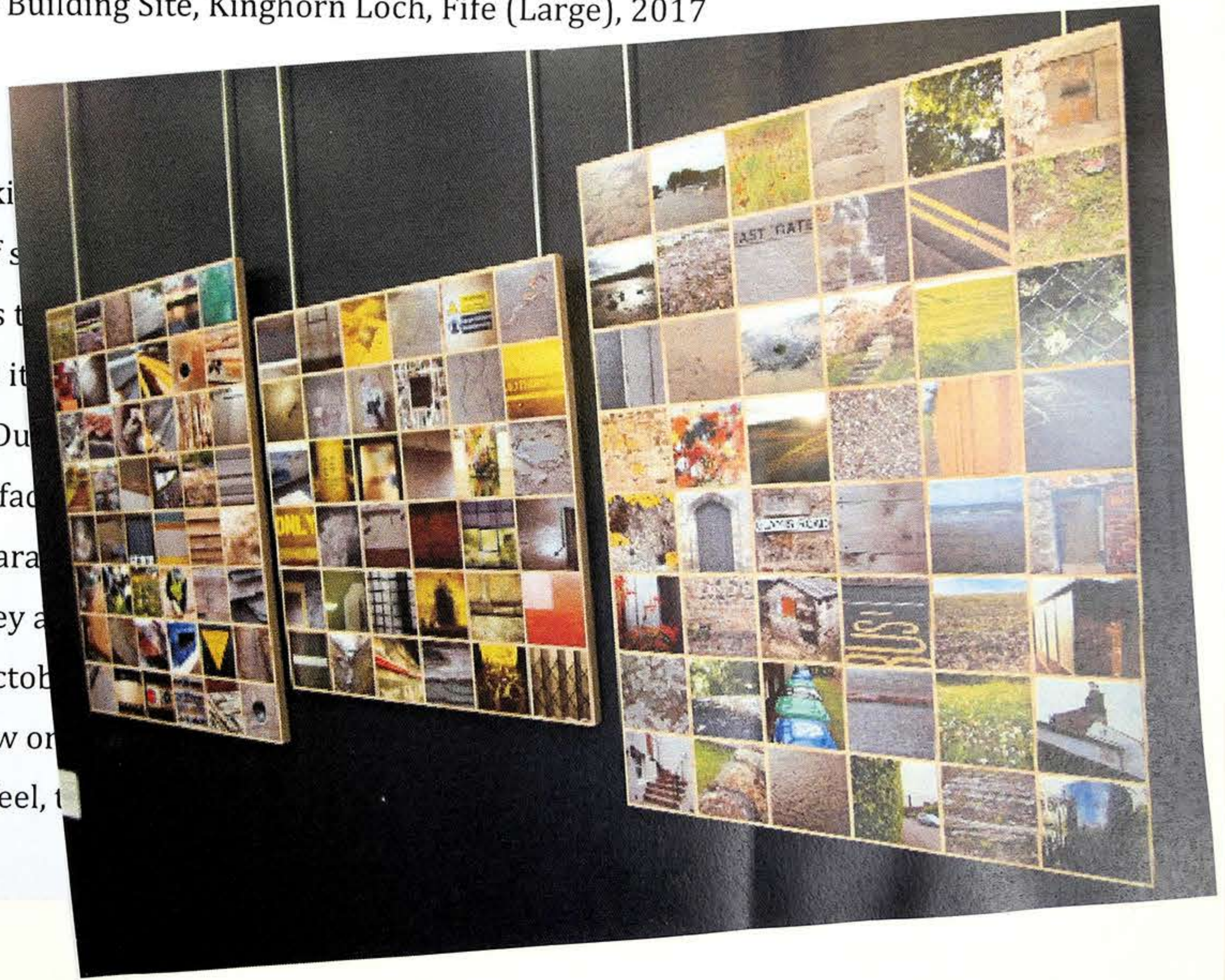
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Surface Portrait I, West Ward, Blackness, Dundee (Large), 2017

Surface Portrait II, Kinghorn Village, Fife (Large), 2017

Surface Portrait III, *The Ecology Centre* Building Site, Kinghorn Loch, Fife (Large), 2017

These three works are part of my thinking about the built environment. I see them as portraits of surface and how architecture and design in Scotland has transformed. *The Ecology Centre*, between Kinghorn and its industrial complex in Dundee, is a portrait of a particular moment in time (between October 2016 and 2017) and the wider phenomenon of how we know our environment through the stories they can tell, through their feel, touch and what they hide or reveal.



'same as it ever was.

**S T A F F T I M E**  
Jonathan Peter. Gribbs

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Perhaps your work is a combination of the above. Whatever is the case please write answers to the following:

**How does time affect your use of materials?**

portable materials - snatches of time -  
evenings - weekends - holidays -

**In terms of your research/practice, describe a working day?**

At a ~~table~~ TABLE OR easel. 5 to 8 hrs.

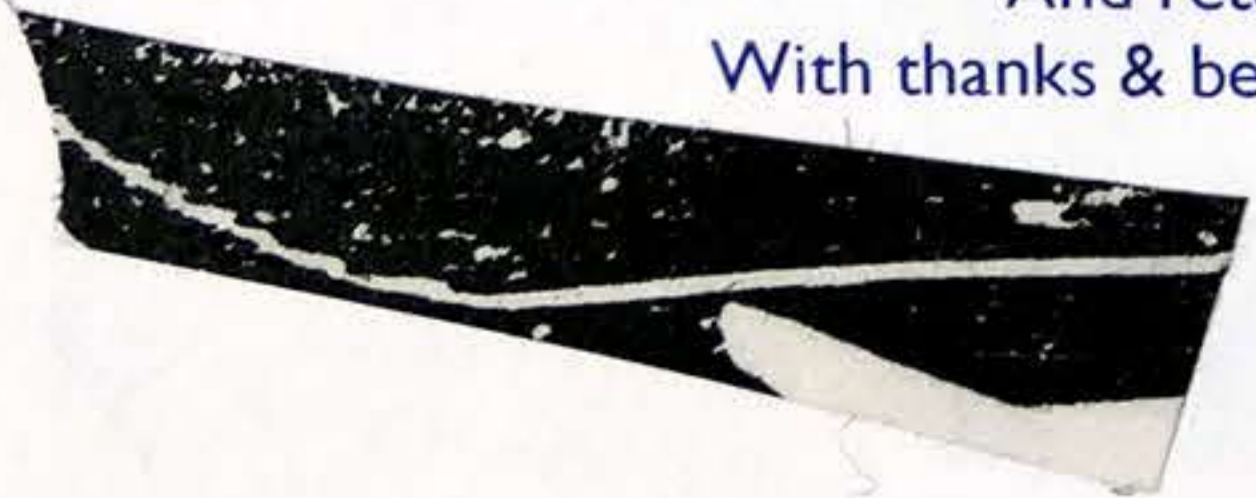
**How much time do you devote to a project?**

Life is but a dream - woodcut 3 weeks  
ECA Rare Books collect. or bookplate - 2 days.

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And return to this the School of Design Office by 5.00pm 15<sup>th</sup> February 2019

With thanks & best wishes from Shirley Mclauchlan - LINES Research Group - School of Design



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15. II. 2019



tch pine,  
bited Open Eye  
2016  
ERHALL, 19  
2019

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S T A F F S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

**What are your materials?**

PEOPLE, DATA, SENSORS, TEXTILES, ELECTRONICS  
PLASTICS, METALS, PAPER, PEN

**How & why do you use them?**

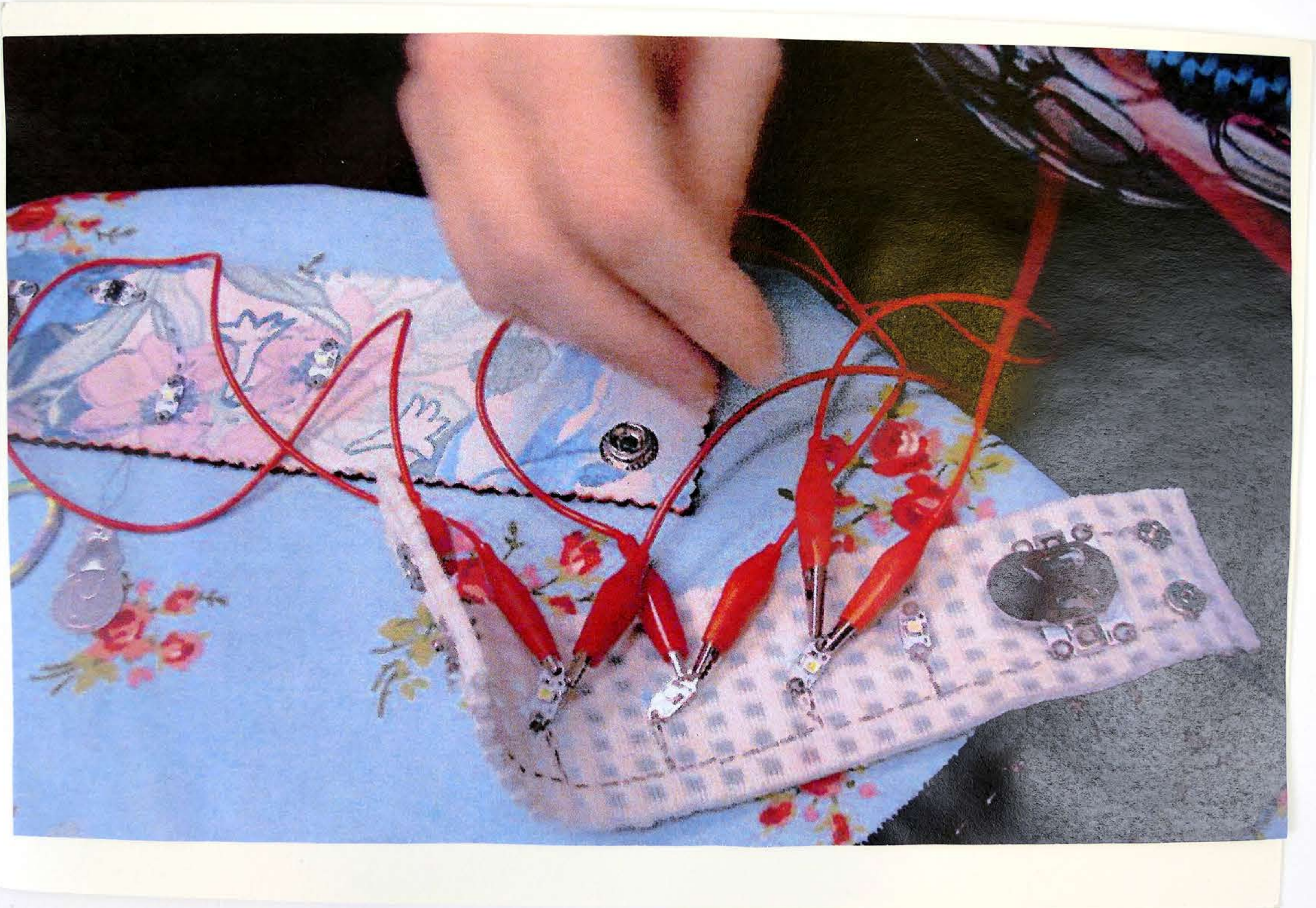
WE PARTICIPATE IN THE DESIGN OF SMART  
PHYSICAL SYSTEMS FOR WELLBEING -  
(SARAH K.)

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And return to this the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 With thanks & best wishes  
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answers to the following:

**+ WORDS!**  
What are your materials?

Plaster, ink, wax, linen, tissue, gauze, scrim  
shellac, lace, leaves, petals, twigs, lichen, tape  
to layer, emboss/deboss, distress, sand back,  
scratch, obscure, reveal, conceal, polish,  
tear, cut, make translucent, mend, heal

How & why do you use them?

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"transforming everyday materials  
into extraordinary universes - visual  
poems - COLLAGE = LIFE" - Bridget Collins

# S T A F F   S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write  
answers to the following:

## What are your materials?

Digital tools, the body (performers, cells, proteins),  
sound, 3D printing, writing, thinking, environments.

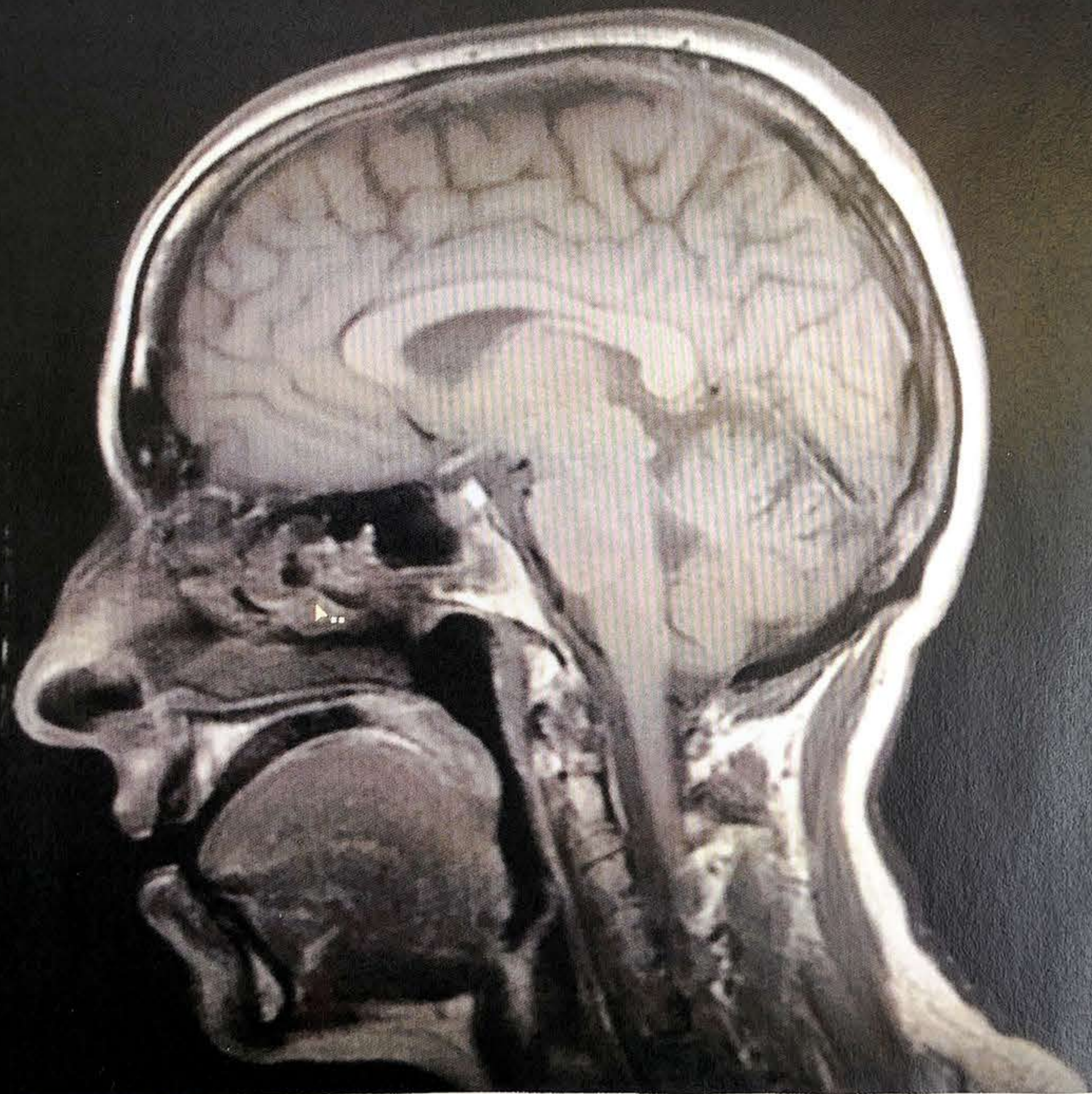
## How & why do you use them?

I use the materials that are relevant to  
my concepts and try to do this in a  
critical way.

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A — P  
H  
F



wool + linen + cotton

Shirley Mclauchlan

# S T A F F   S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write  
answers to the following:

**What are your materials?** Wool, linen, cotton  
(All materials need to be 100% pure)

**How & why do you use them?**

I stitch onto wool or cotton with wool or  
cotton. This adds to the products longevity.  
And makes the product collectable + increases it's  
disassembly.

On the reverse side of this postcard you are asked to place an image of your materials  
Please return to the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 with thanks & best wishes  
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SKMclanahan

# S T A F F S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

**What are your materials?**

STEEL, ZINC, LINO, TERYLENE, INK, PAPER!

**How & why do you use them?**

AS A PRINTMAKER AS A FILTER THROUGH  
WHICH MY INITIAL IDEAS CAN BECOME TRANSFORMED

On the reverse side of this postcard you are asked to place an image of your materials  
And return to this the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 With thanks & best wishes

ANEW.

from Jonathan Gibbs & Gina Leith

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Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

## What are your materials?

*Paper, Ink & type*

## How & why do you use them?

*For making through the (th)inking <sup>the</sup> joy  
of books, posters, prints, ephemera*

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PAPER  
TYPE

---

TYPE

PATRICIA  
SIMMONDS

S T A F F S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

**What are your materials?**

(CONCRETE) GRANITE, STEEL, BRONZE, PLATINA

**How & why do you use them?**

IN COLLABORATION WITH ARTISTS TO CREATE  
PEDESTRIAN DOMINANT SITE SPECIFIC PUBLIC SPACES

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Andy Siddall

## S T A F F S T U F F

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Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

### What are your materials?

Fine line pen and good quality cartridge paper - and a good view.

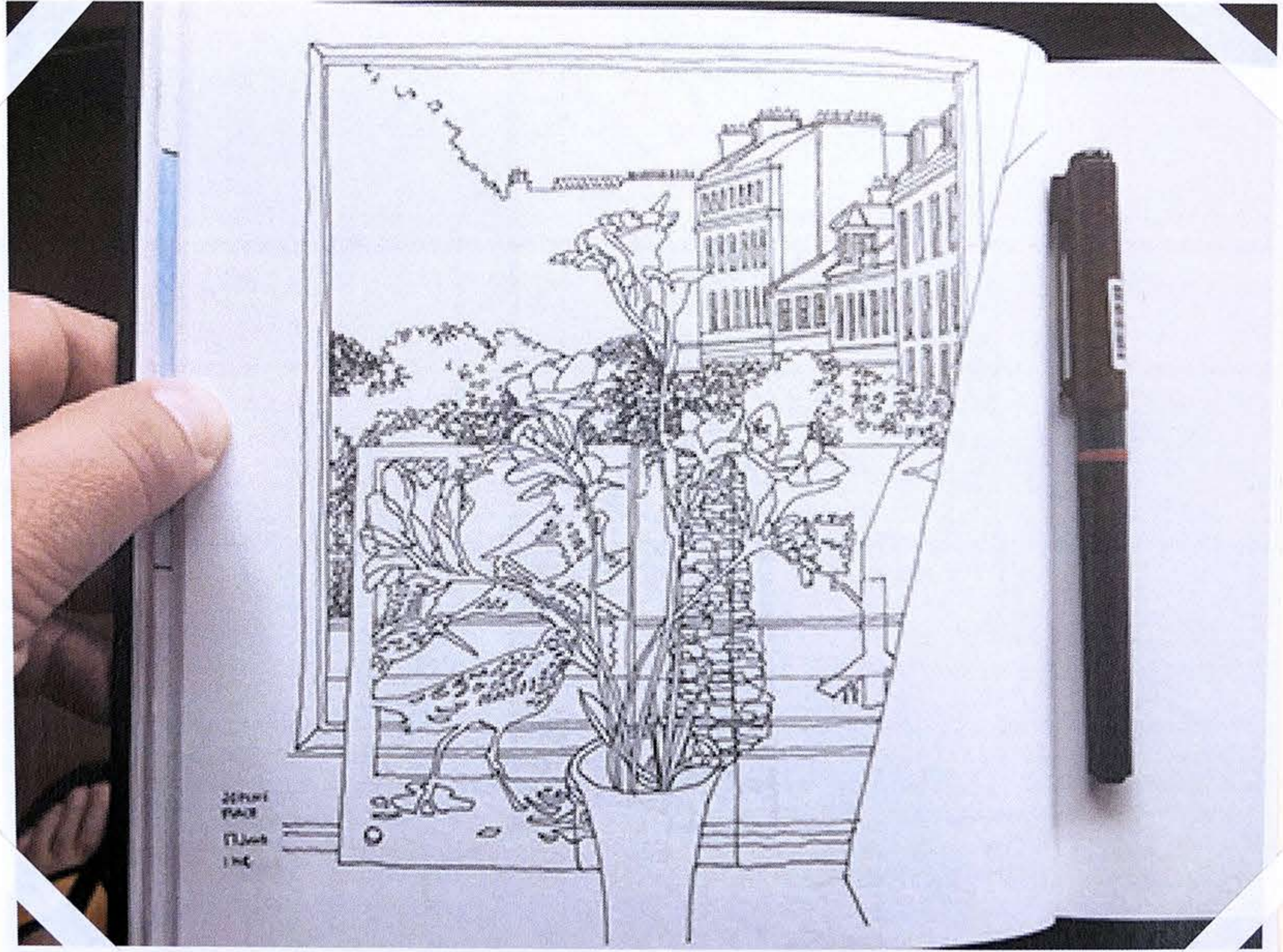
### How & why do you use them?

I draw edges and objects; spaces and places. Sometimes special,  
often not.

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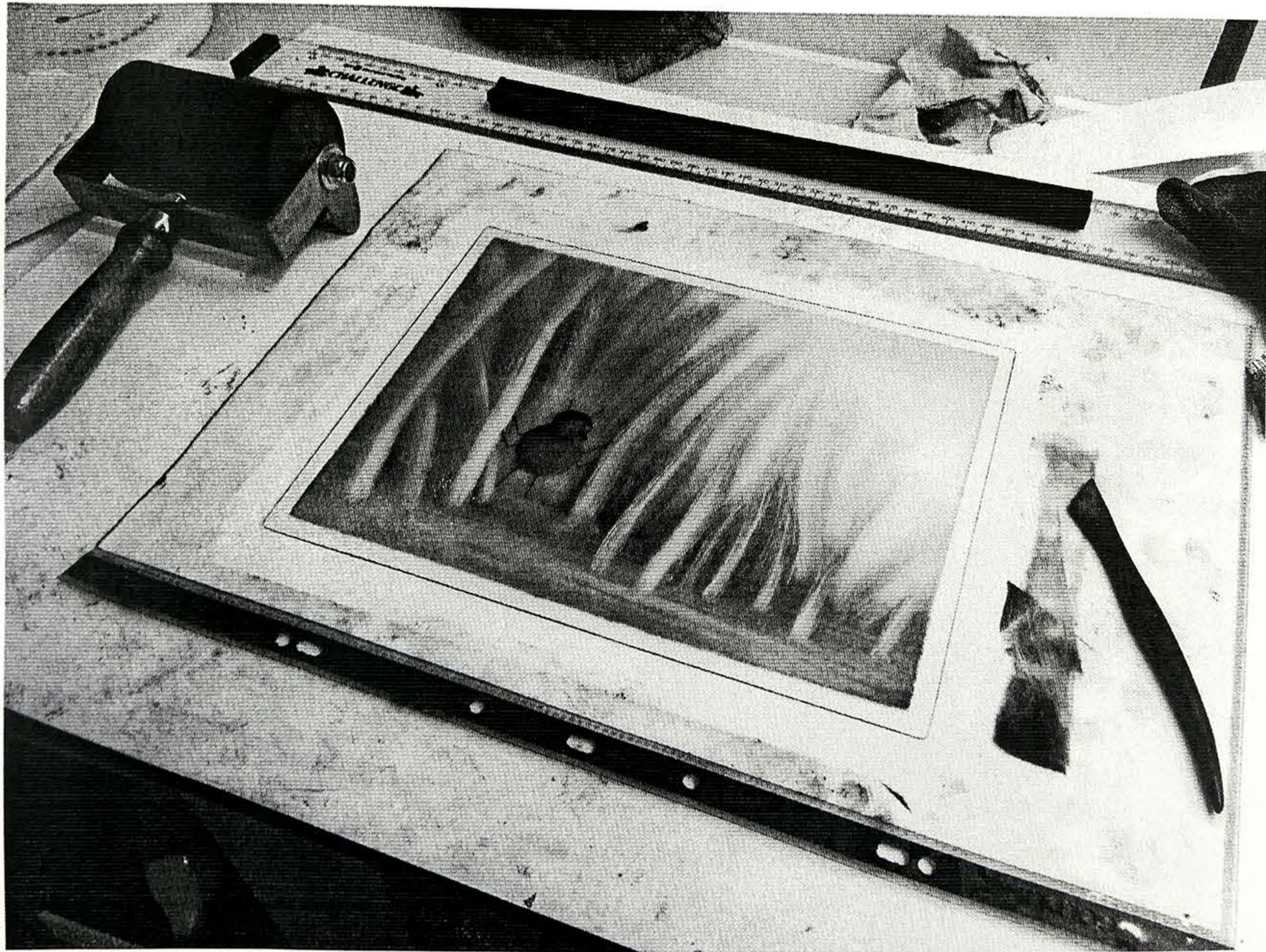


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2011  
17/11  
1/11







# S T A F F   S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

## What are your materials?

*oil based ink, rollers, scum, etching tool,*

## How & why do you use them?

*to create dry point etchings - to create characters,  
stories, - textures, shading & line.*

On the reverse side of this postcard you are asked to place an image of your materials  
And return to this the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 With thanks & best wishes  
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nike inglis

S T A F F S T U F F

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to the following:

What are your materials?

Found materials, skip raiding, recycled things

How & why do you use them?

my philosophy is built around adhocism & biophilia  
recycling & decay tie at the centre of this

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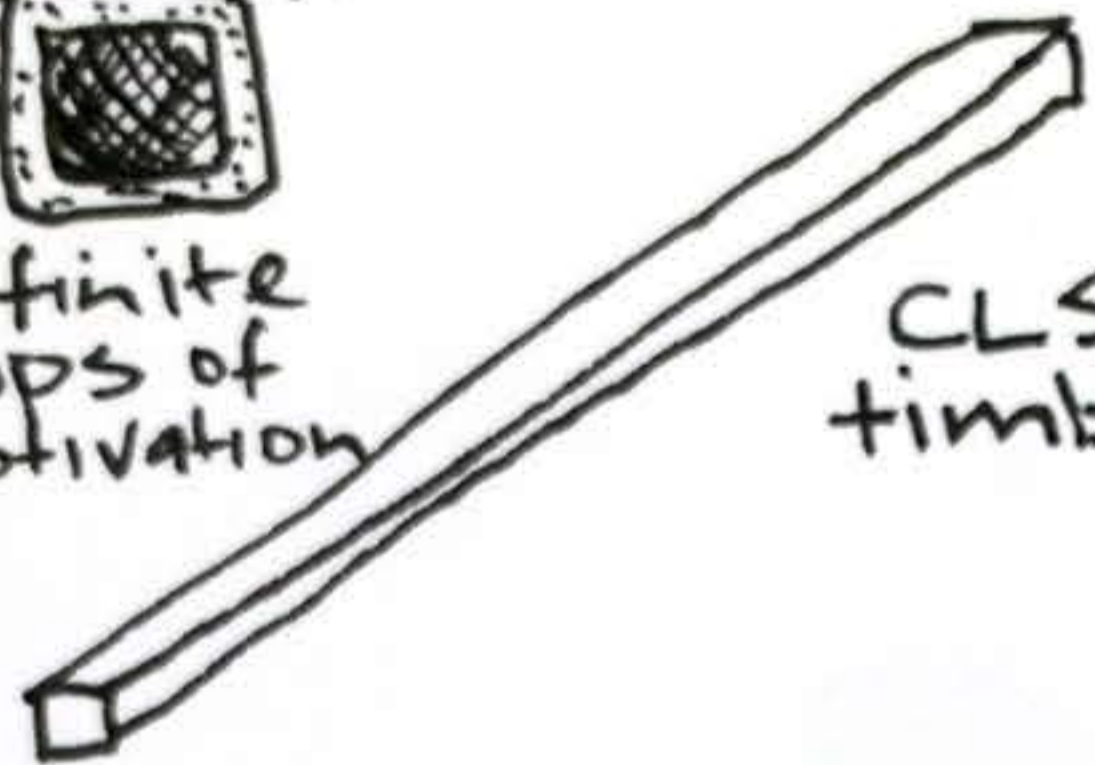


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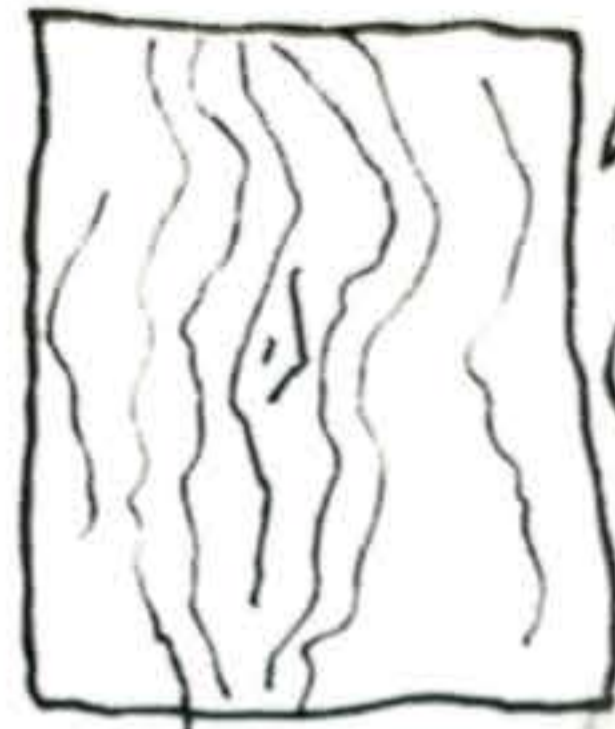
teabags



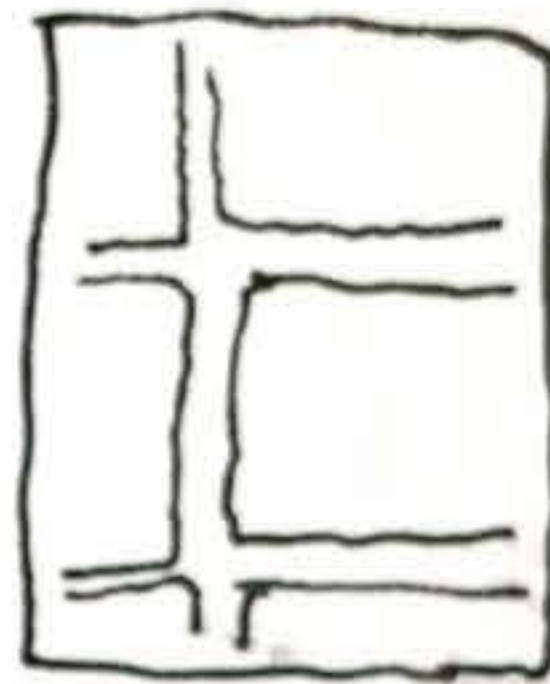
infinite cups of motivation



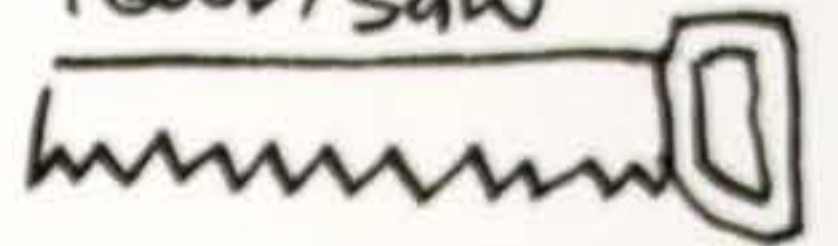
CLS timber



Wooden panels (variety)



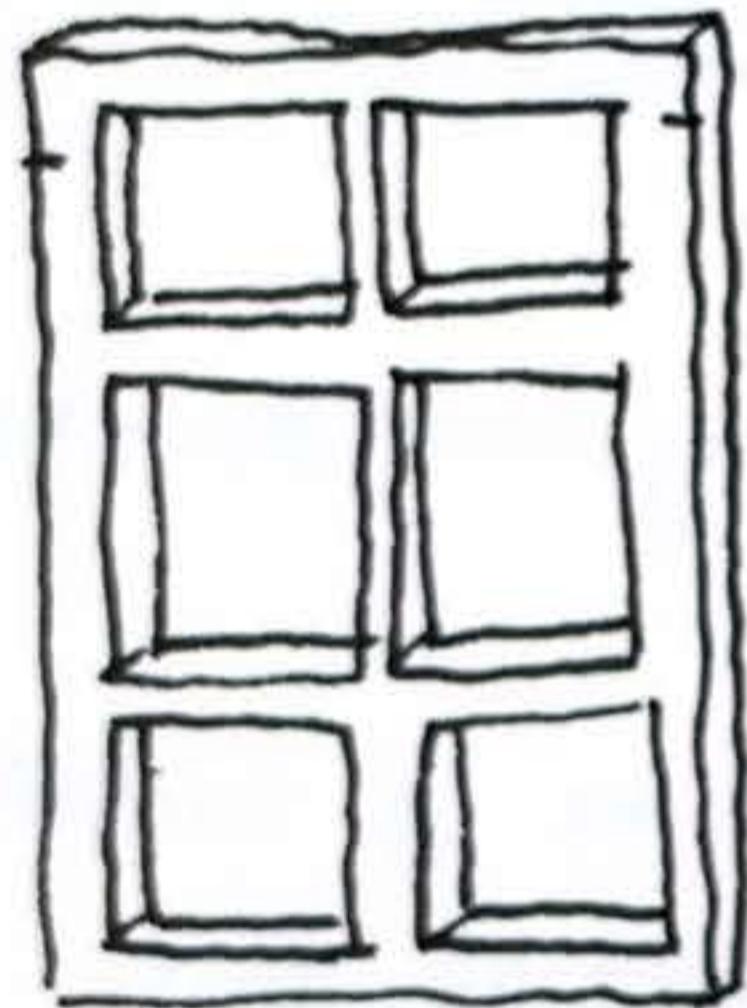
(good) saw



Spirit level (optional)



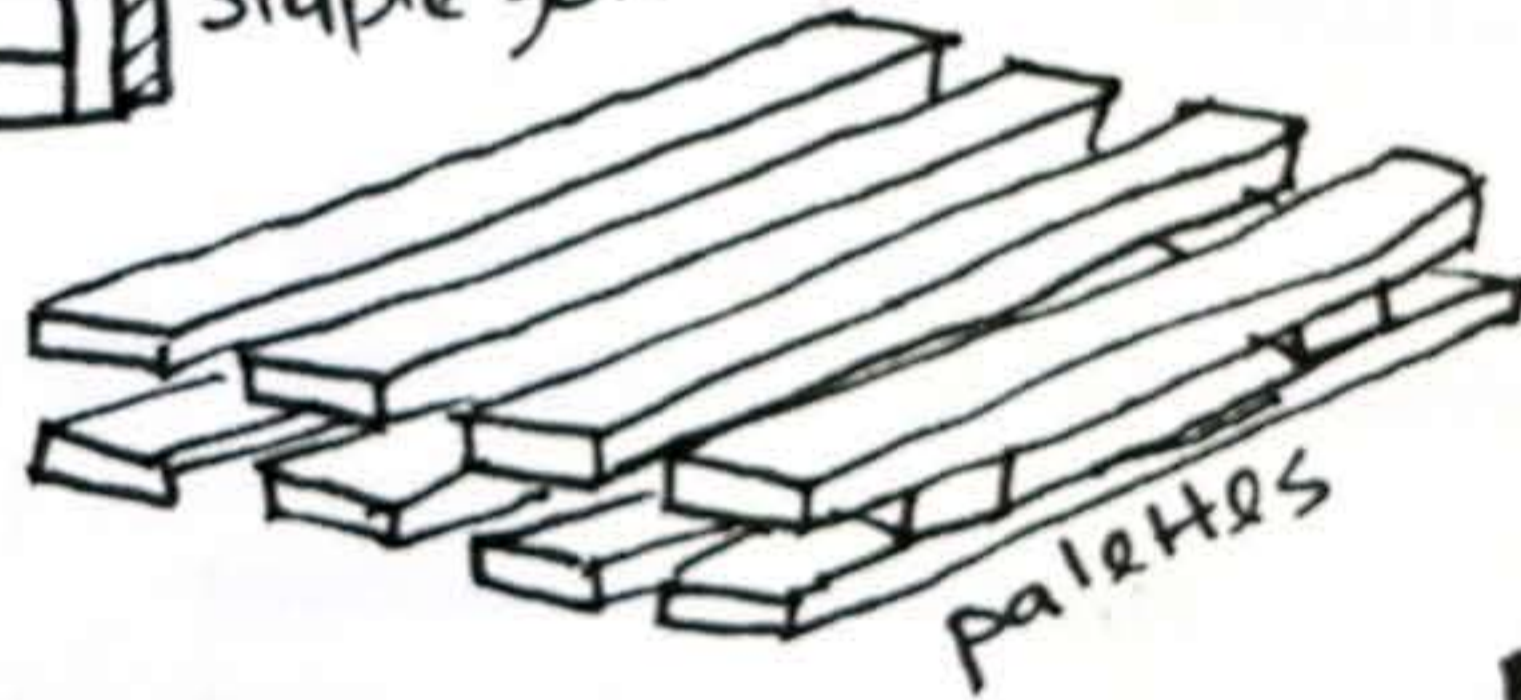
mystery skip finds



old wooden window frames (glazed) (single)



staple gun



pallets



cordless drill



cable spools



spray paint



self tapping wood screws  
50s x 5mm  
80s x 5mm  
110s x 5mm



iPod - music is my life blood



masking tape



pigment liner 0.5 (staedler)

# S T A F F   S T U F F

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Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

## What are your materials?

- photographs, ink, paper, photoshop, paint, pencil, pastel
- people, problems, society, stones, films, music

## How & why do you use them?

- to collage, splat, cut, refine, add colour, add detail, add texture.  
I use them because I feel most comfortable with them.
- to understand, solve, question, take inspiration from.

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PS

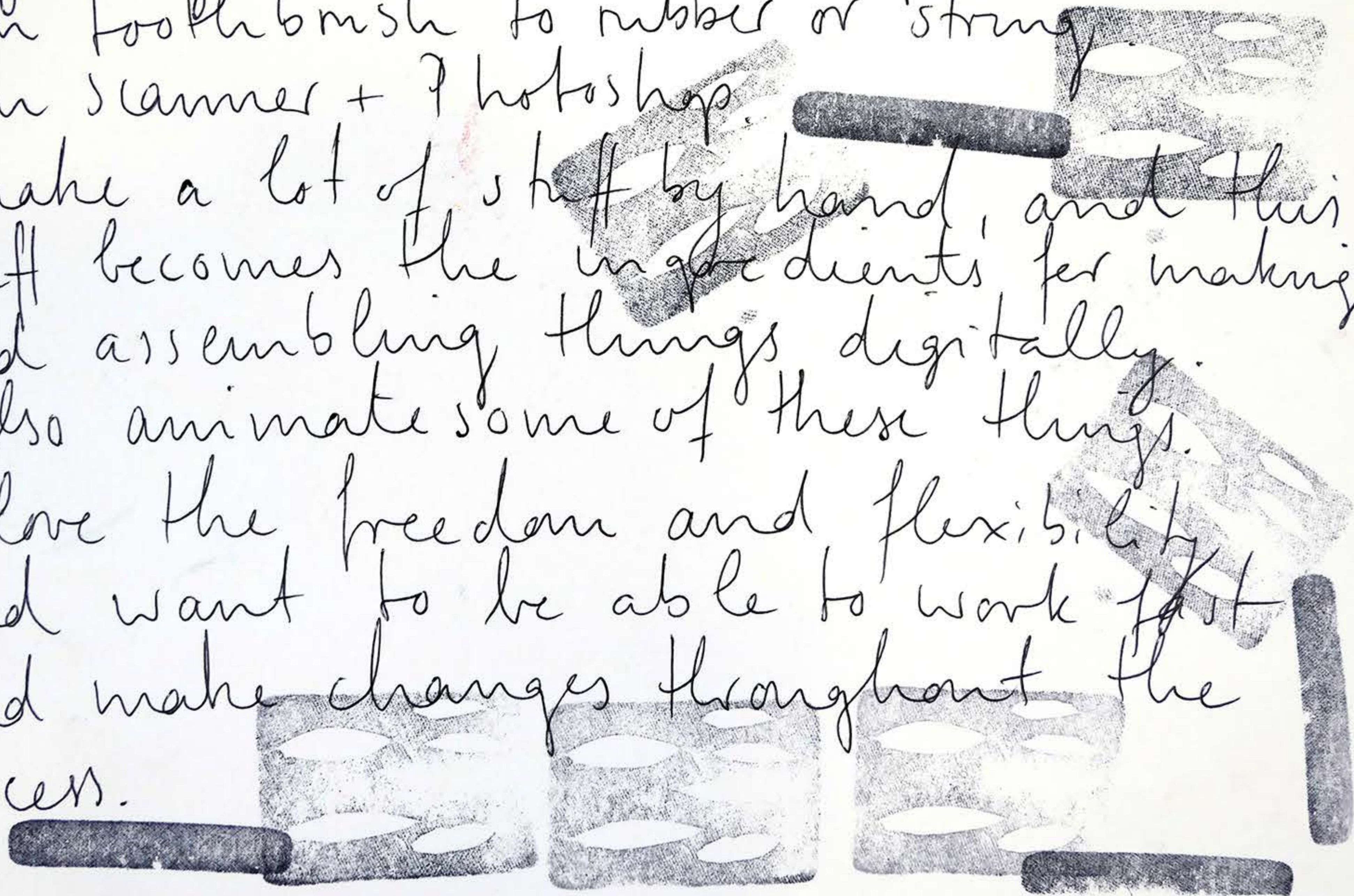


Anything I can make an imprint with, or draw  
from toothbrush to rubber or string  
then scanner + Photoshop

I make a lot of stuff by hand, and this  
stuff becomes the ingredients for making  
and assembling things digitally.

I also animate some of these things.

I love the freedom and flexibility  
and want to be able to work fast  
and make changes throughout the  
process.



*Astmal*

S T A F F

*Tækul*

S T U F F

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to the following:

**What are your materials?**

**How & why do you use them?**



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from *Jonathan Gibbs & Gina Leith*  
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to the following:

**What are your materials?**

DAYLIGHT & ARTIFICIAL LIGHT

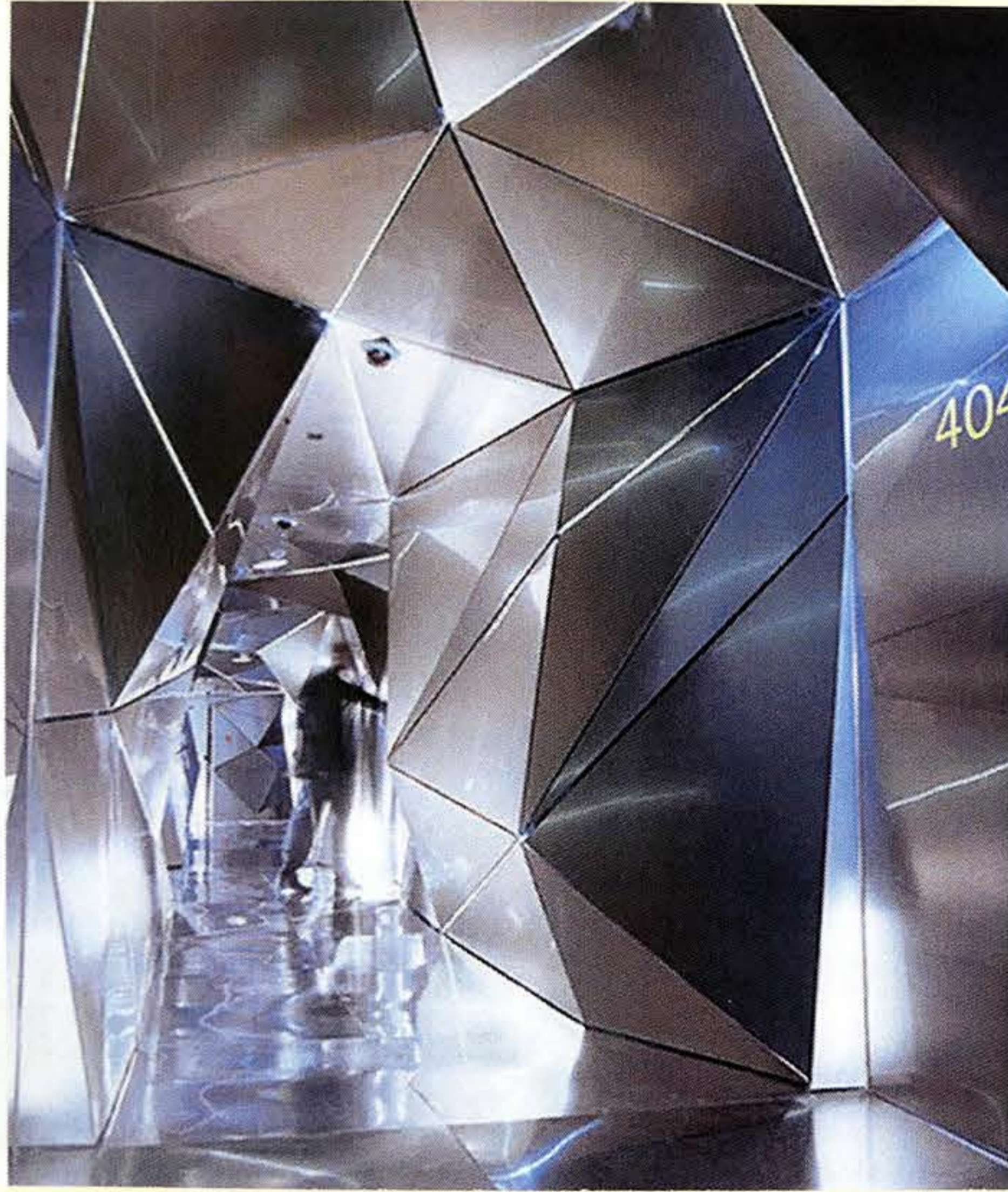
**How & why do you use them?**

Experiences created through  
light interacting with...

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to the following:

## What are your materials?

BOOK BINDING

## How & why do you use them?

- ① BUTTER KNIFE - Cutting paper, Scalpel Knife  
② Try SQUARE 90°  
check/markng angles.  
③  
④ Paring knife - turning leather

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And return to this the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 With thanks & best wishes

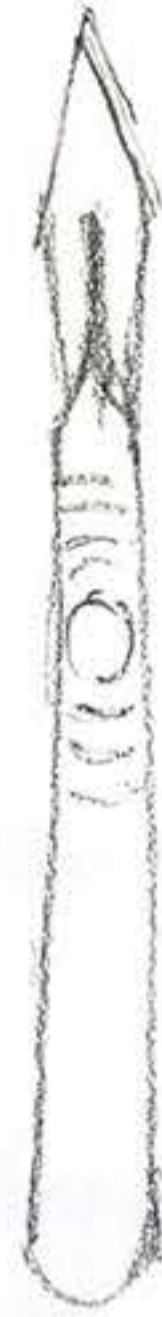
from Jonathan Gibbs & Gina Leith  
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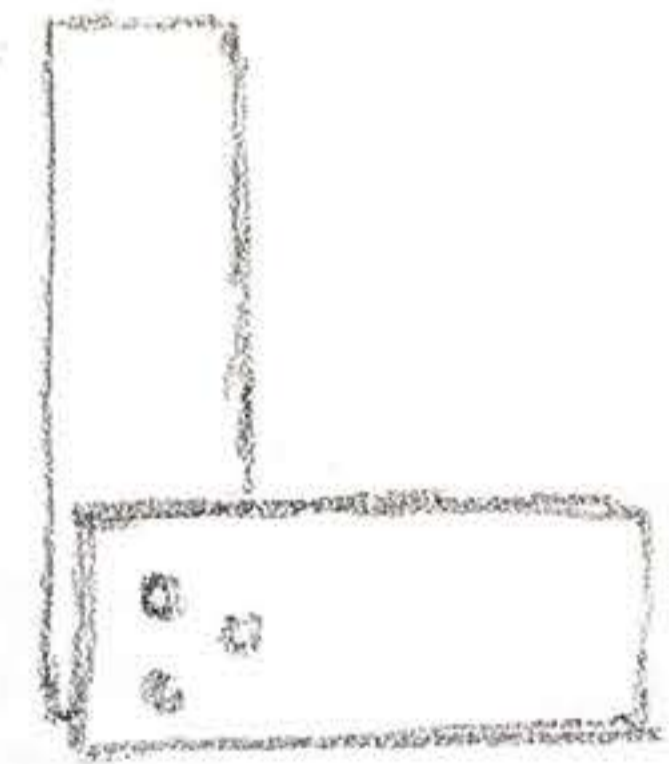
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①



②



③



④

Mary A.

'same as it ever was....'

## S T A F F T I M E

Dear staff member - you may well be a designer, writer, historian, artist, scholar, craftsman/craftswoman critic, maker, academic, or something else entirely. Perhaps your work is a combination of the above whatever is the case, please write answers to the following:

**How does time affect your use of materials?**

I have none - so 'materials' no longer means studio or workshop based making.

**In terms of your research/practice, describe a working day?**

This depends on funded projects. Anything from participatory workshops, through writing, dissemination, documentation, reading, making....

**How much time do you devote to a project?**

ideally 3 yrs. generally 6 months - 2 yrs.

On the reverse side of this postcard you are asked to place an image relating to the above questions

And return to this the School of Design Office by 5.00pm 15<sup>th</sup> February 2019

With thanks & best wishes from Shirley Mclauchlan - LINES Research Group - School of Design



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Perhaps your work is a combination of the above - whatever is the case, please write  
answers to the following:

## **What are your materials?**

tape measure, ruler, graph paper, tracing paper, entomologist's pins, latex gloves,  
pencils, eraser, pens, camera, photographs, journals, word docs, scanner, printer

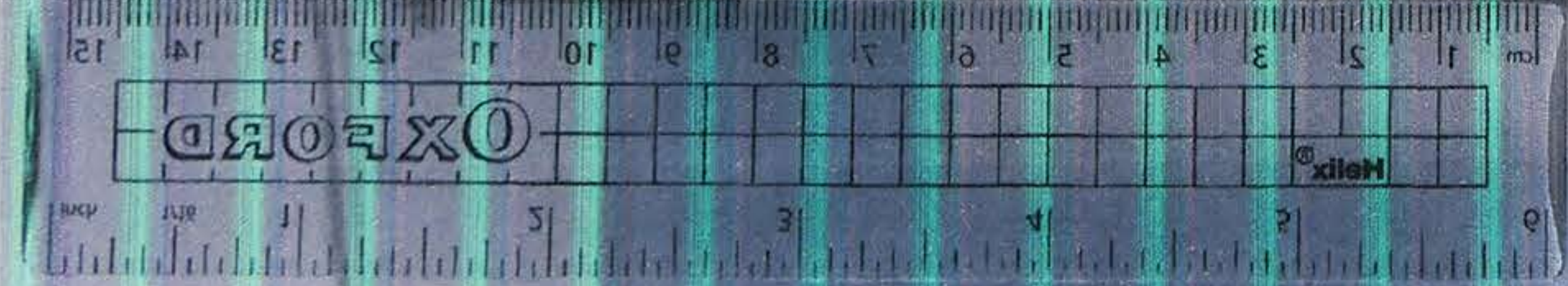
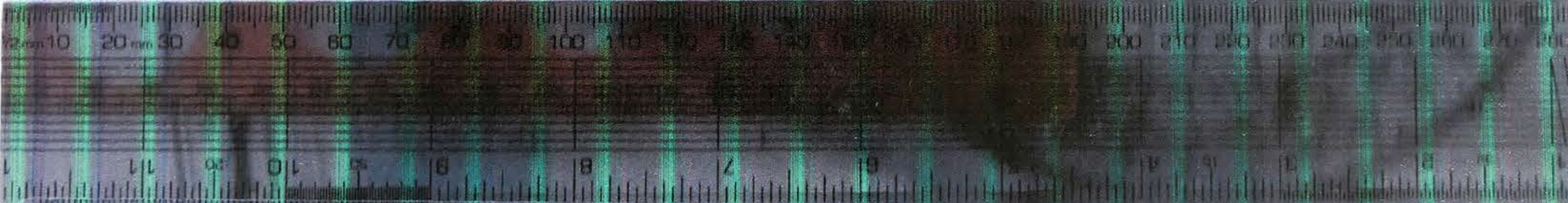
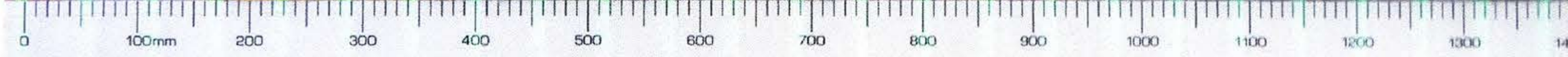
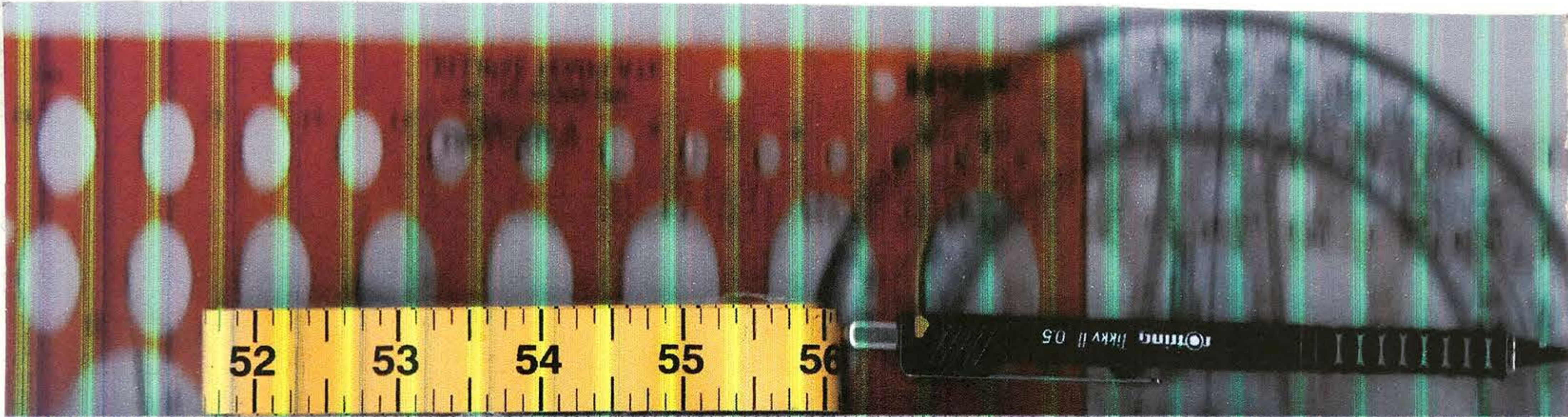
## **How & why do you use them?**

used to measure and record warp and weft lengths on each of the cloth panels from  
which a garment is made; used to make photographic records of details; used to  
construct scale diagrams; used to discuss garments in relation to the historical record

On the reverse side of this postcard you are asked to place an image of your materials  
Please return to the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 with thanks & best wishes  
from *Jonathan Gibbs & Gina Leith*  
LINES Research Group - School of Design



THE UNIVERSITY of EDINBURGH  
*Edinburgh College of Art*



# S T A F F   S T U F F

Dear staff member - you may well be a designer, writer, historian, artist  
Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write  
answers to the following:

## What are your materials?

pen, paper, pencils

## How & why do you use them?

- pen and paper for working things out - the immediacy of them
- pencils (controlled w/ Photoshop) for making the final pictures - the total control they afford,

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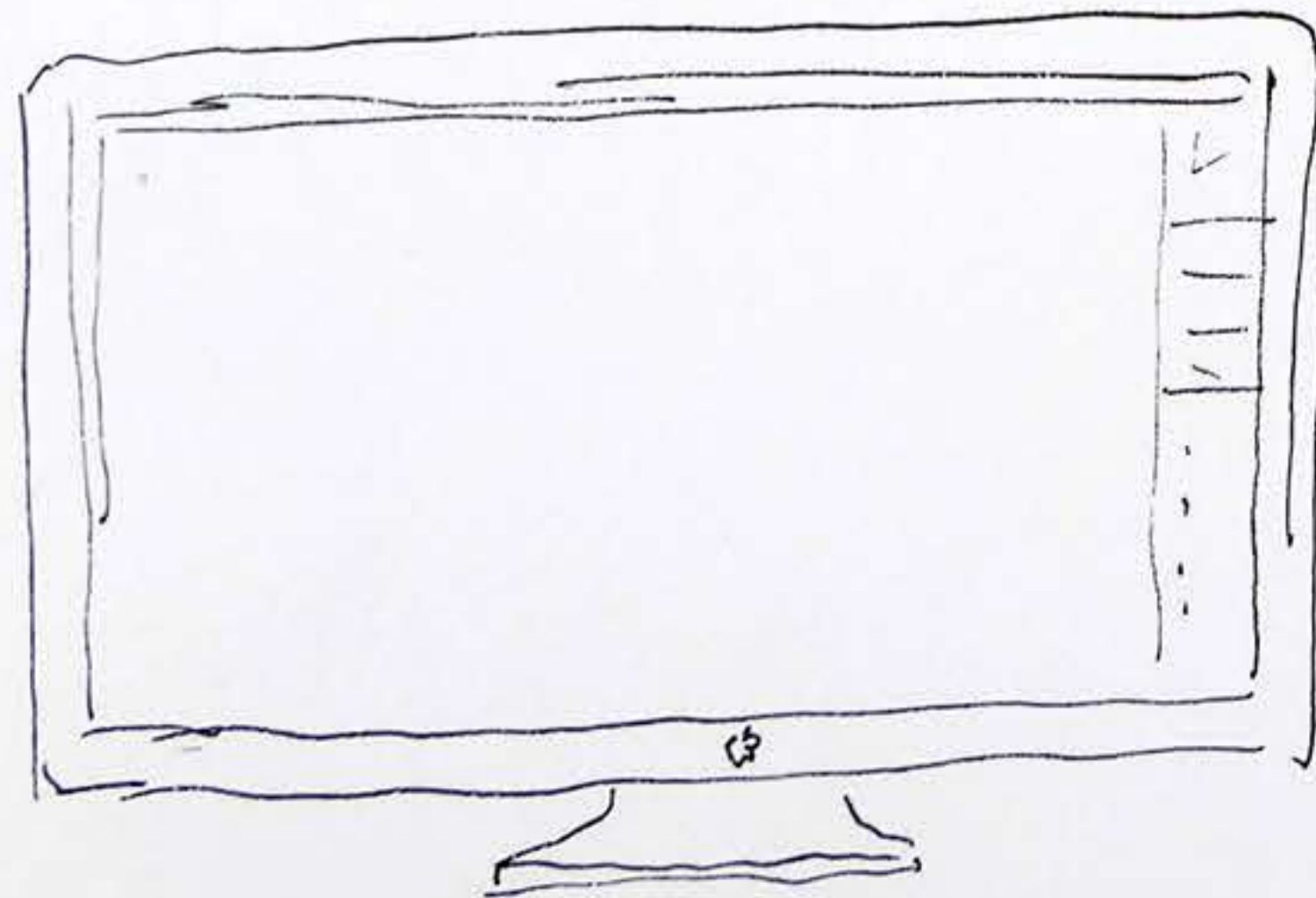
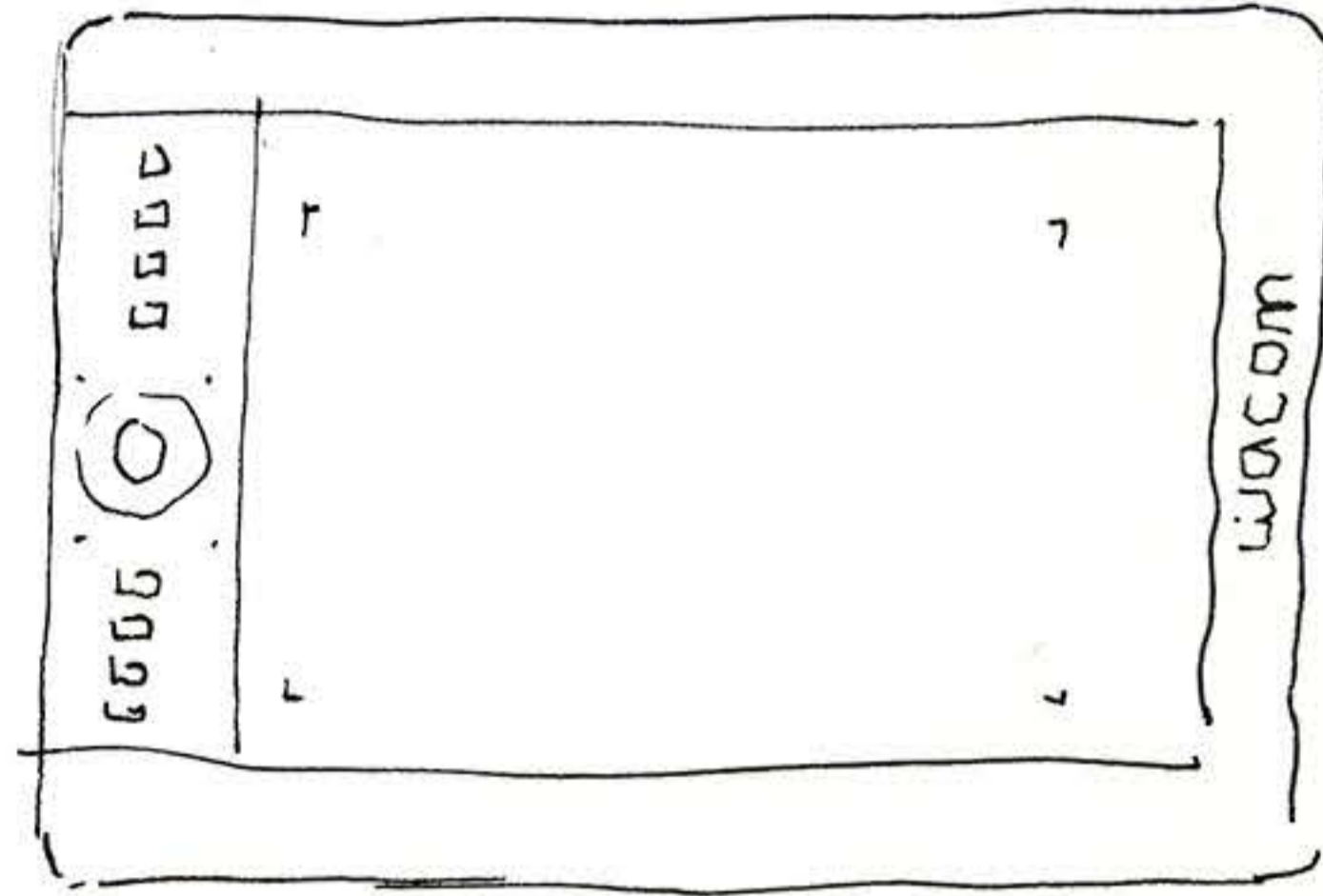
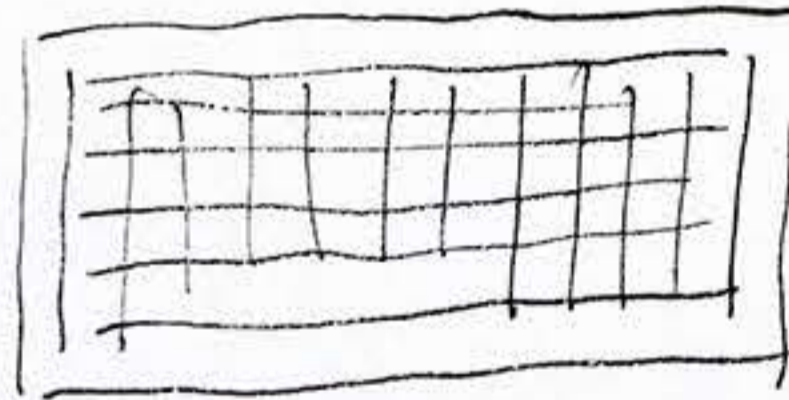
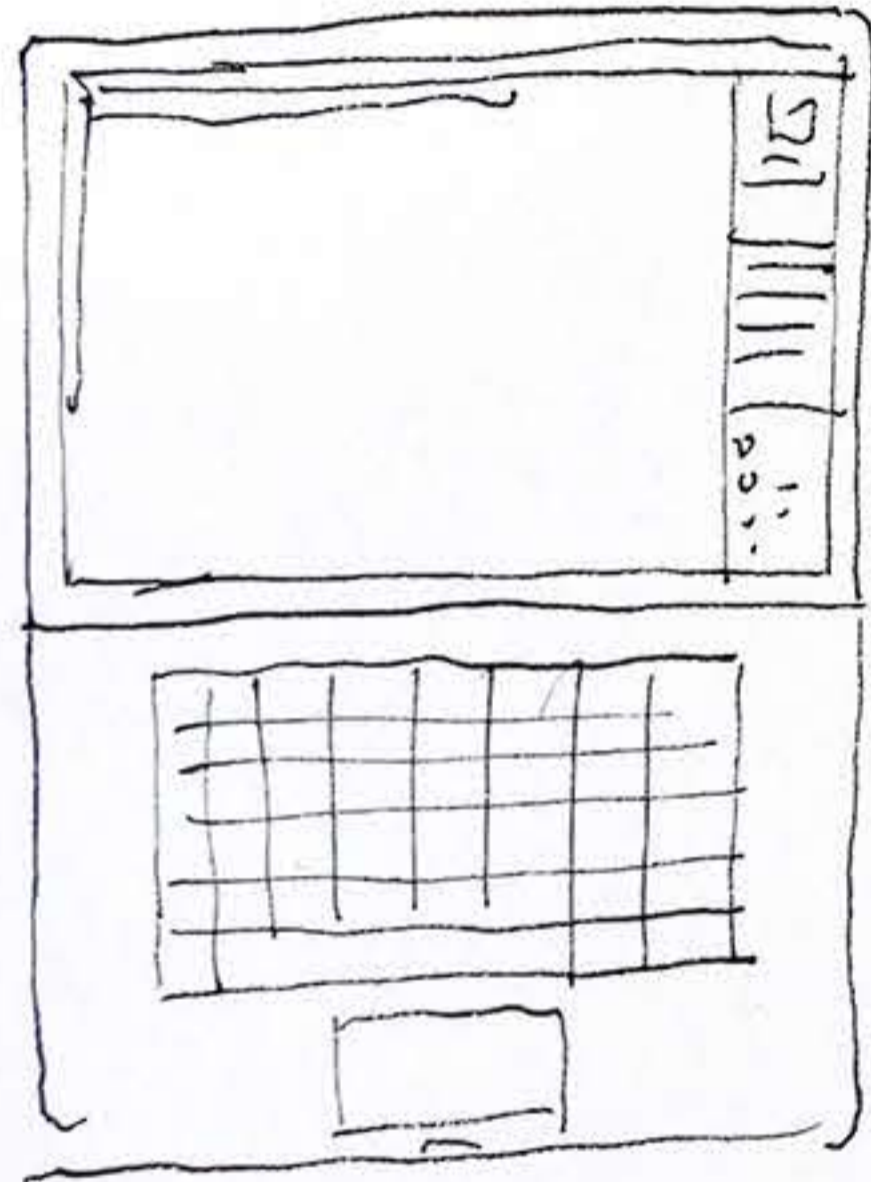
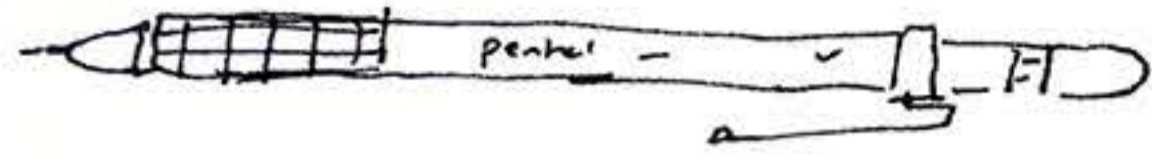
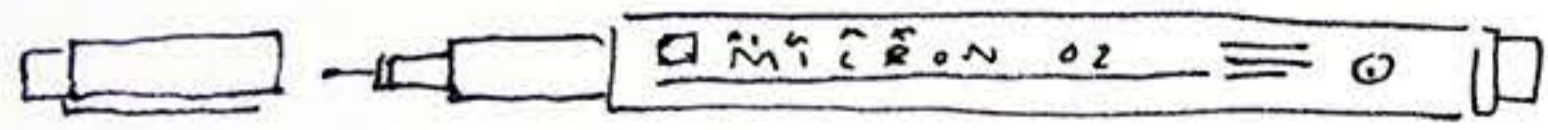
the  
absence  
of waste.



THE UNIVERSITY of EDINBURGH  
Edinburgh College of Art

Michael Kirkham





Jonathon Gibbs  
School of Design Office  
Evolution House.  
78 West Port  
EH1 2LE.



Eitidh Muldoon

## S T A F F S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
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to the following:

### What are your materials?

I like to draw very detailed small line drawings using fine tip pens - my favourite is  
the "rotating rapidograph .25". I also use photoshop to colour + add texture to my drawings.  
I make textures by using handprinting methods such as linoprinting and rubber stamping.

How & why do you use them?  
By using fine pens I can achieve detailed intricacy + delicate lines, but  
these can be quite tight & restrictive, so combining <sup>mix with</sup> mark making such as  
rubber stamping I can achieve more unexpected & gestural marks & create  
more textured finishes.

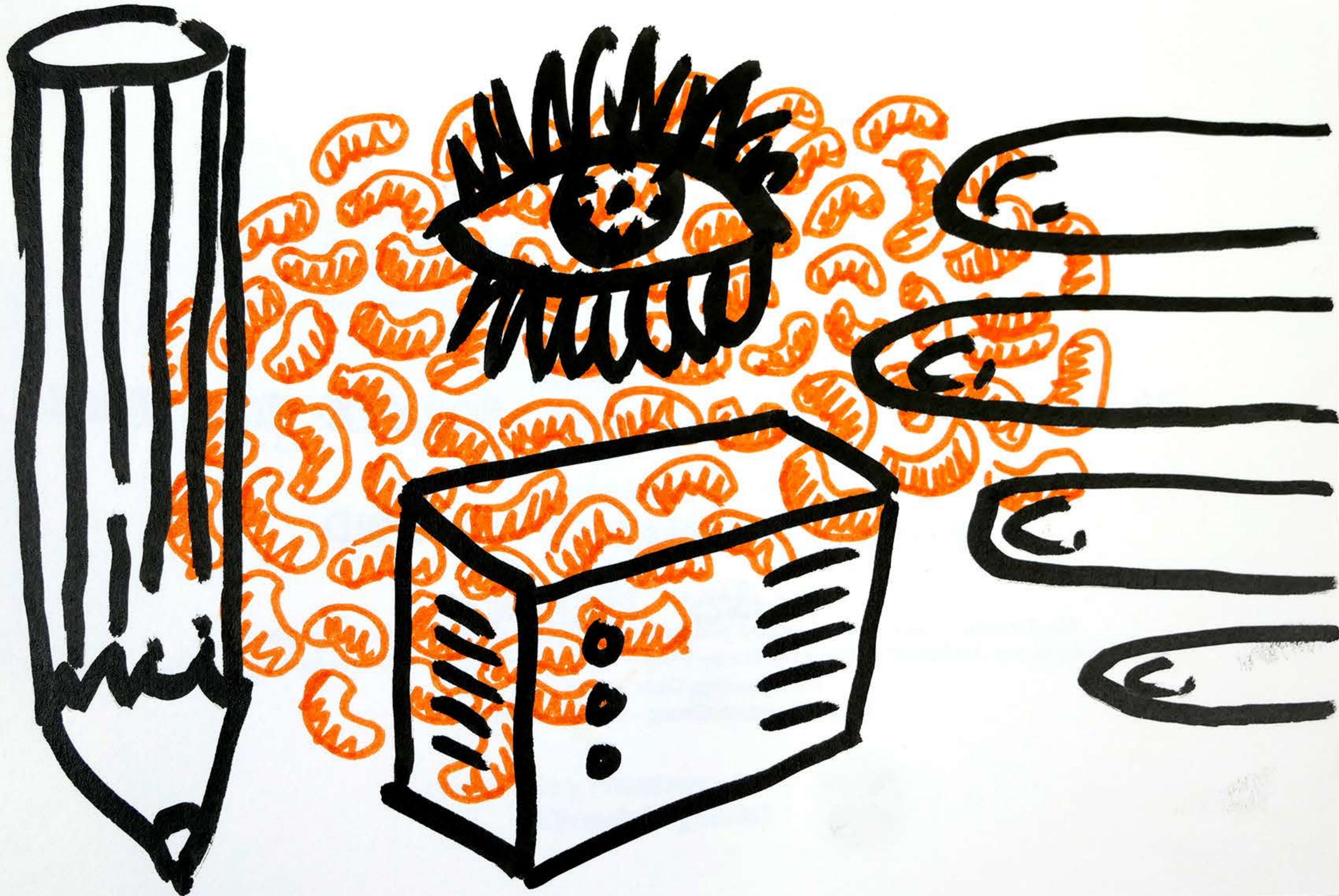
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And return to this the School of Design Office by 5.00pm 5<sup>th</sup> November 2018 With thanks & best wishes

from Jonathan Gibbs & Gina Leith

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Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

What are your materials?

HAND, EYE, PEN, NOTES AND 900,000 GOOGLE SERVERS

How & why do you use them?

TO MAKE ILLUSTRATIONS AND A PHD

HARVEY DINGWALL

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'same as it ever was....'

# S T A F F T I M E

Dear staff member - you may well be a designer, writer, historian, artist, scholar, craftsman/craftswoman critic, maker, academic, or something else entirely. Perhaps your work is a combination of the above whatever is the case, please write answers to the following:

**How does time affect your use of materials?** All aspects of time affect my type + use of materials. The material needs to last a long time as my work is making modern day family heir looms!

**In terms of your research/practice, describe a working day?**

7am my perfect day: 7am - 7pm

Swim, walk the dog, breakfast stitch in the studio till supper time 7pm

**How much time do you devote to a project?**

Varys from piece to piece. 1 day to 3 months for a collection. Then the writing up of my process for a exhibition or conference = 3-6 months plus.

On the reverse side of this postcard you are asked to place an image relating to the above questions

And return to this the School of Design Office by 5.00pm 15<sup>th</sup> February 2019

With thanks & best wishes from Shirley Mclauchlan - LINES Research Group - School of Design



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Shirley Mclauchlan

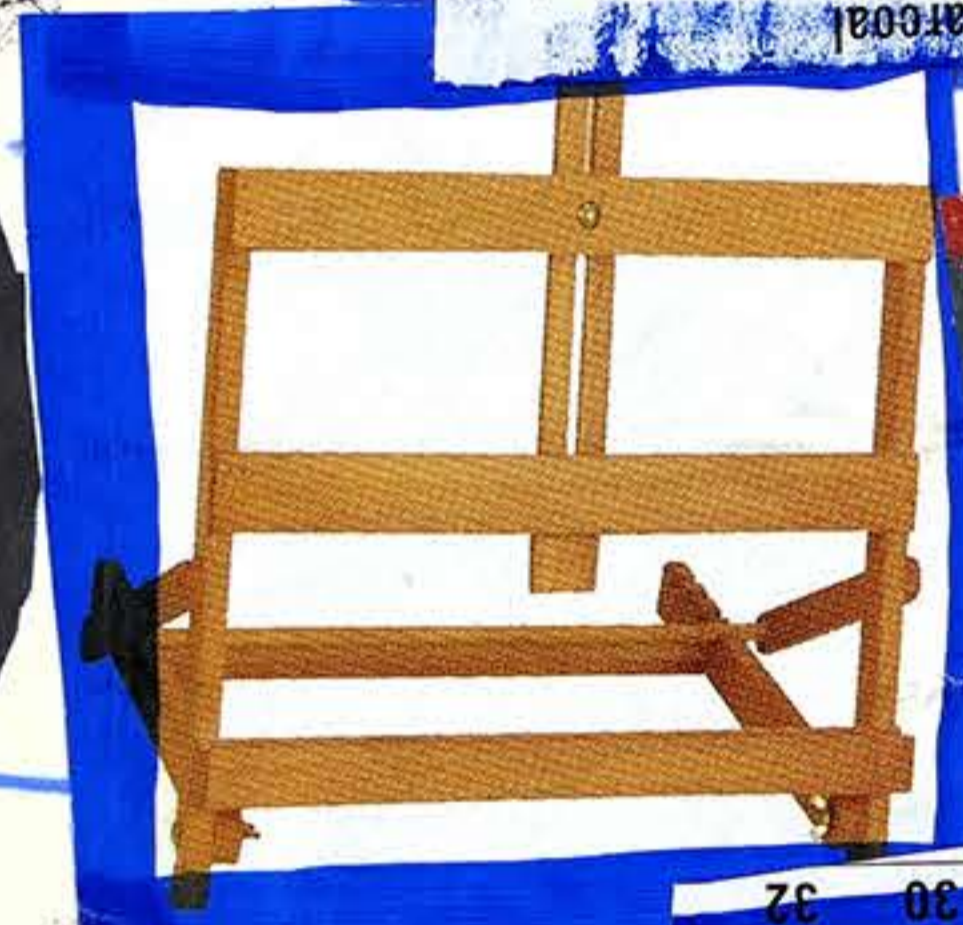
SKMc 2019.

1. Time does not affect my use of materials as much as my choice of technique. My techniques have often been restricted by time available rather than by choice for aesthetics or technical possibilities.
2. Absolutely dependent on time pressures for submissions and deadlines. I work towards deadlines at an increasing pace as they approach despite best intentions of pacing myself. My working day can only be described as plate spinning, in a quest to organise what needs to be addressed most urgently. Again despite best intentions, the demands of ECA day to day teaching and management often interrupts my research practice through time constraint and demands from other roles.  
B) currently on sabbatical.....dog walk, followed by an hour of reading whilst eating breakfast. 3 hours in studio drawing, painting and stitching. Break for lunch and email catch up. Another 3 hour stretch of drawing, painting and stitching. ( I am working on a specific piece of work for an exhibition) Another dog walk. Probably an hour chasing email, payment for other research staff, grant applications. Evening stitching whilst my husband watches tv.....BLISS whilst it lasts!
3. Time devoted to a project is dependent on other time pressures. My time for research/practice does not really feel like I have control of it. I am guilty of  
Failing to give my research practice precedence over other demands on my time which have an external sense of urgency e.g teaching and management.

Lindy Richardson



6, XL: 2018



Jonathan P. Robb

Valer-Rowney Willow Charcoal  
Charcoal comes wrapped in tissue and boxed. Stick  
length is approximately 15cm.

038 - Rose Madder Quinaoridone

sch Ultramarine Blu  
20 22 24 26 28 30 32

0H225  
0H225  
0H225  
0H225  
0H225  
020 - Cadmium  
PR108  
019 - Scheve  
P034  
148 - Vermilion Ex  
PR25  
151 - Old Holland Br  
PR168  
021 - Cadmium Re  
PR108

S T A F F S T U F F

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to the following:

What are your materials?

*Ink oil paint, pigments paper & wood,  
Cano scanlide 600#, water colour,  
MacBook*

How & why do you use them?

*graphite & charcoal,  
Fine ~~ART~~ — Fine Design — Fine Craft.*



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*illustration*



INK -  
CERTAINTY

WATERCOLOUR -  
FLOW

PENCIL -  
SOFTNESS &  
GRIP

GOUACHE -  
OPAQUITY & BODY

# S T A F F S T U F F

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Perhaps your work is a combination of the above - whatever is the case, please write answers  
to the following:

**What are your materials?**

PAPER -  
VERSITILITY &  
FEEL

LINO -  
SOFTNESS, ACCURACY,  
RESILIENCE & SNEEL!

**How & why do you use them?**

FOR THEIR INDIVIDUAL  
QUALITIES.

(USED IN A MULTITUDE OF WAYS)

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PRINTMAKING -  
ILLUSIVE MAGIC

LINEN -  
NATURAL &  
ROOTED



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STUDIO SNAPS HOT 7.11.18.

# S T A F F   S T U F F

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Scholar, craftsman/craftswoman, critic, maker, academic, or something else entirely  
Perhaps your work is a combination of the above - whatever is the case, please write  
answers to the following:

## What are your materials?

Picture books. iPad. Notebooks. Reference books. Words  
Palomino Black wing pencils + Mac computer  
How & why do you use them?  
I write on the iPad, - then print it out & correct it.  
I use picture books when working with students  
to demonstrate style, story, techniques etc etc.

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of the trees / the king fluttered their shining  
 wings. The / sometimes would poppies & daisies  
 she walked / roses in the garden and  
 and sighed, / the willow tree and  
 the king fluttered their shining  
 wings. The / sometimes would poppies & daisies  
 she walked / roses in the garden and  
 and sighed, / the willow tree and

long, long ago, before the world was wet  
 and the grass around her was wet  
 the first time she was wet  
 in the rain, and the willow tree in the  
 garden was full of sweet musky apples  
 and daisy plums. Fountains  
 sparkled and waterfalls tumbled, and in the branches  
 of the trees / the king fluttered their shining  
 wings. The / sometimes would poppies & daisies  
 she walked / roses in the garden and  
 and sighed, / the willow tree and

"Why is she crying?" whispered the roses.



Mike Windle

## S T A F F S T U F F

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to the following:

**What are your materials?**

rope, wire, gaffa tape, glue-gun, camera, string, staples

**How & why do you use them?**

connections

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