Zoë Burt: Ceres collaborative residency
Aim – to use objects from MoDA's collection as a starting point for exploration of natural prints and dyes with the aim of raising the profile of MoDA's collection for textile research in practise and to bring greater awareness of sustainability in design research.

Collectively Ceres response to the project united their shared knowledge of contemporary natural dye and print practice to grow a trusted background of experimentation to springboard from. Ceres – Lara, Flo and Zoë shared tasks such as sourcing fabrics, mixing print pastes, pooling recipes, coating screens, mordanting fabrics. The creative freedom offered by the shared residency opened a forum for discussion on design inspiration and feedback. Initially we created a colour test piece on our selected fabrics All the colours were handmixed and made from a combination of plant extracts and bio-waste colours with a cross stripe prints of modification (soda ash, citric acid, iron) to extend the colour range. This also referenced the key starting point for inspiration from the MoDA collection: DYE BOOK 1894 a book of natural dye swatches including madder, cochineal, logwood and chemicals such as oxalic acid and iron mordants and modifers. Ref: BADDA3192. Our collective action research allowed a deeper understanding of the possibilities of printing with natural dye print pastes in contemporary textiles

My design inspirations:
The exquisite MoDA katagami collection offered a direct way to design quickly and in flow using a scalpel and newsprint and overlaying colours on dyed backgrounds. The autumn katagami leaf inspired an autumnal leaf in process of lacey degeneration which I magnified and used as an oversized design motif using a silk screen.

Researching "feathers" as a keyword in the MoDA archive enabled a snapshot of how different designers approached this inspirational design element. I sketched feathers collected on journeys and explored repeat design configurations. These images I transferred to a black and white tracing paper print to expose as a design for a silk screen.

A small geometric watercolour sketch by Enid Marx inspired an exploration of more angular structures with a handcrafted feel, printed onto hemp silk.
My favourite design was inspired again by the DYE Book 1894, a stripe design taken from its Harry Potter like colour spell pages and inserted into a simple hexagon inspired by an Edward Bawden book of Cuts front cover and developed into a repeat design.

My sketchbook documents a journal of inspirations from the archives. It also serves as a useful base to try out different techniques such as drawing, collaging, painting, cyanotypes, zeroxes, photographs, stencils and colour sampling. It also references other relatable exhibitions such as LIVING COLOUR at Japan House (natural dyes from Japan) and the invite to the book launch of the Barron and Larcher book by Michal Silver and Sarah Burns; together with The Ditchling Museum of Art and Craft details for the Colour Journeys exhibition – Natural Dyeing in contemporary practise.