



Australian Government
National Emergency
Management Agency

NERAM
NEW ENGLAND REGIONAL ART MUSEUM



STUDENT WORKBOOK

DEBBIE TAYLOR WORLEY



MAKING CORDAGE WITH CUMBUNGI



DEBBIE TAYLOR WORLEY

BIOGRAPHY WORD MATCH

Debbie Taylor Worley is a _____ woman, originally from North West New South Wales and now residing on the _____. The birth of her _____ sent her on a quest to reconnect with her traditional _____ heritage, resulting in studies at Griffith University's College of _____. Graduating in 2008 with a Bachelor of Contemporary Australian Indigenous Art, Worley has worked as an _____ and educator. She's been in numerous group shows, illustrated four children's _____, conducted many workshops and created public and community artwork.

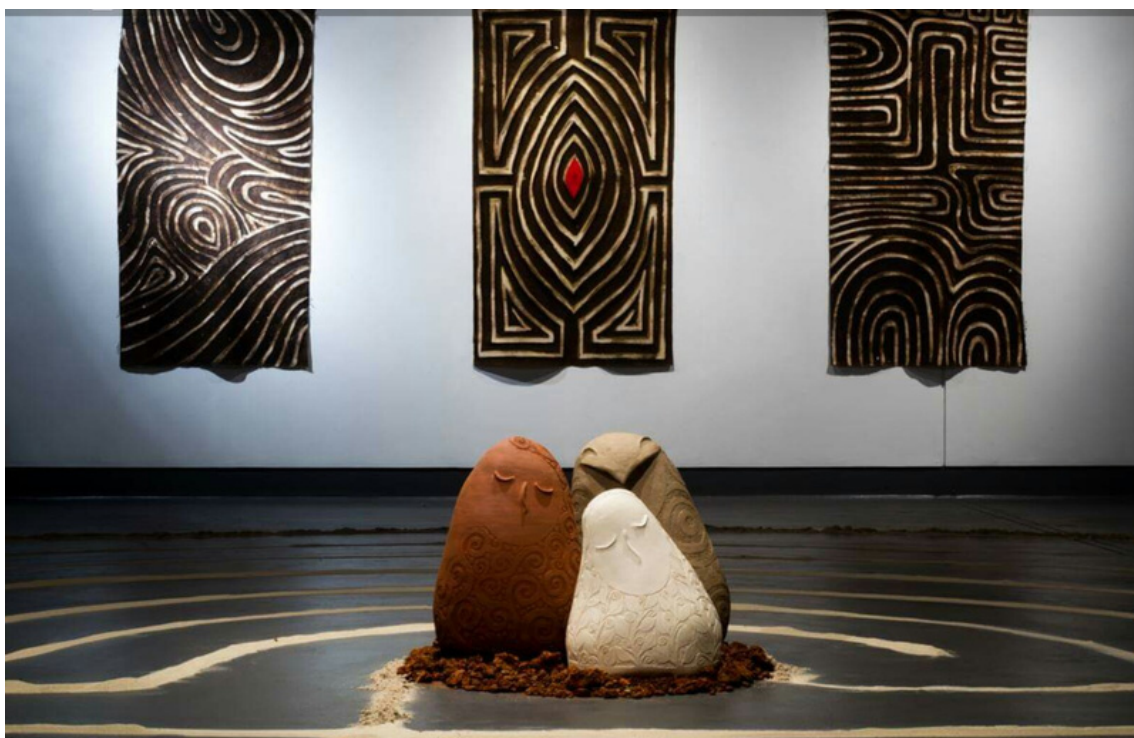
She is currently working toward a Doctorate of _____ Art.

- GAMILLARAAY
- TWEED COAST
- DAUGHTERS
- ART
- INDIGENOUS
- ARTIST
- BOOKS
- VISUAL



DEBBIE TAYLOR WORLEY WORLEY

BIOGRAPHY
DENDROGLYPH



Beyond Gavrinis; Maid, Mother, Crone



DEBBIE TAYLOR WORLEY

BIOGRAPHY
POTTERY



MaEternity



FIRST NATIONS

HISTORY OF WEAVING

For more than 40,000 years, the Aboriginal people of Australia have used cultural activities such as storytelling, ceremonies and traditional crafts to pass knowledge from generation to generation.

Aboriginal and Torres Strait Islander people have used grasses and reeds from wetlands for thousands of years. They used these materials for weaving to make many different kinds of useful everyday objects.

<https://indigenousknowledge.unimelb.edu.au/curriculum/resources/weaving-design-into-local-material/>

ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES HAVE TRANSFORMED MATERIALS FROM THEIR LOCAL ENVIRONMENT USING SKILL AND INNOVATION FOR MANY THOUSANDS OF YEARS. THE PROCESS OF MAKING TOOLS AND COMPLEX OBJECTS FOR A SPECIFIC PURPOSE REQUIRES A HIGH LEVEL OF KNOWLEDGE OF MATERIALS, PROCESSES, AND DESIGNS. ONE EXCELLENT EXAMPLE OF THIS TECHNOLOGY IS WEAVING, USING NATURAL AND RENEWABLE RESOURCES TO CREATE ITEMS SUCH AS BASKETS AND TRAPS.

<https://indigenousknowledge.unimelb.edu.au/curriculum/resources/weaving-design-into-local-materials#:~:text=Aboriginal%20and%20Torres%20Strait%20Islander%20people%20have%20used%20grasses%20and,kinds%20of%20useful%20everyday%20objects>



VARIOUS WORKS

WEAVING | CREAMICS | PAINTINGS

ONLINE ACTIVITY

ONLINE ACTIVITY

LOOK UP & EXPLORE WORKS WITHIN
THE ONLINE GALLERY

[HTTPS://WWW.DEBMTWORLEY.COM.AU/GALLERY](https://www.debmtworley.com.au/gallery)

GO TO |
[HTTPS://WWW.DEBMTWORLEY.COM.AU/WEAVING](https://www.debmtworley.com.au/weaving)

CHOOSE ONE OF HER WEAVINGS

DRAW AND COLOUR YOUR OWN



Yellow Rock-Carving contours of country



SIMILAR ARTISTS

PHYLLIS STEWART

BORN ON _____ (DHARAWAL)
LANDS ON THE SOUTH COAST OF NEW
SOUTH WALES, PHYLLIS STEWART IS A
MASTER _____ HAVING LEARNT THE ART OF
SHELL WORK FROM A YOUNG AGE.

BORN: _____

HER WEAVING PRACTICE INVOLVES THE
COLLECTION AND MAINTENANCE OF _____
GRASSES, REEDS, _____ AND _____,
REFLECTING HER ONGOING CULTURAL
ENGAGEMENT AND CREATIVE _____
WITH COUNTRY.

FIND A WORD

THARAWAL
WEAVER
NATIVE
VINES
BARK
CONNECTION



Octopus, 2022



SIMILAR ARTISTS

LORRAINE CONNELLY-NORTHEY

LORRAINE CONNELLY-NORTHEY'S WORKS SPEAK OF HER DIRECT EXPERIENCES IN BEING DISPLACED FROM HER ANCESTRAL COUNTRY - BEING OF MIXED ABORIGINAL AND IRISH DESCENT, AND LIVING IN A RURAL AND POST-COLONIAL ENVIRONMENT.

WITHIN HER WORK SHE USES A COMBINATION OF RUSTED BARBED WIRE, RABBIT AND CHICKEN FENCING, CORRUGATED IRON, TIN AND OTHER ODDS-AND-ENDS SALVAGED FROM TIPS AND DUMPS, TO CREATE TRADITIONAL KOORI (SOUTH-EAST) FORMS, SUCH AS NARBONGS (STRING BAGS).

BORN 1962

Narrbong (string bag), 2008



SIMILAR ARTISTS

YVONNE KOOLMATRIE

YVONNE KOOLMATRIE HAS LIVED ALL HER LIFE IN NGARRINDJERI COUNTRY, WHICH RANGES FROM THE COORONG, A WETLAND WILDERNESS AT THE MOUTH OF THE MURRAY RIVER, UPSTREAM TO THE PRESENT DAY FARMING COMMUNITIES OF THE LOWER MURRAY RIVERLAND.

AT A ONE-DAY WEAVING WORKSHOP IN 1982, CONDUCTED BY THE ELDER, DOROTHY KARTINYERI – ONE OF THE LAST PEOPLE PRACTICING THE COILED BUNDLE TECHNIQUE – KOOLMATRIE LEARNED THE CRITICAL FIRST STAGE OF NGARRINDJERI WEAVING.

FOR KOOLMATRIE, THE NEAR LOSS OF THE NGARRINDJERI WEAVING TRADITION CRYSTALLISED A TWOFOLD RESPONSIBILITY: TO PASS ON HER SKILLS AND TO CREATE WORK OF THE HIGHEST POSSIBLE STANDARDS SO THAT HER FIBRE FORMS WILL ENDURE FOR FUTURE GENERATIONS.

BORN 1945

Eel Trap, 2013



MAKING CORDAGE WITH CUMBUNGI

'BURRARRA'

CUMBUNGI, BULRUSH, CATTAILS OR
IN GAMILARAAY "BURRARRA"

Three types found in New south wales | Two
being native.

1. Typha dominigenisis | Narrow leaved cumbungi
2. Typha orientalis | Broad leaved cumbungi
3. Typha latifolia is a perennial herbaceous
plant and are an introduced European species



Cumbungi is an aquatic plant which grows all
over Australia. It is found in slow moving or
stagnant waterways. such as along the shoreline
of dams, ponds or drains; or along the edges of
slow moving creeks. The underground stems
(rhizomes) are rich in starch and can be cooked
by steaming in an earth oven. After steaming,
the rhizomes can be chewed to remove the
starch and the remaining fibre used
to make string. The leaves can also be split to
make cordage. Traditionally, the young shoots
were eaten raw as a salad.



Beyond Gavrinis; Maid, Mother, Crone



CUMBUNGI PROCESS

A WEED

VIEWS AS A WEED BY MANY, CUMBUNGI PROVIDES IMPORTANT FOOD AND COVER FOR WILDLIFE INCLUDING WATERFOWL AND BIRDS, PROVIDING PROTECTED NESTING SITES. IT ALSO PROVIDES PROTECTION AGAINST STREAM BANK EROSION.

CLEANSING

IT HAS BEEN SUCCESSFULLY USED AS A BIOLOGICAL MEANS OF CLEANING WATER OF EXCESSIVE NUTRIENTS, HEAVY METALS AND OTHER CONTAMINANTS AND FILTERS RUNOFF ENTERING THE WATER BODY.

WATER



HARVESTING CUMBUNGI

REQUIREMENTS OF HARVESTING

- 01 _____
- 02 _____
- 03 _____
- 04 _____

STORING AND PREPARING

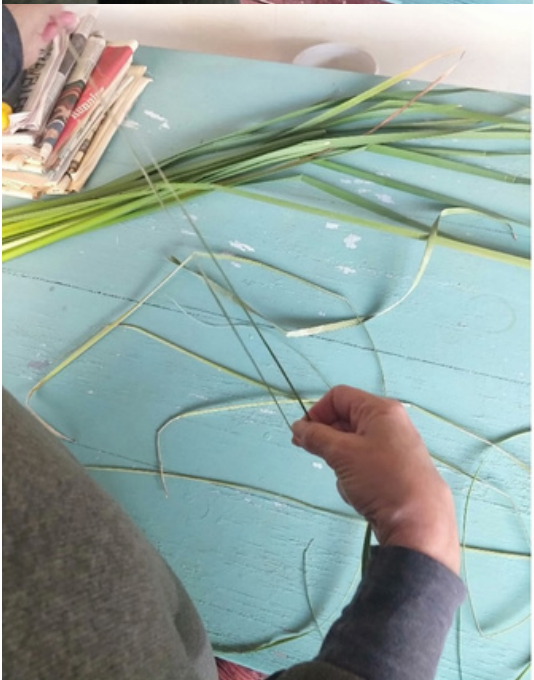
Once cumbungi is gathered, tie it in a bunch and hang in a cool dry place.

Keep aerated as you want to prevent it from getting mouldy. It is good to use it within a couple of days of harvesting.

To rehydrate after storage and so it is flexible enough to make cordage, wet a towel and wrap it around the leaves until they soften. Do not leave leaves in the moist towel for more than a day or two as it will begin to collect mould.



TO PREPARE
CUMBUNGI



MAKING CORDAGE

1

GET 2-3 STRANDS OF SPLIT LEAF AND FOLD THEM JUST OFF HALF WAY.

TIE A SIMPLE KNOT, LEAVING AN OPEN LOOP. IT IS BETTER TO USE MORE THIN STRIPS THAN FEWER WIDE STRIPS.



2

HOLD KNOT BETWEEN THUMB AND FOREFINGER WITH LOOSE ENDS ACROSS YOUR BODY TO THE RIGHT.

NOW YOU HAVE TWO LONG BUNCHES OF FIBRES (A AND B)

HOLD THE STRANDS (S1) WHICH IS FURTHEST FROM YOUR BODY BETWEEN THUMB AND FOREFINGER ON YOUR RIGHT HAND, AND TWIST THE FIBRE AWAY FROM YOUR BODY. TWIST 2-3 TIMES.



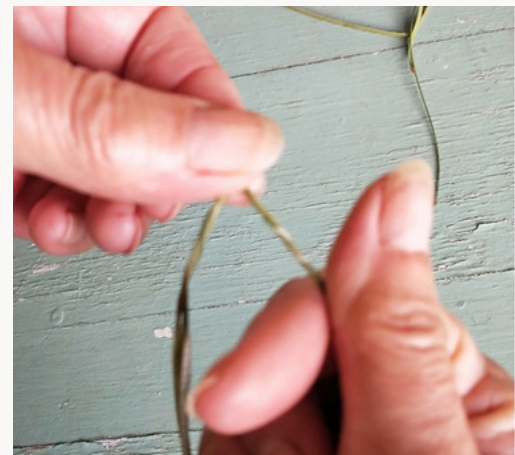
MAKING CORDAGE

3

BRING S1 ACROSS THE TOP OF S2 - TOWARDS YOUR BODY.

REPOSITION YOUR LEFT THUMB AND FOREFINGER TO HOLD THE TWISTED FIBRE IN PLACE.

NOW TWIST B (NOW FURTHEST FROM YOUR BODY) AWAY FROM YOUR BODY, AND CROSS IT OVER S1 TOWARD YOUR BODY



TIPS

ALWAYS TWIST AWAY FROM YOUR BODY AND CROSS THE TWISTED FIBRE OVER THE TOP TOWARDS YOU. AWAY AND OVER, AWAY AND OVER.

YOU MAY HAVE TO OCCASIONALLY SEPARATE THE TWO STRAND LENGTHS AS THEY TEND TO GET A BIT TANGLED.



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AUSTRALIAN GOVERNMENT.



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