



Newsletter

ISSUE 2/08

www.wafta.com.au

April 2008

CALENDAR 2008

May 20, Tues—General Meeting. Speakers Carolyn Gorman (see p7) and Cara Ratovich (see p10).

June 7, Sat —Meet the artist, Anna Chandler at her shop, Osborne Park. See the adjacent article on this page for more details.

Jun 24, Tues Newsletter Deadline

Jul 15, Tues General Meeting. Speakers Sarah Toohey and Anthea Caronie.

Aug 16 Sat—Studio visit Embroiderers Guild Valerie Cavill & Rusty Walkley

Aug 26, Tues Newsletter Deadline

Aug 30/31? To be confirmed Studio visit SU Girls—fashion label

Sep 16, Tues General Meeting. Speaker Paul Green-Armytage.

Oct 5-11 FibresWest

Oct 28, Tues Newsletter Deadline

Nov 18, Tues General Meeting and End of Year Celebration. Speakers Trudy Polard and Jane Whitely.

All General meetings held 7pm at Craft House, Clyde Street, Menora. Please sign in and pay \$2 at the door. Fabulous supper provided.

Exclusive morning tea with the famous Anna Chandler for WAFTA members !

Saturday June 7th 2008 10am for 10.30am – 11.30am

25 Pearson Way Osborne Park WA

Join WAFTA members for morning tea with Anna Chandler at her colourful shop and factory in Osborne Park. No bookings required, its free, just turn up. The shop opens at 10am!

Anna will be speaking about her creative influences, living in Morocco, how she works on new design pieces and all things textile related. Anna's house has been shown on Burkes Back yard, she's mates with Kaffe Fassett and she works tirelessly for the Red Cross Annual Bindaring Clothing Sale. (May 24 2008).

After graduating from Curtin University, Western Australia, with a degree in design, Anna worked in interior design and jewelry design both in Australia and overseas and taught painted finishes. Her experience in design, sculpting, mould-making, paint effects and a love of exotic Mediterranean architecture eventually came together in the form of her unique, brightly painted, sculpted wall plaques.

When Anna and her husband Michael McElhinney first started the business together, their small back shed served as a moulding, painting and packing area, but before long the products started selling all over Australia and they were soon bursting at the seams. Their first factory was opened in 1997 by the Hon Kim Beazley, leader of the Federal Opposition, but with more staff and huge orders coming in, they soon had to move again to a much larger factory near Fremantle, Western Australia. With agents and distributors all over the world and a burgeoning export business, the company has upgraded premises yet again, moving to Osborne Park, the homewares capital of Perth.

Anna has recently realised another dream by opening a concept store adjoining her new factory. The new shop, at 25 Pearson Way Osborne Park WA, showcases her award winning range of wall plaques, mirrors and lamps. It also stocks Anna's handmade jewelry, apparel and felt shawls plus a range of locally made natural body products. Antique furniture, rugs and suzanis adorn the shop, which is now a Mecca for lovers of colour and beauty.

Visit Annas website at www.annachandler.com to see the range of products available.

Please direct any questions to Louise Snook 0409 37 37 32

For information on the Red Cross Bindaring Clothing Sale May 24th 2008 visit <http://www.redcross.org.au/wa/D6046186C56042F4B125307F684CBDA5.htm>

Louise Snook

WAFTA GENERAL INFORMATION

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ABN 95 727 279 428

Keep up to date by joining the WAFTA Yahoo List

<http://au.groups.yahoo.com/group/wafta/>

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See calendar for newsletter content deadline for the next issue. I prefer that content be sent by email (I know Word and other MS Office products pretty well and I'm happy to receive html or plain text emails, jpg, and pdf).

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WAFTA Website is www.wafta.com.au

Advertisements

The following individuals and/or organisations conduct regular fibre/textile workshops. For more information about their programmes and activities please contact them directly.

Catalyst Workshops, Annie Rawle,
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Felting Workshops, Louise Snook, 0409 373 732,
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Fremantle Art Centre, ph 9432 9555, www.fac.org.au,
fac@fremantle.wa.gov.au

Listing in our newsletter as above is free. If you would like to be included in this free listing, or if you would like a greater presence in the form of an advert or business profile contact Liz. Advertising fees are quarter page \$30, half page \$60 and full page \$100 (black & white only). *Liz*

Discounts for WAFTA Members

All suppliers and businesses that currently offer valuable discounts to WAFTA members are listed in the 'Discounts to Members' section on our public website

www.wafta.com.au

Support the businesses that support you!

Why not have a look at our exciting website now and stay up to date with the latest WAFTA information?!

7th International Shibori Symposium

FRANCE (ISS'08)

Oct 31 - Nov 9 2008

All details/forms on website at <http://www.shibori.org/>

Bookings are through the Paris American Academy, 277 rue St. Jacques, 75005 Paris, France. Fax number for those outside France: (33) 1.44.41.99.29

Interested participants can register for the ISS Conference-Tour either (1) directly with PAA or (2) through a World Shibori Network Regional Tour Representative who can help facilitate your travel experience such as travel coordination, etc

Basketry Workshop with Konishi Sensei, Master Weaver

By Margaret Ford

As a relatively new member who had not attended a WAFTA workshop before, I arrived at the Atwell Art Centre Gallery on Alfred Cove with considerable nervousness. Sunday 6 April was a gorgeous autumn day, however. The sun was shining on the water, my fellow workshop participants were welcoming and Mr Konishi immediately impressed as a gentle and very generous tutor. At 10am there were large piles of raffia in front of us and at the top of the table some of Mr Konishi's exquisite works were laid out to inspire us.

After demonstrating how to begin pieces of weaving and the rudiments of his special raffia coiling technique, we were given the space and time to develop our skills and to explore the possibilities for ourselves. As each of us got to a point where we needed an extra tip or wanted to know more (such as how to finish off!) Mr Konishi was ready to help. His graphic use of his hands in this process also demonstrated how universal the language of textiles can be!

As extra learning resources Mr Konishi had prepared a small portfolio chock full of inspirational photographs of his work and his recent trip to Madagascar, where he was able to see for himself how raffia is produced. Then in our lunch break we popped next door to the gallery and saw some wonderful examples of the Master's fibre sculptures including his collaborative piece with the Noongar bush sculptor Janine Mcaullay Bott, alongside the exhibition of Mowanjum artists from the Kimberley region.

By 4pm I felt that although I personally had not produced very much, I had learned the basic elements of an intriguing new technique. I now have a head full of ideas to work on, including translation to fabric and braiding. The 'mini exhibition' at the end of the day was impressive, with many photos taken. The piles of raffia did not seem to have been reduced much, but that was good too; it meant we all had some to take home to experiment further with! From a personal viewpoint, everyone was so friendly that I will definitely not be as scared next time I enrol in a workshop. Thanks also to WAFTA for organising such an eminent tutor.

Editors Note: I also enjoyed this workshop and I put a few photos that I took on my blog at <http://lizard-of-oz.blogspot.com/> And fellow participant Julie Devereux took the pictures you can see on the facing page.



Above: Japanese Basketry Workshop showing student works with tutor Konishi Sensei held April 6, 2008.

Lucille Martin

On Tuesday the 22nd of April, WAFTA was very lucky to have Lucille Martin presenting a talk on her textile practice, and showing a film she had produced. Lucille is a prolific artist whose work covers social and cultural issues with a big emphasis on women and women's traditional textiles. Some of her work can be viewed on the WAFTA website soon, and Lucille has her own website—www.lucillemartin.com

WAFTA members had the great privilege of viewing the film, Threaded Connections before it goes to air on the ABC's Art Show later in the year. (We will keep our members posted as to the programme dates.) The film is very visual, using little narrative except for the voices of the women themselves as they worked through the process of moving from a traditional embroidery practice into a contemporary mode guided by Lucille.

Lucille also showed our members her next textile work which is an installation piece using the idea of the traditional craft of crochet acrylic hanky boxes. In Lucille's installation the boxes will be made from the mammogram x-rays of women as she explores breast cancer of women in our society today. Lucille is looking for help to crochet the boxes together so if anyone is interested in being part of this new work contact me or the WAFTA website.

Michele Eastwood

Wool Design Award

The Wool Design Award, featuring wearable wool is being held in Williams in June. Heather Rose from Williams Woolshed is the organiser contact 98 988514000 or email woolshed@westnet.com.au 4th June is the date of show. Marlene Page is getting some entry forms so she can send to anyone interested (mobile 040 983 6606), or they can contact the woolshed direct. The Woolshed has a website <http://www.williamswoolshed.com.au/wp/>



'LIFE'S RICH TAPESTRY, **or was that** TAPESTRIES RICH LIFE? ...'

The aim of this workshop is to weave a small tapestry, with the theme being one's own story. All of us have our stories, about a travel, our family, our garden, pets etc,- any subject as long as it is your story. Bring along any ideas, thoughts, photos or drawings that will help you to make a small tapestry.

Tapestry Weaver JOY SMITH is coming to Perth...

Joy Smith is an Australian Tapestry Artist who lives and works out of Melbourne. Joy has been an active artist and weaver since the 1980's, producing over 200 personal tapestries or commissions. In addition, Joy has successfully held several exhibitions around Australia and internationally. Joy's work is in public collections in France and Australia as well as private collections in Australia, Germany, New Zealand, Malaysia, United Kingdom and USA. Her work is regularly reviewed in both domestic and international journals.

WAFTA is delighted to bring Joy Smith to Perth and offer our textile community this wonderful opportunity to work with her.

July 14 – 17th 2008

9.30am - 4.00 pm

Maximum number of participants: 12

Venue: Pollard Studios @ 2 Otway Place Bedfordale

Workshop fee: \$300 WAFTA members \$330 non-members

to join! See our website or the newsletter for more details on how to join)

(It really does pay

In addition to the workshop fee participants will need to bring or purchase their own yarns. **Remember it's a small tapestry.** More details of materials and equipment will be sent out following confirmation of your enrolment in the workshop.

We expect this workshop to fill very quickly, so we advise you to enrol promptly if you want to be part of it!





Please return the signed form and payment to:

Trudi Pollard
2 Otway Place
Bedforddale WA 6112

Please enrol me in the following workshop:

Tapestry Workshop with Joy Smith

14th to 17th July 2008 9.30 am to 4.00 pm

Workshop fee : \$300 members of WAFTA, \$330 non-members(it really does pay to join! - see our website or the newsletter for more details on how to join)

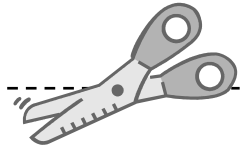
Enclosed is the **full amount of the workshop fee totalling \$ _____ and a SSAE for receipt and requirements list.**

I agree that I am participating in the workshop at my own risk and I understand that the workshop may be cancelled one week before the advertised date if there are insufficient enrolments.

Signed: _____ Name (print): _____

Address: _____ Telephone: _____

Email: _____



General Workshop Information

Venue	Pollard Studios 2 Otway Place Bedforddale WA 6112
Payment	Cheques to be made payable to WAFTA. Payment in full must accompany enrolment form to secure a place. Enrolments and payment will be received up to 7 days prior to the workshop and should be sent with a SSAE to: Trudi Pollard 2 Otway Place Bedforddale WA 6112
Enrolment cancellation	A cancellation fee of \$20.00 will be levied if students withdraw from a workshop within 7 days of the workshop unless there are exceptional circumstances.
Workshop cancellation	In the event of the cancellation of the workshop all monies paid will be refunded.
Materials	A materials list and full details of the day will be sent to all students. There will be a nominal materials fee, to cover additional materials used. This is payable in cash on the day.
Further information	Trudi Pollard (08) 9399 7049 Or email tpollard@westnet.com.au

GOING 'SOLO'

By Ruth de Vos

Ever thought about organising a solo exhibition of your artwork? I was fortunate to have the opportunity to run my own solo exhibition recently. "Eucalypts in Focus" opened Saturday 19th January 2008 at Central TAFE's Showcase Gallery and ran for two weeks. The exhibition itself was an exciting climax to two years of planning, designing, sketching, dyeing, piecing and quilting. As a result of this several local textile artists have asked me to share my experiences of holding my first solo exhibition.

"Eucalypts in Focus" showcased 20 of my contemporary quilts, all based on the simple theme of 'eucalypts'. One of my aims in focussing on eucalypts was to draw attention to something 'everyday' which we can easily take for granted because it is so commonplace. The designs were based on various local specimens of gum trees.

So why a solo exhibition? It's a bit difficult in hindsight to remember the initial thought process I went through. One motivating factor was the chance to focus on a theme and produce a range of works which although independent, would support each other in an exhibition space. I hoped that producing a major body of work would give me direction and purpose in my quilt making. I was also hoping that a successful exhibition would help me to gain recognition as an artist. Another motivating factor was encouragement from friends and other textile artists who were keen to see more of my quilts on display.

In particular, my husband was a huge driving force behind the exhibition. He encouraged me in the beginning when the exhibition was just a small idea in my head and remained positive about the whole thing through two years of fanatical dyeing, cutting and stitching, acting as a sound board by listening to ideas about quilts and doubts about whether I should go ahead, playing art critic as each quilt took shape, and putting up with late dinners because 'I forgot about the time'... Yes, he is very patient! There were many times when I probably would have given up on the idea if it wasn't for my husband's encouragement and interest.

At many points throughout this 'exhibition journey' I had concerns and questions about the whole thing. Sometimes they were practical questions about what to do next or how to go about certain things. Do I send a CD of images to the galleries to consider, or do I take some physical artworks in for them to see? What is the most cost-effective way to promote the exhibition? To whom should I send press releases and how pushy should I be? How long should the exhibition run for? What prices should I place on the artworks? Is this the best way to hang them? Who should I ask to open the exhibition? And so on. Fortunately such issues can be solved by asking enough questions. More difficult were doubts about whether my work was of a high enough quality to display in a solo exhibition, whether anyone would be interested in taking a look, and 'who did I think I was, anyway, putting on a solo exhibition...' Still in the week before the exhibition opened I lost a few nights sleep over this. Perhaps that's a natural thing before an event like this?

Obviously, the most time consuming aspect of the exhibition journey was making the artworks. After making a few works on the theme, the ideas continued to flow strong and I was confident I would be happy to develop the ideas into a large body of work. At various stages during the two years, I sat down to review the artworks I had already made and those still planned to make sure there was variety, interest and cohesion. I was interested in displaying artworks in a range of sizes and colours.

Keeping a visual diary is an important part of my quilt making process. I also found it helpful in producing this large body of work as I could continually refer back to original ideas and inspirations, thereby maintaining some cohesion between the artworks. I am a 'lists' person, which other organised people may be able to relate to! This was an essential 'skill' in the organising process. After several quilts I had worked out roughly how long a particular piece would take. I timetabled my proposed works in my diary – this week for piecing that quilt, those weeks for quilting that one... One very helpful organisational technique was to always have three quilts on the go – one being pieced, one being quilted, and one for tying off – to give me variety of activities (tying off = night time 'relaxation'). This also meant that never had to worry about a (s)low point at the completion of a quilt (due to difficulty getting started on the next project) as there was always another in progress already. Many people have asked how I found time to do this with small children at home. At many stages I was able to involve them – for example in going out to take photos. We also spent many hours together around dining table drawing 'quilt designs'. They are always keen to watch me dye (a 'pun' my husband still can't get used to!) and are always excited to see a new quilt take shape.

One of the key factors to sort out early on was a suitable gallery space. In this I was quite restricted because, as a Christian, I was looking for a gallery space not open on Sunday. One local gallery was keen to take on the exhibition after seeing several of my early works. They would have organised virtually everything – publicity, hanging, opening night, manning and sales, with me paying half the cost of the opening night and the invitations. As with most commercial galleries, however, they are open on Sunday.

At this point I was thinking that perhaps an exhibition like this was not an option for me. I was initially reluctant to have to hire an exhibition space in which I would have to do all the work. However, when I visited the main gallery at Central TAFE (Northbridge, WA) Thelma John, the gallery manager directed me to the Showcase Gallery, their self-managed gallery space.

This space turned out to be the perfect venue for me. I had to organise virtually everything myself, although Central TAFE sent out my invitations to their mailing list, and gave me some help with hanging. Thelma was also available to ask questions and bounce ideas off. TAFE charges a small gallery hire fee and commission on sales. For the rest, I had freedom to do it my way! Although I was daunted by this at first it turned out to be a great challenge and a wonderful learning curve. I did feel like I was stumbling in the dark at times, though, with organising publicity and the opening night, and hanging the works. However it was very satisfying to have been intimately involved in every part of the

exhibition.

Manning the exhibition myself meant that I got to meet everyone who came through. This was one of the most valuable experiences of the exhibition. It gave me a much better idea of how people responded to my work and hence also strong motivation for continuing with and developing it. Perhaps visitors were also better able to connect to my work through meeting me, the artist.

To secure a booking at the Showcase Gallery I had to prepare an exhibition proposal. I was bit concerned about my limited CV, but I suppose everyone has to start somewhere. The proposal included an exhibition description, artist's statement, CV, proposed list of works and proposed budget. There was a bit of work involved here, but it was well worth doing properly at this stage, especially as I used a lot of what I had written down the track for publicity.

As far as publicity goes, I tried several things. I placed an advertisement in the arts directory of the West Australian (featured on Fridays) for three weeks or so before the exhibition started, and during the exhibition. I printed 1000 invitations, which were mailed out by myself and via TAFE, and also handed out by friends and family wherever and whenever possible. I also prepared a press release following guidelines from the internet (Google 'how to write a press release'). I sent this to several home decorating magazines, as well as WA magazines and newspapers. (Beware of magazines that only come out four times a year – I left it too late to send them my press release.) Australian House and Garden and the West Australian both featured excerpts from my press release – this basically amounts to free advertising!

Preparing the gallery space had its own list of little jobs to complete – preparing artist's statements and list of works, making labels, and hanging the works. With the help of my husband and my father-in law (and my 3 and 4 year old daughter and son) we spent about 6 hours hanging the exhibition and preparing the space. We came well prepared with cleaning equipment, ladder, drill, pins, tape, level, scissors, mounting tape and coffee!

A big decision to make during the planning of the exhibition was whether or not to have an opening night. My husband was quite determined that if I was going to all this effort of organising an exhibition we should do it properly and have an opening night. This then involved organising security, a liquor license, and catering. We had RSVPs from 50 people, so we made sure we had food and drink for 100 just in case. About 70 people turned up – well above our expectations – and the space was just nicely filled, with a happy hum of chatter. Something else to consider was who to ask to officially open the exhibition. I wasn't too sure how to go about this as I have only been active in 'contemporary quilt circles' for a short time – so I was very grateful when WA quilt artist Margery Goodall agreed to open for me! The opening night was a significant cost – about two thirds of the total exhibition cost – but it was also a huge highlight. Coming home that night I felt that no matter whether anyone turned up over the next two weeks, the exhibition was already a success (the opposite extreme of how I felt the week before!)

It was a wonderful feeling to successfully come to the end of the two-week exhibition. Although the planning and organising of the exhibition was a huge project, my experiences of the exhibition itself from opening night onwards were well worth it. It was wonderful to meet so many interested and interesting people – fellow textile artists, fellow quilt makers, fellow artists, art patrons, and many other interested members of the public!! A further bonus was that seven quilts sold during the exhibition, including a couple of large pieces. All told, this was certainly an experience I can recommend to anyone considering a solo exhibition.

Guest Speaker Tuesday 20 May Carolyn Gorman

Carolyn is a Jeweller, Artist and Retail Manager who describes her creative practice as an "artist who makes jewellery". Since graduating from Honours in a Bachelor of Art from Curtin University in 2005 her jewellery and sculptural installations have been concerned with the relationship objects have in our daily life. Sources of inspiration for her work are closely identified with the SW coastal region, specifically with the collections of objects found on the beaches near the family farm. Carolyn would like to share with you the journey of her creative practice thus far including some of the exhibitions and projects she has been involved in and the tutoring experiences she has had.

Carolyn will also share experiences leading to her role as Manager of the Fremantle Arts Centre Shop. As well as this Carolyn will cover her process for seeking and selecting stock, and share some advice on how to be a professional supplier.



Above: Necklace by Carolyn Gorman, who will be speaking at the General Meeting on May 20, 2008.

An evening with Joy Knight – Honorary Life Member of WAFTA and the Embroiderers Guild of WA

By Martien van Zuilen

At WAFTA's November 2007 meeting, **JOY KNIGHT** combined forces with Peggy Buckingham when both gave a personal account of their fibre-filled journeys in WA and beyond. A profile on Peggy was presented in the February newsletter. In this issue we turn the spotlight to JOY, Honorary Life Member of both the Embroiderers Guild of WA and WAFTA, who delighted the audience with colourful anecdotes of some 60 years of adventures in textiles and fibre work.

(Joy's talk for WAFTA –which included extensive notes prepared by her for the benefit of the audience, was followed by an equally delightful interview at her home in Ardross in April 2008. Both sessions were recorded, and the transcripts incorporated to present some of Joy's recollections and stories here.

“Good evening all. I trained at the East Sydney Technical College Sydney beginning in 1942 and graduated in 1947 after 5 years fulltime study in design and craft. Originally, I was all set to be a secretary, short-hand, usual thing. But when I was in my third year at Home Science school, my art teacher said ‘I want you to come next week, I want you to go for a scholarship, just see how you go along. And if you do good work you can go for an interview.’ And I thought ‘what’s a scholarship?’ So I went home and I said to my Dad (he was my number one fan) ‘Dad, Miss Wiles has put me down to do a scholarship in art.’ And he said ‘oh, that’s nice’. I was the only one at my school going for it. I sat in the corridor of the Tech School, drawing away, thinking ‘this is good fun.’ But I didn’t finish what was set in the given time [for the test]. And in due time I received a letter from the principal, and he said that while I didn’t finish the work and I wasn’t presented with a scholarship, that he would like to interview me with the view to becoming a student at East Sydney Tech. So I showed Dad, and he said ‘What, you’re going to be an artist!’ and I said ‘I don’t know’. I mean, I was only 14! And I had to choose then. There was textile design, interior design, and dress design. I wanted to do designing. So I thought textiles would be interesting. And that’s how I started.

It’s 60 years at the end of next month that I graduated. I was 19, so you’ve worked out now that I am 79. The subjects studied [were] drawing including botanical drawing, water-colour, oil painting, sculpture, jewellery, spinning, weaving, dyeing (vegetable dyes mainly), calligraphy, screen-printing, block printing, history of textiles, pottery, costume drawing, museum studies, life drawing, plant studies, still life, colour theories and all aspects of design. And that enormous range of subjects was great, because you had a wonderful choice. Getting my diploma would be amongst my proudest achievements. I think it was the Governor General who gave them out to us, in NSW, and we all wore long white dresses. It was just all so exciting.

That period of education was very much based on instilling



Above: Joy Knight Retrospective display at the November 2007 General Meeting.

skill and techniques. Reflecting on that training in later work, I think it’s always there, always in the back of your mind. You remember a lot of the strict things that we used to have to do. It was all information instilled into us. And there was a lot of respect shown, so therefore we gave of our best. I think that knowledge was absolutely invaluable, because we remembered all these different disciplines. I found it most useful. We got a very broad education, it was wonderful really. It’s like anything, mathematics, English, anything you choose. If you miss out that first lesson, you never really catch up.

Things are very different in many ways now, compared to the post World War 2 restrictions imposed upon students with regards to threads, fabrics, and supplies of art paper. There is such a wide availability of these things today. For example, from 1942 to 1947, we couldn’t get beautiful coloured threads for weaving. I had my own weaving loom, it was a 4 shaft, 6 pedal, 45 inch... it was a big one. For our final exam an exhibition took place in the Education Gallery in Sydney, and we had to do 6 yards of woven material for curtains, enough to upholster a chair, enough for a standard lamp. And for that one I used machine cotton, and you know the tinsel ribbon you can get to sew up, to do happy little Christmas parcels, well my dad and I strung that right around the back yard on the palings. And we had 120 yards, and there were 12 strands. And we got a razor blade, and we cut each of the strand, and wound it onto cotton, and then on to shuttles, and I wove that for my standard lamp. That’s the sort of thing we had to do, because there just was not available the things that there are today. So it was a case of becoming adaptable which stood me in good stead later on, you remembered then what you did. So when things did become available you thought ‘oh my goodness and we used to do all sorts of things to get that colour! But I’d do the same again, if I had it all over.

I used to work till midnight at Tech, on an upright rug loom. And then the old chappie in charge, he’d come around and he’d knock and he’d say ‘Miss B, quickly, quickly, your tram will be coming, hurry up, pack up, you’ve gotta go.’ So I’d race up and hop on the tram and I’d go home. It was about half an hour journey, and then I’d work for another two hours, I had a big daylight lamp. And then I’d hop into bed and back to Tech again the next day. We had 6 metres of screen printed fabric in two different designs. The pat-

terns for them are up here in the folio for you to see. We had to do a half-drop and we had to do just an ordinary printing. And that was all done with lino blocks and screen-printing.

I also wove a Javanese rug, but I had to dye all the colours, because we could only get white. And it was a bit of a hoot; because I had all these fruit tins, ordinary tins you know that the fruit came out of, pears and peaches. And mum had a little Metter's cooker. It stood on little legs; it was a cream enamel one, with the Kookaburra on the front. So I'd get the tins and I put them on the gas ranges, and fill them up. There's alum, tin, chrome and iron. And I thought 'goodo'. And then mum came in and she said 'Joy, how much longer are you going to be dear, your father will be home in a minute' and she said 'get that smell out of the kitchen!' And that's where I used to dye all these colours, because we didn't have the facilities. So all the little fruit tins did a very good service there! I got the rug out the other day to show you tonight and I thought 'oh yippee, there's my old Javanese rug'. And then I thought 'jee, it looks a bit ratty tacky'. So I put it on the clothesline and hosed it and all the colour ran. 60 years!

We studied colour theories for 5 years. Tints and hues, and shades, all these things here, discords, harmonies, astral (that uses 24 for their colour wheel). And more. And my mother, she wasn't patient, and she'd come and she'd stand behind me when I was doing these, and I'd hear [tap tap tap]and I'd say 'what's wrong mum?', and she'd say 'oh Joy, how can you....oh...how can you do that?!' because it took a long while! We had to do these with a view I was going to be a colour consultant for Taubmans Paint, and I went to England instead and got married. So there we are, they're probably still waiting for me!

Looking at the designs in my folio that I did when I was 18 or 19 will give you an idea that my focus was well and truly on textiles. And when I graduated it was in textile design. The tactile nature of textiles is what I like about it. Painting is an entity in itself. But when you've got textiles and you look perhaps at a piece you've dyed, and you think 'oh yes, I'll do so and so or such and such with that'. And then you start, you get your machine out if you're going to do it by machine, and you start sewing, and you think 'oh, that would be nice if I had a bit of appliqué there on it', and so on and so forth. And you're building it up all the time. And you do in painting too, but it's not the same. Because you finish that fairly quickly, you don't work for 6 months or a year, usually. Not in our position. The professional artists do.

After graduating I taught crafts at two rehabilitation centres for 5 years after which I went overseas. I taught typing at the Royal National Institute for the Blind in London for 3 years. I married in 1955 and lived in NZ for 9 years. During these years I taught machine sewing to disabled people as well as producing two sons. Quite a challenge! On our return to Sydney I taught at Adult Education classes in art and dress-making for three years. These were evening classes. The next move was to Perth, in 1969, and so began my association with the Embroiderers Guild, from joining in 1971 and up to the present time. I have taught at UWA Summer Schools, Churchlands, Claremont Colleges as well as tutoring for Arts Access around Western Australia from Kununurra and Tom Price in the north to Lake Grace in the

east and Albany in the south, and many venues around Perth. This was mainly hand embroidery, patchwork and canvas work, boxes, cushions, which was a most rewarding experience. Having been diagnosed with malignant melanoma in 1969 and undergoing 10 operations over the years, the [Embroiderers] Guild really made me retain my sanity. At that stage I was 40, and I thought 'oh oh.....that's the end'. And now I'm 79 and still cracking on!

When I came over here to live in Perth, I also went to Claremont Tech for a while. I wanted to know why people did abstract things. I still don't know!

In those days, Peggy Buckingham used to appear on the radio as well, with the Craft Council, and she'd give out all the information, every week. And we'd all tune in and we'd listen and we'd hear then just what was going on in our fair city. And it was wonderful.

In addition to my Guild activities, I attended courses in Perth and interstate since 1978, including hand-embroidery with Pat Langford and Diana Parkes; machine embroidery with Ken Smith, Trudy Billingsley, Kristen Dibbs and An-nemeike Mein; printing and design with Margaret Ainscow and Wendy Lugg; beading with Valerie Campbell-Harding and experimental canvas work with Penny Connell. Lots and lots of lovely times, from the Toowoomba Summer School to Wollongong and all these different places. And they were *bags* of fun. And some people here, they said 'why are you going over there? Why don't you stay here?' And I said 'I'll go over there and then I bring the information back to you guys!' I said 'It's good fun!' And it was; it was lovely. I got such a lot out of it, because anybody that's a stranger to *you* will bring new ideas. Whereas, when we're all together, it's not quite the same, is it? Because you don't channel in different directions, you tend to go in the one direction. Living in the west, you are inclined to get a little bit insular, and some people might think 'well, we're right here, we've got all we want', which we have of course. But it is nice to get ideas from these other people. You learn from people and watch what they're doing. And I dare say they, in their turn, can get ideas from us! The exchange that's happening is good.

I now belong to 3 different groups; the Embroiderers Guild since 1971 [Joy was in 1986 presented with Life Membership], WAFTA, and a group of people who went to a workshop many years ago and liked it so much that we all kept going. This group has been getting together about every 6 weeks, over the years. I also used to belong to a group called Innovative Stitches. And I've enjoyed all these groups. For example, the Embroiderers Guild, I enjoy the teaching, because they're on the whole people that haven't had a lot of experience with hand embroidery. And we show them different techniques. And they're all things that a lot of them wanted to do, but never ever had a chance, probably because they worked. And now, as they are getting older, towards retirement age some of them, and they just feel they want to do that now. But learning textiles from the older generation mustn't stilt your output, when you're younger. By all means, feed ideas, but don't dominate. I think that's important. Because every generation must have so many degrees

Continued overleaf

of learning and understanding of their subject. And I think if you can impart to people interesting things without being domineering, I think it's very important. Because we've been there, done that. And sometimes you can suggest little short cuts and things like that which the girls now, well it's pretty intense for them but in a different way, and they may not have heard of some our cute little ideas. So that's what I meant by that one. I think they can be of a lot of use, but you must listen all around, and put forward your ideas in a nice friendly way. Not think that you're the only one that ever lived. It is knowledge gained and it should be knowledge shared, that's my philosophy. I also love workshops, because you're getting a young view on certain things. And whilst it may be something that you've already done many years ago I think it doesn't hurt at all to renew that education with whatever you're doing.

Ideas about the work I do often change in the process of making things. From the very beginning, when perhaps you put down your sketches, or perhaps get a piece of material and look at it and think yes, perhaps I'll do so and so: away you go! You're working into it, over it, under it, putting pieces over the top of it. And it's really quite fascinating. If I don't work to a set plan, I'm fine. If I start doing sketches I seem to have made myself close in. If I get a piece of dyed material, that I might have done myself, or a piece perhaps that I've made up myself, you know how you got little bits, I find that making your textile like that is extremely pleasing because you've got something that nobody can copy.

For the last few years I've enjoyed a less structured lifestyle, commensurate with the Seniors Life Style. But I still enjoy the creative designing when required for Guild members and any ecclesiastical pieces and special banners for organisations and associations when requested. But now that I'm in my 'dotage', I deal in over the top stuff, beaded watch bands and the zipper necklace that two of the trainee teachers at the Guild taught us how to do. They're loads of fun! It's done using an ordinary old zipper, and you do all this beading on it. Colour and colour coordination, and that's something that I love. Always have done and always will do. And now and again I give a talk telling others how important attention to colour combinations is. I think it's lovely to keep up the interests, because once you loose your interest in what you enjoy, you might as well just close the world out on you. [And finishing with a laugh, she says:] 'I love galloping around!'

Guest Speaker Tuesday 20 May

Cara Ratajczak

See images this page—right hand side.

Local textile artist/designer Cara Ratajczak has followed her passion for textiles in numerous directions and unusual places. Her creative path and a desire to travel, inspired the momentum to apply for an ArtsWA grant to work with Australian design team Caravana. Cara will talk about her experience working with the Pakistani embroidery women in a remote village of Pakistan and her recent textile/ print studio venture Make Studio.



Above: You won't want to miss the presentation by Cara Ratajczak at the General Meeting on May 20, 2008.

EXHIBITIONS

Art Gallery of WA, Perth Cultural Centre, James Street Mall, Perth, WA 6000. Phone: (08) 0492 6600

www.artgallery.wa.gov.au

Gallery Hours: 10am – 5pm daily. Free admission unless otherwise stated.

Until 25 May 2008

Year 12 Perspectives

Year 12 Perspectives 2007 is a celebration of the talents and creativity of our next generation of artistic superstars. It showcases and recognizes the magnificent achievements of year 12 TEE Art and Art and Design students from across Western Australia. These remarkable works, which include a variety of mediums ranging from paintings, textiles as well as sculptures, are guaranteed to impress. FREE

31 May – 25 August

PEEP Glimpses of the last 4 decades from the Kerry Stokes Collection

‘PEEP’ is a partial review of tendencies in Australian and international art since the early sixties. Showcasing works from the Kerry Stokes Collection – many of which have not been publicly shown in Australia previously, it is a personal journey that emphasises the revival of imagery, content and commentary towards the end of the second millennium.

Atwell Gallery, Canning Highway, Alfred Cove

6–13 November 2008

Textile Treasures—works by members of the Designing Women group.

Central TAFE Art Gallery, 12 Aberdeen Street, Perth, WA 6000, Tel: (08) 0427 1318

www.central.wa.edu.au

Gallery Hours: 10am – 4.45pm Monday – Friday, weekends vary, closed public holidays

9 – 31 May 2008

The State of the West

The State of the West – a ceramic survey 2008, a survey of diverse works made in the last year by Western Australia’s best established, emerging, regional and city based ceramic artists as selected by The Ceramic Arts Association of Western Australia.

The Blender Gallery, 4/48 Central Walk, Joondalup, ph 9300 3088

Hrs Tues—Fri 10-2

Out of the Closet—Diverse mix of mediums and subjects, some textiles.

The Gallery, Ellenbrook House, 34 Main St, Ellenbrook, Tel: 9297 9900

Gallery hrs Wed-Fri 10-2, Sat-Sun 1-5.

May 4 - 25

The Third House' presents works from Stitch 'n' Bitch. Stitch drawings by community members and artists will also be on view. Visitors to the exhibition can contribute stitch work that is 30cm x 30cm for display during the exhibition. A free workshop will be held on May 7, Wednesday 10am - 12pm with materials supplied to create a work that incorporates hand stitch. Participants are welcome to display their work or take home. Participating artists are Jill Ansell, Clare Bestow, Vanessa Bradley, Beba Hall, Shirley Maher, Ros Mitchell, Georgie Moss, Jenni Newman, Sandra Perry, Geraldine Pillinger, Cathy Taylor, Tineke Van der Eecken and Rachel Wyder.

Fremantle Arts Centre, 1 Finnerty Street, Fremantle, WA 6160. Tel: (08) 9432 9555

www.fac.org.au

Gallery Hours: open daily (except Good Friday) 10am – 5pm. Free admission to all exhibitions.

5 April – 11 May 2008

FotoFreo: The City of Fremantle Festival of Photography

Hayden Fowler – Call of the Wild

Sydney-based Hayden Fowler presents an installation of photo media and sound, allowing the viewer to watch the full and complex tattoo procedure unfold. Call of the Wild juxtaposes the phenomena of resurgent ‘tribal’ practice against the increasingly sanitized contemporary human experience.

Marian Drew – Every Living Thing

Every living thing is Marian Drew’s widely acclaimed ‘road kill series’, in which she re-contextualises Australian wild-life within the context of European still life.

Chen Nong – San Xia

Chinese photographer Chen Nong’s San Xia contemplates the residents of the villages leveled by China’s Three Gorges Dam. Photographed in a sumptuous fable-like series, his beautiful and hand coloured black and white prints are created using an old-style bellows camera.

Christophe Bourguedieu – The Passengers

French photographer Christophe Bourguedieu produced a series of photographs from several trips to Perth between 2004 – 2006. The Perth portrayed appears at first sight so familiar, yet something remains just beyond reach.

Continued on page 10

Heathcote Museum and Gallery, Heathcote Cultural Centre, Duncraig Road, Applecross, WA 6153. Phone: (08) 9364 5666

Gallery Hours: Tuesday – Friday 10am – 3pm, Saturday and Sunday 11am – 3pm.

23 May - 29 June 2008

Windfall by Robin Bogdanis

Perth scorches under relentless summer heat and wild winds. Leaves curl, bark peels, seeds scatter and limbs fall. Bogdanis salvages this 'windfall' material from local verges and recreates it into sculptural pieces – the shape of leaves, the curve of branches, texture of bark evolve into creatures of survival. As increasing suburban development replaces native bush land, Windfall reminds us of previous inhabitants.

The Moores Building Contemporary Art Gallery, Managed by the Fremantle Arts Centre, 46 Henry Street, Fremantle, WA 6160. Tel: (08) 9335 3519

www.freofocus.com/things2c/html/moores_art_gallery.cfm

Gallery Hours: daily 10am – 5pm

10 May – 18 May 2008

Artists for Peace

Twenty six prominent West Australian painters and sculptors including Robert Juniper, Evelyn Kotai, Leon Pericles, Nigel Hewitt, Naomi Grant, Joan Walsh-Smith, Galliano Fardin and Brian McKay are creating artworks on a theme of peace for this special exhibition. Presented by the Medical Association for the Prevention of War (MAPW) Western Australian Branch in collaboration with Mayors of Peace, represented by Fremantle Mayor Peter Tagliaferri and the Psychologists for Peace.

PICA (Perth Institute of Contemporary Art), Perth Cultural Centre, James Street, Northbridge, WA. Tel: (08) 9228 6300

www.pica.org.au

Gallery Hours: Tuesday – Sunday 11am – 6pm. Free admission to all exhibitions.

11 April – 25 May 2008

Hatched 08: National Graduate Show

PICA's annual HATCHED National Graduate Show is the most prestigious and comprehensive survey of new emerging artists in Australia today. Showcasing some of the country's finest graduates HATCHED 08 presents us with a startling array of art spanning painting, print making, ceramics, sculpture, installation, textiles, animation, photography and video. Created by a brand new crop of Australian talent and loaded with ideas, the works in this year's show engage notions of memory, perception, the environment, politics, isolation, everyday life and the body. The only exhibition of its kind in Australia, HATCHED has been presented by the Perth Institute of Contemporary Arts for the last 17 years.

During this time it has not only delighted, challenged and surprised audiences, but also provided a unique and important opportunity for recent graduates from the nation's leading art schools to exhibit their work together as outstanding peers from around Australia.

Mundaring Arts Centre, 7190 Great Eastern Hwy, Mundaring, WA 6073. Tel: (08) 9295 3991

www.mundaringartscentre.com

Gallery Hours: weekdays 10am – 5pm, weekends: 10am – 4pm.

4 July – 3 August

Stitched & Bound 2008

The WA Quilters Association's biennial exhibition of contemporary quilts. Stitched and bound showcases some of the best examples of contemporary quilting in Western Australia. Presented by the WA Quilters' Association, this is the eighth in a series of juried exhibitions which encourage participants to share their innovative designs and adventurous interpretation of traditional patchwork and quilting techniques.

Perth Convention Exhibition Centre

21 May – 25 May 2008

QuiltWest 2008

Also on display, Australia Wide, an exhibition of small quilts by Ozquilt members.

The Old Royal George Gallery, cnr George and Duke St, East Fremantle.

Friday 16 May to Monday 26 May

Old Life—New Life

This is an exhibition of 50 contemporary quilts; the majority were made from recycled fabrics, (some of them vintage!) in the past two years, by WAQA member, Brenda Ford. The exhibition will be well worth seeing.

Riseborough Estate Winery, Lot 21 of 110 Peterson Rise Gingin Western Australia 6503. Map on the web site to help find them. It is a very pretty location and worth a Sunday afternoon drive. Their wines are also very nice. ☺

Textile artists Amber Ward and Natalia Kalamaris—Felted Light Cube Series
opening May 18 - July 13

Open Wednesday to Sunday all year round from 10 am to 4 pm. Phone on: 61+ (08) 9575 1211 or Fax at: 61+ (08) 9575 1211 <http://www.riseborough.com.au/index.html>

Turner Galleries, 470 William St, Northbridge Ph 9227 1077 www.turnergalleries.com.au Open Tues-Sat 11am to 5pm

Handle me Gently exhibition of work by Olga Cironis

Community Access Gallery, WA Museum – Fremantle History, (Fremantle Arts Centre Complex), 1 Finnerty Street, Fremantle

Gallery Hours: Mon-Fri 10am – 4.30pm; Sat 1pm - 5pm; Sun 10.30am – 4.30pm

Tuesday 3 June to Friday 22 August 2008

Tragedy, Treasure and Trade

Inspired by the stories of the shipwreck coast and treasures brought up from the deep, the Innovative Stitches Group has used textiles and stitch to explore the trade routes that led voyagers past our arduous coastline to riches and glory or peril and death.

This exciting exhibition is the culmination of over two years' exploration and embroidery by the Innovative Stitches Group. It will feature individual and group embroideries, and artists' journals.

Preston Street Studio & Gallery in Como. Ph 9474 2244 hrs wed-fri 10-6 Sat 9-1. Newly opened so not many details available.

Waterway Gallery, South West Highway, between Armadale and Byford. 27 April to 18 May. Estuary Artists present "Diversity" - a vibrant collection of landscape, life and still life. Hrs Wed to Sun 11am—5pm

New Zealand

World of WearableArt

Ph (03) 547 0861, PO Box 9037, 95 Quarantine Rd, Annesbrook, Nelson, New Zealand Website: www.worldofwearableart.com WOW show season 25 Sept to 5 Oct 08.

WA Launch of the National Birthrites Quilt Project.

May 5th, Murdoch University, South Street Campus, Kim Beasley Lecture Theatre

The Birthrites Quilt Project is a national, community-based initiative designed to raise awareness regarding maternal and baby health in Aboriginal and Torres Strait Islander communities (www.birthquilt.org)

Program Details (Free Entry):

5.45 pm: The screening of 'Birth Rites', a documentary about Indigenous birth issues set in remote WA and far northern Quebec, Canada

6.30 pm: WA Launch of the Birthrites Quilt Project. Speakers: Carol Martin, MLA, and Martien van Zuilen.

7.30 pm: Screening of 'The Business of Being Born'

Refabricating Environments Exhibition

The Re-fabricating Environments Exhibition, expected to be held in the first half of 2008, has now been postponed to the end of the year. The new dates for the exhibition are 31 October to 7 December 2008 and the new closing date for submissions is Friday 3 October 2008.

You are invited to explore and give material expression to your connection with the various environments that surround us as members of communities - globally, locally, personally, living in natural worlds and those human-made.

Entry is open to all quilters resident in Australia. Quilts must be an original design and will be selected on the basis of innovative use of the medium, must be predominantly textile, and comprised of at least two layers stitched together. Size: no more than 150cms wide; any reasonable length. Entries must be submitted no later than Friday 3 October 2008. Please contact Annabelle Solomon (amsolomon@people.net.au) with any further inquiries.

Download the re-fabricating 2008 Entry Form from

<http://quiltersguildnsw.com/re-fabricatingOct08ENTRYFORM.pdf>

Call for Applications: Heathcote Gallery

Heathcote Gallery and Museum are seeking applications for the 2009 exhibition program. Contact Customer Service Officer Gina Capes for application forms and conditions

INFO T: (08) 9364 5666 E: gcapes@melville.wa.gov.au

W: <http://www.melvillecity.com.au/arts-events/art/heathcote-museum-gallery>

Call for Entries—Progressions

The Darling Downs Art Quilters and The Toowoomba Regional Art Gallery invite you to enter Progressions, an exhibition of contemporary quilt art to be held at the Toowoomba Regional Art Gallery from September 8th - 19th 2008.

Open to all textile artists in Australia.

Entry forms and conditions can be had via email from marion.curry@bigpond.com or via S.A.E. from Pat Sloss P.O. Box 3 Kingsthorpe Qld 4400

FIBRES WEST 2008

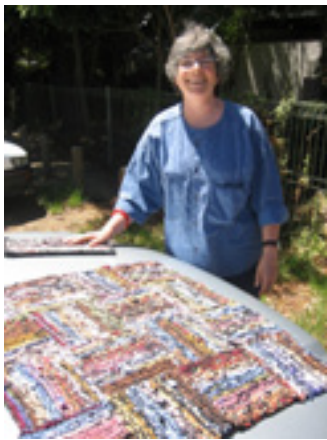
There are limited places still left for Fibres West 2008 workshops in Bunbury.

5 - 11 October 2008

www.fibreswest.com.au

Email: forum@fibreswest.com.au

Photos from the February 23, 2008 studio visit with fashion designer Charlene O'Brien of Tierraecologica and the Water Ways Gallery with Sue Jane.



SURFING THE WEB

That Spinning Place has some back issues of Spins & Needles magazine free online <http://thatspinningplace.com/index.html>

Fantastic Natural Dyeing work by artist Isabella Whitworth <http://www.isabellawhitworth.co.uk/>

FeltWest invited WAFTA members to attend the talk and film screening by Felt Artist Judit Pocs on 28 April 08—it was fantastic. The FeltWest website is here <http://www.feltwest.org.au/index.htm> and some works by Judit are shown here <http://www.fise.hu/textil/pocs.htm> If you missed the talk do yourself a huge favour and take a look at the CD “Gentle Threads” which WAFTA has purchased for their library.

Wanted: Marlene Page would like to purchase or obtain a smocking machine if anyone should have one they are no longer using. Marlene can be contacted on 08 9339 1125 or 040 983 6606 or marls@iinet.net.com

a GARAGE SALE

with a TWIST!!

Saturday May 31

from 9 am to 2 pm

129 Alma Road, North Perth (close to Beatty Park Pool)

A one-off Textile Studio Sale

Old Treasures - New Discoveries

fabrics, threads, felt-making equipment, wool/silk/other fibres, (machine) knitting & tapestry yarns, dyes, buttons, dress-models, books, shoe lasts, leather, feathers,

and so, so much more.....

Sumptuous Central Asian & Peruvian Textiles, and Felt artworks too.

Coffee, tea and cake all part of the fibrous fun.

For more information ring Martien van Zuilen on 9227 0609

Copyright Developments

Learn how copyright can affect you and your workplace (and even your income) from our specialist lawyers. They'll explain how the latest developments in copyright apply to real situations and rapidly changing technology.

The Australian Copyright Council's 2008 Perth training sessions will be held on 26 - 30 May 2008. The Council is a non-profit, non-government organisation. Program overview at <http://www.copyright.org.au/training2008>

Monday 26 May 2008: Copyright essentials, Creators' reputation rights, Recent developments

Tuesday 27 May 2008: Educators - Copyright overview, Educators - Using AV materials, Educators - Using text & images

Wednesday 28 May 2008: Educators - New education technologies, Educators—Concerts, plays & musicals, Websites

Thursday 29 May 2008—Governments: using/managing copyright, Licences for digital resources, Libraries - conquering copyright

Friday 30 May 2008—Photographers/Graphic Designers

Minutes WAFTA General Meeting

Tuesday 18th of March 2008 held at Craft House, Menora

Meeting opened: 7.20pm

Attendance: 22 members and 2 guest speakers

Apologies: Rae Mail, Trudy Pollard, Helena Pollard, Joy Knight, Joyce Tasma, Helen Jones

Previous minutes accepted: we didn't do this!

Correspondence in:

Various newsletters—which will be made available at meetings for members to have a look at in a black file.

Anne Williams sent a thank you card. Martien read it out for the meeting.

Finances:

- 1. February 2008 \$3577.16
- 17. March \$5307.66
- + about an other \$800 to bank

= approx. \$6100

Business arising:

- Michele gave an update on Lucille Martin's talk and possible workshop. The date of the workshop is 22. April, TBC at Craft House. Updates will be sent to members via email as there will be no newsletter coming out between now and then.
- Martien gave an update on the Konishi workshop.
- Martien also provided information on the planned tapestry workshop with Joy Smith, which will possibly happen in July (TBC). Details will be in the next newsletter.
- Louise asked for volunteer helpers for the 'International Year of Natural Fibre', which will happen next year, and where WAFTA would like to run various workshops and activities. More information will follow.
- Cherry provided update on Fibres West 2008 and Stitched and Bound.
- Louise announced the new WAFTA website.

Louise provided information on a presentation and workshops that will be given by a Hungarian felt maker, Judit Pocs. More information is available from Felt West.

Meeting closed: ?

Guest speaker presentations by Susan Flavell and Olga Cironis followed the meeting.

The theme (to celebrate the launch of the WAFTA website) for the March General meeting was PINK!!! Committee members wore PINK! The food was PINK! The china was PINK! Here's some snapshots taken at suppertime.

