



Newsletter

ISSUE 2/11

www.wafta.com.au

April - June 2011

2011 WAFTA CALENDAR

Tuesday Night Meetings

3rd Tuesday Evenings of every Month

Tuesday Night Meetings 7pm at Craft House, Clyde Street, Menora. Please sign in and pay \$4 at the door (non-members welcome; they pay \$8). Fabulous supper provided.

Tues 21 June: **Speaker:** Jan Mullen

Tues 19 July **Speaker:** Martien Van Zuilen

Tues 16 Aug **Speaker:** Jill Worsley

Tues 20 Sep **Speaker:** Trudi Pollard AGM

Tues 18 Oct **Speaker:** Pamela Gaunt

Tues 22 Nov **Speaker:** Tania Spencer

Dec Xmas Party: TBA

4th Friday Work Days

Meetings are held at Craft House, Clyde Street, Menora from 10am to 3pm on the 4th FRIDAY of the MONTH.

\$5 Members and \$10 Non-members at door.

While the following dates include a 'Theme', this is not a class or an all day session with the theme as the sole focus. Rather, you can come and work on whatever you 'd like to on the day. Themes are loosely structured and not designed to take up the entire day, but may be of particular interest to you.

Dates & Themes for the remainder of 2011 as follows:

Fri 24 Jun: **Shibori Resists Workday**

Fri 22Jul: **Dyeing Workday for Silks, using Acid**

Milling Dyes (Additional Fee of \$5 each for those wishing to do dyeing - small pieces only)

Fri 26 Aug: **Hand Stitch & Sewing Day**

Fri 23 Sep: **Knit, Stitch & Spin Workday**

Fri 28 Oct: **Natural Dyes (and Shibori)**

WAFTA MEMBERS EXHIBITION

InTension

August 12th – 28th 2011

Moore's Building Contemporary Art Gallery

Exhibition Key Dates:

Completed Works Due: June 21

Opening Night: August 12

Further Information Available via

www.wafta.com.au

WAFTA Membership Fees **DUE NOW**

WAFTA membership runs July to June to coincide with our accounting year.

Membership Fees:

\$35 Regular Practitioner

\$30 Student/Concession

\$30 Country (Rural WA)

\$35 Affiliate, Association, Corporate

You need to be financial to receive the newsletter and to do workshops!

Remember, our Membership Secretary, Shirley Treasure is happy to help with inquiries . sbtreasure@bigpond.com or 9575 1131.



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E-mail: info@wafta.com.au
Website is
www.wafta.com.au
ABN 95 727 279 428



Perth Craft and Quilt Fair: 18-22 May 2011

[at the Convention and Exhibition centre in the heart of Perth].

WAFTA Members - Collaborative

Art Project.

The work day for piecing all the Shiboi silks together was a great day's work, by some 14 women.

With some on the machines, others working the major jig-saw on the floor and others keeping up to the pressing on the ironing board and some keeping us 'fed & watered', it was a big effort by all.

Here's some of the photos of the works in progress....



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www.facebook.com/wafta.com.au

Report of March 15, 2011 Speaker: Leanne Collova

Margaret Ford

It was a delight to hear young designer Leanne Collova talk about her career to date. Trained in WA, she spent about six years in Hong Kong and is now not only part of a WA designer company but has her own label called Martina Liana, a medium to high end label in the bridal market. (See <http://www.martinaliana.com/>) We all drooled over the circulated bridal catalogues!

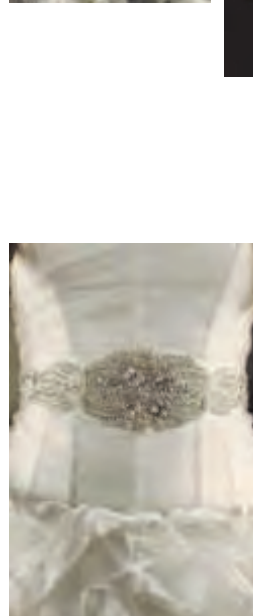
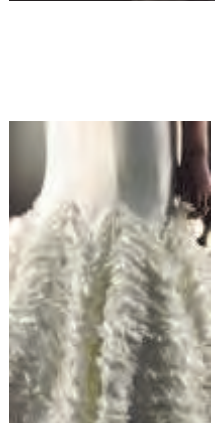
I had read on the WAFTA website that Leanne had said "Bridal wear is definitely my passion - it is such a special garment - worn only once and on such a significant occasion. I am able to put so much more passion and attention to detail into a wedding dress than any other piece of clothing a girl will wear." I suppose I expected a talk full of imported laces and the making of exquisite embellishments. Well, we certainly got that. But we got more and it was the second layer of her talk that interested me most I think. Leanne went into a fair bit of detail about how she has had to adapt what she was taught during her training so that she supplies designs that are attractive to her market. Initially she went to the US designer days, carefully studying what was "on trend" and flattering. She would then alter them for her range on sale in Australia. Now, however, she says she has the confidence to combine what she is seeing on the catwalks with her own creative flair.

While it is true, she said, that bridal fashion is not as fickle as other parts of the clothing market, it is necessary for designers to do some reinvention each season. Apparently what is in fashion at the Oscars can lead to demand from brides the next year!

Leanne supplies about 25 stockists in Australia. Focusing on designing dresses that are all silk but nonetheless attainable for customers who can't spend \$10k, she designs and releases 2 collections per year. She works with a variety of different fabrics, mainly silk organza, silk satins, silk chiffon, silk dupion and silk taffeta. In regular visits to Paris and Hong Kong, she sources many different laces and adds her own beading or textural elements to give them a point of difference. She also makes her own beading designs and templates, as well as sourcing ideas from India and Europe for new techniques and fresh elements to keep her collections up to date.

Consistent with her mission to serve her market, Leanne includes some innovative features, including a design that is "a little dress with a big skirt that can be used later" (see picture). Her design approach is equally flexible. She said she sometimes starts with a design board with interesting feature fabrics or bits of beading then develops the silhouette. Sometimes it's the other way around. As the picture shows, ruffles are a consistent theme. As many as five layers might be used although this doesn't mean the dresses are heavy. Leanne likes the top layer to be silk organza and the whole skirt to be very "floaty". There will often be a bone bodice to create that contrast in the design. Again, Leanne's rationale for that wasn't so much her design principles as a response to what she finds her buying customers are looking for.

I could go on for quite a while about the other things Leanne told us. Her responses to internet competition; Asian competitors ripping off her designs; how and where she purchases her fabrics; laser cut petals; the process of making the toiles; the relationship between the dress and the bridal jewellery; market testing processes.....the list of insights we got goes on. The session had to be stopped so supper could be served. and this description of the presentation has to stop so the Editor can fit in a picture! If you weren't there, read this and weep. Or get a pale version by going to Leanne's website



Report of March 15, 2011 Speaker: Jason Collingwood

Margaret Ford

It's not *quite* true that our second speaker at the March meeting is the Son of God! But in calling him this Shirley Treasure, our Membership Secretary and well-known weaver, was acknowledging that Jason's father was Peter Collingwood. Enough said.

Well, not quite. As I watched Jason weave (pun intended) his magic over WAFTA members, including me, the title did seem to be appropriate. Those who can do maths, as well as create textile art, worked out his age from his biographical sketch. All over the Craft House carpark after the meeting I could hear women saying "he must be 48 or 49, and he's gorgeous!"

Anyway, this is a serious report. I took notice of what he was saying (honest!). Basically, while on the surface it was about the influences, or lack of them, of his eminent weaver father, his presentation provided a neat complement to Leanne Collova's points about the importance of attending to one's market.

The echoes of a Charles Dickens novel could be heard as Jason showed us photos of the old Victorian school that was his father's studio, and described its coldness. Isolated from the studio, the young Jason merely heard the bangs of the shuttle and saw the flickering of the lights as his father did his spinning. More Dickensian moments were recalled as Jason told us that his first weaving experience at the age of eight resulted in a little strip given to his father as a tie. It was thrown away by the recipient.... (cue heaving bosoms).

Moving on, we heard how the 18 year old Jason was recruited by his parents to help in the workshop as an alternative to wasting his life away.....I've been there with teenagers uncertain of what they wanted to do with their lives.....and I started to like his father again. Jason proved to be a good, if slow, weaver. He met his parents' target of one rug per week....but each one took him 6 days!

So after a few months Jason left the studio to become a pop star. Let a veil quietly be drawn.....

Over the next six years apparently, Jason started to appreciate how well regarded his father, Peter Collingwood, was as a weaver. At the age of 24 he returned to the studio and is still there after 25 years. [That's how we know how old he is]. In a remark that will warm the hearts of all of you who despair of ever influencing the ambitions of your children, Jason told us that he "did not want to fail in what his father had so excelled in". So he doggedly (his word) worked at the loom until his standard of rug weaving improved. He says that as his standard improved, he enjoyed weaving even more. Indeed, he says that he is now very happy and that in contrast to the experience of many of his mates, his job satisfaction has increased over the years rather than reduced.

Jason showed us slides of his current set up in Colchester – still the old school house his father used. In a unique shaft switching system where the levers dictate which colour is being woven, he uses a linen warp and a pre-dyed weft of "commercial quality wool" which is 80% wool and 20% nylon for good wearing characteristics. His loom's width dictates the standard size of his rugs – 2m x 1m. However, he will produce larger rugs by stitching together segments invisibly with a single strand of the linen warp thread. Normally, he uses only two colours although he can and does use more when clients want.



Report of March 15, 2011 Speaker: Jason Collingwood (cont....)

So, where's the marketing thread? Well, he does his own designs (check out his website for a representative sample) and will reproduce a rug design as many times as it is ordered. Clients can choose their own colours but you get the sense that even if a string of clients all asked for identical rugs he would not be fazed. In his words, an order for an existing design is "a pat on the back". He proudly claimed to be up to #250 on one of his designs. Of course clients benefit from this groundedness as he can produce a rug quickly and yet with clients able to select their own colours, they are getting something quite individual. Jason may not have intended to convey this at all, but I thought he stood before us as a wonderful pragmatic example of artistic ego subordinated to marketing reality.



Jason does, however, occasionally produce designs just because he likes them. They may not sell. He has a very eclectic (his word) design process which involves a lot of scribbling on paper while also watching TV. He hopes that at some point and after some period of scribbling there will be something on the page that looks promising. Generally his designs are highly geometric although the backgrounds will often be shaded. He has done portraits from photographs, which are remarkable when you look at the end product in two colours and can still see the features of the person portrayed.

Another response to the market is that he has speeded up production. From completing one rug every 6 days, he has moved to 3 per 6 day week if the orders are there. The US market is "big" and in another gesture to the world of the practical, he confided that he calls them "wall hangings" to avoid having to pass on duty costs to clients.



It was telling to hear Jason, who was speaking to WAFTA immediately following a very successful workshop here in Perth, musing that often he sold his rugs to people who had done his workshops and had decided that ordering one was preferable to weaving one themselves! Again, the observation of a canny marketer.

Finally, in answer to one of many questions from the floor, came a glimpse of the uncompromising artist. Asked if he would consider employing assistants to weave his rugs, or outsourcing production to cheaper labour destinations, Jason replied that there were no advantages "design-wise" to producing them off shore, and that working on your own sets a ceiling on your production numbers. I know that cynics will say that the unspoken message was that it puts a floor on prices. However, I heard the proud artist asserting his wish to control quality. Jason also commented that he would be tested if he had to trust another person to weave his designs, further emphasising the limits of an artist's subordination to market forces. Faith in the ego of the artist restored, I applauded heartily and retired for the evening feeling that I'd paid \$5 and got an evening of entertainment worth 20 times that amount. Thank you Jason (aka S-O-G) and to WAFTA (aka Shirley Treasure)!



Report of April 19, 2011 Speaker: Wendy Lugg

Rosie Whitehead

Wendy Lugg, a founding member of WAFTA, has a current exhibition that opened a week ago. But more about that later...

A member of the Historical Society from 2009 and is currently an honorary 'Artist in Residence'. The Residency goes until October of this year and she's also a volunteer on the committee.

Showing a 1920's Flapper dress that had started it all, Wendy told of the Historical Society having residencies available, and that they have a great library resource on all things historical, that is available to be 'tapped into'.

Some of the displays of the Historical Society included a 'Sea Weed Album'. It was once a popular pastime, to the point that albums were available for purchase, in much the same way as we used to get photo albums. The idea being to 'press' your sea weed finds in the album.

More imagery, this time a Layette pin cushion, with a pattern reading 'Welcome Little Stranger'. The pattern was made with silk pins, so this would have been an expensive item for it's time.

Then there was a dress from 1700's, which has a quilted underskirt in a fabric almost like hessian underneath - this one had been donated.

There were old stockings, flapper dresses and Wild Flowers stored in a book. The plant matter had shifted or broken away and left a 'memory' on the paper (bit like plant imaging).

Wendy was to first do a display of her own work, then displays of the Historical Society's collections - one of which was a sewing display, which has the inside of a sleeve to show it's construction.

In Eastern Kalgoorlie, Wendy had assisted to look after their collection - they didn't know what to begin with.... There were stretchers for retrieving people out of the mines, and these had a lot of canvas...

First trips to the goldfields and camping out, was to produce a lot of rusty items from the rubbish dumps, that Wendy continues to use in her current and new works.

There was a connection to the goldfields for Wendy, in that her grandparents began married life in Leonora. They'd lived in a tiny hut with a dirt floor and hessian walls.

All of a sudden I could see that there was more to her story than a mere fascination with all things historical - this was now a very personal journey...

Previously I'd not quite known of where Wendy's area of expertise was, but it's now I realise that she's a quilter.

Showing a wogga that was someone else's work, it was made for a minister, that had been compiled of suiting samples. Classic case of 'waste not, want not' - haven't we all been there at some point.

Now with her time spent in the goldfields, there some elder Aboriginal women who had told of the Wogga being 'their' idea, and that white man had just copied it.

It turns out that the Aboriginal is quite a capably adaptable person, who will utilise whatever is at hand, to best suit their needs. There were examples of gaining the 'white man's' cast off clothing and making them work for themselves - adapting it to their needs and not at all concerned with it's original wearing purpose or design.



Traveller's Blouse (& Detail)



Report of April 19, 2011

Speaker: Wendy Lugg (cont...)

Where white man might 'build' a suitable dwelling, in every sense of what we have now, the Aboriginal people would make use of white man supplies and once again adapt them to their own needs – the image that comes to mind for this is that of using sheets of iron and tin, in order to weather proof a humpie.

Wendy currently has an Exhibition, titled: Mapping Memory and prefers to use 'old' cloth.

This exhibition explores her Western Australian heritage and she was able to utilise the Royal Western Australian Historical Society resources, with ready access to the State's history.

Beginning with the family story, and found information through the Historical Society and combined – everybody's history is important.

So, this exhibition will strike a cord with everyone, even though it's based on her own family.

Wendy went on to impress upon us, that any one of us can do this, that there are any amount of resources to be utilised, that we all have access to.

Wendy's Grandfather had war wounds and TB and had died when her mother was just 6 years old. In England he had learnt to embroider while recuperating from injuries sustained during the war. So it seems there is a hereditary element in textiles....

In this exhibition, there are some Japanese fabrics, which are far easier to find than old Australian fabrics.

Exhibition: Mapping Memory
Where: State Library (Ground Floor)
When: On until July 10, 2011



'Miner's Wife'



Wendy Explains to members....

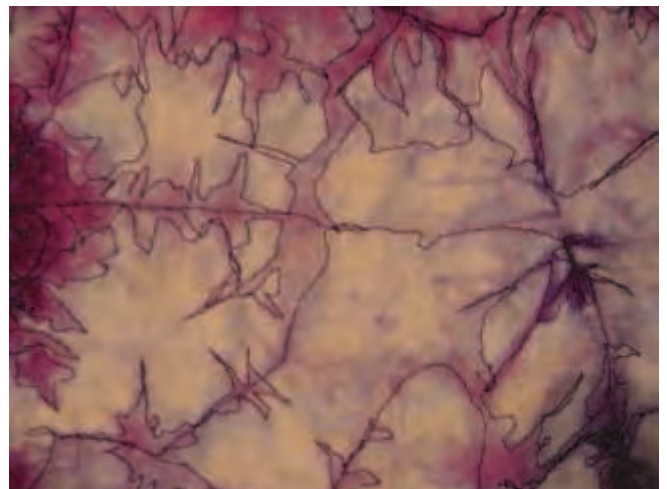
Report: 4th Friday Work Day - May 27

Rosie Whitehead

It was a small group for the May work day, with most members working on their exhibition pieces.

I know that I for one had thought I'd 'created a monster' and several times throughout the day, was heard to be muttering 'what have I done - why don't I take my own advice and K I S S (keep it simple stupid)!!!'

I'm sure others were of a similar mind set..... even though other works in progress, are looking fantastic. I'm sure this will be a great members' exhibition.



Machine Embroidery that was being worked...

Report of May 17, 2011 Speaker: Elisa Markes-Young

Rosie Whitehead

Elisa began by explaining how memory gets distorted or some of the details of memory fade and get forgotten. Memory was developed further into her work.

70% of our strongest memories are developed in our earlier years,. Teen years provide our strongest memories and we remember better, the things that have a stronger 'image'. In our older years the time seems to fly by faster and the more action we have, the longer everything seems to take. This gives rise to a longer life - so, if you don't use it you'll lose it, seems to be upheld....

Our First Memory - did we read about it, see it in a photo, or were we told about it?

Western children forget approximately the first 3 1/2 years of their lives, while Asian children will forget approximately the first 4 years.

Mothers who talk to their children and those children 8 yrs on, have stronger memories if there was more detail or lengthy conversations.

We not only remember but we can recall it. Then there is the Power of Suggestion to perhaps change the way we remember an event. The current situation will determine how we remember it something.

Every monument can only be a witness to an event, not an accurate historical portrayal.

Metaphors in memory - all relate to technologies and now substitute a good memory

'Remembering is not a tape play back, rather it's telling a story'. 'It's a poor sort of memory that only works backwards'

These are the ideas behind this body of work...patterns and the repetition of memory...

Individual works are usually a part of an entire body of work - like a series...

A lot of her work is crying swearing, frustrations etc

Elisa tells of being happy to have a good picture or a well told story, but the mind is already preoccupied with the new work to yet begin. This can then lead to the 'finishing' of some works to be a chore, while her mind is racing ahead.

Old crochet patterns are selected that leaps out at her. Work is centred around crochet, tatting and mock bobbin Lace. All of this is completely self taught or from watching her mother etc.

Elisa might start with crochet, but it gets worked even more, so that it may no longer look like the crochet that it started out as...Basically she has re-invented what she's began with...

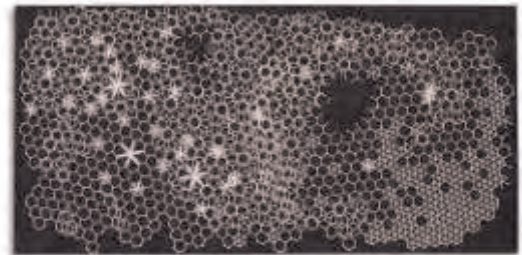
Threads are primarily wool... beautiful product (gets it from Bendigo)

Faint memory is like the outline that is worked up first, then adding threads begins to build up the memory, giving layers of memory...

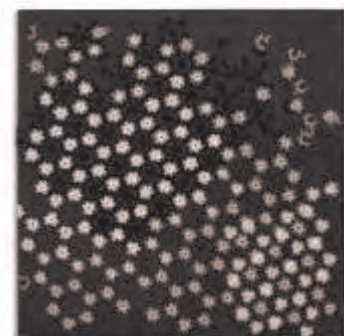
There is never a singular piece of work, but rather it resembles chapters of a book.

Elisa's work is representative of memory - how we remember something may be 'full of holes' or missing some of the details.

The nature of the medium is 'very pretty', but it's not the intention... But rather it has to 'tell the story' or do what she wants it to do. Pretty is just how it happens to be....



(this piece recently won the Mid West Art Award in Geraldton)





Perth Craft and Quilt Fair: 18-22 May 2011

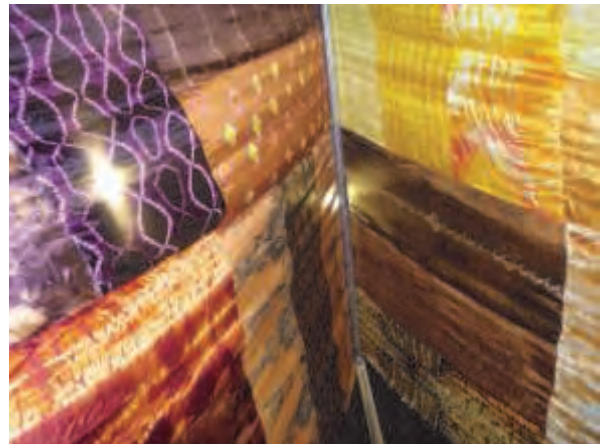
[at the Convention and Exhibition centre in the heart of Perth].

In All It's Glory.....

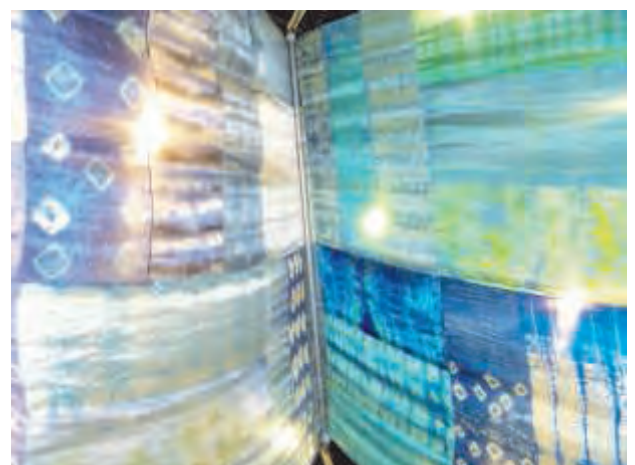
May 16, 2011 a few of us set about setting up the members Shibori at the Fair.

Figuring out the poles and measured intervals of draping and we had the entire 26m length up and on display, in approximately 2hrs.

Well done team.



Hard working team....



These 3 pics taken from underneath.....

InTension

WAFTA Members Exhibition

August 12 – 28 2011

Moore's Building Contemporary Art Gallery

INVITATION AND REGISTRATION FORM WAFTA is excited to invite you to participate in the members' exhibition "InTension" being held at the prestigious Moore's Building Contemporary Art Gallery.

Members, please check the WAFTA website for more details on what to submit. If you would like to become a member and join in the exhibition, please register to participate using the form below, and read more about becoming a member on the membership page of our website. www.wafta.com.au

Please read through the following information carefully, complete the Registration Form (1 form per entry) and return it along with you registration fee.

Registration

The registration form and artwork is due before or at the **Tuesday June 21 2011** WAFTA general meeting at Alexander Park Craft House. (Please use a separate registration form for each entry.)

Delivery of completed artworks closes **Tuesday June 21 2011**.

Entrants will receive confirmation by email or phone.

Receipts will be sent for the \$40 registration fee per artwork.

Post the completed registration page to:

WAFTA EXHIBITION 2011

PO Box 1376

South Perth WA 6951

- With a cheque or money order made out to WAFTA at the rate of \$40.00 for each entry.
- Alternatively you can electronically transfer the registration payment to

BSB 036-045 Account number 147043 Account Name Western Australian Fibre & Textile Association Inc

It is most important that you include your name & membership number as the reference.

You will find the number on your electronic receipt or your membership card if you got one.

For more information contact

Email: info@wafta.com.au

Phone: Anne Williams 9293 1931 or Louise Wells 9271 5796

Artwork Delivery

Completed art works need to be received on or before **June 21 2011 General Meeting**

Please include Your Name, Address, Email, Phone number, Title of work and entry number

(attach this to your piece **and all packaging**) Also, sew your name on the tape on the corner

triangle on the reverse of the art work (this will stay on the work whilst being exhibited)

Delivery Options

Please arrange to deliver your artwork to one of the committee members.

OR deliver to WAFTA General Meeting Alexander Park Craft House **June 21 2011.**

OR Post to:- WAFTA 2011 EXHIBITION PO Box 1376 South Perth 6951 WA

Collection of Artwork, after the show.

The show will be de-mounted on Monday August 29 2011. You are welcome to come and collect

your work from the gallery. A committee member will be there from 10am to 4pm.

Artworks will be taken to the WAFTA general meeting on Tuesday September 20 for collection.

For more information contact

Email: info@wafta.com.au

Phone: Anne Williams 9293 1931 or Louise Wells 9271 5796



Left: Photograph 1: Reverse side of 2D sample



Left: Photograph 2: Close-up of reverse side of 2D sample



*Left: Another inspirational image: Design*sponge*



Left: Inspiration is everywhere: Red Alder Ranch

Conditions of Entry

1. Work must be original and completed specifically for this exhibition.
2. Works must be suitably presented for display/hanging (i.e. According to the WAFTA art brief on the WAFTA website). If your work is definitely horizontal or vertical please let us know so we can do the best to accommodate this. Please note that your work may not be displayed to your satisfaction owing to the large number of works and limited space.
3. Works must adhere to the design guidelines, any deviation will result in the artwork being returned.
4. The weight of the entry must not exceed 2.5 kilograms for 2D works and 10 kilograms for 3D works.
5. Sales of Artworks will be made through the Gallery desk. WAFTA will take a 10% commission on all sales. Please note the exhibition committee holds the right to query the sale price of works if they are deemed to be too low. Art works are not required to be for sale.
6. Entrants must have completed and signed the registration form. Entrants may submit up to 3 entries, a maximum of two entries per category, eg two 2D and one 3D.
Entrants must have paid the \$40 registration fee for each artwork submitted. Due to the financial commitments for this exhibition, this is a non-refundable fee.
7. The artist agrees to allow any work to be reproduced in part or whole by print or electronic media only for promotion of WAFTA. Copyright remains the property of the artist.
8. All arrangements related to the delivery and collection of the artwork are the responsibility of the artist.
9. Works will not be covered by WAFTA insurance. The organisers will take all care, however, WAFTA can accept no responsibility for damage, loss, fire, theft or vandalism. Artists may provide their own insurance.

Exhibition Opening Hours

Saturday August 13th - Sunday 28th August 2011.

9.30am to 4.30pm.



InTension

WAFTA Members Exhibition

Moores Building Contemporary Art Gallery **August 12 – 28 2011**

PLEASE PRINT CLEARLY IN BLOCK CAPITALS

Surname _____ First Name _____

Address _____

Phone Number _____ Email _____

Entry No. (please circle) **1. 2. 3.**

Please use a separate form for each entry

Title *max 25 characters _____

Medium- fibre content _____

Category (please circle) 3D sculpture 2D 2 x 1m length

Artist Statement (optional) Max 25 words

Price (or "Not for sale") _____

Registration Fee No. of entries x \$40 = _____

(Registration fee is not refundable.)

Payment method Cheque Direct Deposit Narration _____

Artists are advised to read Conditions of Entry carefully before signing.

I ----- declare that I have read,
understood and accepted the Conditions of Entry.

Signature:

Date:

How can you assist WAFTA with organizing this exhibition?

- Processing / coordinating paperwork Collection of works
- Catalogues Storage of works and packaging
- Invitations Assembly of hanging frames
- Publicity & Marketing Hanging works
- Manning the exhibition AM or PM Help on the opening night
- Catering co-ordination Dismantling exhibition
- Floor sheets General helping hand as required
- Invigilation Other _____

Exhibitions and Events

Remember to check the website, www.wafta.com.au regularly for updates in the news section on what's hot in textile art.

Felt Convergence 2011, 2-7 Oct 2011, Bunbury Cathedral Grammar School. Go to feltconvergencebunburywa.blogspot.com

Fibres West 2011, 9-15 October 2011, Bunbury Cathedral Grammar School. For brochure send your postal address to PO Box 1405, Booragoon WA 6954 or e-mail your postal address to info@fibreswest.com.au

Remix - WA Contemporary Art
Art Gallery of Western Australia
Perth Cultural Centre, Perth
Exhibition Opening: Friday 15 April at: 6.30 - 9PM
April 16 - August 15, 2011
For more information:
<http://www.artgallery.wa.gov.au/exhibitions/remix.asp>

Brisbane Textile Art Festival
June 11 - 13, 2011
www.textileart.com.au

Scarf Festival 2011: Rhythm of Life
National Wool Museum
Geelong, Victoria
Australia
June 24 - August 21, 2011
www.geelongaustralia.com.au

Advertisements

The following individuals &/or organisations conduct regular fibre/textile workshops or offer other services. For more information about their programmes and activities please contact them directly. Listing in our newsletter on this page is **free for members**. 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 the Editor (see p.3) Advertising fees are 1/4 page \$30, 1/2 page \$60 and full page \$100 .

Workshops

Capture precious memories with Textile Artist Michele Eastwood, ph 9201 9380.
email: micheleandken@bigpond.com.
Workshops to recommence in the next school term.

"Bene Silks" (Bernadette Aitken): Workshops in all aspects of Print and Dye, on Paper and Fabrics. Specialising in Shibori processes, Indigo Vat and Plant dyes, Screen-print and other Print methods on Natural Fabrics.... Adults and Childrens classes, PD, Groups or Individuals 0432966848, beait5@yahoo.com.au <http://artclasses4all.com>

Crochet

With Megan Sheard
E-mail: grannyfunk.com.au

Suppliers

Treetops Colour Harmonies, Nancy Ballesteros, 6 Benwee Rd. Floreat, WA 6014. 9387-3007.
www.treetopscolors.com.au. Superfine merino wool tops, wool batts for rugs, various silk fibres, silk georgette and paj silk fabrics. Hand dyed or natural. Open by appointment.

Sal's Wool Den, Helen O'Neill 1092 Orton Road, Caradup. 6122, PH: 95254505
E-Mail: hmoneill@westnet.com.au
www.salswoolden.com

Merino wool tops, various silk fibres & fabric, felt workshops. Supplies for hand felters, hand spinners & machine embroidery

Custom Made/Pattern Make & Grade :
Rosie Whitehead M: 0421116941
W: www.shadowrose.com.au
E: shimmy_shop@hotmail.com

The Thread Studio (Dale Rollerson ph: (08) 92271561).
Email: mail@thethreadstudio.com. Online textile workshops: www.thethreadstudio.com