



Newsletter

ISSUE 1/08

www.wafta.com.au

January 2008

CALENDAR 2008

Feb 23, Sat—studio visit Charlene O'Brien at Kelmscott & then Water Ways Gallery with Sue Jane

Mar 18, Tues-General Meeting. Speakers Sue Flavell and Olga Cironis.

Apr 6, Sun—Konishi Sensei Japanese Basketry Workshop

Apr 19, Sat—Studio visit, Love in Tokyo

Apr 29, Tues Newsletter Deadline

May 3, Sat—Meet the artist, Anna Chandler at her shop, Osborne Park.

May 20, Tues—General Meeting. Speakers Carolyn Gorman and Cara Ratovich.

Jun 17, Tues Workshop with Cara Ratovich, how to make a simple silk screen and methods to screen print.

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 Pollard 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.

Dear WAFTA members,

We start the year with an invitation to a Studio and Gallery Visit.

February 23 Saturday 9.30am to approx 2pm.

Starting with a studio visit with fashion and textile designer Charlene O'Brien of the fashion label 'tierraecologica' at her home and studio in Kelmscott. Charlene will discuss her work for an hour and can only accommodate 20 members, \$5 per person will be collected. Please see her website www.tierraecologia.com for information about her philosophy and textile work.

Followed by lunch around 12.30pm at Waterway Gallery and Tea-rooms in Armadale. WAFTA member Sue Jane (previously Arvidson) has her studio here and will show us around, Sue will not be giving a formal talk. Sue is well known for her felting and tapestry work and is a member of the Ancient TARTS. All members, friends and family are welcome to join us at Waterway, you do not have to RSVP for this part of the day, just turn up!

Waterway Gallery offers light lunches available for purchase, costing around \$15 per plate. The complex includes a gallery, craft shop and artists studios, situated on the Wungong Brook in a rustic bush setting, there is a lot to see.

To attend the studio visit with Charlene O'Brien you will need to RSVP Louise Snook 0409373732 momofreak@inet.net.au before 18.02.08, as it is limited to 20 members.

Charlene's Address is 51 Hilltop Place, Kelmscott, make your own way there. The best way to get to Charlene's Studio is to head south towards Armadale on the Albany Highway, left into Brookton Highway, right into Ranford St, right into Hamersley, right into Hilltop Place.

Alternatively take the Freeway south until Armadale Road, turn left into the Albany Highway, right into Brookton Highway etc.

Time – please arrive 9.30am for a 10am start, we will leave before 12 noon to head to Waterway for lunch around 12.30.

Tea + coffee will be available.

Waterway Gallery and Tearoom is on the South West Highway between Armadale and Byford, approximately 15 minutes drive from Charlene O'Brien's studio. (Albany Highway turns into the South West Highway at the main Armadale intersection.) If you get lost ring Louise 0409 37 37 32.

Otherwise, we'll see you on Tuesday March, 18 at 7pm at Craft House, Menora. Our guest speakers for the evening will be sculptors Susan Flavell and Olga Cironis, who recently exhibited at the Fremantle Arts Centre.

Louise Snook

WAFTA GENERAL INFORMATION

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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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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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www.textileworkshops.com, info@textileworkshops.com

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*

Keep up to date by joining the WAFTA Yahoo List

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

Discounts for WAFTA Members

Starting with this newsletter, all suppliers and businesses that currently offer valuable discounts to WAFTA members will be listed under a new '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?!

Natural Dyeing/Painting Bush Camp

Please email Tracy Willans if you are interested in the possibility of a bush camp with natural dyeing and painting activities on her block west of Denmark.

tralaine_2000@yahoo.com.au

Oops, sorry Tracy—no idea how your email address got chopped off the bottom in the last issue! *Liz*

FIBRES WEST 2008

Workshops are filling fast for the Fibres West 2008 Textile Forum to be held in Bunbury from 5 - 11 October 2008. Visit the Fibres West website for further information, or request a brochure from the organisers.

Scholarship

Through the generosity of a benefactor, Fibres West is offering a scholarship to enable a deserving recipient to attend Fibres West 2008. The scholarship will be awarded to someone who is actively participating in the fibre arts community, either as a practitioner, someone involved with community groups, or a promising student. Applications are invited from people who, without the benefit of the scholarship, would be unlikely to be able to attend Fibres West 2008. Application forms may be downloaded from the Fibres West website: www.fibreswest.com.au; or contact the organisers: email: forum@fibreswest.com.au, telephone 9328 7039. Closing date for applications is Tuesday 1 April 2008.

Unwrapped: the marketplace

16 March 2008 2—7pm. This is part of South Perth Mends Street Carnivale. Designers can sell original creations directly to the public (applications close 25 January 2008). For more details and form visit www.unwrapped.com.au

Fashion Talks, Fremantle Art Centre

Sophie Kyron jewellery designer 7pm Wed 12 March, Ray Costarella fashion designer 7pm Wed 19 March, \$10 admission, Bookings 9432 9555

Grampians Texture Forum (Victoria)

23-28 Feb 2008, Twelve tutors, 2 day and 4 day workshops, Halls Gap Tourist Office (03) 5356 457 or email hallsgap.info@ngshire.vic.gov.au

World of WearableArt

Ph (03) 547 0861, PO Box 9037, 95 Quarantine Rd, Annesbrook, Nelson, New Zealand Website: www.worldofwearableart.com Entry forms due 1 May 08. WOW show season 25 Sept to 5 Oct 08.

South China Textile Tour

Departing 19 March 2008. Escorted by Gabriella Verstraeten. Ph 1300 133 001 or email info@interasia.com.au. Gabriella's mobile 0414 860 685 See flyer at meeting.

FABRIC ADVENTURES & MANIPULATION—A Workshop with Angela Ferolla

Naomi Hethey was the lucky winner of a workshop paid for by WAFTA. Naomi chose to attend the Fabric Adventures and Manipulation workshop tutored by Angela Ferolla. Naomi writes of her experience:

This was about personalizing fabric by any method from appliqué to zigzag with an emphasis on heat transfer dyes and silk screen printing. Our instructor showed samples of her work using appliqué, beading, shibori, mola and other fabric enhancement with dyeing and printing. This was useful as time constraints prevented us from trying everything ourselves.

I was particularly struck by the application of the transfer dye after the enhancing on some examples, being accustomed to applying paint and dye to fabric before adding surface embellishment. Dyeing directly over multi-layered, partially attached and overlapping appliqué produced the shaded variations so popular on garments today, particularly on gauzy fabrics.

Using a quick coffee break in the garden of the Fremantle Art Centre for inspiration we sketched on our return a simple design motif. We then made test strips of different fabrics and a strip of litho paper. We dropped large dots of eight different colours of dye on the shiny side, then used a heat press to see the effect of the colours on the fabrics. Synthetics were recommended, but cotton worked quite well, fabrics with some light or sheer areas were particularly good. We then applied our motifs to larger samples both as solids and as negative areas with dyed surrounds. The advantage of heat transfer dyes is very specific application that still allows free flowing lines and graded shading.

The second day we tried the dyes on our piece of manipulated fabric, made overnight. I opted out of the screen printing and experimented with the application of the dyes over tulle, lace, gauze and solids with fascinating effects and some failures over the base fabric. With only a small number of participants we had very individual attention and a happy atmosphere. As usual, seeing the work of fellow students enriched one's own learning.

There was an additional \$15 charge for materials. We were given handouts with detailed instruction for heat transfer dyes and screen printing. I learnt a new way to create unique fabric to be used "as is" or with other textile arts.

Naomi Hethey

Handweavers, Spinners & Dyers Guild of WA 2008 Scarf Exchange

Send in 150 g fibre and receive different fibre back to make a scarf (or bag). Queries Jean Leary (08) 9386 5632 or email learyj@bigpond.net.au, Ann Bancroft (08) 9382 3951, Anita Melton (08) 9439 3704

WORKSHOPS



Konishi Sensei conducting a class at Kawashima Textile School



Konishi Sensei conducting a class at Kawashima Textile School



Images of Konishi Sensei's work using his specialised raffia coiling techniques. Images supplied courtesy of the artist.



BASKETRY WORKSHOP

With

KONISHI SENSEI

master fibre artist from Japan

SUNDAY 6th April 2008 10-4.30 pm

Venue: Atwell Art Centre, Canning Highway, Alfred Cove

Konishi Sensei is senior lecturer at the Kawashima Textile School, Kyoto Japan, where he currently teaches weaving and basketry. He was introduced to working with raffia 30 years ago. Using coiling techniques, he produces intricate sculptural fibre artworks that are regularly exhibited in galleries throughout Japan (see images on facing page).

WAFTA is delighted to offer the rare opportunity to work with Konishi Sensei during his visit to Perth in March/April 2008.

In this one-day workshop, Konishi Sensei will share with participants his raffia coiling technique, and his vast experience and inspiration in creating unique works. You can expect to finish a small basket, or start a larger work. The particular raffia used will be supplied.

Workshop fee: \$75 WAFTA members, \$100 non-members

(it really does pay to join! -see our website or the newsletter for more details on how to join)

There will be a small material fee for raffia, payable on the day

Maximum number of participants: 14

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

Please refer to the yellow enrolment form enclosed with this newsletter for further details about how to enrol.

Some further information:

Konishi Sensei is visiting Perth through host organisation Artitja Fine Art. During his residency, which will mainly take place at the Atwell Art Centre in Alfred Cove, Konishi will collaborate with indigenous fibre artist Janine McAullay-Bott, meet with other artists and educators, and teach a selective number of workshops for Artitja Fine Art, Curtin University and WAFTA.

His visit coincides with an exhibition of works by Mowanjum artists from the Kimberley, on show at the same venue, courtesy of Artitja Fine Art.

Participants enrolled in the workshop will receive an invitation to the exhibition opening which takes place on Friday 28th March.

More details will be sent out following confirmation of your enrolment in the workshop.

An evening with Peggy Buckingham – Honorary Life Member of WAFTA

Martien van Zuilen

At WAFTA's November 2007 meeting, Peggy Buckingham and Joy Knight delighted the audience with a retrospective on their fibre-filled life journeys and the development of textile organisations in WA and Australia. They share between them some 120 (!) years of experience in textile creative practices. In their respective fields they have done much to build and support a strong 'textile lineage' of groups and activities in this State and beyond. To dedicate a profile on each of these inspiring women seemed a most obvious thing to do. I'm a firm believer in the value of 'glancing back' to our 'past' to which, in multiple ways, the present is inextricably linked. In accordance with the order of speaking on the night, I present here a profile on Peggy Buckingham. A profile on Joy Knight, long-time member of the Embroiders Guild of WA and Honorary Life member of WAFTA will feature in the next newsletter.

Peggy Buckingham is a founding member of WAFTA and one of the Association's Honorary Life Members. She is also an Honorary Life Member of the Handweavers, Spinners and Dyers Guild of WA and The Australian Forum for Textile Arts (TAFTA).

Using a 'Q&A' style format in conversation with Judith Pinnell, Peggy talked about her involvement with the development of spinning, weaving, and other (textile) craft organisations in Western Australia and interstate. The talk was tape-recorded with Peggy's permission. The edited transcription is incorporated in the following article.

Judith: Peggy, when did you first become interested in textiles?

Peggy: I first became interested in textiles and in sewing because my grandmother taught me to sew at the age of 12 on a treadle sewing machine. I made my clothes from that time, more or less. But I got interested in weaving because in my former life I was a medical technologist. I had to go over the mountains in North Carolina to "bleed" Indian children, to have their haemoglobin checked. I first got interested in the weaving at that time [the 1950s], as Arrowmount [a centre for craft education in North Carolina] was just getting started and the traditional weavers were just taking off. I was interested in it but I didn't know much about it.

Then, when we skip ahead to 1967, this is after we came to Perth in 1965, the children were in school and I had (as they say) 'nothing to do' –haha(!). So I enrolled in the adult education classes at Claremont Tech as it used to be. And I chose weaving because I didn't have *any* interest in pottery at all. I was interested in weaving. At that time you had to follow strict instructions. If you followed them, the pieces would turn out alright. I had no artistic abilities at all. And I still don't. But I started in the weaving course at Claremont Tech with Joyce Kirkham. She was, I think, an English teacher. Her husband was in the Department of Education, and so she was deemed alright to do the weaving courses. I

don't know whether she had much education in weaving because she was reading the books as we went!' [these being the weaving monograph Shuttle Craft Guild by Mary Meggs Atwater (1965) and Mary Black's The New Key to Weaving]. From there I joined the Handweavers and Spinners Guild. I bought a loom, and used that to weave things on it, including one of the rugs on display here tonight.

Judith: Peggy, were there many others interested in spinning at that time?

Peggy: Well, the spinning teaching was done by an Irish lady, called **Sheila Atkinson**. She said to me, when I was going to the spinning group at her house, 'you'll never go back to weaving if you take up spinning'. And I didn't. It was the early 1970s and the wool prices had gone down. All the country people were interested in spinning lessons too, to use up the wool because they couldn't sell it! We had a number of workshops in the country at that time.

Judith: Peggy, it was obvious that from there you gained an interest in dyeing. Where did this come from?

Peggy: The Handweavers and Spinners Guild (as it was known then, as 'Dyers' was not included in the name until 1983) used natural dyes. In fact you could only have natural dyes at that time. There were no available chemical dyes. And you had to get all of the madder and the indigo from a man in NSW who imported it. But, with using the natural dyes, anything goes! There was little consideration how they faded and what to do to make them permanent.

Judith: Was it all purely experimental or did you do it for anything specific, or just to get colour on it?

Peggy: I was spinning as well, and I have my jumper that I have spun myself, and someone else knitted it for me. Helen Ryan knitted it for me as a matter of fact, because everybody said that my knitting was painful!

Judith: You must have had some qualifications that gave you the ability to play with the dyes and colourings?

Peggy: Well, I wouldn't have much to do with the natural dyeing until the chemical dyes came good. This was at the Forum, the only national Forum to have been in Western Australia. This was in 1978, and Max Simmons (author of 'Dyes and Dyeing' 1978) came over to do the dyeing workshop with chemical dyes. But he got sick and went home and Neta Lewis from Adelaide filled in for him. So that was my first experience with chemical dyes. I was more in favour of the chemical dyes because of my training as a medical technologist. I had done 3 years of a degree in chemistry and I knew what the chemical things did. And some of the people were...shall we say, slapdash. I was intent on bringing it to a professional level. And I think I have done most of that.

Judith: would you like to say a little bit about how you've

seen textiles and fibres evolve in Western Australia over the last years?

Peggy: well, in WA, to begin at the beginning, there must have been textile weaving in the war years, because they used to have one of the looms down there. It was called the War Widow's loom. And they were a dime-a-dozen, when I started. The Handweavers and Spinners were already operating in NSW [at that time]. And one particular man, named Norm Hall who was an engineer in Kalgoorlie, he built looms and his wife Muriel Hall was a weaver. She had done the courses in NSW. When he moved to Perth, he was interested in meeting several of the people who had been in the war had who had done weaving as occupational therapy. He called a meeting and the group at the meeting formed the Guild. And now, the Handweavers, Spinners and Dyers Guild of WA are celebrating their 50th Anniversary!

And the weaving teaching, apart from Mrs. Kirkham, was by Mrs. Hanson who taught at the Women's Art and Craft Association in Subiaco. She had done one year with the English Guild in London, and apart from that I know of no other weavers in Perth, weaving teachers in Perth [at that time].

Judith: So things evolved from there?

Peggy: Yes. And the other things, the batik and screen-printing development owe a lot of thanks to Penny Whitchurch (then lecturer in Textiles at WAIT – now Curtin Uni). She was of Dutch extraction, and she grew up in Jakarta where her father was a teacher or something, so she was au-faex with the crafts in Indonesia, and she was artistic as well. Then there is the Embroiderers Guild. And I was also around when the Quilters Association was formed 20 years ago.

My main aim though, or influence should I say, was realised through joining the Crafts Association as it was then, in 1969. I became a member of the committee in '72, and I was convenor of workshops for the next 10 or 12 years. I think I had my calling more as a facilitator to someone else doing it, as doing it myself.

And I still do. For example, I did all the dyeing for the Federation Tapestry. What you see here in the display tonight is the half size cartoon. [The finished tapestry] is in the boardroom of the Constitution Centre. And if you look carefully, there are 78 different tones in it. This chart here represents the 378 dye pots, done over 9 months to get the colours. I have here the painting that won the competition, and also the painting we did for the cartoon. And I also did about half the dyeing, in the Handweavers, Spinners and Dyers Guilds Anniversary Tapestry, up there on the stage [permanently on display at Craft-House in Menora].

I'm concerned about the development of weaving though because nobody teaches weaving nowadays. The Guild has one course but it's poorly attended. But I think the secondary teachers college, and the tertiary teachers have no in-depth weaving training anymore. They focus on the artistic designs and conceptual development, rather than the technical aspects.

Judith: What you've seen develop in the past, how do you

think the development between groups and developing artists are going. How do you see that?

Peggy: Well, I think they are doing moderately well. As I said, I don't think weaving is doing very much, and I think the dyeing leaves a bit to be desired. But the spinning groups are doing well, and I think the other groups, such as the quilters, felt makers, screen printers, and the surface design people are forging ahead. So, I'm sad about the weaving, but it all comes and goes.

This was the end of Peggy's talk (with thanks to Judith Pinnell!). In subsequent email correspondence with Peggy, she wrote that the earliest organisation to be formed was the West Australian Spinning Association in 1914 or 1915 for the purpose "...to obtain raw wool from the voluntary sources or by purchase, and dispose of it to the red cross or other workers who are members of the Association to spin for the benefit of the Allied Soldiers. In every case the Committee of the Association shall assure themselves that wool thus disposed of will be use exclusively for the benefit of the Allied Soldiers." I was fortunate to see the original publication containing this information, printed by the CWA in the early 1970s. when visiting Peggy in early December. Besides listing the meetings of the Association, information on classes, and knitting and spinning instructions, it is filled with illustrated advertisements for spinning wheels and wool craft related businesses which were operating all over metropolitan Perth in the early to mid 1900s, including one just around the corner from where I live!

In 1998 Peggy was nominated by Wendy Lugg for Fellow of Craftwest Centre for Contemporary Craft (since changed to Form). Wendy has very kindly agreed for sections of her nominator's report to be reproduced here, allowing us further insight into Peggy's rich journey in fibres and textiles.

Wendy: "Whilst Peggy Buckingham has been a crafts practitioner for more than thirty years [now 40!], it is as an educator and administrator that she has really made her mark. Peggy has developed prodigious technical skills as a dyer (...). [One of her commissions] was to produce the colours for the WA Handweavers Spinners and Dyers Guild's 40th anniversary tapestry. She has passed on her skills in natural and chemical dyeing techniques to numerous Western Australian craftspeople, at venues including the Albany Summer School.

Peggy has always felt very strongly about the importance of developing craft skills in WA, and has initiated and administered many education programs, both short and long term. Since organising, in 1970, the first series of workshops run by the Handweavers and Spinners Guild, she has been involved in numerous programmes for different organisations. Notably, from 1973-6, as Chair of the then WA Craft Association Workshop Committee, she organised the statewide programme of workshops which later led to the state's Arts Access programme, and organised workshops for national and international craftspeople touring through the Crafts Council of Australia.

She also had played a major and ongoing role in coordinating a series of residential teaching forums for the Australian Forum for Textile Arts. (...) From 1974 to 1978 she was a WA delegate to the Crafts Council of Australia, and in 1977

served as vice president of this national body.

Peggy's presidency of the Crafts Council of WA saw the advent of a weekly craft segment which she presented on ABC radio for three years. Her most significant contribution, however, was to initiate the 'Craftsmen in Residence at School' programme, run jointly by the Crafts Council and the Art Craft branch of the Education Department. Craftsmen were sited in specially adapted caravans in the participating primary schools' grounds for a period of six weeks. During this time, as well as producing their own work, they undertook workshops with school students. (...) The first residency occurred in 1977 (...) with participants including such craftspeople as Sandra Black, Alison Brown and Judy Weedon. [The programme ran until 1986, and Peggy served as honorary coordinator throughout. A detailed article on the programme, including an interview with weaver Kay Thurston was written by Peggy for the Fibre Forum magazine, vol 1, 1981 – for those lucky enough to have a copy!].

[Peggy's] dedication to craft education and professionalism within the crafts community, as well as the development of craft skills and awareness within the broader community has had (...) great impact. Peggy's priority has always been textiles, and it is in this field that her most unstinting and continuous energy has been directed. She was present at the initial eastern states meeting in 1974 which saw the formation of The Australian Forum for Textile Arts. [She was a long-time WA state representative and also served on TAFTA's national committee].

In 1978 she coordinated the only national TAFTA textile Forum to be held in WA. The first regional Forum to be held in WA [in 1992] was so successful that it became a model for other states. Peggy was convenor for three of the WA regional Forums. She is a founding member of WAFTA and served on its Board from 1996-98."

It is clear that within these pages it is difficult to do justice to Peggy's extensive CV, the breadth and depth of her long-standing contribution to textiles in WA and Australia, and her support of other crafts people. In recent conversation with her, it became apparent that of the many 'moments' in the journey, the 'Craftsman Resident at School' programme counts amongst her proudest achievements, enriching the craft experience not only for the children involved but the whole school community – teachers, students, parents and neighbours. It is from little things that big things grow.....

Thank you Peggy!

Stitched & Bound 2008

The West Australian Quilters' Association (WAQA) biennial exhibition of contemporary quilts will be held at Mundaring Arts Centre from 4 July to 3 August 2008. Entries for this juried show are invited from all WA residents who work with fibre and textiles. Entry forms can be obtained from the WAQA web site www.waquilters.org.au or PO Box 188 SUBIACO WA 6904. Closing date for entries is 4 April 2008.

Guest Speakers Tuesday 18 March

Susan Flavell

See image on opposite page—bottom right.

Susan Flavell's practice has recently shifted away from figures of animals into the human form. Her cardboard sculptures at the Fremantle Arts Centre are heroic in scale but not in material. Flavell's works have many similarities with drawing – the lines of construction, including the 'mistakes', the rubbings out, the overdrawing – can be seen. Out of the physicality of modeling cardboard on this scale has emerged a struggle between the artist and the apparent 'agency' of each figure. Susan has an extensive history exhibiting in gallery and outdoor contexts in Western Australia. Her work is held in the State's major collections.

Olga Cironis

See image on opposite page—bottom left.

Olga Cironis transforms everyday objects by covering or embalming them with fabric. Her protective attentions surround her chosen objects with a gentle melancholy. Cironis' reiteration of covering and stitching slows down our response, inviting touch, and shifting the emphasis in the gallery from object to performance. Fremantle-based, Olga has exhibited widely in Western Australia and recently in Melbourne with fortyfive downstairs Gallery. She is a recipient of a Fremantle Arts Centre residency and won the 2007 \$15,000. Bankwest Prize.

SURFING THE WEB

Visit the Australian Business Arts Foundation online to read some tips for business success as a visual artist. You can find the links to various topics such as Developing and Maintaining a client base, Documenting Artwork, Exhibiting Artworks, Marketing, and Media Relations here:

<http://www.abaf.org.au/skillsdevelopment/artistbusiness.html#FiftyTopTips>

If you're looking for inspiration there are some fantastic images on the Microsoft Professional Photography site

<http://www.microsoft.com/prophoto/default.aspx>



Above: Committee Meeting held 16 December 07. Back Row L-R: Liz Arnold, Helen Jones, Michele Eastwood, Karen Langham, Martien van Zuilen, Helena Pollard. Front Row L-R: Louise Snook, Agnes Pallagi, Julie Devereux and Heather Morton.



Above: Julie Devereau (left), WAFTA committee member in conversation with Glenys Mann (NSW) who attended the November WAFTA meeting after teaching her master class/workshop in Dwellingup. 13 Nov 2007



Left: Peggy Buckingham during her talk for WAFTA November 13th 2007

Right: Peggy Buckingham (left) and Joy Knight holding up their WAFTA Life Membership Certificates; November 13th 2007

Photos of the November 13th meeting – all images by Martien van Zuilen



*Left: "Tree" Olga Cironis, 2007
Permission given by artist to use image*



*Above: "Men 1, 2, 3, 4, 6" Susan Flavell, 2006-7
Permission given by artist to use image*

The New Quilt:

Contemporary Quilt Textiles is a juried biennial exhibition organised by The Quilters' Guild of NSW Inc in conjunction with the Manly Art Gallery & Museum. The next exhibition is set for 25 January - 24 February 2008.

Entry is open to all quilt makers. Work must not have been previously exhibited in NSW and must have been completed since January 2006. The closing date for the return of the completed entry form is 9 November 2007.

The entry form can be downloaded from the Guild's website and blog at:

<http://www.quiltersguildnsw.com/NewQuilt2008/NewQuilt2008.pdf>

Please direct any queries to Pamela Fitzsimons:
basaba@hotmail.net.au

INSPIRATION-ILLUMINATION

A presentation of new works on canvas and silk by Anthony MacLeod & Annie Otness to be held in The Red Teapot Gallery at KIDOGO ARTHOUSE GALLERY, Bather's Beach - Fremantle

open daily 10am to 7pm from 18th to 24th January 08

Opening Celebration Friday 18th from 6pm

REFRESHMENTS > **RSVP to 0412 94 24 84 or 94941384 or email otness@iprimus.com.au**

Also Poetry Reading Wednesday 23rd from 5pm and 'Happy Hour' 6pm to 7pm daily.

Please visit www.redteapotgallery.com or <http://elements-and-visions.blogspot.com>

for even more info on the Art Show.

Eucalypts in Focus

contemporary textile art by **Ruth de Vos**

Mon 21st Jan - Sat 2nd Feb

@Central TAFE Showcase Gallery

12 Aberdeen St, Northbridge

Mon - Fri: 10:30am-4pm, Sat: 12-4pm

Closed Australia Day public holiday

You are also welcome to attend the opening on Saturday 19th Jan, 5pm-7pm

(RSVP - Gallery: 9427 1318, or Ruth de Vos: 9399 2272)

www.ruthdevos.com

'Power of the Stitch'

An exhibition of stitched, plant dyed textiles made in response to workshops at Dwellingup with Glenys Mann. Mandurah Art Gallery, Mandurah Performing Arts Centre, Ormsby Tce, Mandurah

16 February to 9 March 2008. Hours not known, Barbara Pannell, coordinator. Tel. 9534 3350.

MILLION PUPPET PROJECT

March 2 - 23: Exhibition of Puppets resulting from the Million Puppet Project with Spare Parts Puppet Theatre at The Gallery, Ellenbrook. *Open Wed - Fri 10 - 2pm & Sat/Sun 1 - 5pm*

April 2008: Exhibition of Puppets at Perth Concert Hall

Fremantle Arts Centre

10 Finnerty Street, Fremantle WA 6959

T: 9432 9555

Hours: 10am to 5pm daily except public holidays

2 February - 30 March 2008

Skin to Skin: a dialogue between art and fashion

Highlighting the ways in which fashion and contemporary art feed off each other, Skin to Skin seeks to extend our understanding of the relationship between fashion and issues of identity, consumption and beauty.

Contributors: Georgina Cresswell, Elizabeth Delfs, Anne Farren, Angela Ferrolla, Donna Franklin and Gary Cass, Davina Homer, Kirsten Hudson, Justine McKnight, Minaxi May, Megan Salmon, Louise Snook and the collective Poets of the Machine. Curated by Lia McKnight.

Supported by Designer Fashion Grants Program, Department of Culture and the Arts.

Visit www.fac.org.au for exhibition and event information.

MINUTES OF GENERAL MEETING 13 Nov 2007

Meeting opened at 7.20pm

Attendance: 34 members, 4 guests

Apologies: Helena Pollard, Margaret Perkins

Chair: Louise Snook

Welcome to all members and visitors such as Glenys Mann and new Committee members Martien and Julie.

Minutes of previous general meeting: Published in WAFTA Newsletter. Accepted.

Correspondence in:

Fire, Fire and Fine Arts Exhibition and Christmas Fair, Bunbury.

Stirling Council - Risk Management Seminar

Osborne Park Show booklet

Beautiful Silks - brochures

Other organisations' newsletters

Correspondence out: Nil

Financial Report:

Balance in bank at end of October: \$4348.78

Craft House is applying for grant for Digital Projector.

Website Report: Karen Langham – The Yahoo WAFTA Group is on line for information between meetings and newsletter. Directions: Get ID and log on. Go to Yahoo.com (instructions in newsletter). Can get emails and send information.

General Business:

Japanese Basketmaker/Senior Weaver visit:

Martien gave information on Konishi Sensei's visit in March/early April for workshops. WAFTA will cooperate with Curtin University and Kidigo Gallery, and public talk, possibly at a general meeting or a special WAFTA event. Will keep members informed.

Nalda Searles "South project" in South Africa. Conferences in Southern hemisphere information. Book "Art Textiles of the World, Australia" included are Nalda, Ann Farnen, and Jane Whitely is for sale at \$72 available at Ellenbrook Gallery.

Art Gallery of WA: Yohji Yamamoto Fashion open until February, plus Floor Talks.

Fremantle Arts Centre: Textile show on and is recommended. Finishes on 2nd December.

Riseborough Galleries (Winery at Gingin): Woven wire dresses by Natalie Tonkin opens Sunday 18th November.

Heathcote Gallery: Bridget Waters exhibition – Thursday night opening.

Gallery 159 (Brisbane): Ilsa Kovics exhibition "Responses"

Mandurah Art Gallery: February 2008 – Glenys Mann's masterclasses' exhibition, inspired by what comes out of West Australia.

Ballarat Fibre Forum: Glenys' own forum, plus New Zealand – cooperate with TAFTA for tutors.

Ann Williams' husband ill. A card is available to be signed and sent to her.

Thank yous: Flowers were presented to Karen Langham for establishing and maintaining website, Pam Fisher for catering, Heather Morton for Secretary/Treasurer duties.

Meeting closed, followed by **guest speakers:**

Agnes Pallagi: Information regarding Fibres West.

Life members, Joy Knight and Peggy Buckingham.

Christine Atkins – her present work.

Arts Package to 'Ignite' Western Australian arts and culture

Thought you all might be interested in this Media release dated 13/12/07 from the Premiers office (Find it at <http://www.mediastatements.wa.gov.au/media/media.nsf/news/5234779391EA3FBFC82573B0000CCD8E?opendocument>)

Quote:

Western Australia's cultural life is about to be transformed with the biggest single State Government arts funding injection in the State's history.

Premier Alan Carpenter today unveiled a dynamic \$73million package of initiatives designed to transform dance, theatre, music and visual arts, as well as change the shape of WA's cultural landscape.

Mr Carpenter said the multi-million dollar package would see WA provide some of the richest art awards in the nation, and position the State as the third largest independent film and television production centre in the country.

"WA is an economic powerhouse which now gives us a golden opportunity to build on our State's cultural lifestyle," he said.

"Our vision is for a State that respects and embraces the arts and one that enriches the WA community."

The Premier said the innovative package would include Australia's richest indigenous art prize, the Premier's literary award - now the richest in the nation, the creation of an acquisition fund for the Art Gallery of WA, a major sculpture project and a new philanthropy incentive program.

He said a major production fund would also be established. It was the first of its kind in Australia and was an extremely significant investment on the Australian cultural map.

There would also be additional funding for upgrades to the Perth Concert Hall, State Library and a new Arts Capital Fund.

Culture and Arts Minister Sheila McHale said the initiatives aimed to make WA an even better place to live by celebrating, showcasing and building on the tremendous depth of artistic talent in the State.

"WA is already blessed with a unique and prosperous lifestyle and this vision has the potential to make our great State even greater," Ms McHale said.

"This significant package will provide fantastic opportunities for the tens of thousands of people in our creative and arts industries in WA.

"The Carpenter Government is protecting our State's unique lifestyle and creating jobs and opportunities for all Western Australians."

Louise Snook, Chairperson

Continued on page 12



ABN 95 727 279 428

MEMBERSHIP APPLICATION FORM

Please note that membership runs from February to February each year. Fees are due in February.

Renewal New Membership

Send to:

Heather Morton, Treasurer

WAFTA Inc

PO Box 1376, SOUTH PERTH WA 6951

Membership Fees (includes 5 newsletters per year)

- \$30.00 Regular/Practitioner
- \$25.00 Student/Concession
- \$25.00 Country Member
- \$30.00 Affiliated Guild, Association or Corporate

Name _____

Business Name _____

Address _____

Suburb _____ Postcode _____

Phone/Fax _____ (h) _____ (w)

Mobile _____

Email _____

Field of Expertise/Practice _____

I am happy for WAFTA to send me a book of raffle tickets which I will sell on behalf of WAFTA for fundraising purposes Yes No

I am happy to receive the WAFTA newsletter by email Yes No

I grant permission for WAFTA Inc to publish my name/address/phone as a member of the Association.

Yes No Date _____

Signed _____

The 'Ignite' package includes:

Indigenous Art Award - The richest indigenous art awards program in the nation, more than \$1.1million over four years will celebrate and honour indigenous art and culture. The prestigious annual awards will recognise individual artists, groups of artists and young artists and attract national and international attention.

Premier's Australia-Asia Literary Award - This is a ground-breaking award and the richest of its kind in Australia. With \$1.2million over four years to recognise excellence in literature, the award will be for a book-length work published in the preceding year, written by an author resident in Australia or Asia.

Art Gallery of WA - Up to \$15million for a special Acquisition Fund. \$10million of that will be provided in 2008-09. We are challenging the corporate sector to match the \$10million dollar for dollar. If they do, the State Government will inject a further \$5million. (The current State Government contribution to the gallery's acquisition fund is \$250,000 per year)

Arts Facilities - \$12million over four years for capital spending on WA's most used cultural facility, the State Library, as well as seat upgrades at Perth Concert Hall and a special Arts Capital Fund for facilities at professional arts organisations, clubs and community organisations.

Ballet and Symphony - to benefit from up to \$8million to stage more performances, together with increased recurrent funding through indexation of grants. Opera will in turn be able to stage more performances given its increased access to the symphony.

Regional Ignite - \$5.6million over four years will see a 30 per cent increase to regional grants and touring programs, added support for regional literature festivals and extension of the 'Out there' project to target regional communities.

Major Production Fund - \$5million over four years for a competitive program enabling artists and companies to think big to create exciting new large scale works. This is the first of its kind in Australia.

Sculpture Project - \$1.5million over four years for a prestigious international competition to build two major sculptural works to enrich the Perth cityscape. Architects and artists will be invited to team up to submit concepts for one sculpture to be built in 2009 and one in 2011.

Philanthropy Incentive Program - \$350,000 over three years to encourage individuals, trusts, organisations or foundations to donate to the arts. Also, a special WA Premier's Arts Partnership Fund will inject \$150,000 over three years for a new incentive program to encourage business to partner with WA arts organisations.

ScreenWest - \$3.2million for WA's screen production agency to create further sensational product and cement the State's position as one of Australia's biggest independent production centres.

Large scale international arts events - \$3.5million to enable leading international artists to work with WA artists to create large scale public events.

Premier's office - 9222 9475

Minister for Culture and the Arts' office - 9213 6900

Unquote.