



Newsletter

ISSUE 3/08

www.wafta.com.au

July 2008

CALENDAR 2008

Jul 14-17, Joy Smith Tapestry Workshop.
(see previous newsletter)

Jul 15, Tues General Meeting. Speakers Sarah Toohey (see p9) and Anthea Carboni (see p7).

Jul 31, Thur Set up day for craft fair—volunteers needed. (See p 6)

Aug 1, 2 & 3 Fri, Sat & Sun—WA Quilt Craft and Stitch, Claremont Showgrounds. Volunteers needed (See p 6)

Aug 16 Sat—1.30pm Studio Visit to Embroiderers Guild, 565 Canning Highway, Alfred Cove. Valerie Cavill & Rusty Walkley (See p 9)

Aug 26, Tues Newsletter Deadline

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

Sep 16, Tues Annual 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 Jane Whitely and Nalda Searles.

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

Dear Members,

As you might have noticed, WAFTA has entered into yet another exciting time! With a firm mission statement and goals in place, the committee aims to steer forward with determination. Committee members are excited about WAFTA's potential, and from the positive comments we are receiving I think this excitement is spreading.

However, without your membership we could not continue and for that reason I extend, on behalf of the committee, our deepest thanks for your support. We would love to hear your feedback, so please write, phone or email us and let us know what you want from WAFTA. What inspires you? What do you like or what would you like to see change? We are eager to hear from each of you how we can provide more of what you want.

We also ask that you help us to build the profile of WAFTA by spreading the word about our organisation. Membership and workshop fees determine the activities that WAFTA can provide for its membership, and outgoing expenses include fees for our inspiring speakers and tutors, and overheads such as hall-hire and the newsletter. The larger the membership base, the more exciting events can be offered and the more we can promote WA fibres and textiles and its makers regionally, nationally and abroad.

At the next AGM in September a number of main committee positions will become available. We would also like to develop the idea of sub-committees to carry out some of the exciting initiatives that await implementation. Please come forward to offer your skills and enthusiasm, and be part of a creative team of volunteers.

Last but not least, thank you for the wonderful turnout at recent meetings where we have been treated to wonderfully inspiring speakers and visual feasts of their work.

Don't forget the next meeting on Tuesday 15th July, 7pm with Sarah Toohey and Anthea Carboni at Craft House. Come and join us at the Craft Fair, 1st, 2nd and 3rd of August at the Claremont showgrounds, and join us on our visit to the Embroiderer's Guild on Saturday 16th August. The AGM will be on 7pm Tuesday September 16th with Paul Green-Armytage as our special guest.

See you all soon. Louise Snook and the committee. (sounds like a band!)

WAFTA GENERAL INFORMATION

WAFTA Inc, PO Box 1376,
SOUTH PERTH WA 6951.
ABN 95 727 279 428

Keep up to date by joining the WAFTA Yahoo List

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

2007-8 Committee

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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).

MINUTE SECRETARY

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GENERAL COMMITTEE

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Trudi and Helena are sharing the role of a general committee member

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email: hpollard@pollarddesigns.com.au
Trudi Pollard, ph: 9399 7049
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email: langham2@iinet.net.au
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,
www.annierawle.com.au, ph 0414 372 794,
annie@annierawle.com.au

Felting Workshops, Louise Snook, 0409 373 732,
momofreak@iinet.net.au

Pollard Designs, Helena & Trudi Pollard,
www.pollarddesigns.com.au, ph (08) 9399 7049, email:
hpollard@pollarddesigns.com.au

Creative Studio, Pam Annesley, 0427 424 702,
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*

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!



Above: Meet the Artist. WAFTA members visited the shop and factory of Anna Chandler Designs, Osborne Park, on Saturday June 7, 2008. Left: Louise Snook, WAFTA President. Centre: Anna Chandler, Artist and business owner.

WA Launch of the Birthrights Quilt Project

May 5th 2008, Murdoch University.

©Martien van Zuilen 2008

Good evening,

I would like to begin by paying my respects to the Indigenous custodians, both past and present, of the land upon which we stand tonight.

It is a privilege to be speaking here tonight at the WA launch of the National Birthrights Quilt Project, an exhibition of women's responses to the current situation of culturally appropriate (or indeed inappropriate) maternity care available to many Aboriginal and Torres Strait Islander women, their families and communities.

To use the medium of quilt making to make visible these issues is highly significant. Quilting and childbirth are two fields of experience routinely assigned to women. But all of us have a relationship with both. Right from the moment of birth, we are surrounded, protected and swaddled in cloth. And throughout our lives, textiles continue to be a companionable part of our daily routine, and in metaphorical sense of our language. Most days we get dressed; we might use tea towels to dry our dishes, a blanket to sleep under, a rug to keep us warm. We may talk of the social fabric of a community, or of feeling a little frayed at the edges. We encounter textiles in these or other ways on a daily basis.

Quilt-making, as an extension of the everyday, is a rich and flourishing social practice and a time-honoured creative medium for women across time and many cultures. Quilt making, in its traditional form, arrived in Australia with the first Europeans but there also exist Indigenous forms of quilt making, conceived as a form and function of keeping warm and providing protection. I mention here the stitched and decorated possum skin cloaks of south-eastern Australia, and the kangaroo skin cloaks in areas of Western Australia.

The standard definition of a quilt is the stitching together of several layers of fabric, but quilts are so much more. Women frequently describe the act of quilting as a process of meaning making, a way of speaking through cloth, and as an act of reflection about their lives and their ideas. And it is what quilts can embody as visual, personal and political narratives that clearly lies at the heart of the Birthrights Quilt Project.

Through the process of stitching, layering, cutting, drawing, and rearranging, these quilts reveal a multi-layered vocabulary. They become a text to be read, a text that speaks of personal reactions to wider cultural and political issues.

Art is indeed about communication. The curators of a quilt exhibition once defined a work of art as a work that is in some way extraordinary, expressive, and which invites us to see ourselves and our world anew, or inspires us in a new way. The Birthrights Quilt Project is a powerful celebration of ways in which private and often untold stories can, and indeed must enter into the public and political realm where they are made visible in order to facilitate reflection, discussion and action.

In the context of the social fabric of our society, The Birthrights Quilt Project pierces this fabric with needle and thread and makes visible some of the tucked away layers that reside underneath the surface, uncomfortable truths about the current situation of birthing and maternity care available to many Aboriginal and Torres Strait Islander women in our Australian society.

Contributors to the Birthrights Quilt Project are women from all walks of life, ages, and socio-cultural backgrounds. They may not define themselves as quilt makers or as artists. Some may be experienced with fabric, needle and thread from a young age, whereas for others their participation in the Project



Above: Martien van Zuilen

may be among the few times they have picked up a needle and handled fabric in this way. Irrespective of their individual ability to sew or quilt, all have been inspired. They have felt compelled to create awareness about these issues and have recognised the power of stitch and cloth to do so. What we see on display here tonight, in both the individual expressions and the collective unity of the Birthrights Quilt Project, reminds us to value the communicative power of creative work of all kind.

Thank you.



Above: Denise Groves, lecturer Murdoch University (L) and Martien

THE STORY OF MY RUG

By Robin Groom.

In April 2007 I went to the Felt-west exhibition being held at the Mundaring Arts Centre. It was entitled 'Felt the Water'. Heather Davis showed a circular, beautiful felt rug entitled 'Thought & Feeling' and in the back room there was an amaz-



ing memorial rug hanging on the wall. These two rugs provided me with an exciting inspiration.

I had retired in January 2007 and a special 'room of my own' was being constructed in our front garden. It had been a tearoom that I had built in our retail garden centre as a memory to my mother and to give the garden centre a 'soul'. Women of all ages, their families and friends had enjoyed quality time there. The garden centre was being closed and I decided to relocate the main octagonal part of the tearoom, with its wide 3 metre veranda and windows on most sides, to our home.

The floor is tiled and I realised that a rug would be great for the cooler months as well as reducing the noise level from all the hard surfaces. As the floor space is 65 square metres the rug needed to be quite large and I wanted it to have a design that expressed the history and significance of the tearoom to me and others.

I had no felting experience and sought advice from Heather who put me in touch with Louise Snook. A Lady's Tea Party was planned for a Saturday in December to celebrate the new beginnings of the tearoom. At 1pm Louise undertook a 2 hour workshop with sixteen women who all had a connection with me and the tearoom. We were taught the basic felting techniques and each person completed a felt item to take home. Then I asked them to make a pre-felt to put on my rug at a later date. There were no design or colour strictures as I wanted the rug to incorporate the free expression and individuality of each woman. I was thrilled with the results. As was to be ex-

pected they were very diverse pieces and I would need to find a way of bringing their stories together on my rug.

Time was on my side as I planned to make the rug in autumn when the weather was cooler.



Louise suggested that I make a smaller practice rug. It was a wonderful idea. Louise, my sister and I spent a very happy day putting the design together. It was a story rug and combined all sorts of felting ideas and practises that I could use on the big rug.

The design for the big rug evolved slowly. The tearoom logo had been a yellow teapot with a smiley face and flowers sticking out of the top. I wished to keep the teapot as the centre feature of the rug but as it was now in a forest home the gum leaves, flowers and nuts would unify the different elements on the rug. They decorated the teapot and formed the rug border. Between these two areas the lady's pieces were placed in a rough circle come square. A very dear friend who had been my Girl Guide captain and is 91 prepared a yellow pre-felt at the party. It was to be made into a Girl Guide trefoil and the circle of the women's pieces represented 'the Link' – "On the strength of each link in the cable dependeth the might of the chain. Who knows when thou mayest be tested so live that thou barest the strain." Women bond and work together and the range of colours in their pieces was extended into the border so that there were blue and purple gum flowers.

Finally, one Saturday, we gathered together again



to complete the rug. Some of the ladies came earlier in the day and made critters like a caterpillar, lady bird, etc to add to the design and they brought the rug alive. Following a fun lunch break husbands and partners arrived to help us with the serious physical process of fulling the rug. There were 7 men and 11 women. Rolling the rug, pouring hot water on it and stomping it with bare feet and then throwing it way up in the air time and again was fantastic fun. We thoroughly enjoyed our afternoon tea. The day was full of fun and laughter. The whole experience has just been magical.

The finished rug size is approximately 7'6" by 6'9" which is perfect. I may do some stitching on it at some stage and I will place some rubber sheeting under it for the slip factor and to save wear and tear.



It was a joy to work with Louise. She made it possible for my dream to come true. Many, many thanks.

SURFING THE WEB

Some wonderful video clips about silk processing, and tablet weaving.

<http://www.wormspit.com/>

Newsletter articles - what me?

We have many members who can't make it to our meetings and it would be wonderful to share your experiences of speakers or exhibitions with other members through a brief description in the newsletter. Please put pen to paper and write a small piece for us. Using some of the following questions might help you.

A speaker: - please name the speaker and the occasion.

OR

An exhibition - please details the name of the exhibition, the venue and when you visited.

Did you initially know anything about the artist or their work?

What did you know, or why were you inspired to find out?

What did you find interesting about the way their

work varied or has progressed over time?

Could you identify with the sorts of things that provide the artist with inspiration?

Were you familiar with any of their techniques?

Did any particular item appeal to you? Why?

How will this artist inspire you in your own work?

If you had a discussion with a friend or colleague about the talk or exhibition how did this enhance your experience?

Could you see yourself sharing their inspiration, and/or their techniques, and incorporating them into something you are currently making, or could make in the future.

Don't forget to put your name on the article and send it to the newsletter editor by email or post.

Liz Arnold Ph 9296 7135,

liz@lizardofoz.com.au , 28 Sherbrook Retreat, Ellenbrook, WA.6069

Join us

at the WA Quilt Craft & Stitch Fair

1st to 3rd August

at the Claremont Showgrounds. Many of our new members are recruited over these 3 days.

We require the **loan of some of your work to make a display for the stall**. Please label items with your name - please use stiches or a safety pin to avoid orphaned items - and on a separate sheet of paper write your name, contact details and a description of your item/s to facilitate its return. Please:

- bring your items to the next meeting on Tuesday 15th July,
- or contact Louise 9336 3272 before 28th July to arrange to drop off items.

We will arrange to get items back to you after the fair.

Thanks to those of you who have already volunteered to help. Please make sure you check the roster below and put an entry in your diary. Contact Heather if there are any issues.

We still need some more **help to fill in the blanks on the roster** to man the stall for half-day shifts - you get free entry for the day. We expect helpers to bring some handwork with them to do while they are on duty. We won't have facilities for dyeing or other wet work. Part of the display is our big poster detailing our activities. WAFTA will provide copies of the newsletter to give away. We won't be running a raffle this year so you won't need to sell tickets. More information will be available closer to the event.

Please phone Heather if you are able to help. 9342 1329 (AH)

Thursday 31 st July	Set up @1pm	Marlene Page	Louise Snook
Friday 1 st August	9am - 1pm	Kate Jones	?
	1pm - 5pm	Anne Williams	?
Saturday 2 nd August	9am - 1pm	Pam Fisher	?
	1pm - 5pm	Heather Morton	?
Sunday 3 rd August	9am - 1pm	Annie Rawle	?
	1pm - 5pm	Lia Overman	Trudi Pollard

I have always found helping out to be fun. You get to sit with like-minded women, doing some handwork for half a day, talking to other people who are enthusiastic about craft. You also get to have a look at all the exiting displays of art-to wear, and quilts, and wander around the stalls looking for treasures - all for free. See you there.

Heather Morton, Treasurer, WAFTA

Anthea Carboni, Guest Speaker Tuesday 15 July

I am basically a person who loves to play and create. I will use anything as long as it appears to hold an interest - fabric, fibre, paint, ink, paper, found objects. I love working with the suggestive element of things. I don't understand the why of it all, it's an urge without a conscious purpose. It's also the one thing in my life I have never felt the need to question (apart from the odd bad day of the ' what's the point of it all? ' kind)

My artistic journey. I am aware of the beginnings of a 'doodle period' at the age of about 16, although I remember as a small child being extremely drawn to the colours of things. As a teenager I would draw listening to ballad music and read books about the lives of French artists. I decided I would have to be an artist since they seemed to live such interesting and tragic lives—and mine (at 16) felt very suburban and boring. I was influenced by the mother of my best friend who was studying art at that time and she used to take us to contemporary art exhibitions. Her house was filled with big bold paintings and brightly coloured rugs from central Asia. I studied French and Italian at Uni because I wanted to go to Europe (perhaps begin an artistic career in an attic in Paris!) and also because I was advised against studying art (obviously not enough talent!).



I got into textiles in my early 20's, having a degree in languages with no idea what to do next. I would make appliqué pieces of large and unreal people and animals - a bit Chagall-ish. Then a long period of doing everything but art. It wasn't until I was living in Germany, expecting my first child ... I wandered by an art shop, went in and bought a box of paints. Back in Perth, from about the late 1980s I started painting regularly and mucking around with 'found objects' to create quirky pieces. Then joined a group of several other women, exhibiting as The Bizartisans. Fun and inspiring working with others, all of us very different in style.

1991 - 1995 I studied a masters in art therapy and this opened me up to the freedom and delight of the art-making process, with the emphasis on the process rather than the product. I worked in mental health for several years after this, working with all sorts of people (ages and conditions) using art as a therapy - a very powerful intervention! I was involved in the setting up of the annual exhibition "Open Minds Open Doors" showing the work of people living with mental illness.

Although I was doing my own art and exhibiting the odd piece here and there, I felt frustrated at having to give most of my time and energy to working for others, so took the plunge in 2002 and quit work! This move put me on the spot and forced me to face a few challenges - what to do, how to make money, how to develop oneself as an artist, how to make useful connections. Initially, I sat at home sewing like mad (in the laundry), teaching myself patchwork. I decided to have an at-home show of paintings and textiles. Along the way I was told about the Fremantle Arts Centre Bazaar and while there met the owner of a fabric shop who invited me to teach at her shop. I ended up working in the shop as well as teaching, and met some very interesting and inspiring people. In 2006 I made a brief attempt to get a formal art qualification and had a wonderful year playing around with fibres and textiles—eg. making paper dresses and sewing grass dolls. But again I felt that sense of frustration and distraction from my own work.

I am currently making and selling things at the Fremantle Markets, not working for anyone but myself and plotting and planning a range of other activities including an at-home exhibition in August, a book for children, a children's clothing range, a book using recycled materials/making things with recycled materials, setting up a blog etc. etc. Nothing wrong with being ambitious!



MY FAVOURITE THINGS

by Julie Devereux

I have always loved textiles. It's the thrill or pleasure I get from the colours, the patterns and designs, and definitely the feel and texture of fabrics that draw me in. They don't need to be practical. Just to know I can grab them and admire them at any time is enough for me. If only I could find that specific piece I'm after at the right time! I guess that's what happens when you're a collector, or hoarder, as some may want to call it. Or is not being able to find things at any precise moment as much a problem of TOO MUCH STUFF and not being organised? Ah, the challenges of life!

I love to collect old things too. Things that have a story or to know the history behind it makes it so much more meaningful. I am very fortunate that my families have kept things and passed them down through the generations. One of my treasures is my Grandmother's Wedding dress. She was married in 1912. I have a photo of her in it. At first glance it appears very plain, but it is quite beautiful when you look closely. It is made of silk and has a variety of embroidery. It does up with tiny pearl shell buttons down the back. Over the dress she wore a little bodice made of cream silk Maltese lace. I keep this treasure wrapped up in my mother's old hat box.

Some of my other treasures include a black silk shawl with brightly coloured embroidery all over it, and a basket which is about 30cm in height and 34cm in diameter. It is made from a type of raffia and is green, purple and natural in colouring. These particular items were bought by my Grandmother in 1938 whilst she travelled through the Suez Canal. I also have a beautiful silk kimono from either around that time or possibly earlier.

My own treasure is my Mini Mouse made for me by my step Grandfather. He was gassed during World War 1 and consequently spent a great deal of time in hospital over the years. Back in the early 60's they gave long term patients various sorts of therapy to keep them occupied. So Mini Mouse is a result of that. She is made of brightly coloured felt. The genuine felt. Not the synthetic felt they try to sell us today. I have had to repair her face which was worn from me carrying her by the nose as a child. Today Mini Mouse sits proudly on my old kitchenette. She is a standout amongst my other collections of teddies and chooks and bits and bobs.



Guest Speaker Tuesday 15 July

Sarah Toohey

Gallery Curator/Manager

plore 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 12 Preston St, Como. Ph 9474 2244 hrs wed-fri 10-6 Sat 9-1. Specialising in painting, drawing, textiles and ceramics workshops and classes. Featuring artwork and unique gifts by WA designers and artists. Email prestonst.artspace@bigpond.com

Studio Visit

This is one not to miss!....

Venue: The Embroiderers Guild, 565 Canning Highway

Date: 16th August

Starting time: 1.30pm

Afternoon tea will be provided by the Guild.

Rusty Walkley will speak about "understanding textiles related to projects in the various arts".

Valerie Cavill will show items from the Guild's textile collection and host a discussion of these.

14 June—21 Sept

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.

Grace Crowley: being modern is an important retrospective exhibition of paintings and drawings by one of Australia's most influential modern artists. This is the first exhibition of Grace Crowley's work since 1975. It includes important works from public and private collections and traces her remarkable artistic journey from traditional landscapes to avant-garde experimentation and pure abstraction. The exhibition includes several recently rediscovered paintings and the largest number of Crowley's abstract paintings ever assembled, enabling a new appraisal of her achievement.

17 June to 12 July

Col Jordan "Double Vision" featuring his Celtic Space and Auburn Series. (Note from Liz: These are abstract colourful paintings which look to be of interest to textile artists.)

Mossenson Galleries, 115 Hay St, Subiaco. Ph 9388 2899. Hrs Mon-Sat 10-5

EXHIBITIONS & EVENTS

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 ex-

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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.

11 July to 10 Aug 08

Link : New directions by eleven contemporary jewellers

Heathcote Museum & Gallery, Duncraig Rd, Applecross ph 9364 5666 Hrs Tue-Fri 10-3 Sat & Sun 11-3

Fri 1, Sat 2 & Sun 3 Aug 08, Hrs 9-5

WA Craft, Quilt and Stitch Show. Claremont Showgrounds

Features "Eyeline Quilt Exhibition" by tACTile group from ACT, Beth & Trevor Reid, embroiderer Helen Cowan (UK), textile treasures of India display and Art to Wear 2008.

Contact Mareene Aitken 9387 5979

www.trueblue-exhibitions.com.au

House of Tarvydas

Friday 22 August – Friday 10 October

Curated by Anne Farren

House of Tarvydas will be a major survey of Ruth Tarvydas's work from her first collection in 1968

to the present. Tarvydas's career and significance to the local industry will be illustrated through the presentation of key works, images and media.

Looking Out: The Internationalisation of Western Australian Fashion

Friday 22 August – Friday 10 October

Curated by Anne Farren

Looking Out: The Internationalisation of Western Australian Fashion will present other key contemporary Western Australian fashion designers whose work has an international focus as well as reflecting the dynamic and innovative nature of fashion design in WA.

Further Gallery information and opening times

T: +61 8 9266 4155

E: gallery@curtin.edu.au

W: johncurtingallery.curtin.edu.au

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.

6 Sept – 14 Sept 2008

Art/Paper/Work: a fluid social landscape.

Graham Hay documents and maps the names, patterns and currency of the arts and comments via paper and paperclay sculptures and installations.

20 Sept to 28 Sept 2008

Curtin Staff Show

This annual event is a collaborative exhibition of contemporary works by the lecturers and staff of the Dept of Art, Curtin University of Technology, showcasing WA's prominent art educators.

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.

AOTEAROA TEXTILES, New Zealand

30th Sept- 4th October 2008

Australian contact for enrolments is Glenys Mann, 9 Hannaford Ave, Tamworth 2340 NSW Australia

Ph/Fax 02. 6766. 3596

Email: mannmaid@northnet.com.au

Web-site: www.mannmaid.com.au

27 Sept to 4 Oct 2008

Perth Royal Show. Claremont Showground, Claremont. This year the feature craft in the creative crafts pavilion is lace. Creative Crafts is displayed in the Silver Jubilee Pavilion.

Hrs 9am to 4pm

Atwell Gallery, Canning Highway, Alfred Cove

6—13 November 2008

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

Quilt National 2009 (USA)

Deadline 5 Sept 08

Entry form and details www.quiltnational.com

State of the Art Quilt

Queensland Quilters has launched a new juried art exhibition called "State of the Art quilt 09"

We are looking for quality art quilts for this new

exhibition, which we plan to have each year. There is no restriction as to theme or technique, but the work must have been completed after January 2007. Entries close 30 October 2008.

So what exactly is an "art quilt"? A fibre or mixed media piece of two or more layers held together in some way, identifiable as a quilt, qualifies for entry in State of the Art quilt 09.

Quilts that are selected will be part of special displays at the Gold Coast and Townsville Craft and Quilt Fairs in March and April 2009. Quilts may also form part of a travelling exhibition.

Full details can be found at www.qldquilters.com

Please pass this information on to anyone you think may be interested. You do have to be a QQ member, but that can easily be completed online.

Thanks

Kate Oszko, President, Queensland Quilters Inc.

MASTERCLASS "FRAGILE OBJECTS . . . EARTH COVERINGS"

3-7 November 2008

5 day INTENSIVE WORKSHOP with GLENYS MANN

Dwellingup, WA

Contact Glenys Mann, 9 Hannaford Ave, Tamworth 2340 Australia. Ph/Fax +61 (0)2 6766 3596. Email: mannmaid@northnet.com.au More information on the website www.mannmaid.com.au

Art Quilt Australia 09—An initiative of Ozquilt Network Inc and Craft ACT

Exhibition will be held at Craft ACT in Canberra from 7 Nov to 19 Dec 09. Exhibition now open to non members as well as members of Ozquilt Network. Exhibition also planned for 2011 and 2013.

Entry forms and guide for entrants now available from www.ozquiltnetwork.org.au Contact Barbara Macey 03 9803 1359 bjmacey@melbpc.org.au

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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
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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 _____

Workshops at the 18th Tamworth Fibre Textile Biennial

17TH – 21ST NOVEMBER 2008

JOAN SCHULZE, USA: Inventions in Transparent Machine Stitching, Exploring drawing, marks and lines.

RUTH HADLOW, WEST TIMOR Making in Place: developing creative relationships with the natural environment

STEVE GONSALVES, AUSTRALIA: Photography as a Creative Art Form

Contact Glenys Mann, 9 Hannaford Ave, Tamworth 2340 Australia. Ph/Fax +61 (0)2 6766 3596. Email: manmaid@northnet.com.au More information and enrolment form on the website www.mannmaid.com.au

Talkie Tea Rooms exhibition

The Talkie Tea Rooms is a constantly changing exhibition space showcasing the work of local artists. The space is part of the Midland Town Hall, made up of two windows facing Great Eastern Highway. It's open to the public 24 hours a day seven days a week.

The City Of Swan is constantly on the look-out for artists and photographers to display their work in the talkie tea rooms, so why not exhibit your work? It's a great opportunity to showcase your talents – it's free and you can alter the space to suit your artistic needs.

3 –15 July

Maalinup Aboriginal Gallery presents Barbara Kickett-Rose, an Aboriginal grandmother who has recently devoted herself fully to her art practice. She tells stories of Koorar (long ago).

For more information on the Talkie Tea Rooms contact cultural development officer Rachel Birighitti on 0438 948 930 or by email Rachel.birighitti@swan.wa.gov.au
