

FELT LINES



WINTER 2013

Magazine of the
Victorian Feltmakers Inc.
Reg. No. A0034651T
Issue 86

WINTER IS COMING

Inspirations
**Through
Brigitte
Haldemann's
eyes**

It just comes naturally
**Pam Hovel's felt,
inspired by the
colours of home**

The Butterfly Studio
Felting Circle
**On the
creative
path to
recovery**



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Special thanks to

everyone who has made
this issue possible

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friends to like us, too.

154 LIKES AS AT 23/4/13

**COVER: Antarctic
Dreaming Scarf by
Brigitte Haldemann, see
page 3 & pages 8-10**

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FIBRE ARTS AUSTRALIA

Presents
BOUTIQUE FELT

A unique felting experience in the great location of Belgrave Heights, Vic.
29 September – 5 October, 2013

Coming to share their knowledge with you
are three of the most exciting feltmakers/natural dyers in the world....

- ◆ Ricarda Assmann, Germany
- ◆ Betty Eilat, Israel
- ◆ Tatiana Sheverda, Russia/Australia

(unfortunately the last workshop is full... but you will be able to see
and hear her lecture if you enrol in any of the other 2 workshops!!)

The event is for full accommodation or for day students. You work with
your chosen tutor for 5 days. The event will be very intimate
with only 35 people attending.

For the enrolment form and all the information go to....
<http://fibrearts.jigsy.com/boutique-felt>

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The President Writes...



So much has happened as my second and final year as President draws to a close.

Feltlines itself has had a huge makeover, thanks to Sarah's efforts. She pulls together an amazing magazine that would be the envy of any Guild. We are always looking

for articles and new and interesting content so if you have something please send it to Sarah at vf1_editor@internode.on.net.

The introduction of the Trybooking system has been a great addition to our booking options. We are encouraging you all to use this rather than the traditional methods and as a way of getting you to trial the system we have been putting the agenda up on Trybooking for you to RSVP on. Ros is always on hand to guide you through what ever method you choose to pay for your workshops.

At our last meeting we spoke about the upcoming Australian Wool and Sheep Show at Bendigo in July. We have created a theme around Black and White in line with our logo and have asked you to participate in loaning items for a display of our work. We do hope you will participate. Gayle spoke about the roster for demonstrations which we will be bringing to the June meeting as well. Our sub-committee will be working hard to deliver a great experience for those going to the show. I do hope you can help.

As I write this, we have 154 followers on Facebook. If you have anything you would like us to promote or images to upload around felting, your business, exhibitions or any news for our members feel free to contact me as I am more than happy to post this on your behalf.

*My old grandmother always used to say,
Summer friends will melt away like
summer snows, but winter
friends are friends forever.*

George R.R. Martin

As always I would like to thank our many volunteers especially those who man the various tables and activities on meeting days to make our meetings so successful. As our August AGM approaches we are always looking for new committee members so please come and help in some small way.

**Sharon Carter
PRESIDENT**

CoverNote: felt response



ABOVE LEFT: one of Laura Llawenyth Power Davies' amazing images of icebergs from the Antarctic. Laura showed and discussed some of the many "faces" of the continent in her presentation at the April meeting, particularly as sources for inspiration. **ABOVE LEFT:** Brigitte's response examines beautiful combinations of colour, form and texture. Thank you both.

This piece is an exploration of my impressions of Laura Llawenyth's photographs taken on a recent trip to Antarctica. I tried to capture the formations, colours and textures of the icebergs. Each work is an abstract composition with the objective of presenting the 'essence' of this unique place.

In referencing the shapes, I traced the outlines of the images and created patterns. Carefully selecting the colours and materials, I laid out some prefelt. The forms and shapes were then cut out of the prepared prefelt and carefully placed on both sides of the silk fabrics.

Through a variety of different felting techniques the surface appears translucent and at the same time has depth, capturing the substance and sensuality of the ice and its surrounds. I hope that one day I will have the opportunity to visit Antarctica myself. In the meantime I keep on dreaming...

Brigitte Haldemann, VFI

Interview with Pam Hovel

Pam's approach includes what she finds around her, as inspiration and as material



ABOVE: Pam in her studio

RIGHT: *Small cape* of raw English Leicester fibre on a base of Merino and silk fabric.

Where are you from and/or where do you live?

I live in a little place called Mandurang South, in the hills just outside of Bendigo, on a beautiful 18 acre bush block. This peaceful and tranquil setting is an ideal environment in which to create my textiles and nourish my soul. It also provides me with plant material for making natural dyes for my work.

What stage of life are you at?

I am at a fabulous stage of life and loving every minute of it. I retired from the mainstream workforce five years ago to be a hands-on grandmother (a task I adore) and also to concentrate on developing my business, **Raw Edge Textiles**. And I have never been so busy in my life.

Do you live alone?

No. I live with my recently retired husband, Joe. We have been married for forty years. Our kids have long left the nest but we now have the pleasure of child minding grandchildren two days a week. We also live with my large, lazy dog, Tiger and four hens.

Where do you felt?

I am fortunate enough to have a great studio, separated from the house. This studio, my haven, was a two bedroom mudbrick cottage which we built to live in while we built our main mudbrick house (which took seven years). This space is perfect for my needs, giving me different rooms for different purposes. It also has a full kitchen, which is ideal for making natural dyes.

How do your family and friends react to your felting?

My whole family is incredibly supportive and tolerant of my obsession with felt. My husband has many interests and hobbies as well so there is a real balance

in our lives and a good understanding of the importance of creative time for each of us.

How were you introduced to felting and when?

I first saw felt in 2004 at St.Kilda market. I was immediately captivated by this amazing fabric and knew then that this would be the start of an incredible journey.

I then set about learning as much as I could about felting. I bought books, joined the Victorian Feltmakers Inc as well as the Australian Forum for Textile Arts. I attended as many workshops as I could. I was hooked.

What was the first thing you made?

A table runner. Everyone got table runners for Christmas that first year.





What role does felting play in your life?

Felting is extremely important to me. My personality type demands an ongoing challenge of some type. I also need the opportunity to be able to do my own thing, to create and to be financially independent. All these things are crucial to my happiness. I guess, if it wasn't felting, it would be something else. I have always had the need for a passion in life and it is definitely felting at the present time.

What is your favorite thing about felting?

The satisfaction at the end result. There is a certain amount of intimacy and energy involved in the designing, making, then making the dye and dyeing

the garment. I put a lot of myself into the creation of a garment. Sometimes it is hard to part with the finished product.

What is your least favorite thing about felting?

Cleaning up the studio.

Have you had any tertiary education in visual art?

No, but I do have a life-long interest in all forms of visual art and fashion.

If you could make something for anyone, who would that be and what would you make?

I wish I was at this stage in my felting career when my daughter got married eight years ago. I would love to have made her wedding dress. Next best thing...a gown for Cate Blanchett to wear at the Academy Awards. I am a born optimist.

Who, what or where has been your latest inspiration?

I get inspiration from many different sources, from the world around me and sometimes in dreams. I have a pad and pencil next to my bed and jot down ideas as they come to mind, sometimes in the middle of the night. Very often they don't make any sense the next morning, but sometimes they do. I really love the work of Akira Isogawa and find his style very inspirational.

What is your favourite movie?

An old French movie called *Babette's Feast*.

What book are you currently reading?

Lonely Planet Guide to Europe. We have a holiday coming up.

What is your favorite pastime or hobby?

Felting, but I also make time for sewing, bushwalking, gardening, travel and spending time with family and friends amongst other things.

What is the one thing people should know about what you do, but don't?

I do have a rolling machine to help with the laborious task of rolling. My husband made this for me. It would not be possible to produce what I do without it.

I have now made 500+ eco-printed scarves and wraps. These are my main source of income. For these I use Optim (silky wool) fiber which is 100% wool that has been stretched to 12 micron. It dyes beautifully and has a gorgeous lustrous finish.

What advice would you give to a new felter?

Take chances and don't be afraid to experiment. There is no such thing as a mistake and much to learn along the way.

Enjoy what you are doing. Felting should not be a chore but a chance to nurture your creativity and to have fun.

Judith Latham
VFI

TOP LEFT: Long nuno-felted cape incorporating raw fibres of English Leicester with superfine Merino.

LEFT: An example of one of the many Silky Wool and eco-printed scarves Pam has made.

PHOTOGRAPHER: David Field
MODEL: Stephanie Burton



Pam Hovel's Gallery



ABOVE: LEFT - Textured silk evening dress dyed with a walnut husk dye; CENTRE - *Champagne*, nunofelt textured silk cocktail dress, dyed with spent Woad leaves; RIGHT - nunofelt silk dress with Eucalyptus eco-print. BELOW: LEFT - *Little Miss Shepherdess*, cocktail dress with matching cape, First Prize, Beechworth Fabric & Fibre Award 2012; CENTRE - *Autumn*, silk dress; RIGHT - Long Vest from a Vilte workshop

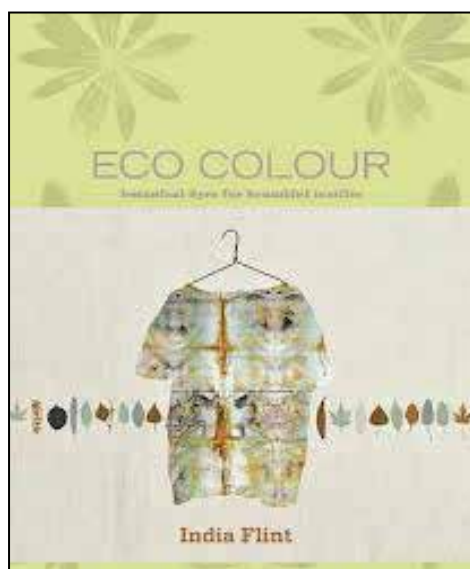


Dyeing for a good read?

An overview of some classics

Eco Colour Botanical Dyes for Beautiful Textiles

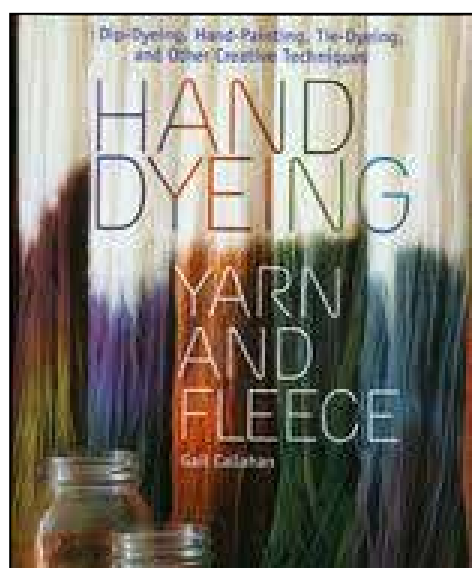
India Flint



Renowned dyer, costumier and artist presents an expert, accessible and achievable guide to ecologically-sustainable plant dye methods using renewable resources and tools available in average homes and gardens. These exciting projects use a variety of techniques - including the author's new processes - from placing fabric in a closed jar in sunlight to resist-dyeing using ice-flowers and cat food tins. All skill levels.

Hand Dyeing Yarn and Fleece

Gail Callahan



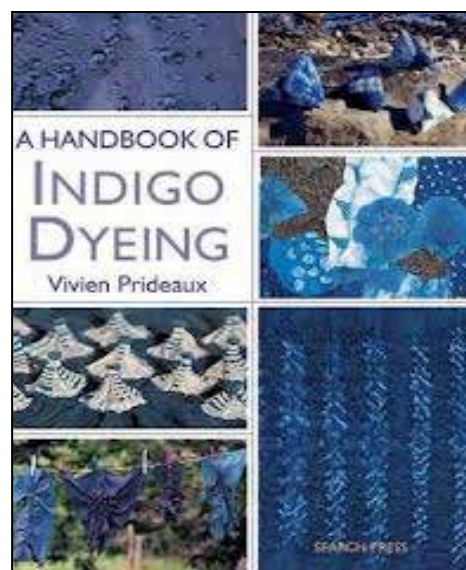
This guide helps you explore dip-dyeing, hand-painting, tie-dyeing & other creative techniques. You can apply your dream shade to natural-hued yarns and fleece. Later on, you could create self-stripping and multicoloured yarns or transform outdated yarns with fresh new colours.

It's all possible (in your kitchen) with Gail's 20+ simple recipes, with colour photo steps, & 10 beautiful patterns to follow.

'... contains more user-friendly methods & appealing effects than I've ever seen anywhere...' Cat Bordhi

A Handbook of Indigo Dyeing

Vivien Prideaux



In this book, you will learn to use Shibori techniques – folding, pleating, clamping, stitching and pole wrapping, with all the different stages illustrated. Features include:

- Easy-to-follow step-by-step photography showing all the techniques
- Easy-to-follow text
- Detailed advice on the materials required, preparing the fabric and the dyeing methods
- Beautiful pictures of wonderful dyed fabrics used in a variety of designs

Inspirational projects have been specially chosen to develop skills and build confidence, with instructions on how to make a tea cosy, a jacket, a silk scarf and more.

Judith Latham
VFI

Inspiration is everywhere

Brigitte Haldemann talks about her life and art process to
Judith Latham



ABOVE TOP: Smiling
Brigitte (see text)

ABOVE: Bangles
Galore!

Tell me about your background. How did you arrive at felting?

Growing up in Switzerland, with a mother who was a keen sewer I was constantly making things. I loved dressing up for play and was fascinated with how things were constructed. Throughout my life I had many opportunities to nurture my creativity. I immigrated to Australia in 1983.

The first time I came across handmade felt was years later visiting a friend. She taught me the very basic felting techniques and sent me home with some wool tops.

That was the beginning of an ongoing love affair with wool. Joining the VFI was the best thing I have ever done. Finally I found all those felt enthusiasts and enrolled in many workshops over the years.

How would you describe your signature style to someone who has not seen your work? What are your favourite pieces?

Each piece, a work of art, has its own character, look and feel. I love that each fabric is a unique expression of the time I have spent with it...a reflection of concept, my thoughts and my current state of mind...

My work is organic in form, playful and textured, with strong design concepts.

The shown piece was a cheerful, whimsical exploration of colour and different resist techniques. It always puts a smile on my face, as you can see.

What does a typical day in your studio look like?

I do not have a typical day at the studio. It can vary so much. If I can devote several hours in my outdoor studio I fully surround myself with ideas, sketches, fabrics or wool or whatever it takes to get my creative juices flowing. I like to work in peace and quiet and work by myself. I really focus with my plans and passionately explore several techniques and approaches as well as combinations of colours.



Where do you go for your inspiration? List 3 or more books, websites, blogs that inspire you.

I think that all too often we rush through the world, taking notice only briefly of the things that catch our eye every day.

I consciously take a few extra minutes now and then simply to notice what things in our visual field I like or dislike and make some sketches or take a photos. Learn to look and the whole world is full of inspirations!

My design process starts so many different ways. Sometimes it is an evolution of an idea. Sometimes I am inspired by a pattern (from nature, architecture, a fence, a flower) other times designs are based on analyzing a word or theme.

Books and websites I find interesting are **Verfilzt und Zugenaecht**, a German textile magazine. I am always interested to see what the felt scene is doing overseas. TAFTA **Textile Forum** magazine keeps me in the loop.

Pinterest is an amazing site and very versatile. I follow **The Design File blog** and often visit the International Felters Association: www.feltmakers.com.

Are there other felters or creative people that you admire?

There are so many people I do admire. Anita Larkin was my first tutor who showed me how to create three dimensional, sculptural work. So thank you, Anita, to put me on that path. Martien van Zuilen, Polly Stirling, Christine White, Jorie Johnson and Marjolein Dallinga and many many more...



Do you have any other creative interests?

I enjoy food. So therefore I love preparing food, cooking and eating. Mixed media collages combined with painting and stitching, are one of my passions!

Have you had a mentor?

Not an individual person. During the last few years I was lucky enough to work with two different textile groups. All the ladies are hugely talented, very supportive and acting as my mentors.

Where do you buy your supplies?

I source my merino wool mainly from First Edition Fibres, Treetops Colour Harmonies and the Thread Studio. Silk, fibres and yarns "Beautiful Silks" or "The Silk Company." The traders at Bendigo Sheep and Wool Show offer many different fibres and are a wonderful source to explore and experiment with more unusual and exquisite materials. Kraftcolour is my favourite supplier for dyes and printing material.

What business skills have you acquired to run your business? What would you still like to learn?

I consider myself still as a hobbyist, although I am enthusiastic with my work. I have learnt not to procrastinate. I would love to

have a bit more drive to catch up with the ever-evolving technology and computer skills that are on offer these days. So would my daughter! She always helps me out if I get frustrated. However, I don't like to depend on her favours..

Any advice or words of encouragement for VFI members who do it as a hobby or as a business?

HAVE FUN!!! Don't be too precious with your work. Enjoy what you are doing and stay true to yourself. Respect the work of other artists, get inspired, but do not copy. Enter competitions and participate in exhibitions. Have a goal and push your boundaries. You will grow with your work!

Over the years, the collaborations with other artists has enriched my journey...

Judith Latham
VFI

A Wonderful Postscript

Briigitte received some very exciting news recently. Her group **Colourful Women's** entry was selected for the **WANGARATTA CONTEMPORARY TEXTILE AWARDS.**

A great honour, which Brigitte shares doubly, as her own piece was also selected.

Congratulations, Brigitte!



Key to Brigitte's work

Previous page:

TOP RIGHT: Seeds vessel.

This page:

TOP LEFT: Series of footstools.

CENTRE RIGHT: Reaching Up vessel.

LEFT: Rosella Scarf.

RIGHT: Vessel: Woven and stitched

A photo-gallery of other works is on the next page.



Brigitte Haldemann's gallery

More of Brigitte's inspirational and colourful creations.

RIGHT: *Impression of Bicheno Beach Tasmania* vessel.

FAR RIGHT, TOP: Nunofelted scarf.

FAR RIGHT, BOTTOM: *Some like it hot! I*

BELOW, FAR LEFT: Sampler of the many beautiful vessels and forms Brigitte creates and loves

BELOW, FAR RIGHT, TOP: *Flower Garden* vessel.

BELOW, FAR RIGHT, BOTTOM: *Some like it hot! II*



Opportunities: Feltmaking in Turkey

In 2005 Virginia Harrison and I had the great pleasure of attending a textile conference in Izmir, situated on the Central West coast of Turkey. Being textile enthusiasts, working at the time in the Textile Design Department of RMIT, this conference was just the thing. Pre- and post-conference tours gave us both the opportunity to immerse ourselves in the glorious textiles and culture of Turkey.

After the conference we decided it would be great fun to escort small groups of like-minded people on a textile-filled



tour of Western Turkey. As part of the tour we include a two-day workshop with Master Felt-maker Mehmet Girgiç. Mehmet is also a UNESCO Living Treasure. This workshop is conducted in the City of Konya in Central Turkey.

The two-day workshop gives a great opportunity to gain knowledge and skill from Mehmet and Rabia, his business partner. They are very skilled teachers and impart their knowledge readily and easily.

Mehmet Girgiç learnt his skills as a felt-maker from his father and grandfather. Working in the Osman (Ottoman) technique of felting, Mehmet and Rabia specialise in rugs and wall hangings, as well as a range of fashion garments and accessories. **Their work uses** naturally dyed wool in a wide variety of colours.

Participants work with Mehmet and Rabia producing a felt wall-hanging using the Ottoman technique. They all have great fun – beginners and advanced felters all enjoyed the experience

Another highlight of our tours for all is a visit to DATU - a textile research laboratory. The research laboratory specialises in Natural dye chemistry and reclaiming and restoring traditional Turkish textile equipment and production skills.

Travelling in Turkey is a relaxing thing to do, with all the comforts of a luxury air-conditioned coach and an English speaking guide. We have conducted 5 tours to Turkey to date.



The basic itinerary is 21 nights in Turkey, 1 week in Istanbul and 2 weeks of touring the western side of the country: Konya for the felt workshop, Cappadocia to see the wonderful art in the small carved out churches and the amazing landscape with its fairy chimneys, Izmir to visit Ephesus and other places of interest, then Bursa the city with the Silk Bazaar and more. Back to Istanbul to see the Grand bazaar, Aya Sophia Blue mosque and much more. We visit many museums - ethnographic and archaeological.

Turkey has something for everyone. The 3-week tours we conduct are a delight for all. Those interested in joining us can contact Pat or Virginia on the emails below.

- Pat Jones, with Virginia Harrison

Pat Jones and Virginia Harrison - Tours to Turkey

The next tour departs September/October 2013 for 24 days.

Contact emails: pat.jones06@bigpond.com | varrison@yahoo.com.au



FIBRE ARTS AUSTRALIA

®

FIBRE ARTS AUSTRALIA coordinates fibre/textile workshops in many parts of Australia and New Zealand. The fibre/textile events are five day workshops that contain: hands on experiences, lectures, fibre/textile exhibitions, traders, networking with like minded people all in a wonderful live-in environment.

Continuing happenings during the year are....

Fibre Arts @ Ballarat happens in April each year....

The Winter School happens in July each year at Ballarat, with a different subject concentrated on. In July 2013 it is Quilts, in July 2014 it will be Felting.

Fibre Arts @ Townsville happens every 2nd year, next one in September 2013

A huge FELT event planned for 2014, will have many of the best felt tutors from all around the world teaching at this event! Information released in July 2013

For all the information visit: <http://fibrearts.jigsaw.com> or contact Glenys mail@fibrearts.net.au or Mob: 0417446287

A Gift in Christmas Hills: The Butterfly Studio Felting Circle Part I

A significant portion of Christmas Hills was burnt - the Skyline Road North, Wallace Road and Buttermans Track area - on Black Saturday, February 7, 2009. A total of 18 homes were lost. A further 20 homes were directly impacted by the fires, resulting in serious damage and population displacement. In total, over 90 people were directly fire affected, the majority of which were displaced. This represents a significant percentage of the community. In addition, Christmas Hills has close links with the Steels Creek Community, which suffered devastating loss of life and property. Many members of the Christmas Hills Community continue to deal with loss, grief and trauma. The effects have been far reaching.



Butterfly Studio was set up as a direct response to the devastating effects of Black Saturday. Its aim was to support the bushfire-affected community of Christmas Hills. A bushfire recovery grant enabled us to set up a small temporary studio in Christmas Hills and to begin running classes/workshops. The studio then received a grant from VBAF to purchase materials and equipment, to continue to lease studio space and to expand the art program.

I came... somewhat reluctantly having tried felting... and not found it engaging, relaxing, inspiring etc — all the things that a trusted friend already at BSFC told me she was experiencing — but she was persuasive, and I'm so glad she was. Felting is not only all those feel good things but for me, it has an uncanny knack of getting into my brain and making me do, not what I plan, but what it thinks needs to be released. Suddenly a random colour piece revealed itself as the bushfire roaring up our hill on Black Saturday, a somewhat unnerving, but very cathartic, manifestation of the "bushfire brain" that so many people experienced after Black Saturday.

Jane C., BSFC



ABOVE LEFT: Row of burnt trees

LEFT: Hall at Steels Creek, new home to the Butterfly Studio

RIGHT: BSFC members at work in hall

Our original studio (aka a bare shed) was very basic. We had to install a tank so we had running water, rig up an electricity system from the neighbouring house (somewhat dodgy!), install a wood stove and organise a portalo. We set up a studio work-space and organised classes using paid local artists to run them. Butterfly Studio became a space for people to heal and to create work (both as individuals and as groups) to put on their walls, in their gardens, to give to others, or to display within the community.

After we lost our house in the fires, we moved out of the area, at first temporarily out of necessity, later permanently because, for various reasons, this made sense for our family. I struggled with the suddenness and completeness of the loss so I was thrilled to be able to join a local Felting Circle.

Isabelle Y., BSFC

Our first ever session was a Felting workshop for women 'gathering after fires'. We expected 15, maybe 20 women at most ... and got over 60 mothers, sisters, daughters, grandmothers ... and kids. It was overwhelming. It was crazy mad. It was phenomenal! We chose felting because anyone can do it and because as a tactile art form it is inherently therapeutic. Since that time we have developed a very special Felting Circle which runs fortnightly



It has been a really happy and fulfilling time in our felting circle. What amazes me is when we collect together all the articles we have made. It seems we all have an individual approach to our felting in choosing colours and items and yet we all show appreciation for others' work. Thank you Felting Circle.

Nola M., BSFC

The fires led to a chance Elisabeth Bromley never expected "to facilitate the Women's Felting Circle for Butterfly Studio. I had taught children's classes in hand felting (at my micro-business, **Out of the Pouch**), and facilitated communal projects, but I had never taught a women's class."



The Felting Circle began as a few workshops, to support local women after the fires, but became an ongoing Felting Circle. Elisabeth feels this honours the power of communal creativity that women have upheld through sewing circles, quilting circles, other circles of art. The Felting Circle started as a way to heal, and became an ongoing way to enjoy, learn, explore. She believes it is "a way to affirm and reaffirm the essential magic of life in community – no matter what."

After the fires my mother died and I inherited a silver teapot that had been a wedding present to my grandmother. My mother only used it on special occasions but the fires taught me what a waste it is to keep beautiful things, unused, in a cupboard. Then I discovered that I needed a cosy for it and I decided I would like to join the felters. Several weeks later I had a beautiful cosy of blue felt with some fragments of a silk scarf that had been my Granny's worked into it.

Hannah S., BSFC

Elisabeth says felt is "an art that's easy to start, but never stops, and so we've met many felters from the larger region who have given generously of their time and knowledge, and demonstrated techniques that have opened up whole new vistas in felting. Carolyn Rogers of Ripples on the Pond; Nina of Wild Fibre in Emerald; Laura Heap and her wonderful hats."

Sarah Morgan,
with additional material from **Elisabeth Bromley**
and members of the **Butterfly Studio Felting Circle**
Thanks to **Allison Baensch**
for making the article possible

Part 2 of this moving story will appear in Spring Feltlines
VFI

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Guild of Victoria, Inc



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10am to 3pm

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Winter is coming....

George R.R. Martin

... time to wear felt!

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What's On?

Calls for entry and more

Gippsland's Creative Waste: early June, Gallery arc, Main St, Yinnar, Latrobe City, Vic Gippsland's Creative Waste Exhibition goes from strength to strength displaying creations and inventions which re-use material from prior purpose. Several prize categories including artistic, inventive, agricultural, school entry and People's Choice. A gorgeous exhibition in a unique gallery - all welcome. Jenny Peterson | 03 5163 1310 | arcyinnar@speedweb.com.au | www.arcyinnar.org.au

Made to Last: the Conservation of Art: April 27 - May 26, 2013, Manningham Art Gallery. This exhibition brings together five living contemporary artists who use a range of complex materials in their work: Brook Andrew, Penny Byrne, Juan Ford, Ghostpatrol and Claire Anna Watson. While some materials a conservator encounters may be unstable, a different kind of instability is evident in the themes of the five artists included in Made to last, involving the impact of humanity on the world - past, present and future. Artist interviews and more info here: <http://netsvictoria.org.au/made-to-last-the-conservation-of-art>.

Wangaratta Contemporary Textile Award 2013 (Biennial): June 1 - July 14, Wangaratta Art Gallery. A biennial award for contemporary textile art. An exhibition of short-listed entries by professional Australian artists working in any style of textile media. Official opening: Saturday, June 1, at 11am. Textile Forum: 12.30 - 4.30pm Enquiries | 03 5722 0761 | exhibitionsofficer@wangaratta.vic.gov.au

Stitched Up Textile 2013 (Biennial) Festival Program: July 6 - 14, various venues in Wangaratta. More info here: <http://www.stitchedupfestival.com>. It will be a full festival program with the theme **Recycle, Reuse and Reinvent**. There will be exhibitions, crafternoons, a "Dress the Town" project and competitions. There will also be a Makers Market on July 14, held in the new town hall attached to the Wangaratta Performing Arts Centre.

Petite - Miniature Textiles: mid 2013, Wangaratta Art Gallery, Vic. An exhibition of textile art by artists from across Australia, measuring 30 cm square or less. Info | gallery@wangaratta.vic.gov.au | 03 5722 0865 | www.wangaratta.vic.gov.au

Bendigo Sheep and Wool Show: July 19 - 21, 2013, the place to support farmers, fibre producers and independent "Indie" dyers and crafters and have some great fun discovering new things and even win prizes! Entries for fiber art close on June 14.

The VFI is the sponsor for the **Felting Class**, seven sections all relating to Handfelting, entries for which need to be in by 4.30 pm on June 14. Fashion parades, fibre information and lots more for more information www.sheepshow.com specifically for Wool Craft info email dotv@optusnet.com.au.

The VFI as a group will have our popular stall at the show and be demonstrating felting to those interested. We do need your help to person our stall, so please let us know when you are available and the days and time that best suit you. Send an email to vice_president@vicfelt.org.

Craft & Quilt Fair - Melbourne: July 25 - 28, 2013, Melbourne Convention and Exhibition Centre, Vic.

Craft Cubed: August - September 2013 at multiple venues across Melbourne and Victoria. Craft Victoria's annual festival of experimental, skilled and ideas-based craft and design featuring exhibitions, open studios and workshops, as well as professional development sessions, online programs and our Craft Hatch market at 1000 Pound Bend. Thousands of makers, artists and designers participate at more than 50 venues, stu-

dios and galleries. For more info: Kim Brockett | Craft Victoria | 03 9650 7775 | craftcubed@craftvic.org.au

8th Annual Artist Book Exhibition: early September, Artisan Books, 159 Gertrude St, Fitzroy, seeks to explore the boundaries of how a book is defined, focusing on the books as a sculptural form. The previous 7 years entries may be viewed here: www.artisan.com.au.

OPEN AFTERNOON at Geelong FORUM: September 2013, Geelong Grammar School, Corio Bay, Vic. There are free talks by tutors in Bracebridge-Wilson. View other exhibitions and installations, and spend time in Trades Hall and at the Espresso Coffee Shop. Park in the main carpark and drop into the Maintenance Building for a campus map or email to request one in advance: tafta@inet.net.au. OPEN MORNING - Workshop Wonders - displays of works made in the various classes of the FORUM and the Heathen Bazaar - an array of exciting handmade goods provided by the stall holders (participants at the FORUM) who sell at bargain rates plus Merchants - Darling Hall is again the starting place for Traders of the FORUM. Everyone is welcome from 9-12noon FREE entry.

FeltUnited Day is Saturday, October 5, 2013 and this year's theme has been announced: WATER!! People from all around the globe will join together to celebrate working with felt; join us and share in the fun. The FeltUnited Facebook page is now open for comments, thoughts and ideas for the 2013 event. When posting pictures please leave a short description saying exactly HOW your piece has got its inspiration. You don't have to wait until October!

The National Wool Museum is calling on expressions of interest in presenting craft demonstrations or workshops during the annual Scarf Festival from June 8 to August 25, 2013. They aim to have at least two different demonstrators scheduled for each day of the week (the Museum is open 7 days), from approx 10am to 4pm, ensuring there is always something for visitors to see and learn during their visit to the festival. Contact Sara Gillies, Education & Public Programs Officer | 03 5272 4706 | sgillies@geelongcity.vic.gov.au for info.

**Gayle Burgess,
VFI**

Cross X pollination

Grafted

Fibre & mixed media competition & exhibition

\$500 Prize

Create an innovative, multimedia work, incorporating a fibre component on the theme of **Grafted**

Definition: To graft is to join two things that do not share a natural relationship or affinity of each other

Exhibition: Red Rock Regional Theatre & Gallery
520 Corangamite Lake Road, Cororooke
Weekends 11 am - 4pm July 6 - August 25, 2013

Grafted is part of **CrossPollination**, a partnership between COPACC and RRRTAG, showcasing all things textile & fibre
For details of exhibitions/master-classes/ workshops go to www.copacc.com.au

To enter: Send a photograph of your entry to Carole Redlich at the above address or email: carole.redlich@aapt.net.au
Only one image per email (files no greater than 300KB) by June 15, 2013. For enquiries contact Carole on 0416 090 221.
A panel of artists will select work for the exhibition, based on artistic merit and development of the theme.
Artists will be notified of selection by June 22.

Collection & delivery: Works selected for the exhibition must be delivered to Red Rock Regional Theatre & Gallery on Sunday, June 30, between 2-4pm and collected on Sunday, August 25, between 2-4pm.

Sale of Works: All work must be for sale. A commission of 33% is payable on any artwork sold and is used to support the not-for-profit gallery space.





VFI Committee 2012-2013

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Special thanks to:

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03 5367 3553
ajd@ozemail.com.au

Library Coordinator

Denise Leslie
2 Westmere Place,
Rosanna East, Vic., 3084
03 9459 6876

WORKSHOP INFORMATION

Download the most recent program information from the VFI website:

http://www.vicfelt.org/VFI_Workshop_Initial_Program_2013.pdf

Registration forms for workshops and for joining the VFI are also available at www.vicfelt.org.

Workshop Coordinator
at left under Committee

Workshop Booking Officer

Ros Bint
3 Turnbull Grove
Northcote, Vic., 3070
03 9481 7542
rosbint@gmail.com

Workshop Hostesses

Diane Morley
Bonnie Douglas

Felting Frenzies are an important part of the VFI month. Join us from 9.30 am to 4 pm. Bring whatever you want to do, and your own felting supplies, although the fibre shop is open for a while. There is no tuition, simply learning by sharing. Book a table in advance from:

Felting Frenzy Coordinator

Margot Ling
03 9509 1470/margotling46@gmail.com

Frenzy helpers

Jude Wise
Gabrielle Pellissier

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DVD felt workshops with Wendy Baiye of **THE FELT STUDIO**

The Creative Feltmaker DVD

In her first DVD renowned Australian textile artist and feltmaker Wendy Baiye will take you on a journey of discovery using fabrics in the feltmaking process

Includes easy to follow instructions with Wendy's special hints and tricks to help you on your way

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Show and Tell

Snaps from the February 2013 Meeting

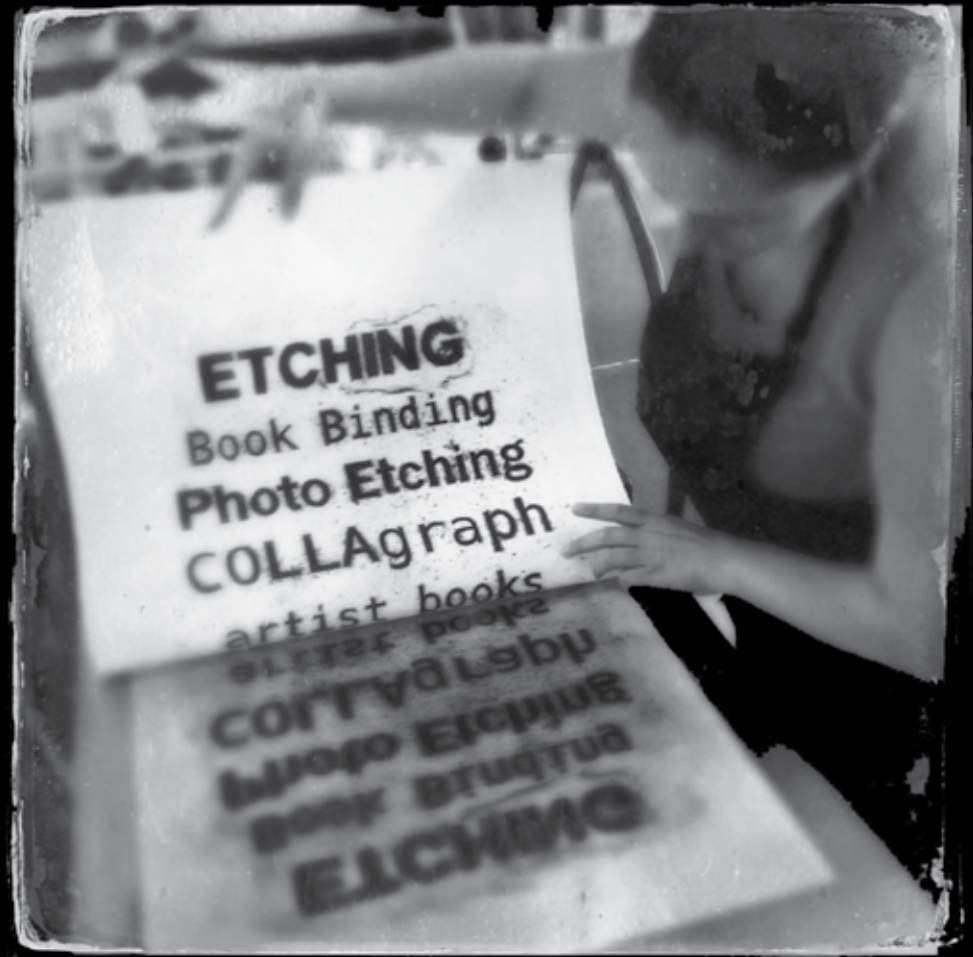


FROM TOP LEFT, CLOCKWISE: Ely Rem's black cropped jacket, floral collar, red cuffs; Jan Everett's dress, finalist in the Australian Wool Fashion Awards; Diane Roberts in very special felted tunic; Jude Wise's black and grey hat with mohair curls and silk fibres; Rita Casperz's orange wrap. COMPOSITE IMAGES, CENTRE LEFT AND BOTTOM RIGHT: Scarves made by Genielle Phillips, Margot Ling, Judy Latham, Carole Dellar, Jill Hynes and Penny Storey plus Julie/Julie's community scarf; two felted portraits and a felted scene by Doreen Backway. The bowl is Carole Dellar's first! Congratulations. BOTTOM LEFT: Judy Latham's upholstered footstool and IN THE CENTRE, a needle felted flocked fox by Doreen Backway. GREAT WORK, EVERYONE.



But wait, there's more -

a brochure sent out with printed Feltlines...



**LESS TALKING,
MORE PRINTING.
RAMBUNCTIOUS
PRESS AUSTRALIA.**

workshop and course dates
www.rambunctiouspress.com.au



COME AND GET YOUR PRINT ON!

Whether you are a beginner or professional printmaker, Rambunctious Press has something for you. We provide a professional studio environment that educates the absolute beginner through to the experienced printmaker. Our teachers are award winning artists who have amazing knowledge and skills that are passionately shared with you. So come on in and share our obsession with the techniques, materials and colours of printmaking. *School Holidays

BEGINNERS ETCHING

2 days or 4 evenings. This 2 day workshop is a great taster for the beginner. It provides a broad introduction to basic etching techniques and is an excellent opportunity to gain insight into the rich tradition of intaglio printing. Learn plate preparation, acid biting, the use of the etching press and continue to the final stages of a completed print. Techniques include drypoint and hardground. These sessions also make an ideal refresher course for those who are returning to printmaking.

- Class 1: Sat 11 & Sun 12 May 10am -5pm
- Class 2: Sat 20 & Sun 21 July 10am - 5pm
- Class 3: Sat 14 & Sun 15 Sept 10am - 5pm
- Class 4: 4x Tues nights 28 May, 4, 11 & 18 June
- Class 5: 4x Mon nights 22 & 29 July, 5 & 12 Aug

\$380

ADVANCED ETCHING 6 EVENINGS

This 6 week course is designed for participants wanting to further explore the process of etching. It is an opportunity for students to develop content and ideas for their artwork. Participants will further explore techniques such as softground, aquatint, sugarlift, spitbite and chine colle. Methods for multiple colour plate printing and registration will also be covered.

- Class 1: 6x Mon nights 19 & 26 Aug & 2, 9, 16 & 23 Sept 6-9pm

\$550

INTENSIVE BEGINNERS ETCHING 5 DAYS

This is a rare 5 day intensive workshop that incorporates a special afternoon viewing in the Prints and Drawing department at the National Gallery of Victoria. Studio work is conducted at Rambunctious Press. It is structured for beginners who are interested in exploring many different traditional techniques used in etching.

Throughout the five days, students learn many intaglio techniques, like drypoint, soft ground, hard ground and aquatint and also create a colour print.

At the NGV, participants will have the opportunity to view the etchings of Master Printers, like Rembrandt and Goya along with many other contemporary artworks. A special viewing will be organised for the class and be shown the different states of images along with the original plates the images are printed from. Students will gain confidence with the practice as they study the process, from preparation, use of acid baths through to printing with a professional Etching Press. A variety of techniques will be covered from both the beginners and advanced etching program.

- Class 1: Mon 20 - Fri 24 May 10am-5pm
- Class 2: Mon 1 - Fri 5 July 10am-5pm*
- Class 3: Mon 23 - Fri 27 Sept 10am-5pm*

\$680

RELIEF PRINTING 4 DAYS

Discover the magic of one of the oldest printing techniques used in printmaking in this 4 day workshop. From its early beginnings around the 1300's, relief printing has developed considerably and today it is considered to be a contemporary art form used by many artists in experimenting and exploring their ideas. A hands on workshop introducing the basic principles of relief and woodcutting techniques. Participants have the opportunity to experiment with linoleum, wood and alternative materials as well as using a range of cutting tools. Learn to create single colour images as well as exploring multi-plates and reductive colour techniques. There will be opportunity to edition works as well as creating an exchange portfolio of a printed work created in the class.

- Class 1: Mon 8 - Thu 11 July 10am-4pm*

\$580

LINOLEUM PRINTING 1 DAY OR 2 NIGHTS

Transfer your design onto a lino block. Learn how to cut your block using specialist tools, and learn how easy it is to hand print using bold beautiful colours and produce a small edition of cards to take home. Experience the graphic image qualities Linoleum printing has to offer.

- Class 1: Sun 19 May 10am-5pm
- Class 2: Sat 17 Aug 10am-5pm
- Class 3: 2x Mon nights 17 & 24 June 6-9pm

\$165

MONO PRINTING 1 DAY

Explore this painterly method to create individual unique artworks. Using paint, crayons and watercolour, this non toxic process is a great way to experiment with mark making, colour printing and collage. Participants will have the opportunity to use a professional printing press and learn to pull a rich vibrant monotype image by hand.

- Class 1: Sat 18 May 10am-4pm
- Class 2: Sat 1 June 10am-4pm
- Class 3: Tues 16 July 10am-4pm
- Class 4: Sat 27 July 10am-4pm
- Class 5: Tues 3 Sept 10am-4pm

\$195

ENCAUSTIC PRINTING 1 DAY

This introductory class to encaustic printing, is an opportunity for participants to spend a day learning basic skills and knowledge needed to create rich encaustic monoprints. Using Encaustikos encaustic paint, students will work on a hotplate and experiment with layering, textures, mark making, pigment bars, stencils and also have the opportunity to try different printing papers. We will have a discussion and show and tell at the end of the class with a cup of tea. Everyone will leave with an arm full of prints and loads of ideas to try at home. Students can purchase Enkaustikos products from the studio.

- Class 1: Sun 26 May 10am-4pm
- Class 2: Tues 25 June 10am-4pm
- Class 3: Fri 12 July 10am-4pm*
- Class 4: Sat 7 Sept 10am-4pm

\$195

MONOTYPES AND ENCAUSTIC PRINTING 4 DAYS

During this four day workshop, participants will discover exciting ways to printmaking and encaustic methods to create unique individual prints. Covering different papers and the vast paints, printing inks, mediums and methods available, the 4 days will be loaded with hands on work, demostations and discussions. During the first 2 days, students will experiment with different methods of monoprinting, covering collagraphs, photocopy transfers, chine colle, watercolour and collage. Day 3 and 4 will see a comprehensive overview of encaustic printing and painting onto paper. Students will explore how to develop the printed elements further with the spontaneous nature of encaustic.

- Class 1: Mon 10 - Thu 13 June 10am-4pm
- Class 2: Mon 19 - Thu 22 Aug 10am-4pm
- Class 3: Mon 1 - Thu 4 October 10am-4pm*

\$580

COLLAGRAPH PRINTING 2 DAYS

Get ready to have some fun! This is a process with endless creative printing possibilities. Printmakers and Textile artists will be inspired to take their practice one step further. Learn to create plates using collage, masking, embossing, line and cutting techniques. Bring along textured or fine meshed fabric, lace, string, buttons, foil, dried flat leaves, sand paper, textured wall paper, any thing that will create a low relief! Different inking styles will be shown to create unique state prints. Participants welcome to bring own fabrics or papers you would like to print onto.

- Class 1: Sat 8 & Sun 9 June 10am-4pm
- Class 2: Thu 25 & Fri 26 July 10am-4pm
- Class 3: Sat 31 Aug & Sun 1 Sept 10am-4pm

\$380

PHOTO ETCHING 2 DAYS

Learn how to transfer your digital photos and drawings into a luscious original etching. Digital photos and drawings created using freehand, photoshop, and other drawing apps can be used. This is an easy and sophisticated way to create intaglio and photo etchings without the use of acid and other harmful chemicals. The plates are developed in water and printed using

an etching press. This workshop is suitable for the beginner to the professional printmaker.

- Class 1: Sat 29 & Sun 30 June 10am-4pm
- Class 2: Sat 10 & Sun 11 Aug 10am-4pm

\$380

BOOKBINDING - CONSTRUCTING ARTIST BOOKS 3 DAYS

A special introduction to the world of creating Artist Books. This bookbinding course is structured for the complete beginner wanting to create their own journals and Book Art. As part of this class, a very special excursion is organised for participants to visit the State Library's Rare Books Collection. It is a great opportunity to see some exciting Australian artists book work.

Students will learn all about the construction of a beautifully hand sewn book, codex style. Loads of information from suitable papers for binding, sewing of the spine, through to creating a hard cover for the book. The third day is spent with a trip to the library in the morning followed by extra time to complete bindings if needed.

- Class 1: Sat 4 - Mon 6 May 10am-4pm
- Class 2: Wed 19 - Fri 21 June 10am-4pm
- Class 3: Sat 13 - Mon 15 July 10am-4pm*
- Class 4: Sat 28 - Mon 30 Sept 10am-4pm*

\$380

SOLANDER BOX MAKING 2 DAYS

What better way to store your special books, photographs and memorabilia than in a beautifully hand crafted, Solander Box (also called a clamshell box). Student will learn how to measure, cut and construct a perfectly fitted box for your chosen item. Learn all about suitable boards, cloths, papers and glue to use to create an archival box. Students will leave with the knowledge and skills to create many different size and shaped solander boxes.

- Class 1: Sat 6 & Sun 7 July 10am-4pm*
- Class 2: Thu 5 & Fri 6 Sept 10am-4pm

\$350

PRIVATE TUITION

For the artist or student who requires dedicated tuition time to a project folio or idea, Rambunctious Press offers private tuition to help you gain skills in the printing method you need. Our participants have gone on to holding exhibitions and entering prizes. Numerous High School students have developed folios with us that have been accepted into the prestigious Top Arts exhibition hosted by the NGV. Please contact the studio to find out how we can assist you.

Tuition rates: each session - \$110 for the first hour, then \$80 per hour

CANCELLATIONS AND REFUND POLICY

Cancellations that are less than 1 week prior to the workshop starting date will strictly not be refunded. 2 or 3 weeks prior to workshop will see 50% of payment refunded.

The workshop will fully refund any class that has been cancelled due to minimum numbers not met. Rambunctious Press is not responsible for non-refundable airline tickets or accommodation purchased by participants.

ENROLMENT FORM

Please tick the boxes that belong to the Classes you would like to attend. Pricing includes all materials and inclusive of gst. *School Holidays

BEGINNERS ETCHING \$380

- Class 1: Sat 11 & Sun 12 May
- Class 2: Sat 20 & Sun 21 July
- Class 3: Sat 14 & Sun 15 Sept
- Class 4: 4x Tues nights 28 May, 4, 11 & 18 June
- Class 5: 4x Mon nights 22 & 29 July, 5 & 12 Aug

ADVANCED ETCHING \$550

- Class 1: 6x Mon nights 19 & 26 August & 2, 9, 16 & 23 Sept

INTENSIVE BEGINNERS ETCHING \$680

- Class 1: Mon 20 - Fri 24 May
- Class 2: Mon 1 - Fri 5 July*
- Class 3: Mon 23 - Fri 27 Sept*

RELIEF PRINTING \$580

- Class 1: Mon 8 - Thu 11 July*

LINOLEUM PRINTING \$165

- Class 1: Sun 19 May
- Class 2: Sat 17 August
- Class 3: 2x Mon nights 17 & 24 June

MONO PRINTING \$195

- Class 1: Sat 18 May
- Class 2: Sat 1 June
- Class 3: Tue 16 July
- Class 4: Sat 27 July
- Class 5: Tue 3 September

ENCAUSTIC PRINTING \$195

- Class 1: Sun 26 May
- Class 2: Tue 25 June
- Class 3: Fri 12 July
- Class 4: Sat 7 Sept

MONOTYPES AND ENCAUSTIC PRINTING \$580

- Class 1: Mon 10 - Thu 13 June
- Class 2: Mon 19 - Thu 22 August
- Class 3: Mon 1 - Thu 4 October

COLLAGRAPH PRINTING \$380

- Class 1: Sat 8 & Sun 9 June
- Class 2: Thu 25 & Fri 26 July
- Class 3: Sat 31 August & Sun 1 Sept

PHOTO ETCHING \$380

- Class 1: Sat 29 & Sun 30 June*
- Class 2: Sat 10 & Sun 11 August

BOOKBINDING - CONSTRUCTING ARTIST BOOKS \$380

- Class 1: Sat 4 - Mon 6 May
- Class 2: Wednesday 19 - Fri 21 June
- Class 3: Sat 13 - Mon 15 July*
- Class 4: Sat 28 - Mon 30 Sept*

SOLANDER BOX MAKING \$350

- Class 1: Sat 6 & Sun 7 July*
- Class 2: Thu 5 & Fri 6 Sept

Please make cheques payable to Rambunctious Press. Post completed form and payment to
Po box 30293, Nth Bunbury, Victoria 3121

Name: _____

Mob: _____

E-mail: _____

Signature: _____

- I have read and understand the cancellation and refund policy on this form