

HURRY TO ENROL FOR AN OUTSTANDING WORKSHOP OPPORTUNITY IN THE BLUE MOUNTAINS

ANNOUNCING..... A NEW CONTEXT... TAFTA's April FORUM 2012

WHERE? The Blue Mountains of NSW. **Workshop venues:**
Korowal School Hazelbrook & **Springwood High School**

WHEN: 2-day Workshops for 2012: **April 14/15**
4-day Workshops: from noon **April 16 to April 20** at noon



WORKSHOPS OF OUTSTANDING QUALITY - April 2012

WHAT ARE THE WORKSHOPS? WHO ARE THE TUTORS?

* indicates Korowal School as the likely workshop venue

2-DAY and 4-DAY Workshops offered by:

SUZANNE ARCHER* (Aus) **DRAWING AND PAINTING** *The Role of the Found Object*
GEMMA BLACK (Aus) **CALLIGRAPHY** *The Celts and Uncial & Colour, Collage and Calligraphy*
WIM DE VOS (Aus) **SCULPTURE – Perspex Design** 2- and 3-Dimensional
SUE DENNIS* (Aus) **SURFACE DESIGN Entree & TEXTILE SOUVENIRS** *Surface Design and Stitch*
DON HILDRED* (Aus) **DIGITAL PHOTOGRAPHY - ESSENTIALS & INTERMEDIATE**
LIZZIE HOUGHTON (UK) **FELTING: CHIC and FRIVOLOUS FELT HATS & NUNO FELT JACKET (FULL)**
KIRSTEN INGEMAR* (Aus) **NATURAL DYEING & NATURAL DYEING and STITCH**
LIZ JENEID* (Aus) **MARK MAKING / PRINTS / PAPER... & BOOK!**
VIRGINIA KAISER* (Aus) **NATURAL BASKETRY & TAKING IT FURTHER**
KEITH LO BUE (USA/Aus) **COLLAGING THE FOUND OBJECT & PRECIOUS LITTLE**
TRACY LUFF (Aus) **SCULPTURE IN FLUTED CARDBOARD** *Patterns and Form*
PRUDENCE MAPSTONE* (Aus) **EXPERIMENTS IN FREEFORM & FREEFORM FABRICS & 3-D**
GRAHAM MARCHANT* (UK/Aus) **IMAGERY FROM NATURE & STILL LIFE** *Jewels of the Patterned World*
CATHY MOON (Aus) **SHIBORI SCARVES & SCULPTURED and BEJEWELLED NECKWEAR**
GAIL ROBINSON & BETTINA NISSEN* (Aus) **STORYTELLING – FINDING THE THREAD**
CATHERINE O'LEARY* (Aus) **PAINTING WITH FIBRE and FABRIC & 3-D NUNO FELTING**
ADELE OUTERIDGE (Aus) **THE ARTISTS' BOOK A PERSONAL JOURNAL & BOOKS & BOXES**
SAMANTHA POPE (Aus) **MACHINE NEEDLE FELTING** *SNAPSHOTS & BEYOND BACKGROUNDS*
YVONNE TWINING (Aus) **SANDAL-MAKING & NON-LASTED SHOE MAKING**
JUDY WILFORD* (Aus) **HAND STITCH FLORA** *of the Blue Mountains & FLORA in the Landscape*
MICHAEL WINTERS* (Aus) **DRAWING** *A Long Hard Look at Things & A Must For Any Medium!*

2-DAY WORKSHOPS ONLY: Sat/Sun April 14 & 15, 2012

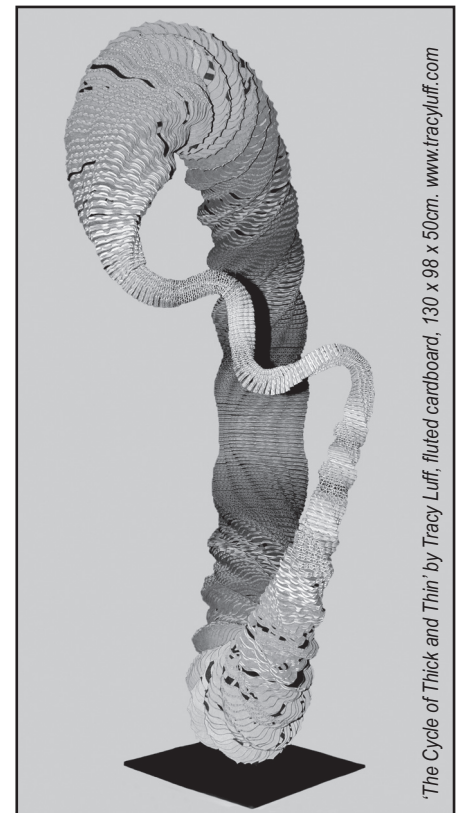
JILL ELIAS* (Aus) *Papermaking in & from the bush*, FIONA HAMMOND (Aus) *Bead the Surface*, BARBARA SCHEY (Aus) *Buttony*

4-DAY WORKSHOPS ONLY: From Mon afternoon April 16th to Friday noon, April 20th, 2012

MARY HETTMANSPERGER (USA) *Altered Woven Jewellery*, KIM THITTICHAI (UK) *Hot Textiles, New Surfaces for Stitch*, KATHRYN WARDILL (Aus) *Glass Bead Making*, PATRICIA BALDWIN SEGGBRUCH (USA) *Encaustic Mixed Media*

6-DAY WORKSHOP ONLY:

Traditional Wood Carving with GEOFF HANNAH & LAURENS OTTO. This workshop costs \$120/day as only 12 students are accepted into the workshop which has 2 tutors. **From Sat 14th April to Friday noon, April 20th, 2012**



'The Cycle of Thick and Thin' by Tracy Luff, fluted cardboard, 130 x 98 x 50cm. www.tracyluff.com

What makes all this more than just a workshop opportunity? TAFTA (The Australian Forum for Textile Arts, Ltd) is renowned for the 'extras' their FORUMs offer: on-site massage therapists; selling (and buying) opportunities – especially via the Traders – social gatherings and plenty of entertainment. Enjoy Cocktails at the Carrington; Millinery Magic at the Hydro Majestic; and more: special exhibitions; mid-day buskers; ad hoc music; installations.... The momentum of the long established FORUM culture will carry on – in a broader Context.

SEE BACK PAGE FOR THE CONTEXTART FORUM ENROLMENT FORM - HURRY TO ENROL !

WHAT? The CONTEXTART FORUM is a project of TAFTA (The Australian Forum for Textile Arts, Ltd.), a Not-For-Profit Organisation.
www.tafta.org.au Email: tafta@inet.net.au



WHO? All tutors and courses are fully described in this newsletter.
 From mid-June details will appear on the TAFTA website: www.tafta.org.au
 TAFTA staff: Janet De Boer, Coordinator; Events Managers: Vanessa Taylor & Sofia Woods.

WHY? TAFTA has a 25-year history of offering week-long 'FORUMs' which involve high quality workshop opportunities and much more. The current Board of Directors has reflected at length on areas where TAFTA can be innovative in promoting the textile arts in the broader context of the Arts. **Enter CONTEXTART FORUM: developing a new opportunity for the Culture of the TAFTA FORUM to reinvent itself - and expand to involve more people- and more art forms.**

There's the hope that many more teachers will be able to refresh themselves and gain skills; also a lot more young people should be getting a taste of the FORUM, even if they can only manage a weekend taste. We definitely want to see many loyal FORUM followers return for this new style of event, while making it possible for TAFTA to reach out to so many who could not attend before, or who will only just be hearing of us. We'd like people outside the 'textile world' to join in this expanded set of workshops.

What are the Workshop VENUES like? Two have been sourced, with around 13 workshops to operate in each. **Korowal School**, with its lovely bush setting, is 15-kilometres from **Springwood High School**, so distances are not great. The compact nature of the schools and the number of classes at each venue keeps things at a friendly level. Speaking of levels, all classrooms are ground level at Korowal School, and Springwood High School has lifts to its first floor classrooms and/or ramps. Springwood High School is walking distance from Faulconbridge Railway Station, and a shuttle will operate to Korowal School at selected times. Each venue has been enormously welcoming and these schools truly want the CONTEXTART FORUM to be part of their own culture of education and expanding the human spirit.

Accommodation options abound in the Blue Mountains. See <http://www.bluemts.com.au/categories.asp?id=123> (The Blue Mountains Council website which lists ALL available accommodation). Also suggested: Geoff Bott of www.bluemountainsgetaways.com. As for getting fed, **both schools will operate a canteen with good food available daily at a good price.**

Will there be a BALLOT for places in workshops in case of big demand for some? Yes, the TAFTA Board anticipates a need for a ballot once again, to be held **June 24th, 2011**. However it is fully expected that **MANY workshops will remain open for a considerable time**. And Waiting Lists are created for each workshop – places often open up; don't hesitate to ask: tafta@inet.net.au Website updates will be regular and a blog will elaborate... www.tafta.org.au

► TWO-DAY WORKSHOPS ONLY (for a total of three such workshops) Sat/Sun April 14 & 15, 2012

BEADING, TUTOR FIONA HAMMOND

FIONA HAMMOND has been passionate about creative pursuits since early childhood. Her current creative obsessions are textiles and beads, especially combining the two. Fiona's particular style involves stitching seed beads and focal beads onto textiles in various ways to create texture and dimensionality. Beadwork involving seed beads has been prominent in Fiona's creative output since 2004. Her work has won awards and been seen in exhibitions, most recently in December 2010 at the Goulburn Art Award Winners' Exhibition (Goulburn Regional Art Gallery, NSW). Teaching is Fiona's other passion. Her teaching career started in the late 1970s (with primary school teaching), but has progressed through many other types of teaching since then, for adults and children. She loves to inspire her students to allow their own creativity to soar.

2-DAY Workshop: BEAD THE SURFACE - Create Texture and Dimension with Beadwork (Sat/Sun April 14 & 15). Discover the joys of stitching beads onto fabric! Whether you have had some beading experience or have never even picked up a bead, this workshop is for you. All you need is the desire to learn bead embellishment, and the ability to use a needle and thread. This workshop covers a variety of bead embellishment techniques, from beginner to intermediate level. These techniques are suitable for use in textile art, quilts and jewellery. During the workshop you will create your own small beaded artwork—dimensional beadwork stitched to a fabric background, which will be displayed in a small frame. You might also create a sample swatch, to try out some of the beading techniques. All levels of experience welcome. Materials fee of \$5 per person, payable to the tutor, for notes provided. Optional Materials fee of \$35 per person to cover all materials needed for the workshop, if wanted (can advise tutor in advance).

BUTTONY, TUTOR BARBARA SCHEY

BARBARA SCHEY has had a passion for threads and buttons for 30 years. She has travelled to UK twice to research the ancient craft of buttony, had lessons from Marion Howitt of Dorset (who makes buttons for period films) and is in regular contact with the Macclesfield Museum in the north and other UK "buttoners". She has visited the archives of Museums in York and Dorset and has taught Buttony in many workshops including Brisbane and Orange FORUMs and has built up a wealth of knowledge over the years. She is currently researching the "Star Leek" button and hopes to offer it for the first time at this workshop (this technique has been lost by the British Embroiderer's Guild but! **The Aussies can do it!**)

2-DAY Workshop: BUTTONY AT ITS BEST (Sat/Sun April 14 & 15). Learn the history of buttony and how to make a variety of thread buttons which may be used for jewellery, boxes, books, garment decoration, 3-D for your stitch or – even JUST buttons! This workshop will have the smallest requirement's list students have ever read but offers many opportunities for adding a new dimension to your current work. Students need to have a reasonable ability to use a needle and thread. The practice of buttony takes up little space and is a portable craft which can travel on holidays with you or just fill in odd moments whilst you are watching TV – a gentle but fulfilling occupation. Materials fee of \$10 per person, payable to the tutor in class.

PAPER MAKING TUTOR JILL ELIAS

JILL ELIAS has a passion for papermaking which dates back almost 20 years. She started learning at Primrose Paperworks (now called Primrose Paper Arts) in Cremorne, and gradually built up a foundation of techniques which allows her to play, experiment and create. Papermaking is a very special art, as it is not only recycling, but also involves the use of raw materials to create something completely new and different from the original, a bit like cooking. Jill is a person who also loves gardening, so finds it a special joy to be able to use plants from her garden to make paper. The possibilities are endless she notes, adding, "I particularly like making 3-dimensional pieces, but am also happy to make sheets of paper for their own sake."

2-DAY Workshop: PAPERMAKING IN AND FROM THE BUSH (Sat/Sun April 14 & 15). Paper can come in all shapes, sizes, colours and textures. In this workshop we will use prepared plant fibre pulp and will beat some as well to create fabulous papers incorporating bush material which can be pulped, embedded or embossed. Some paper with Gynea lily and cotton fibres will be suitable for printing, writing or other art works, some papers will be used to make three-dimensional objects. Some paper will be coloured using ochres. Beginners and the more experienced are all welcome- techniques can be learned, just bring your ideas. Materials fee of \$30 per person, payable to the tutor in class.

▶ FOUR-DAY WORKSHOPS ONLY (total of 3 such workshops) from Mon afternoon April 16th to Friday noon, April 20th

MARY HETTMANSPERGER from the USA is a fiber and jewelry artist who teaches in Australia, New Zealand, Ireland and Singapore as well as extensively within the USA, having over 26 years of teaching experience. She has authored and illustrated three books, *Fabulous Woven Jewelry*; *Wrap, Stitch, Fold and Rivet*; and *Mixed Metal Jewelry Workshop*, all published by Lark/Sterling. Currently Mary is working on two more books, a new jewelry book – Spring 2012 release and an Art Quilt book – Fall 2012 release. She also has work in numerous books including, *500 Baskets*, *Fiber Arts Design Book 7*, *The Gourd Book* and *Fabulous Found Object Jewelry*. She exhibits at SOFA through the Katie Gingrass Gallery, and has won several awards for her pieces. Her inspiration comes from things that grow and evolve, whether they be found in nature, in relationships, in art or in life itself.

4-DAY Workshop: ALTERED WOVEN JEWELRY (from Mon afternoon April 16th to Friday noon, April 20th). Students will make many diverse pieces of jewelry in this workshop. Using a variety of weaving techniques they can explore woven, stitched, pieced and assembled jewelry. Students will be introduced to copper, brass and silver sheeting. Low-tech jewelry techniques, using a propane torch, will allow students to burn, fold, wrap, forge, cut, patina, and simply alter the metal's surface to achieve amazing results. Wires, linens and soft fibers will be used to stitch, weave, twine, loop, knot, coil, connect and embellish the many pieces of jewelry made during the workshop. Instead of soldering, students will use cold connection techniques such as traditional rivets, nuts and bolts, eyelets, brads and jump rings, allowing endless possibilities. Beads, jewelry findings and found objects will be used to both embellish and alter art and as the base for woven forms. Students can bring rocks, pods, bark, found glass, and small sticks which will become an intricate part of some of the jewelry if desired. There will be a wide range and variety of jewelry items produced during the workshop and each student will learn many techniques to make unique and unusual jewelry. Mary will not only teach techniques and projects, but encourage creativity, process, and individual direction. Materials fee of \$20 per person, payable to the tutor in class. Tutor will provide some tools to be shared; and some materials that can be purchased in class, as wanted.

KIM THITTICHAJ (UK) is a textile artist and experienced tutor based in Brighton on the South Coast in the U.K. She is the author of *Hot Textiles* and *Experimental Textiles*. Her third book *Layered Textiles*, published by Batsford, is due out in August 2011. Kim is known for her experimental approach to textiles and helping her students push boundaries. Her own work tends to be three dimensional with some vessels reaching 6–8 feet, using the voluptuous curves and colours of the local landscape as inspiration. Layered surface decoration is one of her specialties and Kim is continually updating her skills and techniques as new products are developed. She will be indulging in her latest passion – beautiful layered crusty but fairy-like surfaces bejeweled with embossing powders and mica paints. These surfaces can be stitched into by hand or machine or just left as they are. www.kimthittichai.com

4-DAY Workshop: HOT TEXTILES – NEW SURFACES FOR STITCH (from Mon afternoon April 16th to Friday noon, April 20th). Come and discover what Kim has been experimenting with in the past 2 years since she first graced Australia's shores in 2010 to work for TAFTA. New, soft fairy like and jewelled surfaces can be developed by distressing Vilene Spunbond/Lutradur and layering this exciting product with Tyvek, embossing powders and Hot Spots! Using beautiful mica powders and high metallic paints we will create stunning layered surfaces on which to stitch – or not. There will be plenty of opportunity to experiment with all the products and develop several well considered samples to be finished at a later date. Materials fee of \$10 per person, payable to the tutor in class. The tutor will have some required materials for sale in class as wanted.

KATHRYN WARDILL received her Master of Arts, (Fine Art) and Grad Dip in Tertiary Teaching in 1998 from RMIT University. She is a full-time jeweller, and glass artist who actively participates in group and solo exhibitions in Australia and overseas. From her Melbourne studio, she creates both exhibition and retail jewellery and examples can be viewed on her website: www.wardill.com. She is the only Australian artist featured in the book '1000 Glass Beads: Innovation & Imagination in Contemporary Glass Beadmaking' (2004) and the first Australian speaker at the International Society of Glass Beadmakers (ISGB) Conference, USA in 2006. She has been a popular tutor of the FORUMs for many years now and teaches around Australia. www.wardill.com

4-DAY Workshop: GLASS BEAD MAKING (from Mon afternoon April 16th to Friday noon, April 20th). **You will create one-off glass beads, miniature artworks that your friends will marvel at - this workshop will show you how! The tutor thoroughly explains all aspects of the process in a way that means no prior experience is necessary (although people with some prior experience are also very welcome). Students do need good eyesight and the use of both hands. Safety, understanding equipment, glass and rod preparation all lead to making your own beads. As the workshop progresses, more advanced techniques will be introduced such as shaping beads, using stringers, decorative techniques, tips, tricks, and troubleshooting.** Materials fee of \$132 per person including GST unless participant wishes to provide most items; detailed requirement list provided upon enrolment; materials fee payable to tutor, in class.

PATRICIA BALDWIN SEGGEBRUCH (USA), also known as Trish Baldwin, is an Innovative developer of Encaustikits and Encausticamp, She began painting more than a dozen years ago - always abstractly and evolving into encaustics from acrylic over six years ago. Her love for the medium translates into her teaching, and students benefit from a passionate, engaging workshop experience filled with all the knowledge Patricia has acquired and developed through her foraging in this rich and diverse medium. Patricia's books, Encaustic Workshop and Encaustic Mixed Media, are available on bookshelves everywhere and two DVD's in the medium are on the market thanks to FW Publishing and Creative Catalyst Productions. When not completely immersed in this creativity, Patricia keeps herself busy raising four teenage sons, two cats and newly acquired husband and teenage daughter.

4-DAY Workshop: ENCAUSTIC MIXED MEDIA: GOING BEYOND THE ORDINARY (from Mon afternoon April 16th to Friday noon, April 20th). **All kinds of mediums can be enhanced through the endless versatility of beeswax and painting in encaustic. In this workshop artist, author and instructor Patricia Baldwin Seggebruch guides you through techniques with rust, distressed collage, wire and alternative foundation materials to expand your creativity - Beyond the Ordinary. If you are already experienced in the use of encaustic you will have new worlds opened to you; and if you are a newcomer to beeswax you will be guided through the workshop processes with sensitivity so that you gain confidence in the potential of each technique, and combining them.** Materials fee of \$25 per person.

NOTE: this 4-day Encaustic workshop was only offered to TAFTA after the initial publicity on the CONTEXTART FORUM was released. It is already proving quite popular so email to confirm availability (tafta@iinet.net.au) or hurry to lodge an application.

*We also wish to advise that the workshops initially offered with **Carol Barton** from the USA (Pop-Up Books; and Carousel & Tunnel Books) cannot go ahead in April due to a scheduling conflict with Carol's teaching work in the USA. She will however be available via the week-long WRAPT IN ROCKY event run by Nanette Balchin in Rockhampton Qld, June 24-30, 2012. To find out more or to enroll, email nanette.balchin@bigpond.com*

► **SIX-DAY WORKSHOP ONLY:** NOTE: This workshop costs \$120/day as only 12 students can be accepted, to work with these two exceptional tutors. **From Saturday, April 14th to Friday noon, April 20th with a half-day break, Monday morning April 17th.**

TRADITIONAL WOODCARVING WITH GEOFF HANNAH & LAURENS OTTO

GEOFF HANNAH is a master wood craftsman and cabinet-maker. He was awarded a Churchill Fellowship in 1980 to study in London and Paris, and has taught traditional box-making and wood-carving in many centres in central Queensland and at Toowoomba's internationally renowned annual school for the arts. He won the traditional section at the National Woodworking Exhibition (Melbourne) for three consecutive years. Geoff was also awarded the silver medallion for the Arts in the Lismore Bicentennial Australia Day Awards and a major work was purchased by the Australia Fund for Government House, Canberra. Another major work, the Australian Cabinet, featuring 100 different timbers, was sold to a private buyer in Belgium. His most recent work, 'The Hannah Cabinet' is one of the most valuable and finely crafted pieces of furniture in Australia.

LAURENS OTTO has been a professional woodcarver for more than 45 years. In 1987, he worked on the carvings and designs of the 'Australian State Coach' which was presented to HRH Queen Elizabeth II and is now housed in Buckingham Palace, London. Laurens completed an extensive commission for the sanctuary refurbishment in St Mary's Cathedral, Sydney in time for Pope Benedict XCI's visit for World Youth Day in 2008. He has taught extensively in NSW and Queensland and his work is represented in public and private collections in Australia, England, the Netherlands, Papua New Guinea and the USA.

6-DAY Workshop: TRADITIONAL WOODCARVING - BOX or FRAME/MIRROR (Sat/Sun, April 14/15 and from Mon afternoon April 16th to Friday noon, April 20th). **Come and join these Master Tutors for a total of six days of tuition. Your major project for this workshop will be either a picture frame (or frame for a mirror) with carving or veneered detail; OR a document box with a carved lid. Boxes and frames supplied by tutors for a set fee (not made in class). Places are strictly limited for this class, with a total of 12 students only, for the two tutors. Plenty of individual attention from the masters, with an heirloom outcome.**

TUTORS OFFERING BOTH 2-DAY WORKSHOPS (April 14/15) AND 4-DAY WORKSHOPS (April 16-20)

SUZANNE ARCHER has had 32 solo exhibitions, the most recent being *Afterlife* at Maitland Regional Art Gallery in 2010 which is now touring to a selection of Regional Galleries. She has participated in many Group exhibitions and has won numerous art awards including the Wynne Prize for Landscape AGNSW in 1994 and most recently the 2010 Dobell Prize for Drawing at the AGNSW. In 1993 she was awarded a Fellowship from the Visual Arts/Crafts Board, Australia Council. Collections include the Art Gallery of New South Wales, the Australian National Gallery, and the National Gallery of Victoria. She is represented by Wilson Street Gallery in Sydney and lives and works in Wedderburn NSW. Her next exhibition *Library of Disturbance* will be at Wilson Street Gallery in September 2011. **NB: Suzanne's two-day workshop** will concentrate on drawing whereas the **four-day workshop** will begin with one day of drawing and then students will be able to choose whether they want to concentrate on developed drawings or paintings.

2-DAY Workshop: THE ROLE OF THE FOUND OBJECT in developing ideas for DRAWING (Sat/Sun April 14 & 15). This is a workshop designed to take you from carefully studied drawings of found objects to the development of more creative & imaginative drawings using compositions arranged from your own research. The tutor will bring a small number of natural found objects and small skulls and insects from her own collection but it will be a great advantage if you can bring your own specimens including botanical and other natural objects (your workshop will also be close to bush surroundings). This will give you the opportunity to study in detail some possibly unfamiliar and certainly inspiring objects, to gain extra insight into subjects we often take for granted and the opportunity to investigate more personal image making. No materials fee.

4-DAY Workshop THE ROLE OF THE FOUND OBJECT in developing ideas for DRAWING & PAINTING (from Mon afternoon April 16th to Friday noon, April 20th). Like the 2-Day option, this is a workshop designed to take you from carefully studied drawings of found objects to the development of more creative & imaginative drawings AND paintings using compositions arranged from your own research. The tutor will bring some found objects including small skulls and insects from her own collection but it will be a great advantage if you can bring your own specimens including botanical and other natural objects (your workshop will also be close to bush surroundings). This will give you the opportunity to study in detail some possibly unfamiliar and certainly inspiring objects, to gain extra insight into subjects we often take for granted and the opportunity to investigate more personal image making. No materials fee.

GEMMA BLACK is a distinguished Australian calligrapher. She is a Churchill Fellow, and Honoured Fellow of the prestigious Calligraphy & Lettering Arts Society, UK. Gemma has taught extensively around Australia for over 20 years. She has also joined the faculty at international lettering-art conferences in the USA, Canada and the UK. Her work hangs in many private and public collections including the Fitzwilliam Museum, Cambridge, UK. and Parliament House Canberra. More information from: <http://canberragem.blogspot.com/>

Please note: Gemma Black's two classes for CONTEXTART are stand alone workshops and participants are welcome in either or both. There will be a natural flow on from one to the other for those who wish to do both.

2-DAY Workshop: THE CELTS & UNCIAL (Sat/Sun April 14 & 15). Explore the earliest Uncial forms and touch as well on the famous Book of Kells Insular Half-Uncial. This two-day workshop will involve pen-work along with some simple forms of painted Celtic meandering knot-work. Students will cover historic forms as well as a contemporary Uncial for everyday use. This workshop will be held in an atmosphere of enjoyment in the learning process, accompanied by a smattering of small projects, interesting stories, images and short DVD's. Open to all comers, beginners and well-experienced alike. No materials fee payable to tutor; students supply their own materials.

4-DAY Workshop: COLOUR, COLLAGE & CALLIGRAPHY (from Mon afternoon April 16th to Friday noon, April 20th). If you are interested in exploring expressive letter forms and getting into the spirit of calligraphy, then you will enjoy the ambience of this four-day class. You will learn to relax, enjoy your creations and go with the flow! We will throw around some paint, work a bit with collage and prepare our calligraphy from what we are stimulated and inspired by from the colour and the collage. Each participant will work with their own chosen hand/s or if you wish we can explore a requested hand such as the Akim Cursive or the Gestural Capital. This course is open to all comers, beginners and well-experienced alike. No materials fee payable to tutor; students supply their own materials.

WIM DE VOS studied Commercial Illustration and Fine Art at The Queensland College of Art and completed postgraduate studies in etching, lithography and book making at the Jan van Eyck Academie in the Netherlands. Wim has many years' experience as an exhibiting artist, lecturer and workshop instructor and his work is represented in public and private collections in Australia, the USA, The UK and the Netherlands. Wim has used Perspex as a medium for the construction of Artists' Books and sculptures for over 20 years, also incorporating paper, metal, wood and light into mixed media works.

2-DAY Workshop: 3-DIMENSIONAL PERSPEX DESIGN (Sat/Sun April 14 & 15). The aim of this two-day workshop is to develop skills in the medium of plastics. Participants will be taught how to use tools and manipulate materials including; cutting, drilling, finishing, engraving and Perspex construction. There will be a strong emphasis on design and students are encouraged to bring their own designs and other materials to incorporate within the plastics, eg. wire, wood etc. There is no prerequisite for this workshop. Materials fee of \$25 per person, payable to the tutor in class.

4-DAY Workshop: PERSPEX DESIGN: 2/3 DIMENSIONAL (from Mon afternoon April 16th to Friday noon, April 20th). The aim of this workshop is to teach participants the use of Perspex either as an art form on its own or incorporated with other art works. These may be 2- or 3-dimensional objects such as prints, drawings, textiles, found objects, collected objects or small antiques. There will be an emphasis on design and students will be required to bring along their own inspirational objects for use in their work. Participants will be taught the use of tools and manipulation of plastics including cutting, drilling, construction and finishing of surfaces. There is no prerequisite for this workshop. Materials fee of \$50 per person, payable to the tutor in class.

SUE DENNIS is an award winning art quilter recognised for her original work incorporating numerous surface design techniques and stitch. She is drawn to colour, shape, pattern and the textural possibilities of the quilted surface. Since she began quilting in 1990, Sue has exhibited throughout Australia and worldwide in invitational, juried and touring exhibitions. An experienced, well-respected international teacher, Sue loves to pass on her expertise and quilting knowledge to her students. Please visit www.suedennis.com for more information. See also www.suedennisartquilts.blogspot.com

2-DAY Workshop: SURFACE DESIGN ENTREE (Sat/Sun April 14 & 15). A surface design techniques workshop – no sewing. Suitable for all skill levels and ages. Explore the exciting surface design techniques of printing and rubbing, while creating unique fabrics to use in future projects. Surface decoration has never been easier under the guidance of experienced tutor Sue Dennis. Design ideas & useful tips are passed on while you have fun producing your own exclusive fabric with visual texture & patterning. No materials fee.

4-DAY Workshop: TEXTILE SOUVENIRS (from Mon afternoon April 16th to Friday noon, April 20th). A Surface Design and Stitch workshop, suitable for all levels. Begin a journey of exploration & discovery of the rich local environment as we create unique fabric souvenirs using surface design techniques and the element of stitch. Sue Dennis has discovered the rewarding possibilities of creating her own one-off souvenirs on her worldwide travels and shares design ideas & useful tips while you have fun producing your own exclusive souvenirs with visual texture, pattern and layers. Please Note: originality is encouraged and assisted by Sue, so students' finished work will not necessarily be the same as images provided to illustrate techniques covered in the class. Estimated Materials fee of \$5 per person, payable to the tutor in class.

DON HILDRED began his professional photography career in 1988 after graduating with Honours from The Queensland College of Art. His academic excellence was recognised with The Australian Institute of Medical and Biological Illustration, Student of the Year Award. He provides commercial photographic services including: Advertising, Product and Editorial photography, as well as Documentation of Artworks to clients in Queensland, NSW, Victoria and Hong Kong. For over 10 years Don has been teaching photography and Photoshop workshops, presenting at symposiums and providing inspirational professional development talks to high school students. Many of his images have appeared in *Textile Fibre Forum* magazine.

2-DAY Workshop: ESSENTIALS FOR PHOTOGRAPHERS (Sat/Sun April 14 & 15). On day One be inspired by Don's creative work, while exploring the wonderful world of the digital camera. What constitutes a good digital camera? What accessories are a must-have? Get to know your camera lens and how to demystify the menu display. Take a short photographic field trip to capture the essence of the stunning Blue Mountains. On day Two Don will introduce you to the world of PhotoshopCS5: if you don't have it on your laptop, he will provide a 30-day trial DVD which will take 30-60 minutes to download depending on the speed of your laptop. OR – you can download it from the Adobe Download website, close to the time of the workshop: https://www.adobe.com/cfusion/tdrc/index.cfm?product=photoshop&loc=en_xap The workshop will wrap up with time for you to explore the endless possibilities of Photoshop with your own captured images. *Students will need to provide their own digital camera and lenses along with a laptop or desktop computer.* No materials fee

4-DAY Workshop: INTERMEDIATE LEVEL PHOTOGRAPHY (from Mon afternoon April 16th to Friday noon, April 20th). If you are interested in getting the very best from your digital camera and mastering PhotoshopCS5 then this is the 4-day workshop for you. Take your first steps into the real world of photography - 'Manual Exposure' - overcome common problems and reproduce accurate colour consistently. Utilise PhotoshopCS5: if you don't have it on your laptop, Don will provide a 30-day trial DVD which will take 30-60 minutes to download depending on the speed of your laptop. OR – you can download it from the Adobe Download website, close to the time of the workshop: https://www.adobe.com/cfusion/tdrc/index.cfm?product=photoshop&loc=en_xap. Try your hand at press and PR photography, food photography and panoramic photography of the spectacular Blue Mountains. You will also have the opportunity to set up an A3 exhibition print folio layout, produce an A4 - 2013 calendar and design your own magazine cover. *Students will need to provide their own digital camera and lenses along with a laptop or desktop computer.* No materials fee

KIRSTEN INGEMAR was born in Denmark where she also studied textiles. Specialising in printing and dyeing, she has explored a large range of surface design techniques. She has worked as a textile artist in Australia for over 20 years as well as teaching in diverse settings including COFA, UNSW and for Flying Arts Inc in Queensland. Her work has always been a blend of different dyeing techniques, collage and stitching, and since moving to Northern NSW it has simplified to be predominantly plant dyeing and hand stitching. She has exhibited extensively in Denmark and Australia. "I love the way one can get involved with fabric – right into the core of the fibre. Each piece of fabric has its own history, which becomes my starting point for working as well as my immediate response to it. My work feels very much like setting the scene for a mystery to unfold."

2-DAY Workshop: EXPLORATIONS WITH NATURAL DYEING (Sat/Sun April 14 & 15). Discover the magic of plant dyeing and explore the bush in the Blue Mountains through the colours extracted from the local flora, especially the many varieties of Eucalyptus. Learn to dye fabrics with a variety of plant materials and a minimum of chemicals and to create intricate designs with simple shibori techniques. Enjoy the feel around the communal dye pots while we create a small colour reference book. Lots of experimentation and samples, as well as opportunities to do bigger pieces for specific purposes, eg scarf or a wrap. All levels of experience welcome. Materials fee of \$40 per person, payable to the tutor in class which includes 3-metres of different silks suitable for dyeing – more silk available for purchase from tutor.

4-DAY Workshop: EXPERIMENTING WITH NATURAL DYEING AND HAND STITCHING (from Mon afternoon April 16th to Friday noon, April 20th). This workshop is suitable for all experience levels; those who may have done the 2-day workshop, and wish to continue, will find they can work more intensively with natural dyeing. Here too, over 4 days we will discover the magic of plant dyeing and explore the bush in the Blue Mountains through the colours extracted from the local flora. We will do more extensive experimentation with the shibori techniques, as well as keeping a colour reference book going. While the dye pots keep simmering we will explore the possibilities in each sample as the pieces of cloth emerge. Let the marks and colours become a starting point for the next step. Materials fee of \$40 per person, payable to the tutor in class which includes 3-metres of different silks suitable for dyeing – more silk available for purchase from tutor.

LIZZIE HOUGHTON (UK) trained as a fashion designer and has always been a clothes maker. She now works almost exclusively in hand-making felt and nuno felt, creating sumptuous coats and jackets, chic and frivolous hats and elegant scarves and accessories. She sells her Wearable Art at exhibitions and high class craft and design events. Her inspiration is often drawn from the natural world - she loves to use rich and vibrant colours and embellish with hand - dyed velvets, silks and vintage fabrics - to create luxuriant textural clothing in a style that is both practical and sometimes theatrical style. She is in great demand and teaches extensively across the UK, Europe and the USA. Following the success of her first book, Creative Felting, her much acclaimed book, Felting Fashion, was published in the Spring of 2008.

2-DAY Workshop: CHIC and FRIVOLOUS HATS (Sat/Sun April 14 & 15). On this fun and creative course students will create 2 hats to suit their own style. They will learn how to draft a pattern to fit their own head size and to make a template. From berets to brimmed hats, they will be shown how to add flaps and strings using felting techniques. They will embellish with their own fabrics, to create that individual piece of 'wearable art.' Some previous experience with felting is a prerequisite, this is not for complete beginners. No materials fee.

4-DAY Workshop: NUNO FELTING JACKET (from Mon afternoon April 16th to Friday noon, April 20th). A workshop for the more experienced felter. Nuno felting involves felting wool onto fabric to create rich and wonderful textures. Explore Nuno Felting techniques in the process of creating your own jacket (approx. 60cm in length) from merino wool tops – with options for embellishment. Along the way you'll learn about styling and pre-planning for the best possible result. No materials fee.

LIZ JENEID has been an exhibiting artist for the last 30 years and has been teaching visual arts for over 20 years. She is now an Honorary Fellow in the Faculty of Creative Arts, University of Wollongong where, as well as teaching textiles and visual investigation, she introduced a Book Arts program in 1990. Prior to teaching at the University of Wollongong and after studying textiles in the USA, she set up a production weaving studio in Sydney and combined this with working as a community artist, travelling extensively throughout NSW. Printmaking is now part of her practice, which she uses in her books and in one-off and editioned prints. She has had a number of residencies which include Greece, Paris, the USA, NERAM Australia and on ships going to the Antarctic and Arctic. Her works are in collections in Australia and overseas.

2 DAY Workshop: MARK MAKING/ PRINTS/PAPER (Sat/Sun April 14 & 15). Start by looking at using the natural & built environment around you for inspiration such as building elements, gardens, the bush and close ups of objects/plants. Learn to record your impressions via a number of simple but effective mark making techniques using sticks & ink, wax rubbings, wax crayons, graphite, charcoal, water colour & acrylic paint. Preparation of paper using gesso, shellac and chalk will be demonstrated. Using these initial drawings we can add and subtract layers such as scraping back, using collage to add layers and drawing back into the surface.... the emphasis will be on exploring the use of different tools and mark making, feeling free to experiment and enjoying the processes. Simple printmaking explored as well, to enhance surfaces. Materials fee of \$10 per person, payable to the tutor in class.

4-DAY Workshop: MARK MAKING/ PRINTS/ PAPER and.....MAYBE A BOOK (from Mon afternoon April 16th to Friday noon, April 20th). Start with an introduction to materials and what subject matter will be used - your own images, the immediate surroundings or objects that can be easily sourced. Each day begins with a brief talk about work done on the previous day and a short exercise introducing different mark making techniques such as charcoal & wash or using a stick with ink, collage or working with layers. Experimentation with different papers and tools will give you a vocabulary to draw on for the rest of the session. Subject matter will be extended for those who have done the 2-day workshop (where to now?) Some simple printmaking techniques, mono printing and transfer printing will be demonstrated and these can be incorporated into the work. Enthusiasm, and a willingness to try new and different ways of putting down marks will make the course an enjoyable one. The final pieces can be separate works that are pinned up, housed in a box or made into a book. Materials fee of \$20 per person, payable to the tutor in class.

VIRGINIA KAISER has been working as a basketmaker for 30 years. She exhibits regularly in group and solo exhibitions in Australia and overseas and her work is represented in public and private collections including the National Gallery of Australia, the Art Gallery of SA and the Ararat and Stanthorpe Regional Galleries. She has been teaching basketmaking since 1982 and has also curated five basketry exhibitions and co-ordinated the National Basketry Gathering in 2009. Her work appears in several publications including *500 Baskets*, *Masters of their Craft* and several editions of *Fiberarts Design Books*.

2-DAY Workshop AN INTRODUCTION TO NATURAL BASKETRY (Sat/Sun April 14 & 15). This two-day workshop will introduce students to the art of making baskets using plant materials readily available from home gardens and your local area. Two baskets will be made using a range of plant materials and two different techniques. Instructions will also be given in how to collect, store, prepare and use plant materials. All basketry materials will be supplied for a cost of \$10 per person, payable to the tutor in class.

4-DAY Workshop TAKING THE BASKET FURTHER, NATURALLY (from Mon afternoon April 16th to Friday noon, April 20th). This workshop will be suitable for beginners and those at intermediate level. A range of materials and techniques (including combining techniques) will be covered and also discussion on planning a basket, working with materials at hand, what materials are suitable for each project, looking at form, structure, surface texture and colour in plant materials - and thinking through ideas using a journal, and planning an exhibition. All basketry materials will be supplied for a cost of \$20 per person, payable to the tutor in class.

AN ENROLMENT FORM for TAFTA's inaugural **CONTEXTART FORUM 2012** is available from the website: www.tafta.org.au from mid-June 2011. Or see page 12 of this Newsletter in its printed version. *Tell Your Friends!* – help spread the news about this Annual Creative Adventure. Email: tafta@inet.net.au

KEITH LO BUE (USA/Australia) has a long and successful association with the TAFTA FORUMs, having taught his 'Precious Little' workshop on numerous occasions. The popularity of his workshops has in fact led to extensive teaching throughout Australia. As well he maintains an active exhibiting, selling and workshop schedule in the USA, and is a well respected maker whose work is characterized by transformation of the found object, along with his digital art. He notes, 'One of the most thrilling activities I have known is to gather a group of kindred spirits and work with them; to share what I have learned thus far and to hear of their own journeys in living and making.'

2-DAY Workshop: COLLAGING THE FOUND OBJECT (April 14 & 15). This exciting workshop will allow participants to leap off of the two-dimensional paper plane and attach to, encase and embellish the wide world of dimensional objects. Working with found-object jeweller Keith Lo Bue, students will learn the proper, archival methods of adhering beautiful antique papers to metal, glass, wood and much more. Materials fee depends on amount of antique papers purchased from the tutor.

4-DAY Workshop: PRECIOUS LITTLE - The Poetics of Found Object Jewellery (from Mon afternoon April 16th to Friday noon, April 20th). 'The materials we use for creative expression can be found literally at our feet.' This is an energetic exploration of unusual and unexpected materials in jewellery making. Through hands-on projects and thought-provoking instruction, students will learn the varied methods of selection and assembly this limitless palette demands. No previous jewellery experience is required; all that's needed is enthusiasm and the desire to work with your hands. Whatever your present focus or skill level, you will come away with new insights into the possibilities of your surroundings. Materials fee of \$15 per person, payable to the tutor in class, for share in use of tools.

TRACY LUFF is known for her beautiful two- and three-dimensional works created from fluted cardboard, recycled material encountered during a TAFE course that inspired the trajectory of her creative career. Starting with a series that evolved from 2-dimensional cardboard artworks to large 3-D installations of cardboard assemblages, she has remained with this medium for over a decade and has developed a unique visual language and deep understanding of it. Her work has been described as defining 'the space between balance and flight.' She uses different grades of cardboard in her work, providing visible variations in tone and texture that infuse her works with subtle nuances. Samples of Tracy's work can be viewed at www.tracyluff.com

2-DAY Workshop: AN ADVENTURE WITH FLUTED CARDBOARD (April 14 & 15). This workshop encourages recycling while introducing you to fluted cardboard as a serious artistic medium. You will discover its properties and potential as you undertake practical projects designed to teach you the techniques in working with this medium. The focus is on two-dimensional artworks where the creation of shade and tone through various textures is achieved. No materials fee; basic materials provided by the tutor, with the option to purchase some prepared materials.

4-DAY Workshop: SCULPTING IN FLUTED CARDBOARD (from Mon afternoon April 16th to Friday noon, April 20th). This workshop, like the 2-day workshop, involves an extraordinary use of ordinary material (fluted cardboard). Practice techniques in cutting and assembling fluted cardboard to create texture and form through making a 3-dimensional work of art. Creative engineering at its best. You will be given the opportunity to extend your skills by creating an original work of your own design. A small materials fee will apply, payable to the tutor in class, with the option to purchase some additional prepared materials from the tutor.

PRUDENCE MAPSTONE is drawn to vibrant colours and unusual textures, and even though she learned to read knitting patterns at an early age, she was never really one to follow a recipe. After altering many a magazine pattern in her teens, she went on to designing from scratch, creating many one-of-a-kind garments knitted in the intarsia (picture-knit) style. She later progressed (or should that be regressed!) to a much less formal and constantly evolving approach to her creations, through freeforming. She has four books to her credit, has co-authored another and has produced various PDF tutorials. She loves the synergistic effect that her two favourite crafts can have on each other. Combining the fluidity of crochet with the drape-ability of knitting, Prudence likes to work her pieces outwards in all directions in a seemingly random manner, taking advantage of the best aspects from both crafts. The organic fabrics she produces might appear intricate and complex, but when she uses them to create garments they are as comfortable to wear as a favourite cardigan. Her aim is to always encourage her students to gain both knowledge and confidence, so that they can go on to create their own totally unique fibre artworks. *NB: Different topics, stitches and techniques will be covered in each class, so anyone taking both workshops should find plenty to keep them interested.*

2-DAY Workshop: EXPERIMENTS IN FREEFORMING (April 14 & 15). Participants in this workshop will see how easy it is to combine knitting and crochet together in a freeform, multi-directional manner. After intuitively creating an organic shape using short row knitting, each student will then experiment with many different crochet and knit techniques, stitches and motifs, concentrating on those that appeal most as they build up their own unique piece of fibre jewellery. To get the most from the workshops, a prior knowledge of at least the basics of both knitting and crochet is desirable. No materials fee.

4-DAY Workshop: FREEFORM FABRICS & 3-D (from Mon afternoon April 16th to Friday noon, April 20th). Freeform is often described as 'no rules' crochet or knitting, but an understanding of why certain stitches act as they do makes it much easier to control the outcome. Playing with different stitches and analysing what is happening is the best way to learn. Once you understand the why, you will have much more success with the how, and your freeform knitting and/or crochet experiments will be on their way to developing into whatever you desire. Colour schemes will be planned and various techniques and fancy stitches will be tried as participants experiment with different approaches to creating freeform fabrics. You will gain a good grounding not only for keeping your freeform swatches flat and flexible (so that even the earliest experiments can be incorporated into a future wearable art garment should you so wish to do so), but also in how to shape your work three-dimensionally (for creating more sculptural or free-standing pieces). To get the most from the workshops, a prior knowledge of at least the basics of both knitting and crochet is desirable. No materials fee.

GRAHAM MARCHANT has over thirty years experience as a practising artist and art educator. Trained in the UK, gaining a BA and MA both at Honours level, he has taught extensively in Australia, America and the United Kingdom. Working in the mediums of drawing, painting and printmaking, Graham intently observes and explores the nature of various objects and the physical environment. Through an array of objects and fabrics placed in different settings, he examines the interplay of light, colour, and particularly pattern. These works are imbued with meticulous detail and energy that has become characteristic of his work. Graham has held over twenty one-person exhibitions and has been the recipient of several fellowships and artist residencies. He resigned his Senior Lecturer position at the University of Western Sydney in 2003 to concentrate on his own practice. Graham is the Past President of the Sydney Printmakers and a member of the Australian Watercolour Institute. Web Site: grahammarchant.com.au

2-DAY Workshop: IMAGERY FROM NATURE Print / Art work / Textile Design (April 14 & 15). Bring the garden into the studio and explore the results through image making and design. There will be the opportunity to transform designs into lino or wood blocks printed without a press, in a way that you can duplicate on your kitchen table back home. But - if you are mainly interested in developing your image in other ways, as a mixed media art work, that can be accommodated too. What is important is how the source material is interpreted and adapted to your own specific needs. As the rich environment of the Blue Mountains surrounds us, we will be basing our artwork on natural flora collected locally, and use this as our starting point for a print, art work or textile design. Through drawings we will develop the image in an appropriate manner and transfer it onto our lino or wood block, which can then be printed as a stand-alone print, greeting card or step and repeat for fabric. We will even examine how William Morris developed his images from nature and the strategies that he employed to produce the seminal designs we have all grown to love. All levels welcome. Materials fee of \$20 per person for inks, proofing paper & supplementary materials (fee payable to your tutor in class).

4-DAY Workshop: STILL LIFE – Jewels of the Patterned World (from Mon afternoon April 16th to Friday noon, April 20th). This workshop will be based on “still life” with a specific emphasis on incorporating textiles and pattern along with natural flora into a still life arrangement and developing this into final artworks. Participants are asked to bring along a small collection of patterned fabrics and a few patterned objects: jugs, plates etc. These will be organized into individual studio based still life arrangements, supplemented by local flora. From these arrangements we will begin preparatory drawings and studies with two final works in mind. You may choose to vary your medium, between say watercolour, pastel, mixed media, oil paint or you may choose to use the same medium for the final variations. The focus will be on ways to record and emphasise pattern and design within the still life images you produce. The images may well include something of the surrounding bush and you will be encouraged to let the image evolve beyond the purely descriptive in order to enhance your capacity to relate the nature of pattern to the natural world. The workshop will emphasise various techniques and strategies that you can employ for the production of your future artworks, embellished with the jewel like qualities of the patterned world. All levels welcome. No materials fee, but some specialist papers will be available from the tutor at cost.

CATHY MOON is a Shibori artist who works from her studio in Brisbane. She has exhibited extensively throughout Australia and actively participates in group exhibitions internationally. She also teaches Shibori workshops and enjoys working with traditional shibori designs and reinterpreting them in her unique contemporary style. Experimenting with colour and design are an endless source of inspiration and she spends most of her time creating wearables and exhibition pieces. Examples of her work can be viewed on both the TAFTA website (www.tafta.org.au) and World Shibori Network Website: (shiboriorg.wordpress.com/members).

2-DAY Workshop: SCRUMPTIOUS & SILKY SHIBORI SCARVES (April 14 & 15). Everyone loves the feel of a beautiful silky scarf around their neck when the weather turns a little chilly. A scarf can also really add a personal and colourful statement to how you dress. In this workshop you will learn the shibori techniques of stitching, clamping, binding and wrapping. You can then dye your scarves using Acid dyes to produce vibrant and colourful designs. At the end of the workshop participants will have a selection of beautiful silk scarves that reflect their individuality. This workshop is suitable for those with or without experience of shibori techniques. An estimated materials fee of \$30 per person will apply for 2 silk scarves and the use of Acid dyes. The tutor will also have extra silk scarf blanks for sale during the workshop.

4-DAY Workshop: SCULPTURED AND BEJEWELLED NECKWEAR (from Mon afternoon April 16th to Friday noon, April 20th). Shibori techniques, when applied to silk, lend themselves beautifully to producing sculptural forms. In this workshop you will incorporate stitching, clamping, binding and wrapping (classic shibori resists) and expand on them to produce silk sculptures that can be worn as neck adornments. Silk Organza and Habutai will be stitched, bound and wrapped to form shapes that are dyed using Acids dyes. Once dry the sculptural forms will be embellished using beads, sequins, feathers or anything your heart desires to produce exquisite designer neckwear. *Please note that the initial 2-day workshop on Sumptuous and Silky Scarves is not a prerequisite for this workshop. It is open to both the novice and those with experience.* An estimated material fee of \$60 per person will apply for silk for 2 neckpieces and the use of acid dyes. The tutor will have extra silk for sale during the workshop. Participants to supply their own beads, feathers, sequins for adornment of neckpieces.

GAIL ROBINSON & BETTINA NISSEN – STORYTELLING - WORKSHOPS DESCRIBED, PAGE 10 ►►

BETTINA NISSEN has twenty years experience as a storyteller and community artsworker. She has toured schools, libraries and community centres throughout Queensland and Victoria and performed and facilitated workshops at many Festivals around Australia and the Glistening Waters festival in New Zealand. In 2010 Bettina and her colleague Gail Robinson travelled to South Korea to present at the 4th International Symposium on Childrens and Youth Library Services.

GAIL ROBINSON has told stories all of her life... Born in an English village in 1953, that's a lot of talking. She's a beekeeper's wife! A talent in itself and with family history tracking from Cornwall, Liverpool, Cockney London, and 33 years of country Australia... there was a genetic and environmental certainty that she would be a storyteller. Working as a professional Storyteller and a community consultant for over 20 years, Gail can confirm that each of her storytelling performances is a unique experience. Telling myth, folk-tales or her own stories... expect the unexpected... expect to laugh a lot... expect to be entranced.

2-DAY STORYTELLING Workshop: WEAVING WOMAN AND THE SPIDERMAN (April 14 & 15). This storytelling workshop explores the Weaving Woman, yarn spinners and spider motifs in folk and fairy tales from across the world. Surrender. Be immersed in story - and work with storytellers Gail and Bettina to unravel the narrative thread in these stories. This workshop will culminate in a collaborative retelling of one of these ancient tales. No materials fee.

4-DAY STORYTELLING Workshop: FINDING THE THREAD (from Mon afternoon April 16th to Friday noon, April 20th). What are the stories that feed your creative process? How does knowing the narrative embellish your work? Is there a project you have never dared to speak about? During this workshop participants will be encouraged to give voice to the stories that inform their arts practice through a process of storytelling that will include lots of laughter and moments of profound reflection. Participants will work with a piece of their earliest artwork and a current project to uncover their narrative thread. The process will be photographed and recorded to produce a digital story each day that, with the permission of the tellers, can be showcased and retold each evening. The ancient art of oral storytelling has followed this process for years – retelling an event or experience within a changing context to inform the storyteller and celebrate diversity in the community. Let's follow the thread back to its source and restart the weave together... No materials fee.

CATHERINE O'LEARY has a passion for feltmaking which, over her many years of felting could be termed borderline obsessive. Sumptuous colours, shapes and textures rule her life and inspire her to create sculptures and, over the past three years, felted garments - which are proving incredibly popular (she sees her clients as her mobile sculptures now). She is an experienced and popular tutor in Australia and New Zealand, and a respected artist who likes to create a palette of colours and patterns with wool fibre and silk fabrics. Working with pre-felts enables her to re-construct her exact designs and manipulate and enrich compositions so the results can be as detailed and exacting as painting or drawing.

2-DAY Workshop: PAINTING WITH FIBRE AND FABRIC (April 14 & 15). This is a felt making workshop which focuses on all the possibilities of surface design. We will explore the manipulation of texture, colour and composition using the techniques of felting through woven fabrics. This is a "nuno" felt making workshop with a difference as we will be working with nuno pre-felts to achieve an intricate, detailed design which is a unique expression of each artist. The outcome of the workshop will be either a felt piece you can wear or a wall piece. Any level of experience is welcome. No materials fee.

4-DAY Workshop: 3 DIMENSIONAL NUNO FELTING (from Mon afternoon April 16th to Friday noon, April 20th). This felt making workshop explores three dimensional forms using "nuno" felt making techniques. Each sculptural shape will have a detailed intricate surface design. Texture and structure will be examined as will patterns and colour. The outcome of this workshop will be either vessels and containers or a wearable sculptural shape. It is a good follow-on after the 2 day workshop, but everyone is welcome. Materials fee of \$5 per person, payable to the tutor in class.

ADELE OUTERIDGE, book artist, printmaker & sculptor, taught at the School of Colour and Design from 1987 to 1989, at the Ku-Ring-Gai Art Centre from 1983 to 1989. She now runs The Studio West End in Brisbane with Wim de Vos and travels to all states and internationally, lecturing and teaching workshops. Her work in Artists' Books, printmaking, sculpture and drawing has been exhibited widely. It is held in private and public collections nationally and internationally including the State Library of Qld, and Artspace Mackay. Her work has appeared in books (including Keith Smith's Non-Adhesive Binding series) and publications in Australia and overseas. More information from: www.studiowestend.com

2-DAY Workshop: MAKE A PERSONAL JOURNAL (April 14 & 15). Keep your memorabilia in a book, not a shoe box. A journal is a book for recording words and images... it can contain records of travel, recipes, gardening, family events, ideas, memories and much more. Keeping a journal is a very rewarding process, it can, however be a challenge to maintain. A journal will take on its own personality over time. A visual journal is much more than a diary. It can contain words, photos, notes, drawings, collage, newspaper and magazine cuttings, stamps, letters, found objects. In this workshop we shall explore several book structures suitable for personal journals. These will include single and multi section books with soft and hard covers. Binding structures may include concertina, Coptic and sewing on tapes. Ways to treat and manipulate the pages will be considered. Each participant will produce one or two highly individual personal journals. Suitable for all levels. No materials fee.

4-DAY Workshop: BOOKS and BOXES, Thinking inside the book, thinking inside the box (from Mon afternoon April 16th to Friday noon, April 20th). Suitable for all levels. In this class we shall explore the structure of the book from its function as a container of information (as text or image) to a purely sculptural form where there is no distinction between container and contents. Surface manipulation will be investigated: folding, pleating, cutting, tearing, stitching, collage, etc etc. Manipulated papers may be used for pages and covers to create highly individual books for practical use or as sculptural objects. Book structures can include single and multi-section books with different soft and hard covers, Oriental binding, concertina binding, books sewn on tapes or cords, books with decorative spines such as Coptic or Greek bindings. Non-rectangular formats and other ways of altering the page and book will be explored. Participants will make a box to contain their books, either a slip case or Solander (clamshell) box. No materials fee.

SAMANTHA POPE has explored many arts and crafts in her 20 year teaching career, she enjoys combining aspects from a variety of mediums and repurposing materials to suit her textile art. In 2006 Samantha bought her first Needle Felting Machine and has been exploring its potential ever since. Since 2007 she has written over 42 project and technique articles for Australian and international publications on machine embroidery and aspects of needle felting. Samantha believes art should be practical and portable so it can be shared with everyone. This is evident in her art which is often created for everyday use. Samantha has exhibited and taught widely in South Australia starting out in the sewing machine retail industry and then in the retail craft industry and freelance after moving to Murray Bridge.

2-DAY Workshop: MACHINE NEEDLE FELTING Snapshot to Embellish and Texturise (April 14 & 15). An embellishing machine does so much more than felt wool fibres together. Dig into your fabric and fibre stash to discover a whole new direction in fabrication. Explore unique techniques in fabric manipulation, yarn painting, flip side felting, welding, appliqué, collage, distressing and lace work that only needle felting can achieve. Re-shape a variety of synthetic and natural fibres, ready for embellishing. Use machine embroidery, thread painting and bobbin work to develop unique sample fabric backgrounds. If you want to tantalise your mind and whet your fibre appetite, then this techniques-based workshop is for you. Students will be required to bring along their own embellishing machine and sewing machine. Optional materials fee of \$55 per person if the student wants to purchase a kit of fabric and fibres for this workshop – or they can bring their own.

SAMANTHA POPE 4-DAY Workshop: MACHINE NEEDLE FELTING Beyond Backgrounds (from Mon afternoon April 16th to Friday noon, April 20th). During this workshop you will achieve a more thorough understanding of the idiosyncratic nature of needle felting, exploring the distinctive fabrics created by felting fibres together. You will manipulate and texturise synthetic fabrics to achieve finishes characterized by bubbling and distressing. You'll weld yarns and wool tops to nylon net for unique fabric backgrounds. Transform your new fabrics into practical fibre art – options include a sunflower tote bag, wool scarf, reversible yarn painted hat, embellished bag or wall art. Especially useful if you want quick and quirky gift ideas on a budget. Students will be required to bring along their own embellishing machine and sewing machine. Kits for the sunflower tote and wool scarf will be available to buy from the tutor as wanted, for approx. \$35 each.

YVONNE TWINING, tutor began her fascination with leather in 1974, and with the passage of time has delved into most aspects of this intriguing craft from the traditional through to sculpture and including footwear. She is an accredited member of Craft South, and was a founding member of the Leather Workers' Guild of S.A., Inc, which had a useful life for many years. Her work has been exhibited throughout Australia and in New Zealand. She has had broad teaching experience, from individuals to large classes, including the TAFTA FORUMS and the renowned USQ McGregor Creative Arts Schools. Her main direction now is with soft chrome tanned leathers exploring non-lasted footwear, baggery and accessories, and featuring unusual animal skins, shibori dyeing and stunning colour and textural combinations.

2-DAY Workshop: SANDAL MAKING (April 14 & 15). Do you find it hard to buy a comfortable pair of sandals or would you simply like to be more colourful and make an individual statement? Come and have fun for 2 days and learn the processes involved to create your own special sandals, developed from your own foot shape and measurements. No previous experience required. All leather and soleing materials supplied to make flat sandals – NO high heels. Specialised tools will be provided and available for purchase at the conclusion if desired. Kit fee \$28 payable to the tutor in class.

4-DAY Workshop: MAKE YOUR OWN SOFT SHOES. If you find shoe shopping an arduous task because of your foot size or shape, or if you simply like to make a statement with your foot wear, this is the class for you. This workshop will cover the complete process involved in making a side or centre opening soft shoe (non-lasted). Students will be encouraged to be creative with their choice and combination of leathers, colours and trim designs. All materials will be supplied and will include unusual leathers for trims. No previous knowledge is required. Expect to complete one pair of shoes and perhaps to be fitted for another pair of shoes or slip-ons. Materials fee of \$44 for the shoe kit; \$28 for slip-ons, payable to the tutor in class. Specialised hand tools will be available to purchase at workshop's end.

JUDY WILFORD is a well established Visual Artist with work represented in private, diplomatic and corporate collections in Australia and overseas. Her work has been regularly exhibited since the late 80's and she is most recognised for her realistic impression of landscapes and bird habitats that are magically worked in stitch. Judy is a highly regarded tutor with over 20 years experience across most Australian States and in New Zealand. Don't miss the chance to spend even a day with this remarkable individual.

2-DAY Workshop: THE SAMPLER - FLORA OF THE BLUE MOUNTAINS (April 14 & 15). This workshop involves the process of designing and stitching a small Sampler based on the Flora found in the Blue Mountains Region. It begins with a talk on the interpretation of flora, from simple line sketches into simple stitches. On a prepared sampler background the students will use stitch to describe in a realistic way such flora as the Waratah, Grevillea, Heath, Waxflower, Boronia and others. Students would need a basic knowledge of simple stitches. A prepared Fabric Kit and Notes will be supplied. Materials fee of \$20 per person, payable to the tutor in class.

4-DAY Workshop: THE BLUE MOUNTAINS - FLORA IN THE LANDSCAPE (from Mon afternoon April 16th to Friday noon, April 20th). This workshop will involve two main areas of work:- (1) The interpretation of the landscape using line and shape as design elements, fabric as the medium with the techniques of layering to form a background. (2) The interpretation of related flora and textures into simple stitches to form the surface stitchery of the foreground using a variety of threads, beads, etc resulting in a work of visual complexity. The result is a low relief work of painterly quality with the added dimension that only stitch can give. Students would need a basic knowledge of simple stitches. A Fabric Kit will be supplied. Materials fee of \$25 per person, payable to the tutor in class. **NOTE:** The two workshops have been designed in both size and content to cater for students wishing to do both.

MICHAEL WINTERS is an internationally recognised painter, printmaker and teacher born in Frankston, Victoria. He studied Fine Art at the Caulfield Institute of Technology, Melbourne, 1959-1963 and printmaking at Sonstfack Skolan, Stockholm in 1966. He has exhibited extensively for over 40 years and his work is housed in both private and public collections including the Queensland Art Gallery and the Mitchell Library, Sydney. He is a well travelled artist and his long-standing relationship with both Greek culture and the people of Crete has heavily influenced his life and work. He is an experienced and well regarded lecturer, teacher and tutor. **Please note: Michael Winter's two classes for CONTEXTART are stand alone workshops and participants are welcome in either or both. There will be a natural flow on from one to the other for those who wish to do both.**

2-DAY Workshop: A LONG HARD LOOK AT THINGS (April 14 & 15). This workshop will involve an intense study of drawing, both in the sense of acute observational drawing - and drawing that is more free and expressive. The aim of the class is to make students more able to observe and record what they see, and to use a range of drawing materials with more understanding of the materials' expressive potential. Initially a range of artist's drawings will be studied; these will include Durer, Rembrandt, Picasso, David Hockney & Brett Whitely. Student subject matter for their own drawings can range from still life, interior studies (perspective) to landscape. No materials fee.

4-DAY Workshop: DRAWING! – A MUST FOR ANY MEDIUM (from Mon afternoon April 16th to Friday noon, April 20th). Explore the landscape, built environment and the human head using willow stick charcoal, pen, ink & wash, coloured pencil and mixed media. Be inspired by other artists and utilise the most simple of design principles - line, tone, contrast, proportion and perspective. The ability to draw is a must for any artist working in any medium. The workshop will conclude with a free ranging critique session, and a celebratory glass or two. No materials fee.

