



NEWSLETTER

Summer 2010



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Virginia Harrison, Australia

Dear Members of TEXERE,

Welcome to our June Newsletter which has some very interesting articles.

First though the bad news. I am sorry to say that we did not have enough members who were able to attend the 20th Anniversary Meeting of TEXERE in Florence so we had to cancel it. This was a pity as Eva Basile had planned an interesting programme for us and some of those who were hoping to attend were going to speak about their latest work with their students.

There have been three very interesting textiles festivals during the last three months in which some of our members have exhibited their work. Jan Bee Brown entered two felt sculptures for the "Tracks" exhibition in Leiden and Dorothy Wederburn, who many of you will have met at the ETN conference in Linz, also had her work exhibited there. It was also there that we exhibited the textiles postcards made by our members and their students which were much admired by visitors to the exhibition. It was an amazing festival thanks to Hanny Spierenburg and her colleagues and I am only sad that I have to wait five years for the next one.

Wu Pei Shan and Regina De Giorgis Jimenez entered work for the Valcellina Prize in Maniago in which Wu won Second Prize, so congratulations to her. Also on display there was the digital textile design work of Renata Pompas's students at AFOL Moda Milano. In the exhibition, "The Climate is Changing", which was shown at the Feltrosa Conference in Prato, the work of Gina Morandini and Eva Basile was amongst the many exciting works of felt art. You can read all about these conferences and see some of the works in this edition. I have made Picassa webcams of the photographs which I took in Leiden and Prato which I will e-mail to everyone, so if you wish to see more of the wonderful textiles works which were exhibited at these

events you may do so. We also have articles about some students' projects and news about exhibitions.

If you attend any interesting conferences, exhibitions and other textiles events during the summer please write something about them for our next newsletter, and we are also interested to hear about your recent work with your students. **The deadline for the next Newsletter is 18th September 2010.**

Patricia Christy

Valcellina Award 7th Edition

Wu Pei Shan



Valcellina Award 7th Edition**17 April - 16 May 2010**Museo dell'Arte Fabbri e delle
Coltellerie

Via Maestri del Lavoro 1, Maniago PN

**Sachiko
Kitamura is
the winner of
Valcellina Award
seventh edition****Linea di Confine/Border****Line** is the theme of the Valcellina Award 7th Edition, an international competition open to all young artists who were born after 1 January 1974.

There were 123 applications coming from 27 countries, with a 25% increase in participation. The Valcellina Award has certainly become one of the most important international initiatives in the field of fibre art.

A first jury selected 45 works, and a second jury (**Andrea Bruciati**, Director of the Contemporary Art Gallery, Monfalcone, **Majda Bozeglav Japeli**, Curator of the Coastal Galleries, Piran, Slovenia, **Marco Minuz**, Cultural Office representative of the Town of Pordenone, **Patrizia Moroso**, Moroso S.p.A. Art Director, Udine, and **Lydia Predominato**, fiber art curator and artist) assigned the following prizes offered by Le Arti Tessili Association:-**Sachiko Kitamura**, Japan, won the first prize (2,000 euros)-**Pei Shan Wu**, Taiwan won the second prize (1,500 euros)-**Kaylyn Gerenz**, USA won the third prize (1,000 euros)The Calamala Prize, offered by Gruppo Colle s.r.l., has been assigned to **Beatrice Zucchermaglio**, ItalyHonorable mentions were attributed to: **Manuel Wandl**, Austria, **Justin Rundolph Thompson**, USA, **Elena Trakhtenberg**, Israel, **Sofia Vannini and Gemis Luciani**, Italy**Kaylyn Gerenz's work** was chosen as the **Valcellina catalogue icon**.

The Valcellina Award is supported by: Friuli Venezia Giulia Region, Regional Production Activities Office, Crup Foundation, Town of Maniago, Friuli Dolomites Ecomuseum 'Lis Aganis', Gruppo Colle s.r.l. F4F, BCC of Maniago (PN) and is under the patronage of: Province of Pordenone,

**Sachiko Kitamura**

Town of Montereale Valcellina, Moroso S.p.a., GC.AC Contemporary Art Gallery, Monfalcone, Vicino/Lontano Association, DARS Donna Arte Ricerca Sperimentazione, SIL Società Italiana Letterate, Pecha Kucha Night.

The exhibiting artists are: Tiziana Abretti (Italy), Federica Bruni (Italy), Aurélie Chadaine (France), An-Li Cheng (Taiwan), Chiung-Yi Chung (Taiwan), Regina Degiorgis Jimenez (Spain), Öznur Enes (Turkey), Kate Freeborough (UK), Kaylyn Gerenz (USA), Giulia Giannerini (Italy), Isabella Grasso/IPSIA 'Zanussi'(Italy), Laura Guerinoni (Italy), Havva Halaçeli (Turkey) Chia-Jung Hou (Taiwan), Marloes Jongen (Holland), Jeremy Keenan / Mirto Karanika (USA / Greece), Sachiko Kitamura (Japan), Haruka Kojima (Japan), Zane Kokina (Latvia), Mae Kubota (Japan), Sylwia Kuźnik (Poland), Christine Mockett (Canada) Yasuko Inoue (Japan), Elisa Maccioni (Italy), Kazuhito Maekawa (Japan), Firat Neziroğlu (Turkey), Seçil Özçınar (Turkey), Angelo Pantaleo (Italy), Silvia Piccin (Italy), Samina Seyed (Iran/Italy), Birgit Sponer (Austria), Josipa Stefanec (Croatia),

Agnieszka Świerniak (Poland), Ya-Ting Tai (Taiwan), Justin Randolph Thompson (USA/Italy Noriko Tomita Japan), Elena Trakhtenberg (Israel), Bradly Dever Treadaway (USA), Dovilė Trinkūnaitė (Lithuania), Natalia Tsvetkova (Russia), Sofia Vannini / Gemis Luciani (Italy), Krisztina Vigh (Hungary), Manuel Wandl (Austria), Pei Shan Wu (Taiwan), Beatrice Zucchermaglio (Italy).

A collateral exhibition "The Sculptural Dress - Contaminations Between Art and Fashion" was shown with the award exhibition. It is an invitational event with artists from different countries (Turkey, Holland, Serbia, Italy), and works of students from Italian academies. On show were dresses of different materials (paper, leather, tricot, fabric), and accessories (hats and shoes). Gina Morandini and Lydia Predominato were the curators.

During the entire exhibition, there was an open space to exchange ideas, and workshops and seminars were held by expert teachers.

www.premiovalcellina.org
www.learitessili.it

INTERNATIONAL VALCELLINA AWARD – 7TH EDITION

by Renata Pompas

The seventh edition of the Contemporary Textile Art Valcellina International Competition, promoted by Le Arti Tessili Association, with the Friuli Venezia-Giulia Autonomous Region's and Province's, plus the Town of Maniago's support was inaugurated rich in works, shining in colors, and full of driving spirit.

The jury selected 46 oeuvres out of 123 applications coming from 27 countries: Albania, Argentina, Austria Canada, Korea, Croatia, Finland, France, Japan, Greece, United Kingdom, Israel, Italy, Latvia, Lithuania, Mexico, Holland, Poland, Portugal, Moldova, Russia, Serbia, Spain, USA, Taiwan, Turkey, Hungary.

The competition theme was *Border Line/Linea di Confine*. The three prized competitors have interpreted it with different results: Japanese Sachiko Kitamura, first prize, in her work *From Memory* evokes the evanescent shape of a woman by manipulating a striped cotton cloth with a highly refined technique. She thins out the fabric and brings the figure to an abstract form in this way making the fabric become a border line between representation and imagination.

Pei-Shan-Wu from Taiwan, second prize, with her work *Hanging Series*, continues her interpretation of ritual coats, and in this edition presents funerary garments as in use in her country. She animates her oeuvres with diaphanous images which represent the border line between life and death.

The border line between nature and culture, femininity and passionate and wild instinct has been presented by American Kaylyn Gerenz who has created a three-dimensional head in the form of a wearable mask, *Everyday She-Wolf*, may be a homage to Clarissa Pinkola Estés's book, *Women Who Run with the Wolves*.

Many have been the artists who have centered their attention on the human body: an offended, violated, abused body, as in the heartrendering *Contemporary Shroud* by Italian Tiziana Abretti where a light veil of white tulle



Samina Seyed

gathers stains of pain accompanied by real testimony. Another example is the bridled, confined, and measured up body in *Device for the Spatial Formatting of a Body* by the Italian couple Sofia Vannini and Gemis Luciani. Chia-Jung Hou from Taiwan has built a *Neutral* entity with her startling hermaphrodite face

with long hair, in a painful resistance against an imposed gender identity, in this way underlining the dichotomy between truth and appearance.

A stifled, negated, hidden body under a heavy black chador which dramatically claims freedom in Iran, a border line country, is the photo work by Iranian Samina Seyed, who has made a suggestive performance

during the opening ceremony. Italian Federica Bruni's *Hump (Beautiful Inside)* is a disproportionate, ungraceful, distorted body. She has built a small padded sleeveless flesh colored jacket with an unpleasant projection on the back, in this way altering the human figure in opposition to all aesthetic imperatives while a cascade of paillettes embroidered on the inside asserts a dimension of inner beauty.

A dismountable part of the body is the small sculpture presented by Austrian Brigit Sponer who in her *My Foot* has modelled a close-fitting second textile skin and has reinforced it with copper wires to make it malleable: by opening up the different parts the foot consists of, we have a two-dimensional

fabric, and then putting them together, we make it three-dimensional again: a video accompanies the work.

French Aurèlie Chadaine has presented a structured installation, *Sleeping Beauty*, where she has interpreted the memory of that story her grandmother used to tell her by showing her blown up back and white portrait accompanied by the outline of a sewing machine, and a hand-made white felt coat.

A collateral invitational exhibition *The Sculptural Dress – Contaminations Between Fashion and Art*, under the curatorship of Gina Morandini and Lydia Predominato, show oeuvres by artists who work on the transient border between experimental fashion and art. We would like to mention *Two Women* by Teodolinda Caorlin, two full figure bas lice tapestry portraits, Giuliana Balbi's *Scents Dress, Size M*, a scented dress consisting of narrow photo strip cuttings, Luciana Costa Gianello's *Tanabata*, a minimalist white hide kimono embellished with cuttings containing precious buttons, Caterina Crepax' *Queen Bee*, a funny dress of different kinds of paper, Dutch Yvonne Struys' *Collar* which mixes hand-made paper with leather and horse hair with a strong impact. Mauro Molinari presents his *Fantômes*, woman's shoes coated with etched and painted paper, and Turkish Suhandan Ozay Demirkan reposes ancient traditional Anatolian footwear in carik fiber.

Three Italian institutes have presented their students' work: the Textile Culture course of the Bologna Academy of Fine Arts with padded or felt sculptural dresses decorated with xilo prints, Koefia International Academy of Haute Couture and Art of Costume, Rome, and the Digital Textile Design Course of AFOL Milano-Moda, with the ink jet printed fabrics of the Achille Pinto company.



by Renata Pompas



One of the most innovative solutions to contrast the economic crisis which has stricken the Italian textile sector, one of the most prestigious ones in the world, is that offered by digital and ink jet printing. It is a revolutionary technology that is able to deeply modify this sector from the production, project and timing angle which is the driving force of the textile process.

The Digital Textile Design post-diploma course at AFOL Milano -Moda (Italy) now shapes the new digital textile designer.

The students present at the "Valcellina Award. International contemporary Textile Art competition" an installation of 12 textile panels - projected with Adobe Photoshop and Adobe Illustrator - inspired by three heterogeneous trends each different in cultural and geographic derivation:

Art Nouveau geometries, reptile skins and Chinese flowers, which have been assembled according to *Bizarre* French Style of XVII century, with offbeat solutions and typologies.

A palette of 40 colours, subdivided into 4 thematic and perceptible categories, unifies the various proposals although differently presented.

The 12 panels have been completed thanks to Achille Pinto spa's support, a firm that provided the ink jet machines and the necessary fabrics. The work has been made by the following students: Silvia Azzati, Sara De Rocca, Gabriella Degl'Innocenti, Silvia Lo Presti, Sachie Nabuchi, Marcella Renna, Nalin, Thongchaiprasit, Sonia Volpe, Erika Zanette, Laura Di Gloria, Anna Faccioli



International Textiles Festival, Leiden Netherlands 24th – 28th March

By Patricia Christy

When TEXERE exhibited the "Near My Home" Postcards in Linz last year during the ETN conference, Hanny Spierenburg from Kunstfactor in the Netherlands was impressed and invited me to exhibit them during the International Textiles Festival which was to be held in Leiden this year. Therefore I asked if more members

could contribute textiles postcards on this theme in time for this festival. I was delighted with the response and we had over 100 postcards to show at the festival.

The Festival was organised by STIDOC, The Stitching Textile Information and Documentation Centre, together with Kunstfactor, which Hanny belongs to, and six other amateur textiles organisations in Holland whose members are mostly volunteers. They have been organising this festival every 5 years in different Dutch towns, this being the 4th one which was held in Leiden. They hope that the next one in five years time will also be in Leiden as it was also a centre of the textiles industry in former times.

The main exhibition was in the

magnificent old St. Pieterskirch in the centre of the city, but there were exhibits all over the city, in galleries, studios, craft shops, the library, in the museums and other historical buildings. The free leaflet, which was available from many places in the city, had a map showing all the venues with a description of the exhibits, so all day long wherever one went one saw groups of ladies looking at their leaflets to find the next venue. It was a good way of exploring the attractive old city as it took you down many side streets and to the outskirts of the town which one would not have found as a normal tourist.

I was in the 14th century St. Pieterskirch for the opening ceremony on Wednesday and the first person I saw was Dorothy Wederburn, an ETN member who I met in Linz. The Mayor and various people involved in the organisation made speeches and Hanny was presented with a bouquet for all her hard work. The large space of the church made a lovely backdrop for the very wide range of textiles exhibited there. Down the centre were display boards showing the entries of work made for the competition, "Tracks" which showed some very interesting interpretations of the theme. A large number of these works were in felt, including the two pieces made by our member Jan Bee Brown, but embroidery, quilts, weaving and printing and silk painting were also included. Around the rest of the church there were many other textile creations, large and small, showing every kind of textiles technique, including felt jackets and hats, textile sculptures, weaving, embroidery, silk painting, patchwork and quilting. There were also stalls selling a wide variety of textiles equipment and materials and also some textiles artists demonstrating and selling small items of their work. There was also a café in one corner of the church where one could have a coffee or lunch and chat with other textiles people.

Then I set off for the textiles adventure around the city, in perfect warm sunny weather which made it even more enjoyable. Every textiles venue was clearly signed with large Textiel Festival banners outside. In the City Hall there was a selection of

work by members of national textiles organisations including some interesting works in chiffon. On either side of the bridge crossing the canal was a market selling textiles and more fabric stalls were to be found along the banks of the canal. In the Library I found a delightful tableau of dolls in Caribbean costumes and on the walls in the corridors there was a display of samplers.



Walking along the Nieustraat I found craft shops and galleries displaying and selling interesting textiles. I bought a beautiful space dyed ruffled scarf at Fates who sold a wide variety of dyed silk and wool accessories made in an environmentally friendly way. Then I arrived at the Zone Gallery where eight artists were showing their work, including Dorothy Wederburn's interesting customised clothes which she had dyed, printed and embroidered. I was also very impressed with some jewellery made from silk piping, shells and stones.

A short walk from there took me to Atelier Jaap van Ek where I found the work of Moll Werner, which impressed me more than almost anything else. In the doorway was a life size elderly lady in a chair who I thought was a real person but found she was completely made from felt. Around the gallery were wonderful ghostly old faces made from needle felted nuno felt, which looked almost real.

The next stop was the Weavers' House, towards the far side of the town, but it was well worth the walk. It is one of the oldest buildings in Leiden which has not been modernised

and every space in the rooms, hallway, behind doors, in cupboards etc. was filled with a wide variety of textiles made by several textiles artists, including felt, embroidery, lace and weaving. A most amusing area was the small courtyard where the family wash of early 20th century underwear and children's clothes, in white and neutral colours hung, but it had all been felted.

I next went to 'Fibrecreations' where Jolande van Luike showed her beautiful felt coats and hats. She was not there at the time as she was giving a workshop, but her American friend was taking care of things very well. There was a huge rug made from sheep skins which covered one wall and continued over the floor, which had been made during a felting workshop with children. The American lady was sitting on the rug with a little stove in front of her making Japanese tea and invited us to take off our shoes, sit on the rug with her and have a cup of tea. I could not resist the invitation as my feet were killing me and the tea was deliciously refreshing. She was most interesting and told me all about Jolande's work amongst other things.

This helped me to recover my energy to continue the tour, making my way back towards the centre, stopping at the Sidac Studio where a group of crafts people were demonstrating felt, paper and ceramic skills. There was a very interesting display of dresses made from paper and net, felt flowers, and felt and ceramic vessels. There were many other shops and galleries on the way showing textiles and other crafts but by this time they were closing and I had to meet my husband who had been visiting the museums.

He complained that wherever he had been he had been bumping into groups of ladies studying their textile tour maps. He had also found textiles in the museums in the most unexpected places. In the Museum Boerhaave, where there is an anatomy theatre, which is depicted in



several old Dutch paintings, he found a life size embroidered body on the dissecting table by Halina Zalewska, showing all the organs of the body. Her exhibition was called "Heart and Soul" in which drawings, lino cuts, paintings and embroideries illustrated parts of the body.

One day was not enough to visit all the venues, there were also workshops taking place, walking tours of the textiles areas and seminars. I think two or three days would have been needed as I only saw about a third of them, but I had not realised there would be so much to do and see. I decided that I must return next year for a longer period, however I discovered that it is only held once every five years, which is far too long to wait!!!





Opening hours:
Daily except Tuesday
10 – 18 hrs
Admission: 10.- Euro
7,50 Euro
(pupils, students)

Address: Taschenberg 2
D - 01067 Dresden
+49 351 49 14 20 - 00
www.skd-dresden.de

The "Türkische Cammer" of the Armoury, Dresden Residenzschloss

by Katrin Vollmers,
Germany

My first visit to Dresden was shortly after the fall of the Berlin Wall. I liked the city instantly and I was and am impressed by the cantilevered mansions with large surrounding gardens. Today you can still see the line where the bombs of the Second World War hit the ground – after the war they erected high-rise buildings in these destroyed areas.

Many years have passed and this April I made my fourth trip to Dresden. My main aim was a visit to the Hochschule für Bildende Künste (HfBK), especially the costume department. The education is very similar to my school for Gewandmeister in Hamburg, but they have more time, the course of studies lasts 4 years which is twice as long as in our school in Hamburg. One of the lecturers suggested the "Türkische Cammer" which was newly opened at the beginning of March 2010.

The name of the museum goes back to 1674 and the permanent exhibition is in the Residenzschloss which is situated near the Semperoper and the "Brühlschen Terrassen".

The visitor has to be thankful for the baronial power demonstrated between the 16th century and the 19th century which led to this breathtaking collection of Ottoman art treasures. During the reign of August the Strong of Saxony the admiration for the Ottoman realm reached its peak.

August the Strong often celebrated baroque style costume feasts where he was dressed like an Ottoman Sultan. He initiated several exotic shopping tours to Constantinople to buy camels and Arabian horses for his feasts.

When you step into the exhibition you are welcomed by four of the eight wooden horses which wear wonderful saddle blankets, saddles and harnesses. The horses' bodies are individually carved from wood to fit the historic horse harnesses, saddles, and saddle blankets! All textiles in this exhibition are over-powering with ornaments and needlework. The visitor finds only two Ottoman garments because the others vanished during the centuries used for costume feasts. The metalwork which means mainly arms and swords etc. are decorated over and over with ornaments and jewels. Many other objects are made of leather as well as the horse harnesses, saddles and sheaths. The oldest object is a reflex bow from 1586.

My main interests were the Ottoman tents which are very large and infinitely precious, because of their dimensions. In this exhibition you can walk under a large tent ceiling which measures 20 meters in length, 8 meters in width and 6 meters in height. The tent was made of silk and the ceiling was over and over embellished with floral applications and embroidery. Incredible stunning needlework!! Tents in these times were very precious and expensive and a welcomed loot. At that time there were many types of tents: of course for the King/Sultan, but also tents for horses, for executions, for women, for cooking, for supplies etc. And fabric was an expensive material then.

You will find 600 Ottoman objects arranged on 750 square meters. There is also a section with multimedia where you can find more information about the exhibition pieces.





Photos: <http://picasaweb.google.com/liliana.piattoni/Feltrosa2010>

Feltrosa International Conference and Workshops Prato 6th-11th May 2010

By Patricia Christy, Cathy Unwin and Sue Pearl, England

The Feltrosa meetings, organised by Eva Basile in collaboration with Coordinamento Tessitori, have been organised in different Italian venues each year since 2006 and I was lucky to see the inspiring workshops taking place at the meeting in Barcis last year. I decided then that I must attend the next meeting to be held in Prato this year. The IFA, International Felt-makers' Association, were also involved in the organisation this time and held their Annual General Meeting there. Prato and the surrounding area was a major wool textile producing area in former times and the wool textile factory in Prato is now a textile museum, Museo del Tessuto da Prato, where part of the conference programme took place. I arrived on Friday evening so Cathy Unwin, secretary of the International Felt-makers Association, has reported on the tours which took place on the Thursday and Friday afternoons.

A brief report on our Italian Textile tours with Feltrosa, by Cathy Unwin

On Thursday, 6th May conference delegates spent the afternoon in Florence exploring the various textiles collections there, starting at the church opposite the main railway station, Santa Maria Novella. We entered via the cloisters where there were some impressive frescos and proceeded to the collection of ecclesiastical robes and altar cloths with sumptuous silks and embroidery. The next stop was an antique carpet showroom with fine examples from many countries, but of particular interest were the red and white resist dyed felt rugs from China and the felt horse blanket. The final venue was the costume collection housed at the grand Palazzo Pitti. This is a collection of dresses and accessories through the ages including the remains of the clothing that Eleanor de Toledo was buried in. Many internationally known Italian couturiers

from more recent times are also on display. My personal favourite must be the exquisitely pleated dress by Mario Fortuny.

The Prato tour on Friday afternoon was, in contrast, about the industrial production and recycling of textiles. We were guided by an architect and expert in industrial heritage, Architect Guanaci. The bus tour took delegates through the valley of the Bisenzio River, revealing the long history of one of the busiest wool districts still active in Europe. This area is where old clothes and textiles are sent for recycling. The depot was full of large bales of clothing which had been sorted into colours. People are employed to remove all buttons and zips before the clothes are processed. Whilst I prefer to see old clothes being re-used, it was interesting to see how those that would otherwise become landfill are put to good use. We were then taken to a museum to see the machinery used for the processes involved; shredding the fabric into strips, pulverising and carding into 'shoddy' fibres for re-spinning into new threads and given a new lease of life as woven fabrics.

The Events of the Weekend

by Patricia Christy

I had hoped to arrive on Friday afternoon but my flight was delayed, therefore I arrived late for the evenings events and missed the opening of the exhibition "The Climate is Changing". I arrived during a piano recital in the adjoining hall, but there were not enough seats for the delegates as the residents of Prato had also been invited. So those of us who were left outside the hall decided to go to a bar for a drink and some networking, a most important part of any conference!! I was pleased to get to know some of the other participants, over a very welcome drink, and found that there were quite a large number from the UK and Ireland as well as Italy and other countries, over 100 in all. We then found our way to the restaurant where the first conference dinner took place and enjoyed an interesting variety of Italian cuisine and local wine.

The venue for Saturday's events was The Villa Magnolfi, where many of the delegates were staying. The Annual General Meeting of the IFA was the first event on Saturday morning, during which new committee officials were elected and some important decisions were made. For further details of these see the IFA website.

The rest of the day was devoted to a wide variety of felting workshops on three floors of the villa, with a felting market on the ground floor selling everything one might need for the workshops, which were:-

Designing Creative Accessories with Barbara Girardi

A New Skin, raw wool into clothing with Heidi Greb

Jewellery with Judit Pocs

Create points, bumps, folds and pockets with Annette Quentin Stoll

Water is Life with Agostina Zwilling

Constructed hats with Willow Fibres with Daniela Schön

Blocking Felt Hats with Jeanette Sandler

Fine Felt with Attitude with Jenny MacKay

I took part in Jenny MacKay's workshop which was attended mostly by Italians, one Irish lady and me. Fortunately one of the Italians spoke excellent English so she was able to translate for her compatriots as Jenny



did not speak Italian. Jenny demonstrated several techniques of cobweb felting and nuno felting and had some beautiful examples of her work on display to inspire us. These included delicate cobweb felt and nuno felt jackets and accessories and even a cobweb felt curtain. We then made samples of each technique for which she had given us a bag of wool and silk fibres and chiffon at no extra charge. By the time we had finished these it was time to enjoy a packed lunch which had been provided, over which we could relax and get to know each other better. There was also time to visit the other workshops to see what they were making and the tutors' examples which looked most interesting.

In the afternoon we could choose to make either a cobweb scarf or a nuno felted scarf. As I had not done cobweb felting before I chose this technique, using a pack of mixed wool, silk and linen fibres in shades of red and white which I bought from Jenny. Three other ladies made cobweb scarves using their own fibres and the rest made nuno felt scarves. The results of all were very beautiful and I was delighted with my scarf which, though very fine and light, is quite warm to wear. Before the afternoon was over I made another tour of the other workshops to see their results, which included some techniques which I had not seen before. I was wishing that I had been able to spend a week there to take part in every workshop.

You may see photographs of the workshops in progress and the results on the website of Feltrosa 2010, Liliana-Picassa Web Albums and also on my Picassa web album which I will send to you.

I only had a short time to rest and change before returning to Villa Magnolfi from where we were getting the bus to travel along the Bisenzo River valley again to the Mulinaccio Villa for the conference gala dinner. This is a magnificent late 15th century villa which had once belonged to the Medici family, has recently been restored by the local authorities and is now used for private and civic functions. It was a pity that it was getting dark when we arrived as the extensive gardens looked worthy of exploration. The interior had baroque paintings on the walls around the windows and doors. In each of the four adjoining rooms which we filled, there were long buffet tables with a wide selection of salads and meats followed by deserts. It was a very convivial evening and it was well after midnight before we returned to Prato.

So I was pleased that I did not have to get up early the next morning to go to the events at the Textile Museum. There were to be some talks by a few delegates on eco friendly projects being done by themselves or their students, however because of technical problems these started late. So I took the opportunity to visit the interesting museum area and "The

Climate is Changing" exhibition, with very few other people around. This exhibition, which has been organised by the collaboration of Coordinamento Tessitori, The International Felt-makers' Association, Fitz Netz Werk and the Fondazione Museo del Tessuto is on until July in Prato and is then to be a travelling exhibition in Germany, UK and maybe the Netherlands, USA and France. It was a juried exhibition with 50 entries chosen from a total of 172 felt makers in 20 countries all over the world including South Korea, USA, Australasia, Oman and Europe, 82 of these being from members of the International Felt-makers' Association. The catalogue of the exhibition is in English, Italian and German. There was a wonderful diversity of work in all shapes and sizes inspired by the subject matter, some humorous and others more serious including pieces by our members Eva Basile and Gina Morandini.

After listening to some of the talks, mentioned before, I went out to the courtyard of the museum which was filled with the felting market again, but now had even more stalls which included some felt artists' work and demonstrations of techniques by members of the International Felt-makers' Association. The colours of fibres and fabrics glowed in the warm sunshine and one was tempted to buy many things, but, fortunately for my bank balance, I was restricted to only a few things by the weight limit and space in my hand luggage. Those who had been taking part in the workshops were wearing or carrying the results of their workshops and we formed into the various groups with our tutors to be photographed with them. Apart from these items many delegates were wearing beautiful felt jackets and coats which they had made previously and we were all photographing each other. We all enjoyed another packed lunch sitting in the sunshine before gradually dispersing, as the speakers promised for the afternoon had not been able to attend.

Some of the delegates stayed on for longer post conference workshops over the next 3 days including Sue Pearl who worked with Judit Pocs. It was a wonderful event which lived up to my expectations, thanks to the hard work of Eva Basile, Christina Pellagrini, Barbara Girardi and their other assistants who looked after us so well.



Felt workshop at Feltrosa with Judit Pocs by Sue Pearl

I chose to work with Judit Pocs as I wanted to learn how to make my bags more structured and with more carrying capacity. I have been making felt bags for a long time but I had not got over the hurdle of pattern making.

Judit had some wonderful samples to show us of her colour detailing on bags and purses. We started by designing the bag as we wanted it to look, then onto producing a pattern to create the bag. Judit showed us how to add gussets, handles and pockets inside and out. Some of the bags were made using silk. These were softer bags and used two layers of merino plus the silk fabric on top for strength. The other bags were made with her

five layer method and made a stronger more rigid bag. This was my choice.

We made our patterns adding the correct shrinkage percentage, the tables being just big enough to accommodate these monster patterns. Judit took us through the delicate process of adding the handles, and then we were off. For the rest of the day we were busy laying out our fibres, two layers at a time, carefully turning, tucking and wetting. Eventually all our fibres were down and we had to start netting, soaping and massaging until the felting process started to happen.

Then the hard work began and we rolled and rolled until our arms ached. Eventually it all came together and we excitedly examined each others work, admiring the colour details and workmanship. There were some wonderful shapes and effects created by our small group and we all finished tired but happy.



www.baronedirondo.com/crochetdoll/

Crochet Doll

By Luisa DeSanti, Italy

My nickname is "Crochetdoll" but my real name is Luisa Desanti and I was born in Trieste, a small town in the North East of Italy, near the Slovenian border, known for the strong winds, cold weather and the beauty of the sea and the hills.

After taking a degree in pedagogical sciences, I started working as a professional player in the local theatre and as a puppet master with Podrecca Puppets, touring all over the world, which gave me a chance to come into contact with a lot of well known international artists. Working with puppets has been one of the most inspiring things of my life! My love for puppets and my interest in creative craft led me first to doll making. During 1999-2000 I started making very simple models of anthropomorphic figures and puppets in 3D development, using all I learned from the puppet theatre about articulations, movement and expression. I started with very simple dolls, adding every time a new detail, feet, hands with only thumbs, then hands with five fingers and going from simple round heads with embroidered eyes and mouths to 3D crocheted noses, mouths and eyes sewn onto the face of the doll. Lately I have tended to work on the faces creating the details while crocheting, and then adding only the eyes.

My original patterns for clothes and the puppets have been published in some Italian magazines. I have given doll-making classes to pupils and have released multimedia courses and publications which are available on my website www.crochetdoll.net

Creative craft work for me is a sort of chromosomic predisposition, far from the housewife hobby you are used to thinking of when speaking about crochet or knitting. I learned all about yarns and tools when I was a child. Long before learning to read and write I was used to wielding hooks, crochet hooks, knitting tools and coloured yarns. For me it has always been the favourite way to express myself and not just a pleasant way to spend my free time or to adorn my house or my clothes.

The will to experiment with shapes, volumes and colours led me to create common objects and to invent new things: baskets, sculptured works, wall hangings, soft objects which are funny to look at, to wear, to touch, to play with..... useless objects to invent stories for. In my work it is very uncommon for me to follow a project or a premeditated design, the making of every single piece is determined especially by the yarns that I am using. The colours and the momentary inspiration lead me to the creation. Following the inspiration is the most interesting part of my work and it quite often happens that I start something without knowing what the

result will be, especially for the big pieces which take weeks to be finished. It also happens that I have to do and undo some parts many times until they fit perfectly with the idea I want to express and at other times I can start with a project and change it radically while working on it. I like the possibility to explore the womanly and contemporary themes, (the stereotype of the power of the woman's body for example) using knitting and crochet in a playful and unforeseen way. This for me is a joyful and gratifying experience.

About the Yarns and Fibres

In recent years I have experimented with mixing very different yarns, cotton, every type of synthetic yarn, plastic yarns, metallic yarns and cables. In the big objects I have used mostly cotton yarns for practical reasons, brighter colours and lucid flowing threads. I have never liked to work with wool because I don't like opaque colours and because it is easy to ruin in the undo-redo process. Since I became a vegan, rejecting wool is an aware and morally significant choice.

These photographs show a part of my production, some soft 3D objects and crocheted dolls stuffed with cotton fibres. It is all about the power of the hook....It is really incredible what a little stick with a crooked end can do, isn't it?

The Bigger Picture

By Jan Bee Brown,
England

As final year shows hit the catwalk it is a time to celebrate the talent and see your students' work with fresh eyes. Having lectured in textiles and costume at Higher Education and Further Education level I was always gratified at these shows to see a public audience respond so enthusiastically to imaginative textures and ensembles. As a lecturer in textiles on the Costume Degree at Yorkshire Coast College I was surprised last summer to be asked by our local art gallery to put on a show in the touring galleries for two months in early 2010. They had seen the costume work in our degree show and had a gap in their programme. I leapt at the chance to involve not only the costume students but also the whole arts faculty at both Higher Education and Further Education levels, working across the arts curriculum to create an exhibition called 'Drawing on the Dramatic'.

The exhibition involved live drawing sessions for students and the public in the gallery; the models; costume students wearing their own designs, posed alternately as vampires, in Victorian underwear and in flapper dresses. The drawings produced were then displayed in a rotating display curated by the fine art students with the public voting for their favourite. Graphic students produced the poster using the students dressed in costume as their inspiration and third year costume students curated a display of costume plates from designers work-

ing at our local theatre, 'The Stephen Joseph Theatre in the Round'.

By looking at the professional costume plates and collating production photographs in a projected display they started to see the symbiotic relationship of the physical theatre space, the audience and the costume. Once again we sought feedback from the public as well, as the actors portrayed the question 'what makes a costume dramatic'.

We continually struggled to get our students to see enough live theatre and by getting them to make contact with working designers, this soon became an exercise in empowerment with tangible results. As their confidence soared they went on to use the feedback as primary research in their dissertation studies.

In the third gallery space the students worked with the Head of Collections to display historic underwear and crinolines complemented with figurative paintings from the Scarborough collections and there were talks on the history of costume.

The gallery were delighted with the audience response; the public commented that it was lovely to see the gallery so full of young people actively engaging with the collection. They in turn joined in, fed back and became more aware of the high standard of the creative courses on offer at their local college.

The show involved a lot of extra work but the consequences were dramatic. Recruitment to the college went up, the local press seized upon the good news story, students continued to use the gallery and the collections and our CPD quotas were full to the brim. On a personal level this experience opened doors and



I have since left education and I am now working as Curator of Exhibitions at the Scarborough Museums Trust. I continue to see my former students at the gallery, they come to draw and study the costume collection and we recently displayed the fashion students' bathing costumes of the future project in our recent touring show 'Bathing Beauties'.

So I would encourage every college to make contact with their local art gallery or museum. Find out their future programming and see if you can tailor your own modules to their themes. They will want to make contacts with the community and offer their collections as a resource. Their education departments will be delighted to exchange knowledge; ideas and opportunities to really let your students' work shine.

Exhibition: Creation to Collection Plush! & Pat Jones, Victoria, Australia

Plush! Luxury Fabrics & Design is a creative partnership between two Textile Designers, Christina Turner & Virginia Harrison who are joined in this exhibition by Pat Jones. Pat's initial training in fashion design & production and later as a weaver provide her with the ability to create original pieces.

We started designing this exhibition

with two distinct themes, art deco and cross cultural. Along the way we became aware of the many icons in each theme which were similar in shape and pattern but different in colour.

This exhibition represents our exploration of the themes. The path to finished work began with establishing the shapes, colour and weave, leading to a choice of yarn. Our designs made their way to the handloom, were sampled and finally became the products you see on display.

Our collection includes – soft furnishings, bags, garments and accessories.

We have created interior decorating items and accessories that will be treasured and will transcend décor changes that impress at a distance, and contain finishes and details which are beautifully intricate on close inspection.

Venue: Steps Gallery, 62 Lygon Street, Carlton, Victoria, Australia
Dates: 14 July 2010 to 25 July 2010.