

# Possum News

The Quarterly Newsletter for Kurrara Designers



January 2017: Issue #5

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## Introduction to Possum News

Hi Everyone

*Christmas has come and gone along with 2016 and I'm sure most people will be wondering where last year went – it flew by didn't it? This year has started a little more leisurely, after a busy November and December with workshops, making cards and gifts for Christmas and various crafty catch-ups.*

*I was also very excited in December to receive a copy of the latest Embellish Magazine, as one of my natural dyeing projects, a eucalyptus-dyed table runner, was included for the "Inspired by the Outback" edition (Issue #28). There are a number of great projects and articles featured in this issue, for dyers, felters and machine embroiderers and well worth a look if you like experimental work. I believe that it is still in the newsagents until the end of the month and is also available directly from [Artwear Publications](#). If you do want to try out the table runner project, please note that the width measurement for the runner, should be 0.5 metres and not 5 metres. Here's a picture of what it should look like size-wise in situ.*



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*Over the next few months, I shall be working on projects for later in the year, inspired by some exhibitions I visited last year, some of which I mentioned last time. Below, I've included a review of two exhibitions I particularly enjoyed last year and hope that some of you managed to get to them also and got inspired to start creating.*

Also in this issue, I've explained how I made the Winter Bride display for our PAS studio foyer exhibition just before Christmas, as I've had quite a few intrigued people scratching their heads, asking how it was done.

Following on from last time, I've included some more ideas for free machine stitching, using zig zag stitch, and hope to post a related project tutorial for you shortly on the website.

Workshops coming up include an extra beginners' natural dyeing two day workshop for those of you who missed out last year. It will be another chance to come along next month and enjoy working with a range of colourful plants, having fun with lots of experimental bundles.

The Procion dyeing workshops will continue from February through to the end of April, making the most of the sunny days in the garden, creating lots and lots of colourful fabrics ready for quilting and other projects. There are still some spaces available if you are interested in learning more about colour mixing, matching and printing. Details of all workshops are listed at the end of this newsletter.

I wish you all a very happy and healthy 2017 and hope all your creative wishes are fulfilled.

*Tina*

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## Exhibition Review

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I love going to art and textile exhibitions and shows and whenever I get the opportunity, I try and reserve a whole day to really savour the experience. They provide the perfect opportunity to spend time alone or with like-minded friends to learn more about what excites and interests you. They provide an insight into new worlds and also give you an up close and personal experience to interact with the work and thought processes of other artists, from past and present.

Even if you don't always like all the exhibits on display, you can always take away something positive from an exhibition that can help you creatively down the track. It might be that it helps you to focus on the type of work you want to produce. It might encourage

you to be more analytical of the creative process and become more professional in the construction and presentation of your own work. It may engender a range of ideas which inspire you to produce a new body of work. It may also help you with problem solving in your own work, as you can see how other artists have tackled a project and whether they were successful in their resolutions.

If nothing else, an exhibition is usually an event which provokes some sort of emotional reaction, whether it's one of joy at the beauty of the work in front of you, or disapproval of something that shocks you, depending on your art preferences and life experiences. If you can remain open-minded and consider what each piece says to you, then it will be a very worthwhile

and influential experience, which can stay with you for a long time.

One of the exhibitions I went to in the latter half of last year, was the "Making the Australian Quilt" Exhibition at NGV Federation Square. Sadly, the exhibits are no longer on display, but I thought it was a worthwhile exhibition to write about, as I was so impressed with the number and variety of quilts on show. The exhibition documented the period between 1800 – 1950. It was informative from a social, historical and aesthetic point of view and featured a wide range of quilting styles and construction techniques, most of which are still in use today.

There were medallion quilts constructed of large and small square blocks in bright and

colourful floral chintzes. Some were made using the appliqué technique of broderie perse to highlight the floral fabrics and motifs. Many quilts were traditionally pieced in geometric shapes, such as log cabin or tumbler blocks, triangles, squares and hexagons. One of my



favourite geometric quilts comprised thousands of tiny paper-pieced hexagons. Each of the individual hexagons that made up the larger ones, were no bigger than a centimetre across. I would never in a million years have the patience, nor the eyesight to sew such a quilt



by hand, but I so admire Prudence Jeffrey, the lady who did in 1857!



Some quilts comprised of large and small plain coloured cotton blocks, heavily embroidered with images and text. Others were akin to the more modern-looking and sumptuous crazy quilts, seen today, such as Marianne Gibson's Crazy Quilt made in 1891, (pictured above) from a variety of scrap silks, cottons and velvets, heavily embellished with chenille, silk and woollen embroideries and stitch.

The depression years gave rise to a simpler type of quilt known as the wagga. Waggas were essentially make-do blankets using whatever suitable materials were available at the



time; from furs, to grain sacks and old clothing, such as woollen cardigans, dresses and suits, as well as old worn blankets that had seen better days and could be recycled. The wagga pictured below left was made by Lillian Head around 1930, using offcut scraps of suiting material and was one of many that were given away to those who were in need of them.

In various ways, all the quilts chart the assimilation of the early settlers into the Australian way of life. Designs and patterns which initially reminded the makers of the comforts and fashions of home, gradually started to intermingle and become replaced with more Australian themes, as time went on. Some were made on the long voyages from Great Britain to Australia, to help pass the time or improve one's sewing skills, as in this example (below) of a sailor's tumbling block quilt made from tiny scraps of silk around 1846.



The famous Rajah quilt (so named after the ship they sailed on) was made by female convicts en route to Tasmania in 1841, thanks to sewing kits and patchwork instruction given to them before the voyage by the Prison reformer, Elizabeth Fry and ladies from her various charitable committees.



Rather like today, most of the quilts were made to be used and there were accounts of quilts being passed to various friends or family members who then passed them on to others. One hopes, for the sake of the maker, they were re-gifted as a cherished item rather than an unwanted one! Some quilts, were considered too precious to use every day, so they were wrapped up and stored and have been well-pre-

served. Some were displayed in competitions and exhibitions and some were used to raise money for good causes, such as the Westbury Quilt (below), completed by ladies of the Hampson family in 1903, depicting scenes from their life in Westbury, Tasmania, along with many images from Victorian Britain.

Sewn into the quilt is a message, wishing good luck to the winner of the raffle draw.

Although not all the quilts on display were visually beautiful, they all told a very personal story and it was easy to connect with them and appreciate the skill, time, and love that had gone into each one. In some way, each quilt served to give their makers courage, hope and fulfilment

during times of war and hardship and each bears witness to their makers' patience, tenacity and ingenuity. All of which still resonate today as the benefits of "slow stitching" are becoming more and more appreciated.

The other exhibition I wanted to share with you is The Italian Jewels - Bulgari Style. Still showing at the NGV Victoria until 29th January 2017. This is obviously not a textile exhibition, but nevertheless a good one for us stitchers, quilters and felters, as the elements and principles of art can be found throughout. As well as learning a lot about the origins of founder Sotiro Bulgari and his Italian jewellery empire, along with his very rich and (in)famous film star clients during the dolce vita or "Hollywood on the Tiber years", it is a very rich source of inspiration for ideas on design and colour.



Within all the glass cases, platinum and gold housings encase precious diamonds, sapphires, rubies and emeralds, as well as a rainbow of other brightly coloured semi-precious

stones, such as turquoise, amethyst, tourmaline and peridot. The jewels have been fashioned into various striking and unusual designs for dazzling necklaces, spiraling watch bracelets and brooches, such as the French inspired "tremblant" brooches, so called because they quiver and sparkle profusely when the wearer moves.



The jewellery designs include insects, blossoms, serpents' bodies and heads, flower petals, leaves and vases. They are more naturalistic than geometric and the fluid shapes and cuts of the gemstones are deliberately used to accentuate or reinforce the design. As well as faceted diamonds and precious stones in the displays, there are also many cabochon cut gemstones. The two cuts result in different appearances of the stones. The former appears more transparent and brilliant, as it is geometrically cut (or faceted) on many sides or planes to reflect the maximum amount of light internally and externally, causing it to sparkle from all angles.



The cabochon rounded and polished cut produces a more opaque and smooth look, giving it a more milky or opalescent sheen. A cabochon gem gives height and dimension in the setting and provides an eye-catching chromatic and textural contrast to the faceted diamonds they sit next to.

A cabochon cut is more usually applied to a semi-precious stone, but Bulgari started to use it for the precious stones, such as emeralds, rubies and sapphires, which was quite an innovative step for its time and has now become his signature style. Apparently the stones were carefully chosen and set together in sophisticated arrangements, more for their overall chromatic impact than primarily for their monetary value, which I imagine was and still is rather substantial. As with a Rolls Royce, I expect that if one had to ask the price, one simply couldn't afford them! The coloured gems are in some pieces very bright and sparkly for dramatic contrast and in others quite pastel-like and subdued, resulting in a more harmonious and under-

stated elegance. There are a number of breathtakingly beautiful necklaces on display highlighting the attributes of each type of cut in an array of gemstone colours. I really couldn't pick a favourite, as I loved them all and could have worn any of them - but only in my dreams!

There are larger pieces in the exhibition known as Melone, (Italian for melons) which appeared from the 1970s and were inspired by the earlier Art Deco make-up cases carried by the flappers. These small purses are spherical or oval-shaped, mostly made of yellow gold, with a gemstone clasp and sometimes decorated with diamonds or other gems and trimmed with a flamboyant tasselled cord for a handle. Each has a unique exterior that is highly patterned, smooth or textured, making it a very luxurious-looking and tactile object - per-



fect as an evening clutch bag.

Most of the necklaces on show are very elegant and sophisticated, but also featured are sautoirs or





long pendant-style necklaces, which I thought were more “clunky”. The word comes from the French “sauter”, to jump, and describes an early loop or harness to help you jump into your

saddle. The original sautoirs featured ornate gold and corded chains with detachable pendants that could be used as alternative jewellery pieces in their own right. The Bulgari sautoirs are very 1970s in design and are again influenced by the geometric designs of the Art Deco period. I must admit, they were my least favourite pieces, as I found them very heavy and not very elegant, as there was too much yellow gold for my

liking. However, I believe they were more experimental and designed to be fun and funky type pieces worn over maxi dresses. I am not sure if the pendants in these sautoirs were detachable, but the variation of regular and irregular shapes, settings and colours, in both the pendant and chain designs were amazing and very skilfully designed and crafted.

Inspired by these design ideas I hope to translate

some of them into machined textile jewellery pieces. I doubt they’ll be as sparkly as the originals, but for those of you who know my love for bling, you can be sure I’ll be surrounded by all manner of glittery threads, fibres and beads to try and get close! I think it will be a fun exercise to work from my sketch designs, trying out lots of sample ideas with different types of materials and hopefully creating a new body of work in 2017.

## The Winter Bride



As I love free machine embroidery, I wanted to use that technique to make a costume that would fit a mannequin torso that I had been given a few years ago. It was sitting around in the garage waiting for some TLC to be showered on it!

My original design inspiration was the memory of early Christmases back in UK and the snow that used to be around at that time of the year (not so much now, as rain seems to have taken over from snow). Ideas of white glistening crystalline surfaces came to mind. Doing a bit of brainstorming and research, I thought of the flora associated with Christmas time, such as holly and poinsettias and then that led to thoughts about snow as a veil over everything. From there came the idea of the winter bride

### Preparation of the mannequin



I cleaned up the mannequin and managed to find enough panne velvet fabric to cover it from neck to top thighs so that it would give some grip to whatever was placed upon it. Stretching the velvet was quite a challenge, as it kept slipping from one side to the other, but using some well-placed ladder stitches along the way, ensured it stayed put and didn’t ride up the legs! Shaping the waist was the next challenge, but pulling the velvet very tight and

stitching it in place did the trick. Adding a petticoat to the mannequin would prevent the skirt from being too see-through.

### Making the bodice and dress fabric.



My first thought had been to make a short kimono style dress that would slip over the neck and hang down, but as I began to create the fabric, it seemed more suited to a fitted look. So I made the pieces in two parts, namely the bodice and the skirt.

This project was inspired by a lovely lady, Jillian Schneider, who has created a range of stunning, colourful and highly textured felted mannequins. Our Peninsula Arts Society textile group decided it would be fun for everyone to do their own take on a mannequin for our studio foyer Christmas display and each of us who completed the project did so in our own preferred medium and style.

The bodice was done in one large panel using sticky washaway stabiliser. I covered the stabiliser, sticky side up, in a criss cross range of textured and glitzy yarns, fibres and snippets of fabrics, such as velvet and tulle, leaving holes to give it a lacy effect. The sticky layer and yarns were then covered with another layer of non-sticky washaway to hold everything in. I then free motion stitched, ensuring everything held together and wouldn't unravel when rinsed.

Having stitched the piece, I folded it in half and cut out a neckline. It was reinforced with more stitching to fit snugly over the neck of the torso. The fabric is quite stiff when the washaway is still attached, but it's better to do any shaping with the washaway attached, as it is easier to manipulate under the machine or by hand. The sides were stitched together by hand at first to determine the armhole sizes and then finished off by machine. The whole thing was then set aside to be attached to the skirt later.

### Making the skirt



The skirt was made up

of three pieces of free machine embroidered fabric panels created in the same way as the bodice. The pieces were machined together, gathered at the top with fine elastic and then tacked to the bodice while on the mannequin, with regular checks for fit and uniform drapability. The join was then reinforced by invisible machine stitching.

Once the dress was completed it was soaked to remove all traces of the washaway fabric, left to dry and replaced on the mannequin.

### Making the embellishments

There were several elements that I wanted to include as embellishments, namely the holly leaves and poinsettias that would make up the "sleeves" and provide an edging to my bodice top and bottom.

The first of these, the holly leaves, were made using the same layout technique on washaway fabric as for the skirt and bodice. The individual leaf shapes then needed to be stitched out. One option would have been to free machine stitch the shapes, by following a drawn outline on the top washaway fabric; first using free motion running stitch to go over the outline of the leaf, its main veins and then filling in between at random, to connect all

the loose thread elements and finally finishing off with a close zigzag or satin stitch along the veins and around the outline to enclose the leaf shape and give it a finished edge. I didn't do that!

I decided instead to digitise the free motion stitching so that I could exactly repeat the leaf shapes in a fraction of the time it



would take me to stitch them out manually. The most time-consuming part was designing the holly leaf on the computer, using Janome Digitizer MBX Software and figuring out the sequence of the stitch lines and what length and width the stitches needed to be. Having done that, I now had a digitised design that I could resize up or down for any future use and all I needed to do was to transfer the design into my Janome 15000 sewing machine which I did with a USB stick.

I managed to sew all the leaves from one large piece of created fabric, repositioning the embroidery hoop several times. I then carefully cut them



all out before washing away the stabiliser. This time, I did leave some of the sticky residue behind to make sure the leaves had some body and would sit more rigidly on the mannequin. When dry, the holly leaves were sewn in place by hand along the neckline and around tops of the armholes of the bodice.

For the poinsettias, I followed the same process as for the holly leaves, in that I digitised the free motion stitch of the flower petal rounds. I used the same sticky washaway layout technique as per above, but laid on a top layer of thin tulle, to give a stronger foundation to the petals, before covering with non-sticky washaway stabiliser.

As with the holly leaves, once I had all the petal rounds stitched, I cut them out and then soaked away the stabiliser, but again not completely, to give them some body and reinforcement for shaping. When dry, the rounds were stitched together by hand, from

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## Practical Free Machine Embroidery

### Part 2 - Zig Zag Stitch

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large to small and in the centre I sewed a gemstone to add some sparkle. The gemstone colours were originally a yellowish green, which wouldn't have fitted the colour scheme, but I coloured them with a blue alcohol permanent marker pen to obtain a colour that harmonised with the snippets of blue/green velvet on the dress and helped to unify the whole design.



The poinsettia flowers were then pinned onto the bottom of the gathered bodice and stitched on by hand to follow the hip line, giving more of a corset finish to the bodice top.

#### Making the veil



To finish off I needed to make a veil which I did using a very light tulle netting. I edged the bottom in white, with a machine built-in scallop stitch, again using stabiliser to make the slippery material easier to work with. I cut some butterfly shapes from a blue sheer glittery fabric, using my Sizzix die cutting machine and then using chain stitch, sewed the butterflies onto the tulle veil by hand, so that they sat up off the surface. The veil was then gathered at the top and my last remaining poinsettia flowers were stitched onto the veil to hold it in place.

Once the mannequin was complete, it was mounted on a dowel. A wooden base was made for it so that it could be placed upright in the foyer, allowing the skirt to drape freely.

I just have to find someone now who is petite enough to fit into it!!

Last time I talked about how to sew with free motion running or straight stitch to create various types of lines for outlines, text, raw edge appliqué, free hand drawing lines and quilting stitches such as stippling and echo quilting.

In this article, I'll cover using free motion zig zag stitch. Zig zag stitch has lots of uses and can give you a huge variety of pattern options, as you'll no doubt see from your machine's built-in stitch chart. Whilst running zig zag is the workhorse, zig zag is the embellisher with lots of decorative options thanks to its extra sideways motion.

Zig zag stitch has the advantage of being able to cover a large area of space in a shorter time than running stitch which makes it ideal for a background filler or underlay if you are doing a lot of stitching – particularly thread painting, which we'll cover in more detail later in this article. It's good for texture as it can give smooth or jagged edges and you can also build up stitches to get height, which is great for doing 3D or stumpwork style stitching. You can still sew lines, but you'll have more choice on the width of your lines. Remember that with free

motion embroidery, you control the stitch length, co-ordinating the speed of your hand movements with the foot pedal speed, so you can decide if you want a very spaced-out line (move faster), or a close-sewn satin stitch line (move much more slowly and methodically).

For my samplers I'm using a Janome mid-range computerised machine - the DC3050 and I can go from 0 to 7 mm width, but some higher spec machines can go wider. With most modern machines you should be able to vary the zigzag width while you're sewing. It can take a bit of getting used to, but if you have your work hooped, try guiding it just with your left hand and then you should be able to



operate the width control with your right hand. My machine has an LED display which tells me what the width is and I can vary that by tapping on plus or minus keys to make the stitch wider (+) or narrower (-). Your machine may have a dial or a sliding lever which does the same job. A knee lifting attachment



is also available for some machines, which lets you control the width with your leg, enabling you to keep both hands on your work. Being able to vary the stitch width as you sew allows you to be more creative, as you can make more interesting shapes, such as tree trunks, leaves, hearts, diamonds, circles, ovals and scallops.

The best way to see what you can do with zig zag stitch is – you guessed it – play! If you check my previous sampler article, it will explain how to set your machine up for free motion embroidery. This is the same whether you use running stitch or zig-zag, but just make sure your embroidery foot will have enough of a gap inside it to allow for the needle to swing from side to side, otherwise you'll end up with a broken needle!

Once you're ready to sew, place a square of stabilised fabric in a hoop – for added stability an extra layer of stabiliser can be added, as the machine takes a bit more of a pounding with zig zag stitch and will have a tendency to pucker if not well stabilised, so the more foundation it has to work on the better. I used cotton fabric and stabilising felt in the hoop and slipped a loose layer of tearaway stabiliser directly under the hoop.

Practise some random lines of stitching just to see what the effect is when you start to move the hoop around at different speeds and varying your stitch widths. Notice the difference in the appearance of the stitching when you move in a forward and back motion, as compared to a sideways or circular motion. Don't worry if this first sampler is messy and you have lines going everywhere, as you can be more orderly in your next one. This first sampler is just to get you used to the zig zag motion when you move the hoop freely.

If you are feeling adventurous, you can try playing with some of your built-in stitches. You'll see with the feed dogs lowered, that you will get some interesting results. The patterns that you stitch out may bear no relation to the picture on the front of the machine or on your stitch chart, because you are moving the hoop differently to the way it would move automatically to do the built-in pattern. That's fine though as you'll make new patterns – maybe jagged edges that can look like cogs, tree or leaf outlines. Already, you can see how many options you now have for free stitching.

To prepare for a second sampler, I drew out a grid on an A4 portrait size of paper, 5 lines across and

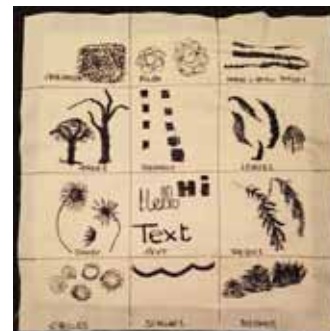
3 lines down, giving 24 squares approximately 2 inches by 2 inches. In each of the squares I started to doodle various lines and shapes with a pen using a zig zag motion.



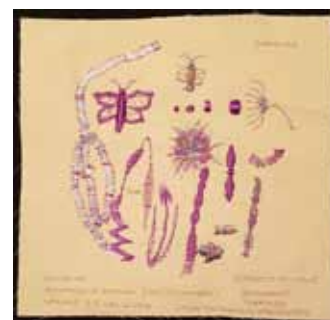
These shapes will give you an idea of what you can sew. For example, I drew a thick and thin continuous zig zag line curving and changing direction. I drew grasses, leaf shapes, tree trunks, flower heads, ferns and squares and I'm sure you'll have lots more ideas. If possible, try and draw the design without lifting the pen off the paper, as this will help you figure out how to translate the design into stitches. This way, whatever you can draw you can stitch.

Have your fabric marked up in a grid too (it doesn't have to exactly match your paper size), so you can separate your stitches this time and make the designs easier to see. Hoop up as before and start to create small samples in each square or section. You may need to use a larger hoop or make several samplers. It can

help, when you first start out to make a note of the settings of both the stitch width and spacing on your sampler, in case you want to recreate those designs again.



This can get addictive and I got a bit carried away and did 4 samplers, as I also wanted to try out effects with metallic thread and practise creating beaded shapes. These are raised shapes that can be used to great effect when sewing insect bodies, such as beetles, spiders or butterflies. To make a raised shape you are simply oversewing on the spot, with maybe a little movement up and down or side to side depending on how big you want to make the shapes. You will need to reduce your speed as the thread starts to build up in height and volume, so you don't break the needle.



As mentioned earlier, one of the most exciting



ways you can use both running and particularly zig zag stitch is to paint with thread. The zig zag stitch is great for overlaying threads on top of each other to give you a lovely blended look. It also gives a very painterly effect, as the large jagged stitches can look like bold brush strokes, adding movement and drama to the image, or you can keep the zig zags smaller and almost blend them together invisibly, giving a more subdued and serene image.

It is great fun to create a “painting” with your sewing machine and you will learn an awful lot too about blending colours along the way. If you’re first starting out, I’d recommend choosing a simple image to work with - either your own or a picture you’ve seen that you like. Here I’ve chosen a birthday card



picture that I cut out and saved a few years ago, as I really liked the simplicity of the subject matter and colour scheme used and it was ideal for this practice exercise. I

chose not to have a pre-coloured background for my picture and sketched the rough design straight onto my fabric. However, you could very well use a digitally-printed or heat-transferred image on your fabric, or you could pre-paint your background before you start sewing. You could then choose to only partially cover the image with stitching and let the background show through or completely cover the whole fabric in stitches.



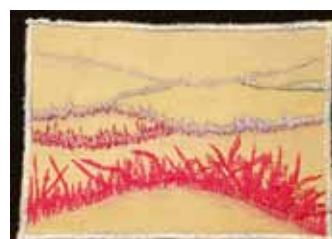
If you’re interested in trying out thread painting, This project will be featured in a new tutorial shortly.

One thing you may find when painting with threads is that the fabric can pucker or distort with the amount of stitches you cover it with. The more stitches and the larger the stitches, the more distortion can occur. There are several ways to counteract this, but there is not scope in this article to cover all the options. However, the one I will recommend for this thread painting project

is to make sure that your fabric is well-hooped and don’t go too heavy on the background stitches. I will be offering some free machine embroidery courses later in the year and those are the things we’ll go over in more detail. It’s also something you need to experience yourself when stitching to be able to work out how to make the necessary compensations.

If you’re thinking thread painting is a bit too daunting at the moment, here are some other ideas. They are simpler exercises you can try, which are quick and fun to do and will give you practice in creating shapes and edges.

Here I’ve created some hill shapes, using torn paper and crayon to mark the lines. The fabric was ironed to set the crayon and I then had



some background colour to sew over. As you can see, the larger grasses in the foreground are quite jagged and detailed and as they recede they get fuzzier and greyer. It doesn’t really matter what colours you use, as this is a fun exercise to play with zig zag shapes, but if you want to learn more about recession and tonal

values, try working with brighter warmer colours at the front and using cooler, lighter and greyer tones for the hill foliage further away. This is another area that is full of colour blending possibilities that will be covered in a later workshop.



The image above shows stitching worked over a small fabric area of 1½ inches square, which is ideal for a small brooch, keyring or framed embroidery. I first marked out some wavy lines and then filled them with variable zig zag stitching, closely butting up the adjacent lines. When I’d filled in the lines, I cut out the square shape and satin-stitched around the edges, mounting it onto some sticky-backed felt, adding a brooch back to finish. On this sample I added some bead embellishments before mounting it onto the sticky-backed felt, but you could also embellish with hand stitching if preferred.

I hope the above ideas will encourage you to have a play with free motion zig zag stitch, as it will really help you to get the most out of your sewing machine. I would add that this is just the tip

of the iceberg with creative sewing, as there are even more stitch possibilities available to you when you start to vary the machine's upper and lower tensions – but we'll have a look at those another time.

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## **Workshop News**

### **February 2017 – April 2017**

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#### **Saturday, 4th and Sunday, 5th February 2017**

Natural Dyeing With Plants

2 day workshop: Beginners

#### **Saturday, 18th and Sunday, 19th February 2017**

Controlling Colour Using Fibre Reactive Dyes -

2 day workshop: Beginners

#### **Saturday 18th and Saturday 25th March 2017**

Stitch, Fold, Tie, Dye -

2 day workshop: Intermediate to Advanced

#### **Saturday, 15th and Sunday 16th April 2017**

Sampler Selection With Fibre Reactive Dyes

2 day workshop: Intermediate to Advanced

For more information about these and other workshops between now and April 2017, please visit the Workshop page on the website or email me if you have any queries.