



Paper + Thread

workshop program
3-8 June 2026

York Western Australia



Paper + Thread

3-8 June '26

Wheatbelt Arts Hub is pleased to launch a new annual workshop program for fibre and related arts, in the historic Wheatbelt town of York, Western Australia.

Paper + Thread offers a comprehensive schedule led by Australia's leading practitioners, suitable for both experienced artists and beginners. The series includes 2- and 4-day workshops, allowing participants to learn a range of techniques, mediums and processes to enhance their own creative practice.

Workshops run from 9:00 to 16:00 daily and include morning tea, lunch and afternoon tea.

2 day workshops: 3-4 June 2026 \$490pp (excluding accommodation)

4 day workshops: 5-8 June 2026 \$720pp (excluding accommodation)

Any 2 & 4 day workshops: \$1100pp (excluding accommodation)

Early bird opens March 22. Early bird discount:

2 day workshops: 3-4 June 2026 \$400pp (excluding accommodation).

4 day workshops: 5-8 June 2026 \$630pp (excluding accommodation).

Any 2 & 4 day workshops: \$920pp (excluding accommodation).

Book & Pay Early Bird by 20 April. Book here

Participants may arrange accommodation with their registration (spaces limited so be quick) or book separately through local providers (details on our website). A long-table dinner on Thursday 4 June offers a relaxed opportunity to connect with other participants and tutors. Cost \$65pp (byo alcohol)

York's self-catering options abound, with supplies available at local outlets such as The Good Life and IGA. There are a range of cafés, hotels in York, and in neighbouring towns (Spencers Brook, Northam, Toodyay and Beverley).

York's heritage is central to the experience—the Town Hall and numerous buildings designed by renowned architect George Temple-Poole buildings (the Post Office, Courthouse, old hospital, school and railway station) offering a window to some of York's history. Attendees can also enjoy views from Wongborel (Mt Brown) or explore the Avon River, the Bushland Garden, and the River Conservation Society's Environmental Discovery Centre.

Cancellation policy

Before 20 April - 80% refund

Before 1 May - 50% refund

After 2 May - 0% refund

WAEi reserves the right to cancel workshop if minimum enrolment is not reached by 17th May. If a workshop is cancelled, participants will be offered places in other workshops or a full refund if preferred.

Paper + Thread is a project of Wheatbelt Arts & Events, a not-for-profit association that runs *The York Festival*, *Ballardong First* and other community arts initiatives.

Anne Farren 2-day workshop

3-4 June

Cloth to Clothing: *Traditional practices in zero waste pattern making*

In this two-day workshop, participants explore the foundations of zero-waste garment design through the customisation of traditional pattern forms.

Guided by textile artist Anne Farren, the workshop introduces participants to the principles of make-to-measure and make-to-pleasure, where garment patterns are developed in direct response to the body and the creative possibilities of cloth.

Working with traditional zero-waste shirt and pant pattern structures, participants will experiment with adapting and personalising these base forms. Through drawing, pattern development and practical exploration, makers will discover how simple geometric pattern shapes can open new directions for garment design.

The workshop focuses on understanding how fabric can be used efficiently and creatively, while developing the confidence to modify and reimagine established pattern systems.

These two days provide a strong foundation for participants interested in sustainable garment making and offer an ideal introduction for those wishing to continue into the [Cloth to Clothing: Circular Practices in Garment Design and Making](#).

Materials fee: \$nil

Equipment & materials list:

- Sewing machine and threads
- Diary/sheets of paper for drawing and notes
- Drawing tools of choice including a fine tip marker, HB pencil and eraser
- Sheets or roll of recycled medium weight paper that will provide a surface area of approximately 4x1 meters. Paper examples - the equivalent of a light weight litho/drawing paper or brown paper, rolls of old wrapping paper with white backing. Butchers paper can be used however is a bit fragile and tears easily. If you have a light weight garment interfacing material this can also be used.
- Tape measure and straight ruler
- Tailors chalk
- Sticky tape and glue stick
- Sewing pins
- Scissors suitable for paper and fabric
- Seam ripper/un-picker
- Used medium weight fabric for testing/toiling patterns (example old sheets or table cloth)



Anne Farren

4-day workshop

5-8 June

Cloth to Clothing: *Circular practices in garment design and making*

Over four days, participants explore sustainable garment making through the creative re-application of cloth.

Working with selected components of preloved garments and textiles, participants will transform existing materials into newly constructed cloth. Through processes of collage, weaving and patchwork, fabrics are layered, joined and reimagined to create rich, textural surfaces ready to become garments.

The workshop invites makers to consider the memory held within cloth and the potential for restoring value to materials that already carry stories of wear, use and history. Through thoughtful design and experimentation, participants will develop new cloth that can be shaped into a zero-waste garment.

For those who have not taken the **Cloth to Clothing: traditional practices in zero waste pattern making**, reference patterns will be available to support the garment-making process.

Materials fee \$0

Equipment & materials list:

- Sewing machine
- Threads for machine and hand sewing that will be complementary to the colourway of preloved textile items you have collected for the workshop
- Diary/sheets of paper for drawing and notes
- Drawing tools of choice including a fine tip marker, HB pencil, tailors chalk and eraser
- Sheets or roll of recycled medium weight paper that will provide a surface area of approximately 4x1 meters. Paper examples - the equivalent of a light weight litho/drawing paper or brown paper, rolls of old wrapping paper with white backing. Butchers paper can be used however is a bit fragile and tears easily. If you have a light weight garment interfacing material this can also be used.
- Soft/flexible tape measure and ruler
- Tailors chalk
- Sticky tape and glue stick
- Sewing Pins and needles for hand sewing
- Seam ripper/un-picker
- Scissors suitable for paper and fabric
- Used medium weight fabric (example old sheets) for testing/toiling patterns.
- A range of preloved garments and textiles (to make up the equivalent of approximately 4 mtrs of cloth for garments)
- 5+ garments to provide choice in the selection process
 - o Cloth/textile scraps or pieces from past works, table linen etc.
 - o It can assist to select garments and textiles of a similar weight, not too heavy as joins and seams in final work may become too bulky for your machine.



Helen Coleman 2-day workshop 3-4 June

Earth pigments and paints

This two-day workshop introduces participants to the rich material possibilities of earth pigments and the processes used to transform raw mineral colour into usable paints.

Working with both personal samples and a curated collection of earth pigments, participants will explore how colour, texture and particle behaviour influence the character of natural pigments. Through a series of practical studio processes, the workshop guides participants through the early stages of pigment preparation, including selecting raw materials, grinding, levigation and testing for hue, value and texture.

Participants will investigate traditional and contemporary approaches to pigment processing, including the transformation of iron oxides through heat, the preparation of calcium carbonate, and the role of natural gums and binders in paint making.

The workshop then moves into the creation of handmade paints. Participants will learn mulling techniques to produce watercolour and tempera paints using earth pigments prepared during the workshop. Additional processes include preparing glair and watercolour mediums, exploring the role of kaolin and calcium carbonate as paint modifiers, and understanding the principles of lightfastness and pigment stability.

Participants will mix and test a range of colours, building practical knowledge of how natural pigments can be integrated into drawing, painting and mixed-media practices. Participants will leave with a set of handmade paints and a deeper understanding of the material language of earth pigments.

Materials fee: \$10 paid direct to tutor.

Materials and Tools List:

- Old clothes or an apron
- Notebook and pen
- Watercolour paper - at least 6 A4 sheets (bring your own or Helen has packs available for \$5)
- Bring an earth sample to work with - something that has meaning to you. It can be a container of dirt from your garden, a soft rock or earth collected while travelling.



Helen Coleman 4-day workshop 5-8 June

Botanical inks and tannin dyes

An immersive four-day masterclass exploring the rich creative possibilities of botanical inks and tannin dyes, guiding participants from field collection through to studio experimentation.

Beginning with a guided field visit, participants will discover the cultural and material significance of local plant and earth pigment sources. Collected materials become the foundation for a series of studio investigations into natural colour extraction, tannin dyeing, and pigment preparation.

Over the course of the workshop, participants will explore techniques for extracting and modifying plant-based pigments, preparing tannin dyebaths, and testing colour on paper and cloth. Through a series of structured studio experiments, participants will develop a personal palette while learning methods for assessing colourfastness, washfastness and light stability.

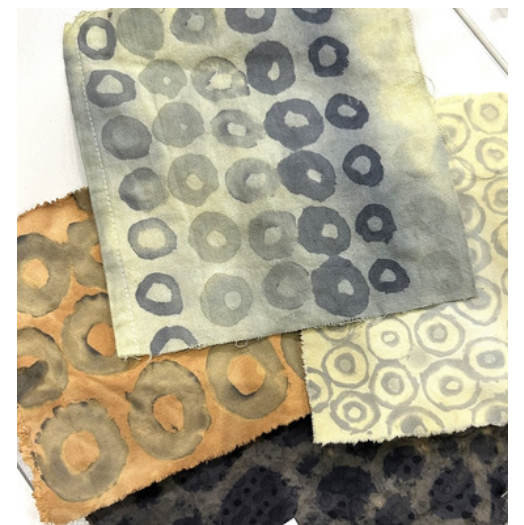
The masterclass also introduces the chemistry and creative potential of botanical inks. Participants will explore the development of thickened inks, black inks, and alcohol-based pigment solutions, experimenting with mark-making, layering and surface design.

The final sessions investigate the transformation of botanical inks into lake pigments, along with the creation of thickened mordants and discharge pastes for printmaking and textile surface design. Participants are encouraged to experiment with texture, layering and archival approaches to integrate botanical colour into their own creative practice. By the end of the workshop, participants will leave with a collection of artworks created with botanical inks and tannin dyes, practical knowledge of extraction and mordanting processes, and new approaches for working with sustainable, locally sourced pigments.

Materials Fee \$10pp paid direct to tutor (kit contains handouts, dropper bottles with mordants and modifiers and 2 scoured cotton bandanas).

Materials and Tools List

- Old clothes or an apron
- Notebook and pen
- Watercolour paper - at least 6 A4 sheets (bring your own or Helen has packs available for \$5)



Martien van Zuilen 2-day workshop

3-4 June

Tall Vessels: Sculptural Felt

Over two days, participants will explore the sculptural potential of handmade felt while creating a distinctive tall vessel form.

Working with fine merino wool and a range of fibres, makers will experiment with techniques that transform soft fibres into strong, dimensional structures. Through guided demonstrations and hands-on exploration, participants will learn how felt can be shaped, layered and manipulated to create expressive sculptural forms. The workshop focuses on developing depth, texture and structure through colour and fibre blending, raised textural surfaces, and the incorporation of mixed media elements and simple stitching to enhance visual detail.

Participants will work toward creating a tall, hand-felted vessel while refining techniques that support both artistic expression and structural integrity.

Suitable for both beginners and experienced fibre artists, the workshop provides an opportunity to experiment with materials and develop confidence working with three-dimensional felt forms.

Material Fee: \$20pp (paid cash to tutor on the first day) covers fine Merino wool and other fibres used in the workshop, use of the tutor's felting equipment, and detailed class notes.

Download **Materials List** [here](#).



Martien van Zuilen

4-day workshop

5-8 June

Felt Inspired by Nature

Felt artist Martien van Zuilen invites participants to explore the expressive possibilities of wool fibre through nature-inspired forms, textures and sculptural techniques.

Working with fine merino wool and a range of fibres, participants will experiment with felting methods that transform soft materials into dynamic surfaces and three-dimensional structures. Guided demonstrations and creative exploration encourage makers to discover how felt can be shaped, layered and manipulated to evoke natural forms and organic textures.

Techniques explored throughout the workshop include the use of multiple resists to create 3D, solid and hollow sculptural forms, carding, stitching and cording to add structure and surface detail, and the incorporation of materials such as foam, rubber and wire to introduce flexibility and unexpected movement.

Participants are also encouraged to work with locally gathered natural elements such as stones and pebbles, integrating them into their felted works to create rich, tactile pieces inspired by the landscape.

With plenty of demonstrations and time for creative experimentation, this masterclass offers a welcoming and exploratory environment for artists and makers interested in expanding their felting practice and discovering new approaches to working with fibre.

Material Fee: \$25pp (paid cash to tutor on the first day) covers fine Merino wool and other fibres used in the workshop, use of the tutor's felting equipment, and detailed class notes.

Download **Materials List** [here](#).



Penny Jewell

2-day workshop

3-4 June

Botanical printing on Paper, Protein and Cellulose

Over two days, Penny will introduce participants to the rich and expressive practice of botanical contact printing across both protein and cellulose materials.

Working with fresh plant material, participants will explore techniques for achieving clear and detailed botanical impressions on silk and wool, learning how plant tannins and natural mordants interact with cloth to produce complex and often surprising results.

As the workshop progresses, participants will expand their understanding of the process by experimenting with background colours, layered textures and tonal variation. Particular attention will be given to the important relationship between iron and tannin reactions – a key element in botanical printing that opens a wide range of colour shifts and visual effects.

Participants will also learn a series of mordanting techniques designed to achieve strong, defined prints on cellulose fibres and paper. Through guided experimentation, the workshop encourages curiosity, observation and a deeper understanding of how plant chemistry interacts with different surfaces.

Over the two days, participants will produce a series of botanical prints including silk scarves, a table runner and sample pieces on cellulose fabrics, building both practical skills and confidence in the process. This workshop is suitable for beginners as well as makers with some experience who wish to deepen their botanical printing practice.

Materials fee: \$40pp paid direct to tutor.

Materials / equipment list:

Scissors	2 x buckets
Notebook & pen	2 x15cm ceramic square tiles
Apron	Minimum 4 x fold back clips
Gloves	String.
Safety glasses	Selection of leaves.
Dust mask	



Penny Jewell

4-day workshop

5-8 June

Eco printing on leather

Explore the striking possibilities of botanical contact printing on leather, introducing participants to techniques that reveal rich colour and detailed botanical impressions on this distinctive surface.

Working with a selection of carefully chosen leathers, participants will learn how plant materials interact with leather fibres to produce clear, expressive prints. The workshop introduces the key factors that influence successful results – including mordants, temperature control and the preparation of suitable leathers.

Through guided experimentation, participants will explore a range of approaches to botanical printing, discovering how different plant materials create subtle variations in tone, form and surface texture. The process encourages observation and experimentation, allowing participants to build confidence working with leather as a creative material.

During the workshop, participants will produce a series of printed leather samples before developing their own finished pieces. Many participants choose to create functional objects such as a leather bag or journal cover, exploring how botanical prints can be integrated into wearable and everyday items.

The workshop also introduces possibilities for extending the practice beyond the studio, including pathways for working with leather in contemporary craft and design contexts. No prior experience with eco printing is required.

Materials fee: \$80pp paid direct to tutor.

Materials / equipment list:

Scissors

Stanley knife

Metal ruler

Cutting board

Notebook & pen

Apron

Dust mask

Safety glasses

An old T shirt

Sewing machine, preferably with leather needles and leather foot*.

*(*not essential as some leathers provided can be sewn on a regular machine with normal needles)*



Sultana Shamshi 2-day workshop

3-4 June

Walk–Make–Wear: *Found-Object*

In this playful two-day workshop, contemporary jeweller Sultana Shamshi invites participants to transform small natural treasures into contemporary wearable art.

The workshop begins with a gentle collecting walk through York, where participants gather seeds, pods, fibres and other found materials to spark ideas and inspire design. These small discoveries become the starting point for a series of experimental jewellery samples.

Back in the studio, Sultana guides participants through a process of creative exploration using a range of contemporary jewellery techniques. Through sampling and experimentation, participants will test combinations that may include stitch, resin, metal and mixed materials, discovering how natural objects can be incorporated into distinctive jewellery pieces.

As ideas develop, participants will refine their favourite samples and create finished works – a pair of earrings and a matching pendant – unique pieces that carry the memory of place and the experience of making.

Medium sewing and crafting skills required. Tools and materials are supplied, though participants are encouraged to bring any small found objects or materials they may wish to incorporate.

Tools and materials supplied, but students encouraged to bring their own.

Materials fee: \$15pp paid direct to tutor.

Materials / equipment list: all supplied by tutor, included in materials fee



Sultana Shamshi 4-day workshop

5-8 June

Walk–Make–Wear: *Wild Materials, Big Ideas*

Contemporary jeweller Sultana Shamshi invites participants to explore bold design ideas through the creative use of natural and found materials.

The workshop begins with a collecting walk around York and along the Avon River, where participants gather small objects, textures and fragments from the landscape. Seeds, fibres, pods and unexpected materials become the starting point for a series of experimental jewellery explorations.

Back in the studio, Sultana guides participants through a process of sampling and experimentation using contemporary jewellery techniques. Participants will explore how found materials can be combined with stitch, resin, metal, textile scraps and mixed media to create distinctive wearable pieces.

Over the four days, ideas are developed, tested and refined as participants move from experimental samples to resolved jewellery designs. Finished works may include earrings, pendants, brooches or bracelets, with each participant developing pieces that reflect their own creative direction and response to the materials they have gathered.

Tools and materials supplied, but students are encouraged to bring their own.

Materials fee: \$30pp paid direct to tutor.

Materials / equipment list: all supplied by tutor, included in materials fee



Susie Vickery

2-day workshop

3-4 June

Embroidered Portrait

This two-day workshop introduces an expressive approach to portraiture through freehand embroidery and appliqué. Working from a photograph of a head-and-shoulders portrait, participants will begin by translating the image into a series of fabric shapes and stitched lines. Using tracing and simple pattern-making techniques, different areas of the portrait are interpreted through appliqué before stitching begins.

The workshop approaches embroidery as a form of drawing. Participants are encouraged to observe closely and respond to the character of the face using a single thread colour as their line – much like a life drawing exercise translated into stitch.

Through guided experimentation, participants will explore how line, direction and stitch density can capture expression and form. The limitations of simple straight stitches become part of the aesthetic language of the work, encouraging a personal and intuitive approach.

As the portrait develops, participants will explore ways of introducing colour and subtle tonal shifts to build depth and shading, bringing their stitched portraits to life.

The workshop supports both beginners and experienced stitchers who are interested in developing a more expressive and observational approach to embroidery.

Materials fee: \$10pp paid direct to tutor

Tools & materials List

- Embroidery hoop - approximately 20cms
- A colour photograph of your subject (this can be digital)
- A print out of the photograph, either black and white or colour where the face is between 8-10 cms.
- Base fabric - about 25cms square to fit the hoop. The background can be plain or patterned. Choose a fabric that suits the personality of your subject or the photo that you are working from. It should be a firm weave to hold the appliqué and embroidery. If you want to use a lighter fabric like a light silk, it is a good idea to mount it on another piece of more sturdy fabric such as a cotton.
- Other small pieces of patterned fabric to use for the appliqué.
- Vlisofix/Bondaweb, one A4 piece should be plenty.
- embroidery needles
- Stranded embroidery thread, black or dark grey and white
- Stranded embroidery threads in a variety of flesh colours, eye colours, hair colours and lip colours. Include olive greens and violets and lilacs as these are good to use with the shadows.
- Other weights of thread for experimenting and exploring other effects
- Dressmaker pins
- Small thread clippers
- Fabric scissors
- Paper scissors
- Tracing paper, one A4 piece should be plenty
- Pencil and notebook
- Water soluble fabric marker
- Optional - a clamp from the hardware shop to clamp your embroidery hoop to the table



Susie Vickery

4-day workshop

5-8 June

Stitching nature

Explore how to draw with thread rather than pencil, using hand embroidery and appliqué to capture the shapes, textures and colours of native plants. Working from carefully observed still-life arrangements, you'll learn how stitch can become a form of sketching – expressive, intuitive and deeply connected to place.

We begin with simple stitching exercises, creating thread sketches over appliquéd fabric shapes to build confidence with line, form and composition. From there, you'll develop a series of stitched studies inspired by foliage, blossoms and natural still-life groupings.

As the workshop progresses, you'll move toward a resolved final artwork – a detailed stitched still life or portrait. Through layered appliqué, considered fabric choices and expressive hand stitching, you'll build depth, colour and emotional resonance within your piece. The gentle rhythm of slow stitching creates space to truly observe your subject and develop a meaningful connection to the work.

This immersive workshop is ideal for makers who feel more at home with a needle than a pencil and for anyone wanting to deepen their observational skills through textile practice.

Materials Fee: \$15pp paid direct to tutor.

Tools & materials List

- Large Embroidery ring, at least 20cms
- Smaller embroidery ring for quick thread sketches (I will have extra if you don't have any)
- Photos of native foliage and blossom
- Densely woven plain fabric in natural fibre (calico, linen etc) to fit the frame.
- Fabric pieces for appliquéing the fabrics (as many patterns and colours as you like)
- vliesofix approx 30cms
- <https://www.spotlightstores.com/sold-by-the-metre/plain-vliesofix-fabric/BP80071577001> (I will have extra sheets to buy if needed)
- Embroidery threads (stranded threads, textured threads, all colours, especially your favourites)
- Embroidery needles
- Fabric markers or erasable pens
- Scissors
- Beads for added embellishment (optional)
- Thimble if you use one
- Several sheets of tracing paper
- Pencils and notebook
- Quick grip clamp from a hardware shop to clamp your frame to the table (optional, but very useful)





Anne Farren

Anne Farren is a maker, educator and curator whose work explores art, craft and design practices in the areas of fashion and textiles profiling the 'hand made'.

Anne has been actively engaged in creative practice for over 50 years, as a maker of both textile and garment based works. Issues of zero waste and circularity are an overarching consideration in her making and research into material conservation through waste reduction, re-use and re-cycling.

Central to her practice is the exploration of new ways of thinking and the application of traditional and new technology in her work; practices that support sustainable approaches to making.

Website: <https://www.annefarren.com.au/home>

Instagram [anne.farrwood](https://www.instagram.com/anne.farrwood)



Helen Coleman

Helen Coleman is a contemporary colourwoman, with an art practice devoted to process and experimentation. In 2018 she completed a two-year residency at Contemporary Art Spaces Mandurah, where she combined her background in botany and chemistry with a passion for art, to explore the eco-dye potential of Western Australia's endemic plants. This residency culminated in her first solo exhibition, Windfall : Chemistry of the Dye Pot.

Now based in her Dye Pot Studio, Helen continues to research the colours of the earth and plants around her. She facilitates natural pigments workshops across Australia and collaborates with artists, combining scientific and creative processes to explore new ways of working with local pigments.

In 2022 Helen commenced PhD research at Curtin University, to take a deep dive into the chemistry and dye potential of the iconic *Corymbia calophylla* kino (marri gum).

Website: <https://www.helencolemanart.com.au/>

Facebook: <https://www.facebook.com/Helencolemanart>



Penny Jewell

Penny Jewell has been working with natural dyes for several decades. In the beginning she worked mostly with pot dyes, using the plants from her dye garden and the forest surrounding her home.

Once she began experimenting with botanical contact printing a new world opened. She was asked to teach in Bali and Java, and she has studied overseas with renowned experts in the field.

She works on silk, wool, cellulose fabrics and paper but the last ten years her work has been mostly on leather.

Instagram: <https://www.instagram.com/pennymjewell/?hl=en>





Susie Vickery

Susie's career centres on embroidery and textiles, both practical and academic. Her core skills were developed over twenty years as a costumier for theatre and film. In this time, she has built expertise in two further areas: development work and fine art embroidery. I have extensive experience of rural and refugee development projects for women, particularly in the area of handicrafts and costume in Nepal, Tibet, Myanmar, Turkey and India. For the last ten years I have been designing and developing toys, dolls and other handicrafts for a Tibetan income generation project in China. Most recently she worked with York's Noongar community on the art installation 'Mooley the Cow & Other Ballardong Yarns'.

She is a Fellow of the Society of Designer Craftsmen, UK

Website: <https://www.susievickery.com>
<https://www.facebook.com/susie.vickery.9>



Sultana Shamshi

As a woman of colour from an Indian Muslim background, Sultana entered the art world later in life. It was through silversmithing and jewellery design that she discovered a new phase in her creative journey. After moving to Perth, having made a home in various other places over the years, she began working as a full-time artist.

Silver has always been Sultana's preferred material but she uses various "found objects" and plays with diverse techniques and materials in her quest to create an ideal object and is inspired by the powerful and immensely varied work of contemporary jewellers today.

Indian art and jewellery has a tradition of rich history and customs, and the mingling of two cultures – the Hindu and the Islamic – has given Sultana a very broad perspective to work from.

Website: <https://www.sultanashamshi.com/>
Instagram: sultanabotanica



Martien van Zuilen

Martien van Zuilen is widely recognised for her innovative style, technical excellence and aesthetic design skills in the medium of handmade felt. She has exhibited her distinctive artworks nationally and internationally since the 1980s.

Martien is one of Australia's leading felting tutors with an extensive teaching portfolio of national and international workshops at all levels of experience, across a broad range of topics. She is passionate about the role of the arts in community and counts herself lucky to be able to inspire others about the 'magic' of Felt in all its forms.

Based in Perth WA, Martien combines her teaching and studio practice with her roles as freelance curator, Convenor of Fibres West Inc, and Creative Lead with North Midlands Project Inc.

Her work is included in numerous international publications, books, and specialist arts magazines.

Website: <https://www.martienvanzuilen.com/>
<https://www.facebook.com/martien.vanzuilen>

