Lotta is an illustration and knitwear designer. Her work maintains a focus on hand-made elements with a clean, architectural aesthetic, inspired by romanticism and an emphasis on wearability and expression. Utilising a stark arctic palette, counterbalanced with warm accents, Lotta’s work explores the tensions of colour, narrative and form.

‘We’ve been here before, but no longer shall we land.’
Michelle Browne

brownemd@hotmail.com
0402 751 800

Michelle has always been a designer at heart. As a child she was fascinated by colour interaction and pattern within her environment and this has carried through to her current textile practice. Her work (specialising in knit structures) is executed with high attention to detail and strives to fit seamlessly into an industry context, focusing upon quality and craftsmanship. She is inspired by nostalgia, the whimsy of childhood and the colour combinations occurring in the everyday.
When I was 6 years old my mother taught me to knit. I grew up always seeing her with needles and wool in her hands, always creating something wonderful. I was inspired by her creativity and skill. I have undoubtedly inherited this love of textiles and artistic talent from her.

Being introduced to the domestic knitting machine opened up huge possibilities. I like to push the boundaries, experimenting with interesting structures, manipulating the knit fabric to create something different. I take my design inspiration from the world around me. This may be from architecture, sculpture, travel to the everyday necessity of baking.

My work is driven by a need to make things from scratch to create and turn a thread or yarn into something beautiful that is appreciated and cherished.
I am exploring the concept of displacement, adjustment and finding a new home. Having grown up on the Bellarine Peninsula I have always felt happiest by the sea. I have moved many places over the past few years due to study and adventure. I always thought next to the beach is where I belong.

After 4 years in Melbourne I decided to move back to the coast for a break, and to possibly relocate. It was when I moved back that I realised I loved the city; I had built a life there and had left it all behind for a life that no longer is mine.

My work this semester is a tribute to city life and the city of Melbourne.
I am passionate about weaving. I like to experiment, weaving with different materials. I’m inspired by nature, textures, friends, family and animals.

I enjoy working with yarns, discovering different colour combinations and creating beautiful weave patterns.
Tracey Coppin is a textile designer/ maker who loves working with texture and a neutral colour palette. She is inspired by the intricate designs of Indian henna patterns and loves how detailed and complex the designs can be.

Tracey specialises in knitwear and she enjoys changing the scale and colour of henna designs then translating them into knitted fabrics. She uses her knitted fabrics to create home wears such as cushions, blankets and throws, and woman's fashion accessories such as socks, scarves and beanies.
Movement, detail and balance are recurring qualities in my textile designs and woven pieces. Brush strokes and fine lines replace static motifs and created detailed, travelling compositions. I want to make delicate, handwoven wearable pieces and continue to glean from what excites me.

Saan Davidson
rowsaan@hotmail.com
0439 832 702
An explorer of the universe, Janelle opens up themes of underlying relationships, structures, and forms. She incorporates opposed dualities and approaches into her work: big and small, abstract and representational, conceptual and technical, theoretical and instinctual. Above all, Janelle seeks to provide an imaginative appreciation of the world around us.
Leeana Edwards
leeana.edwards@yahoo.com.au
0404 448 033

Leeana is a multi disciplined textile designer in the field of knit and weave, whose inspirations derive from the urban visions she collects within the architecture and infrastructure of a city. Her work explores the patterns of facades, the graphic representation of signage and the richness and obscurities of street art and the urban context in which they exist.

Leeana is particularly interested in remodelling the traditions of textile craft by constantly developing her methods and extending the materiality of cloth.
I am a tapestry artist. I work with colour, pattern and texture of yarn. I enjoy the freedom, movement and power given to creating sculpture of art work.
I am a collector of the peripheral. Fragments of existence inspire me with their implied sense of loss and unconscious recall. Illumination then emanates, through an over layering of transparencies. By using myself as a filter or lens, the found objects, photographic images, screen printed textiles, and books, represent both personal and collective histories, like an inherited memory to be captured and held.
The majority of my inspiration stems from nature and photography.

What inspires me the most about hand weaving is the ability to create a work, watch it steadily grow whilst being able to experiment with different materials and weave structures.
WEAVE

‘My favourite thing on earth is the moon’
Sara Fanelli

Designer/maker Carla Grbac combines her love of textiles, photography, architecture, fashion, typewriters and space travel to create carefully considered woven pieces. Her designs are varied, ranging from op art inspired scarves and interior fabrics to minimalist body works in strong neutral tones. She hopes to balance her own practice with other creative pursuits in design.

Carla Grbac
carlagrbac@hotmail.com
carlagrbac.com
I am a maker. I experiment with a variety of techniques: tapestry, weave, knit, and glass fusing/slumping, sometimes on their own, sometimes in combination.

I explore themes based on colour, structure, textures and technology. I make things that are practical, sculptural, wearable, artistic, but best when it is all of these.

My desire is to create crafted textile art work that speaks to me and others, for this brings me alive with ideas and inspirations.

A saying which keeps coming forward to me is - useful and beautiful.

I would like to believe that the things I make are expressive of the maker; in this case me, Michelle.
SCREENPRINT

What inspires me most are floral and paisley, my designs usually have some form of floral in them.

I especially love retro and vintage wallpapers and have created designs for some of my own.

I have always been a designer at heart, as a child if there was a pen in my hand no doubt there was a doodle waiting to appear somewhere, weather on paper or on the walls of my childhood home.

So what does the future hold for me? Designing definitely! but also some more hands on screen printing experience. I want to go out into the world with the knowledge I have taken away from this course and screen print my way around it!

Chloe Harmon
chloe_harmon@hotmail.com
0428 909 076
Colour has always ‘been my bag’ and as a teenager I could never walk past a gorgeous bolt of cloth.

Not surprising that my new career direction is as a Textile Designer.

Eclectic by nature and armed with over 20 years experience in running small businesses, my commercial focus is to create exciting new textiles and develop sustainable industry within Australia.

The added bonus to my RMIT course has been my introduction to Tapestry. It has provided me with yet another artistic facet to pursue a fascination with colour and fibre.
Eklektikos print

Tapestry sampler

‘Heart of Gold’
Pastel on paper artwork for tapestry series
‘Take a little heart’

Celtic Cross print
Natasha has always had a fascination with re-inventing, being a firm believer that in order to create something new it is important to look at what has come before and that through re-interpretation comes invention.

Juxtaposition has always been the main focus for Natasha’s work. Natasha tempers elements of contrasting stimulus or aesthetic in an attempt to produce a new harmony.

Inspiration comes from experience as well as images, sounds, textures, film, art, sculpture and architecture. Natasha’s working process is founded on intuition, fuelled by a strong spatial orientation and imagination.
I draw inspiration from historical objects, events, people and places and these elements are strong throughout my designs. The historical aspect provides an informed understanding of my subject matter, while adding my own contemporary style.

My designs are focused towards interior furnishing textiles. I believe it is a more sustainable form of design where the consumer selects furnishings that will be stylish for many years rather than redundant the next season.

I am looking forward to working in the industry, and making my mark on the design world.

Michelle Holik
michelle.holik@gmail.com
0412 919 380
Nothing is impossible when I knit.

Knitting combines together the materials to create something larger, something memorable.

Anything can be interpreted into a knitted form of work. Like an idea or a feeling it starts out small, with a single thread and grows. With this always in mind my best creations are developed forming pieces, from home wears, garments, jewellery, and statement wearables.

I desire to create striking pieces that please the eye and fascinate the mind.
I see myself as a wayward sailor in the world of art & design exploring the seas of process & method for the sheer pleasure of experience with the treasure of knowledge always in my sites.

With a sketchbook always handy my first love has always been to draw.

My artistic compass had led me to the shores of Studio Textiles & Design & there at once I knew there was a wealth of treasure waiting for me. My passion for graphics, industrial design & fashion drew me to the art of textile printing and during such time has given a whole new language in which to translate my concepts.
Through Shelly’s delicate detailed designs on cloth or wood, she is able to bring nature inside.

Shelly’s designs have the ability to bring a room to life with colour and texture, to stir emotion when people enter.

Harking back to days of innocence with a yearning for yesterday, while looking forward. She produces hand Screenprinted cloth, wood, glass and wallpaper for all aspects of indoor living.
My inspiration comes from the man-made world, the natural, the geometric and the organic. From the colourful chaos of bullfighting or the streets of Bogota, to the calming attributes of Tadao Ando’s architecture, everything and everyone is a source of inspiration.

My motto is “less is more”. My work is meticulous yet simple. It revolves around fine natural fibres and vibrant colours, embracing the tactile as well as the visual.

My designs are both hand rendered and digital, incorporating elements of weave, print and hand stitching to create stylish functional textiles focused on home wares and interiors.
Nadia is a textile print and knit designer who draws her insight from her eclectic interests; she has a taste for things old and odd, is inspired by elements from nature, music, travel and her personal experiences. Nadia enjoys exploring her design ideas through the use of colour, shapes and texture.

In the future, she hopes to explore sculptural knitwear and to work in the textile design industry, designing printed and knitted fabric for fashion and interiors.
From the age I could hold a pencil I have always loved drawing and painting and now I find myself naturally drawn to any imagery consisting of fluid lines or splattered patterns.

I have developed a love for neat, detailed designs but also messy, wet, runny ones too. I find the contrasts between the two techniques interesting as I also find the differences between weaving and printing interesting.

I now find interest in the exploration of working with detailed line work and messy splashes of colour together, and discovering the different places both print and weave can lead me.
I wanted to explore the concept of human interaction and emotion, the way we see ourselves and the way that we are seen by others. What we choose to share, what we hide, what makes us feel safe, vulnerable, exposed, invisible, cared for and loved, what is it we are unable to see?

By adopting techniques including collage, natural dying, hand painting, screen printing, hand stitching and machine sewing I have been able to explore this concept and attempt to represent the mental, emotional and physical needs, wants and uncertainties we encounter during our lives these are the things that make us who we are, but what we choose to accept and show is something different entirely.

Leah McMahon
leah.mcmahon@gmail.com
0413 747 880
I am a textile dreamer.

There is not a time I can remember when I did not knit, crochet, sew, draw and create.

Through formal study I have been able to align those early years of handwork, to discover a world of satisfying artistic endeavors.

I am mesmerized by the way cloth is constructed – the way the weft passes over the warp, the weaver can generate countless patterns and repeats.

Weaving brings order to the chaos of thousands of threads and helps me slow down. It forces me to contemplate, to be in the now, to not only focus on the destination but also relish the journey.
I’m majoring in screen printing where I practice an endless range of printing techniques with binders, dyes and other mediums. Although I love the hands on approach and feel of screen printing, digital printing also interests me as you can use an endless amount of colours in the one design.

My influences are mainly elements of ethnic design and traditional techniques, bright and usually contrasting colours (a tell tale sign that a design is mine) and anything wacky. I really enjoy designing, sketching and making handmade textures.

I predominately use organic motifs but at the moment I’m starting to experiment with geometric elements. My main interest is designing for apparel and accessories. I would really love to work as a designer in the surf/skate industry.

Rachael Murphy
rachael_e_murphy@hotmail.com
0430800044
My work is influenced by what I am reading and what appears in my sketchbook. The interest I have in textiles came from my love of world cultures, especially the weaving of Bedouin Tribes. Intellectually the art of the Surrealists and its obsession with the irrational, has informed my practice. Visually my work can appear decorative and whimsical but it has a serious undercurrent. I like to take time with my pieces and work form an ethical, sustainable base. Working with other peoples cast offs, I salvage fabric, or buttons or a collar and create one off pieces. My vintage fabrics are printed with a collage of images I have hand rendered. Brett Whitely described the drawing/creative process as “a difficult pleasure”, I have found this to be true.
One should either be a work of art, or wear a work of art. -Oscar Wilde

It's all about standing out from the crowd, Big and Bold prints. Geometrics that capture the eyes attention. Costume art.

Louise's dream is to further her career in fashion, as a Costume Designer creating wearable art forms for out-there celebrities. She is inspired by fashion designer Alexander McQueen, costume designer Zaldy Goco and controversial stylist, Nicola Formichetti.

Leave your tracksuit at home; it's time to be outrageous.
When creating my prints I enjoy starting off with a paints and a brush. I prefer hand drawing all of my own motifs, I feel that this gives you work a stronger signature. A lot of my work is strongly influenced by current fashion trends. Fashion is a real interest of mine so a lot of my inspiration comes from browsing shops, people watching and reading magazines.

Alice Pollard
Ambition to travel and see the world, a reluctance to discard anything, children’s vintage illustrations by Miroslav Sasek and a love of old family albumshaveallbeeninformedthedevelopmentofmywovenworks.Iconsider textile work an art form for its uniqueness and originality, and delight in the opportunity to manipulate the endless supply of challenging and inspiring materials.Throughmyfocusontextures,Ibelievetemptationforthe corporalsenses is amplified - just as journeys to new places invite.
I enjoy designing for children which allows me to explore my creative side.

My textile piece which I have chosen to exhibit in the fuse 2010 exhibition was inspired by images that are fun, energetic and fresh.

I experiment with colours and tonal variations, as colours play a big part in appealing to the young minds.

My designs evoke a sense of light hearted fun and give me a sense of fulfilment in what I am doing.
Of artefacts and archaism, of ancient and old, quietly I bide my time compiling imagery and objects of an era long before me - an era neither remembered nor forgotten.

Through an attraction to old historical illustrations, of earlier art forms, aging fashions and rich textures, tapestry weaving developed into a charming handiwork upon a love for drawing, painting and other visual making.

As a firm believer that all good things take time, tapestry represents this expression through it’s slow but rewarding growth and its humble notion of putting one’s heart into a singular creation.
Having come from a background in graphic design I was drawn to textiles by the desire to get my hands dirty.

Taking inspiration from the natural world, its colours, textures and naturally reoccurring patterns, I enjoy the challenge of interpreting my concepts into both printed and knitted textiles.

I am interested in blurring the lines between each discipline. By screen-printing onto my knitted textiles I am exploring how printed designs can illuminate and give new dimensions to the knitted surface and in turn how various knit structures can manipulate and distort the prints.
“Art is whatever you can get away with.” – Andy Warhol

Jaci’s work has been described as emotive, introspective and human. It has a raw quality to it that can be quite confronting to the viewer. She is driven by the constant pursuit of inner peace and equilibrium. Jaci dips into the tumultuous stream of emotions and anxiety that rushes through her to explore images that are romantic, striking and exposing. What she produces shows she has no reservations when it comes to her story being told. Jaci has been using the techniques learnt through screenprint and experimental textiles to create her bold and often sensual pieces.
Kayo is a knitwear designer. She focuses on functional garments, interpreting the classic standards in new and unique ways. Her key design principles are minimal simplicity with great attention to detail and high quality materials, contrasted with experimental elements.

Kayo Taguchi
kayotaguchi@gmail.com
Weaving in my heart, colours in my eyes and energy in my hands. Celebrating the love of art and textiles through weaving and tapestry.
I am interested in fiction, fable and the creation of myth. Ideas of the fantastical, surreal and science fiction inspire me as they offer endless possibilities beyond our defined reality.

Drawing and intuitive line works are always a starting point for all of my work. Colour is an all-pervasive element of my work. I am interested in how colours relate to each other, how they vibrate and how we perceive them.

The ingenuity of the natural world amazes me and nature and science are points I continuously return to for inspiration.

I like to create work with a rich cacophony of imagery and colour in an attempt to demonstrate and encapsulate the polarity and diversity of emotional range and imaginative experience required to be human.
I am inspired by the urban environment, the sounds and scenes of life buzzing and cultures colliding. Architecture, city streets, art, fashion and people stimulate my desire to create contemporary fabrics for fashion. I use mark making techniques, photography and digital manipulation to create the artwork in my prints, followed by screen-printing and digital printing processes to produce the fabrics.

Within my current work, I have juxtaposed man made structures with organic textures to create interesting abstract pattern repeats that evoke the urban environment.

Michelle Waters
shooshkie@yahoo.com
0413 602 325
The 2010 Graduating students would like to acknowledge the significant contribution made by RMIT University, Moreland City Council, Edwina Bartlem and Lauren Simmonds from the Counihan Gallery. Our sincere thanks are extended to our Course Co-ordinator Patricia Jones for her endless passion and enthusiasm towards both learning and textiles, and to our Administrative Officer Lisa Zerbe.

We gratefully acknowledge that ‘Fuse’ has been made possible due to the support and guidance of all staff during our time at RMIT; Lucy Adam, Arnold Andrew, Mark Boyle, Cresside Collette, Lavena Coughlin, Sandra Darrington, Phillip Doggett -Williams, Roze Elizabeth, Rachel Halton, Robin Lambert, Elizabeth Noblet, Julia Raath, Mark Reid, Bruce Saunders, Sue Scott, Jodie Stephens, Wendy Voon, Ilka White and Mary Zbierski -West.

We would also like to thank all our family and friends who have watched us progress and have been full of encouragement.
Congratulations to the 2010 graduates and to all of the wonderful people whom I have had the opportunity to work with over the past 25 years - Thank You.

2010 is not only an opportunity to celebrate the achievements of our graduates but it is also my last year as Program Coordinator.

I have witnessed many changes over the years in education and training in textiles. I have forged great friendships and seen incredible successes for both students and staff in the program. I am very proud of what we have achieved and there have been times I will never forget. I wish to thank all our industry supporters who have provided numerous opportunities for our graduates in an ever challenging industry.

“Fuse” is the culmination of two years of dedicated work by the students graduating in the Diploma of Arts (Screen Print Design) and the Diploma of Arts (Studio Textiles and Design). Thus we celebrate the first cohort of graduates from the Diploma of Textile Design and Development.

This catalogue displays an eclectic mix of, screen-printing, weaving, tapestry, knitting and experimental techniques. “Fuse” launches the students into their chosen profession by exposing their work to the wider community. This is a collection of textile ideas that we can all be proud of.

I wish all the students the greatest success in their future careers and to the staff in the program thank you for your passion, commitment and dedication.

I am looking forward to a new chapter in my life and an opportunity to explore my own creativity with Textile.

Patricia Jones,
Program Coordinator
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