

stitched and bound

**METROPOLITAN EXHIBITION:** Midland Junction Arts Centre

**REGIONAL TOUR:**

HEART Margaret River  
Lake Grace Regional Artspace  
Katanning Public Art Gallery  
Geraldton Regional Art Gallery  
Carnarvon Art Gallery

**Midland Junction Arts Centre**  
MANAGED BY MUNDARING ARTS CENTRE INC | SUPPORTED BY CITY OF SWAN



**GRAG**  
GERALDTON REGIONAL ART GALLERY



MARGARET RIVER  
**HEART**

Regional Tour kindly supported by



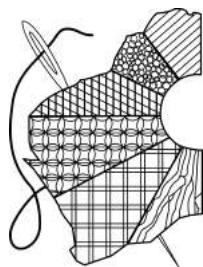
ISBN: 978-0-9808318-6-3

Cover Image: *Brush with Technology* by Judith Wilton

# stitched and bound

AN EXHIBITION OF CONTEMPORARY QUILTS  
2022 - 2023

*stitched and bound* 2022 is presented by  
The West Australian Quilters Association Inc.  
It is the 13th *stitched and bound* biennial, juried  
exhibition established to encourage individualised  
expression and excellence in contemporary quilting.



## **JURORS:**

### ***Leanne Bray***

is a multidiscipline artist, with a very diverse studio practice, making and working comfortably alongside her busy public art practice, the one heavily influencing the other. Born in Zimbabwe, her life on two diverse continents has afforded her the opportunity to be inspired on multiple levels, drawing from that rich mine of cultural experience. Leanne's work explores a combination of strong technical background and sound conceptual thinking, with a passion for textiles and over 35 years' experience as an art professional.

### ***Janet Holmes à Court AC***

is owner of the Janet Holmes à Court Collection. She is the Chair of the Art Gallery of Western Australia (AGWA) and the Australian Children's Television Foundation (ACTF). She is a Board Member of the Australian National Academy of Music (ANAM) and the Australian Institute of Architects Foundation (AIAF). Janet has won numerous awards recognising her contribution to the community and to business, including a Companion of the Order of Australia. She is an arts leader in Western Australia, a patron of the arts and gallery owner.

### ***Lisa Walton***

is an award winning Australian quilter who has won many prizes for her quilts at major International and Australian shows. Lisa also teaches within Australia, internationally and virtually, has appeared on Quilting Arts TV and The Quilt Show and has produced a series of Quilt Stories on her YouTube Channel. Lisa was a Board Member and past President of Studio Art Quilt Associates (SAQA). Lisa's quilts have been exhibited in solo and joint exhibitions and her work is included in collections in the USA, Australia and the UK. She is the author of the book 'Beautiful Building Block Quilts'.

## **EXHIBITION OPENED AT MIDLAND JUNCTION ART CENTRE BY:**

### ***Leanne Bray***

## **COMMITTEE:**

*Marilyn Clark-Murphy*  
(Co-convenor)

*Susan Sheath*  
(Co-convenor)

*Meg Cowey*  
*Julie McAllister*  
*Sheila Pye*

*Philippa Thomas*  
*Brenda Vernon*

## Rocking Resilience

*Stitched and bound* is Western Australia's biennial foremost contemporary quilt exhibition. This year despite shut downs, fear and facing the unfamiliar 57 stitchers entered 75 works; 45 works by 39 stitchers were selected. The exhibition will also tour the state which is an exciting development for the exhibitors.

Contemporary quilt work or textile work can be difficult to judge but I believe it should have two main qualities: to be an original design, and to actually say something which engages and arouses the viewer. On the whole it was a positive in that the artists addressed current themes of concern such as ongoing environmental destruction and / or decay, mental health, personal well being, the fear of loss and identity [and how to manage such events]. Other artists took a more playful approach considering form and function in music or design from the built to the natural environment, or considered with geometric clarity the function of transport, or reducing chaos through meditative processes or geometric structures. Two artists pay homage to unsung workers in war and peace. There were some wonderful works which displayed great control of colour in design.

Seeing textile artists unafraid to step outside the boundaries of traditional form and fabric is always exciting. The works *4 5 6 70*, *I'm OK*, *Cropping*, *Talking Point*, *Fragility* indicate that contemporary allows you freedom to use the unusual eg bark or paper, and plastic [even medical packets] or remove yourself from the constraints of traditional squares/rectangles in the overall shape of the work. More please.

Many works are compelling and empathetic, such as *But We Fade*, *Banksia*, *Out of the Shadows*, *Detroit*, *Silver Lining*, *If Walls Could Talk*, *Cropping*, *I'm OK*, *Disruptor*. We need to see such works in the public sphere to ensure that the work of contemporary women artists is viewed with a serious lens; that women's art is serious women's business and that we are the mistresses of our art. Congratulations *stitched and bound*, you've done it again.

### Virginia O'Keeffe BA Dip Ed TC

*Virginia is a quilter, award winning poet and freelance writer who lives in Perth.*

*She has exhibited in stitched and bound four times as well as at Quilt West (Presidents Choice winner 2016), at Ellenbrook Gallery, at Holmes A'Court Gallery, at Central Park Gallery and at Perth Library. She is a member of five stitchery groups in Perth. She is passionate about expanding the scope of contemporary quilting away from embedded traditional formats to more active art forms.*

*As a poet she reads at The Moon Cafe in Northbridge and at Voicebox in Fremantle and is published in a number of anthologies and on-line.*

# CONTENTS

1. <u>Vicki Ames // Under Foot, Rusted Surface</u> .....	Pg 9
2. <u>Tracey Bareli // Window View</u> .....	Pg 10
3. <u>Tracey Bareli // Stepping Stones</u> .....	Pg 11
4. <u>Delys Brady // Out of the Shadows</u> .....	Pg 12
5. <u>Jannette Campbell // What not another Book cover?</u> .....	Pg 13
6. <u>Marilyn Clark-Murphy // But We Fade...</u> .....	Pg 14
7. <u>Marilyn Clark-Murphy // Skimming The Waves</u> .....	Pg 15
8. <u>Robyn Clout // Life Connections - Number 8</u> .....	Pg 16
9. <u>Lesley Clugston // Banksia</u> .....	Pg 17
10. <u>Myra Cornwell // Tipping Point</u> .....	Pg 18*
11. <u>Meg Cowey // Perilous Sea</u> .....	Pg 19
12. <u>Ruth de Vos // Making Sense 3</u> .....	Pg 20*
13. <u>Ruth de Vos // They Sing Among the Branches</u> .....	Pg 21*
14. <u>Tracy Destree // Disruptor</u> .....	Pg 22
15. <u>Julie Devereux // 4,5,6,70</u> .....	Pg 23
16. <u>Jan Dunstan // The Pelican</u> .....	Pg 24
17. <u>Jan Fisher // Aurora bluetail damselfly</u> .....	Pg 25

18. <u>Shelagh Fitzpatrick // Seasons</u> .....	Pg 26
19. <u>Erin Ginty // Safety Blanket</u> .....	Pg 27
20. <u>Margery Goodall // Quairading Banksia</u> .....	Pg 28
21. <u>Meagan Howe // I'm ok</u> .....	Pg 29
22. <u>Janine Judge and Peter Judge// Hidden Gem</u> .....	Pg 30
23. <u>Lana Lefroy and Jan Fisher // Retaining Habitat</u> .....	Pg 31*
24. <u>Susan Mader // Cropping 1936</u> .....	Pg 32
25. <u>Denise Mallon // Regeneration</u> .....	Pg 33
26. <u>Julie McAllister // Wool Bales</u> .....	Pg 34
27. <u>Cindy Morris // Fragments of a Material World VI</u> .....	Pg 35
28. <u>Cindy Morris // Fragments of a Material World VII</u> .....	Pg 36
29. <u>Carol Patrick // Detroit</u> .....	Pg 37
30. <u>Jan Rowe // Fragility</u> .....	Pg 38
31. <u>Frances Schifferli // You Make My World Go Around</u> .....	Pg 39*
32. <u>Carolyn Scott // Glory Be</u> .....	Pg 40
33. <u>Nadja Sevic // Lucky</u> .....	Pg 41
34. <u>Susan Sheath // All That Jazz</u> .....	Pg 42

35. <u>Caitlin Stewart // Shipping Lines: fate of freight</u> .....	Pg 43
36. <u>Jane Stone // Rustic Bark</u> .....	Pg 44
37. <u>Jane Stone // Tulip Meditation</u> .....	Pg 45
38. <u>Helen Sugars Duff // Silver Linings</u> .....	Pg 46
39. <u>Helen Sugars Duff // Beautiful Bark No3</u> .....	Pg 47
40. <u>Philippa Thomas // Unconditional</u> .....	Pg 48
41. <u>Lesley Warren // Leaf Litter</u> .....	Pg 49
42. <u>Barbara Weeks // Kalbarri 2</u> .....	Pg 50
43. <u>Louise Wells // If the Walls Could Talk</u> .....	Pg 51
44. <u>Anne Williams // Sea Pictures</u> .....	Pg 52
45. <u>Judith Wilton // Brush With Technology</u> .....	Pg 53

\* Denotes quilts not included in the Regional Tour



# 1. Vicki Ames



## ***Under Foot, Rusted Surface***

122cm x 59cm

*I have used various shibori dyed methods to produce fabrics, which refer to the surrounding areas of Fremantle. My aim is to create a sombre vibe, indicating loss and transience. My stitched and over-dyed/ discharged pieces are subtle pieces of controlled sensitivity, interspersed with some added/ unpicked/re-stitched threads, producing physical characteristics akin to sun-damaged skin, taut or slack and vulnerable.*

Materials/Techniques:

This quilt is dyed a dark colour and using a shibori technique, maki-age, which binds sections and is discharged to produce triangles of uneven colour with running stitches added.

Photographer: David Carson

## 2. Tracey Bareli



### **Window View**

69cm x 63cm

*Looking out my Sewing Room Window I see my Front Garden. We have a Mulberry Tree that gets trimmed within an inch of its life each Year. The end result is one big twig sticking out of the ground. The tree does grow again to be lush and full of sweet Mulberries.*

Materials/Techniques:

Foundation Pieced. All Hand Dyed Cotton Fabrics. Free motion quilted on a Long Arm.

Photographer: Tracey Bareli

### 3. Tracey Bareli



## ***Stepping Stones***

63cm x 63cm

*Step from stone to stone but don't stand on the cracks. A childhood game played when finding a footpath with pavers or flat stones. I don't think anything happened if you did stand on a crack but it was fun being able to make the whole journey with friends and siblings and not stand on a crack.*

Materials/Techniques:

*Recycled Denim, Linen & Cotton Fabrics, Cotton/Poly Batting, Cotton Threads. Machine and Hand Sewing, Some Embroidery stitching. Reverse Applique. Machine Free Motion Quilted using Bernina Domestic Machine.*

Photographer: Tracey Bareli

## 4. Delys Brady



### ***Out of the Shadows***

106cm x 64cm

*I found this handprinted fabric at a garage sale. When unfolded, I was delighted to find the buxom nude. As an overweight person myself, I relate to the voluptuous curves proving that big is beautiful. The following Haiku seemed appropriate.*

*I look to the light*

*But a dark shape pursues me.*

*Your shadow or mine?*

Materials/Techniques:

Found printed fabric (artist unknown) vintage wool blanket, calico, threads, poly stuffing

Hand stitching (running stitch, back stitch, ladder stitch) trapunto

Photographer: Andrew Brady

## 5. Jannette Campbell



### **What not another Book Cover?**

33cm x 26cm x 10cm

*Slow stitch or Kantha stitch is a favourite pastime for me. I stitch every day. It is relaxing and mesmerising if stressed and was a great diversion in lockdown. Old fabrics, scraps, even the tea bags were put to good use. Covers a A4 Journal and an appropriate gift for friends and colleagues.*

#### *Materials/Techniques:*

*Cotton, silk, mixed synthetics with wool blend scraps of fabrics were used. Stranded cotton threads, old lace, Buttons and embellishments to enhance stitching.*

*Covers were lined with cotton and Vilene*

Photographer: Helen O'Hara

## 6. Marilyn Clark-Murphy



### ***But We Fade.....***

63cm x 83cm

*Grandmother, born 1882 Shakespearean actress. Mother, 1924 business owner. Daughter, 1951 professor. Lived in very different times; but as they aged invisibility dust settled over them all. Nora, forgotten outside her family. Clare, kept a public life through her church. Marilyn, hanging on to a public life and hoping one day all women, even the old ones, will be visible.*

Materials/Techniques:

*Cotton fabric, cotton scrim, vintage flour bag backing, wool/cotton batting, various threads. Applique, machine and hand stitch.*

Photographer: Marilyn Clark-Murphy

## 7. Marilyn Clark-Murphy



### ***Skimming The Waves***

86cm x 50cm

*Like this bird, for much of our lives we skim the waves. Sometimes in joy, relishing the freedom and the experience. Sometimes in fear of falling. Sometimes simply to survive. The important thing is to keep flying, accept the journey and, if possible, avoid getting wet.*

Materials/Techniques:

Cotton fabrics, organza, muslin, tulle. Cotton and polyester threads. Machine and hand stitch.

Photographer: Marilyn Clark-Murphy

## 8. Robyn Clout



### ***Life Connections - Number 8***

96cm x 122cm

*The work was created in a series to explore a sense of depth, time and space. The 'ladders' in the fore ground symbolise our present lives - our connects with others in the present, while past connections to others slowly fade away in our memories to become shadows.*

Materials/Techniques:

Improvised cutting and piecing. Cotton fabric, cotton thread and wadding.

Photographer: Robyn Clout



## 9. Lesley Clugston



### ***Banksia***

93cm x 63cm

*Seed to flowering is 6-10 years. The symmetrical pattern in the inflorescence, approximately 6,000 paired flowers open from the base upwards following the spiral pattern. Spent flowers fall away to expose the symmetrical form interrupted by follicles, which release seeds. From thousands of flowers only a few were pollinated by birds, insects or small marsupials, with decreasing habitat ?*

Materials/Techniques:

Commercial cottons, assorted threads, hand embroidered machine pieced and quilted on a domestic machine.

Photographer: Lesley Clugston

## 10. Myra Cornwell



### ***Tipping Point***

55cm x 130cm

*Quote by David Attenborough*

*"Instead of controlling the environment for the benefit of the population it's time we control the population to allow the survival of the environment."*

*Acknowledging the above, I created this piece to relay the message of my concern for the earth's environmental condition, and how rapid population growth is impacting the planet's resources.*

Materials/Techniques:

Wire hoops covered in fabric and hand quilted with a geometric design. Wire armature figures covered in wool yarn using wrap, weave and crochet techniques. Wooden letters.

Photographer: Deanna White

# 11. Meg Cowey



## ***Perilous Sea***

70cm x 50cm

*Created after viewing the movie Greyhound, which dramatised the hardships of the marine convoys crossing the tempestuous North Atlantic Ocean during WW2. Acknowledging the many sailors, both Navy and merchant, who lost their lives bringing vital resources to embattled Britain.*

Materials/Techniques:

cotton, silk thread. Machine pieced with machine and hand quilting.

Photographer: Meg Cowey

## 12. Ruth de Vos



### ***Making Sense 3***

40cm x 40cm

*This artwork forms part of an ongoing series capturing the joy and spontaneity of childhood learning and discovery. The shy, half-turned away smile captures some of my children perfectly.*

Materials/Techniques:

Cotton fabric, cotton batting.

Hand painted, hand-pieced, hand and machine-quilted.

Photographer: Ruth de Vos

## 13. Ruth de Vos



### ***They Sing Among the Branches***

85cm x 85cm

*There is so much to enjoy in the way that little children grow and learn together - holding hands, sharing little discoveries. 'They Sing Among the Branches' captures a fleeting moment through the slow, mindful process of stitching together lots of little pieces of fabric.*

Materials/Techniques:

Materials: fabric dye, fabric paint, cotton and linen fabrics

Techniques: hand-dyed, hand-painted, hand- and machine-piecing, quilting

Photographer: Ruth de Vos

## 14. Tracy Destree



### ***Disruptor***

49cm x 114cm

Disruptor: one that prevents something, especially a system, process, or event, from continuing as usual or as expected.

With increased recognition of the value of neurodiverse thinking, women, once labelled with hysteria, are breaking through societal norms. Adopting the Japanese Kintsugi philosophy where gold is used in repairs, these once suppressed disruptors are changing the landscape for the better.

Materials/Techniques:

An ordered structure of Japanese cotton blocks broken down with recycled kimono silks and gold thread. Machine-pieced blocks, hand quilted with free-hand top stitching.

Photographer: Jan Mullen

## 15. Julie Devereux



### **4,5,6,70**

68cm x 44cm

*I had a few stamps! They are 4, 5, and 6cent stamps from the 1960's, all with the Queens head on. As 6th Feb 2022 was her Platinum Jubilee, I felt it only fitting that I celebrate her with a "Postage Stamp Quilt". Quilt title comes from the currency on the stamps, plus her 70 years reign*

Materials/Techniques:

Cotton canvas, actual postage stamps, fabric marking pen.

Machine and hand stitched.

Photographer: Terry Devereux

## 16. Jan Dunstan



### **The Pelican**

125cm x 125cm

*The Australian Pelican holds the Guinness world record for the longest bill, with a capacity of up to 13 litres! No wonder these little guys are a tad concerned. I love to photograph the natural world to inspire my work. In this collage I have used the colours and texture of fabric and contour of stitch to tell the story.*

Materials/Techniques:

Cotton and other commercial fabrics, wool batting; pieces glued, secured by stitch and quilted by machine in one step.

Photographer: Jan Dunstan



## 17. Jan Fisher



### ***Aurora bluetail damselfly***

60cm x 85cm

*I rarely see postage stamps anymore, but I remember the gorgeous designs of these small works of art. Damselflies abound in wetlands near my WA town. Using the concept of a postage stamp design to showcase them as botanical art in fabric fascinated me. Their delicate and fragile nature required precise stitching and intricate quilting to represent their life cycle.*

Materials/Techniques:

Hand dyed cotton and second-hand silk scarves form the background fabrics.

Painted cotton and silk damselfly.

Stitching and quilting: free machined with domestic machine.

Vintage lace surrounds with cotton wadding.

Photographer: Scott Fisher

## 18. Shelagh Fitzpatrick



### **Seasons**

140cm x 52cm

*I live in the Perth hills. Every window looks out onto trees and plants. I am fascinated by the subtle transformation as we move through the year. My work is an interpretation of the colours of the six seasons, embracing the concept recently expressed by Noongar Elders of walking together.*

#### Materials/Techniques:

Wool felt, hand-dyed cotton scrim, pre felt. Mixed embellishments, wool roving, fabric scraps, mulberry bark, silk rods. Hand stitched.

Photographer: Phil Mort

## 19. Erin Ginty



### **Safety Blanket**

120cm x 120cm

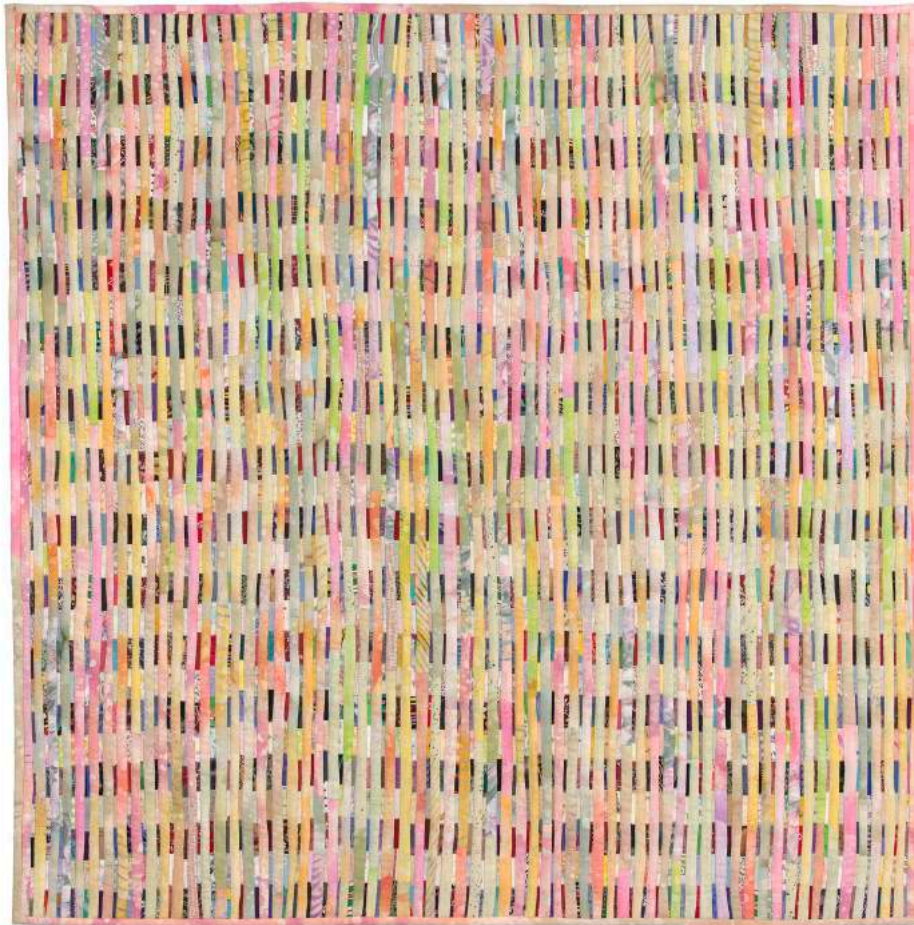
*This work is about my experience living with chronic pain and for me a quilt is an object of comfort. The making process was cathartic, using multiple meditative processes. It was created by accumulating packets of medication, which I printed each individually onto the fabric. It shows bodily, fleshy colours, reminiscent of bruising – a pain from within being externalized.*

Materials/Techniques:

hand-dyed cotton with natural plant materials, woollen hand-stitch, machine stitch, wadding, screen-printing, intaglio printing and ink.

Photographer: Erin Ginty

## 20. Margery Goodall



### **Quairading Banksia**

76cm x 75cm

*One of an ongoing series responding to the destruction of the unique West Australian natural landscape. This work is inspired by the grey-green foliage and pink and creamy yellow blossoms of the endangered Banksia Cuneata. Also known as matchstick banksia, this plant survives in fragments of remnant bushland in a region which has been 93% cleared for agriculture.*

Materials/Techniques:  
cotton and cotton mix woven fabrics  
Machine stitch' textile ink drawing

Photographer: Churchill Imaging

## 21. Meagan Howe



### *I'm ok*

88cm x 88cm

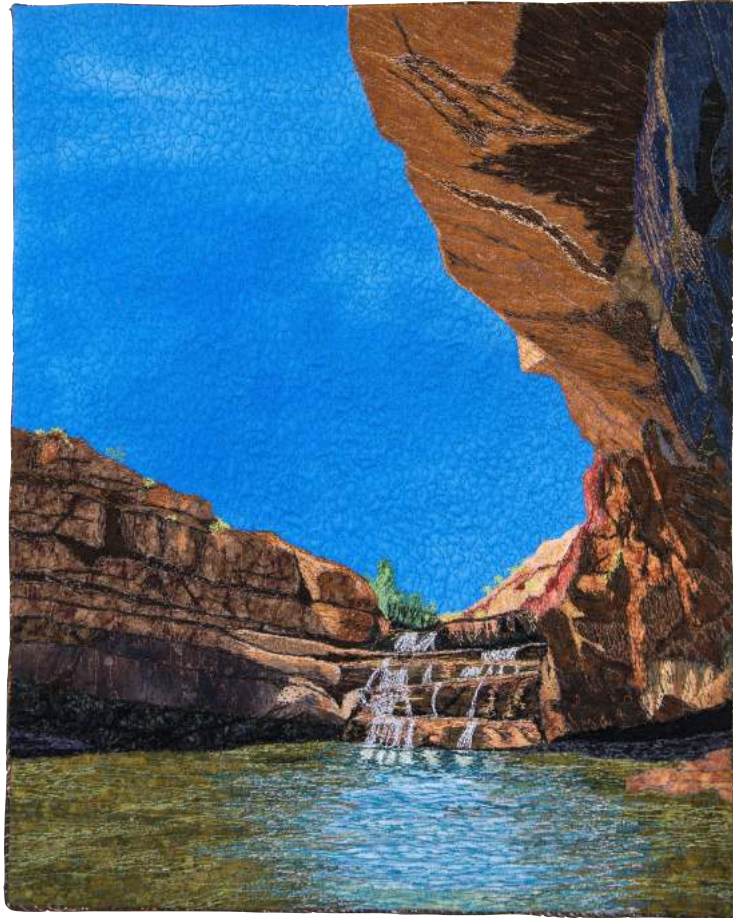
*I'm Ok is inspired by the 'R U Ok?' movement. Many of us are ok on the surface but may rely on substances to stay ok. Am I really Ok?*

Materials/Techniques:

Machine stitch and applique. Gauze, pill packets and wine cooler bladders.

Photographer: Meagan Howe

## 22. Janine Judge and Peter Judge



### ***Hidden Gem***

50cm x 40cm

*Covid has meant we have had to holiday closer to home. In the vastness of the Kimberley we were shown the "Hidden Gem" of Bell Gorge on the Gibb River Road. A short walk takes you to the lovely infinity pond above the falls. If you scramble down the rocks you reach the refreshing swimming hole below the waterfall.*

Materials/Techniques:

Fabric collage with thread painted details on a sun dyed background.

Photographer: Peter Judge

## 23. Lana Lefroy and Jan Fisher



### ***Retaining Habitat***

117cm x 117cm

*Gum blossom shaped, this quilt showcases the fauna and flora reliant upon eucalyptus trees for their nutrition, protection and habitat.*

*Birds, insects, reptiles, fungi and mistletoe feature. Five eucalyptus and other WA plants species are included, from the south coast to the central desert.*

*With amazing variety of stature, blossom, nuts and leaves the humble gum tree should be celebrated.*

Materials/Techniques:

Research and depiction of native species.

Eucalyptus bark rubbings, leaf/flower stamping, sun dyed fabrics using leaves, nuts and grass.

Made in sections by two artists, living over 800 km apart.

Photographer: Lana Lefroy

## 24. Susan Mader



### **Cropping 1936**

195cm x 30cm

*Textural characteristics of hessian bags inspire the retelling of a silent rural past. At age eleven he was in charge of a four-horse team that worked the fallow on his grandfather's farm in the Great Southern of Western Australia. His grandfather and uncles, aided by horse drawn ploughs, cultivated the land to sow crops of wheat, oats and barley.*

#### Materials/Techniques:

Hessian bag, unpicked, washed and restitched by hand with string and a darning needle, layered with found hessian and hand stitched together.

Photographer: John Strano



## 25. Denise Mallon

### **Regeneration**

93cm x 40cm

*A springtime walk through a local forest ravaged by fire the previous summer became a display in nature's ability for recovery after such devastation.*

*This eucalyptus tree begins its regeneration from the epicormic buds that lay beneath the bark. The colours of sprouting young leaves are highlighted against the starkness of the blackened bark.*

Materials/Techniques:

Hand felted and hand dyed merino wool, silk fabrics, shiva stick, machine couched threads, embroidery threads, free motion stitching and quilting, polyester wadding, cotton backing.

Photographer: Denise Mallon



## 26. Julie McAllister



### **Wool Bales**

120cm x 112cm

*Australia's burgeoning wool export market and railway development were inextricably linked in the late 1800's. This abstract work is a portrayal of their synergistic relationship. Metal zips juxtaposed against muted wool scraps represent railways servicing pastoral communities.*

Materials/Techniques:

Wool, cotton, metal zips and some embellishments

Hand quilted

Photographer: Ian McAllister

## 27. Cindy Morris



### *Fragments of a Material World VI*

100cm x 50cm

*My "Fragments of a Material World" series was inspired by the idea of a minimalist Japanese aesthetic | a wish to discern an ordering amid chaos + the desire to pay homage to 'the square' By suggestion rather than revelation an energized calm evolves through Symmetry | Balance | Order representing simple | subtle + unobtrusive design*

Materials/Techniques:  
materials: felt, fusible interfacing, polyester, polyester thread  
techniques: screenprinting, heat dye transfer printing, heat pressed thread, machine stitching

Photographer: Cindy Morris

## 28. Cindy Morris

### *Fragments of a Material World VII*

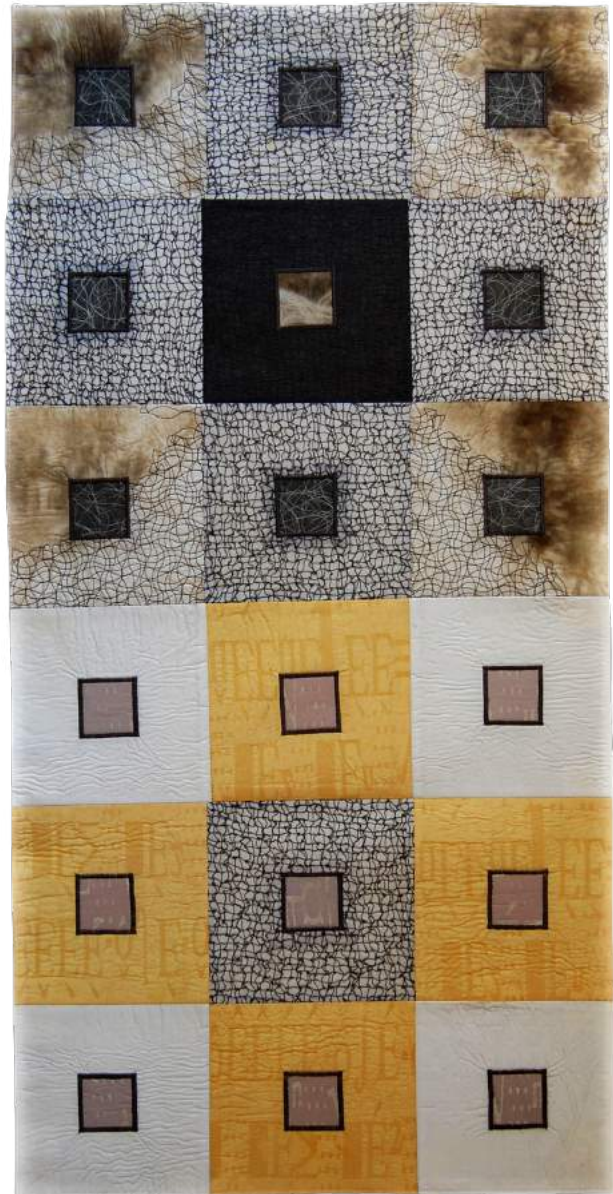
100cm x 50cm

*My "Fragments of a Material World" series was inspired by the idea of a minimalist Japanese aesthetic | a wish to discern an ordering amid chaos + the desire to pay homage to 'the square' By suggestion rather than revelation an energized calm evolves through Symmetry | Balance | Order representing simple | subtle + unobtrusive design*

Materials/Techniques:

materials: fusible interfacing, polyester, polyester thread, disperse dye, manutex, puff paste medium  
techniques: screenprinting, heat dye transfer printing, heat pressed thread, machine stitching

Photographer Cindy Morris:



## 29. Carol Patrick



### **Detroit**

81cm x 81cm

*A piece of fabric recalled vivid memories of my childhood home. Leafy green suburbs juxtaposed with slums and unrelenting poverty. Racial tensions, the 1967 riots. Black Lives Matter. Has anything changed? The project evolved into a personal journey. Baseball. The handwriting of loved ones in letters sent to many addresses. A fascination with tornadoes. Another girl lands in Oz.*

Materials/Techniques:

Cotton fabric machine pieced and quilted. Machine applique. Printed personal letters and old photos. Tea dyeing, painting, stencilling and stamping, bleaching with Drano.

Photographer: Robert Patrick

## 30. Jan Rowe



### **Fragility**

48cm x 67cm

*Fascinated by the layers of the Melaleuca Paperbark trees encountered when walking around local lakes, I collected fallen pieces. Remembering traditional Noongar bark paintings, the challenge was to accomplish an environmental piece using quilting techniques.*

*The pieces were frustratingly fragile but I was happy with the result.*

*With bushfires in our local swamp area, Fragility is an apt description*

Materials/Techniques:

Machine appliqued and quilted. Hessian, paper bark slivers, quilting thread, charcoal stick.

Photographer: Jan Rowe

## 31. Frances Schifferli



### ***You Make My World Go Around***

82cm x 82cm

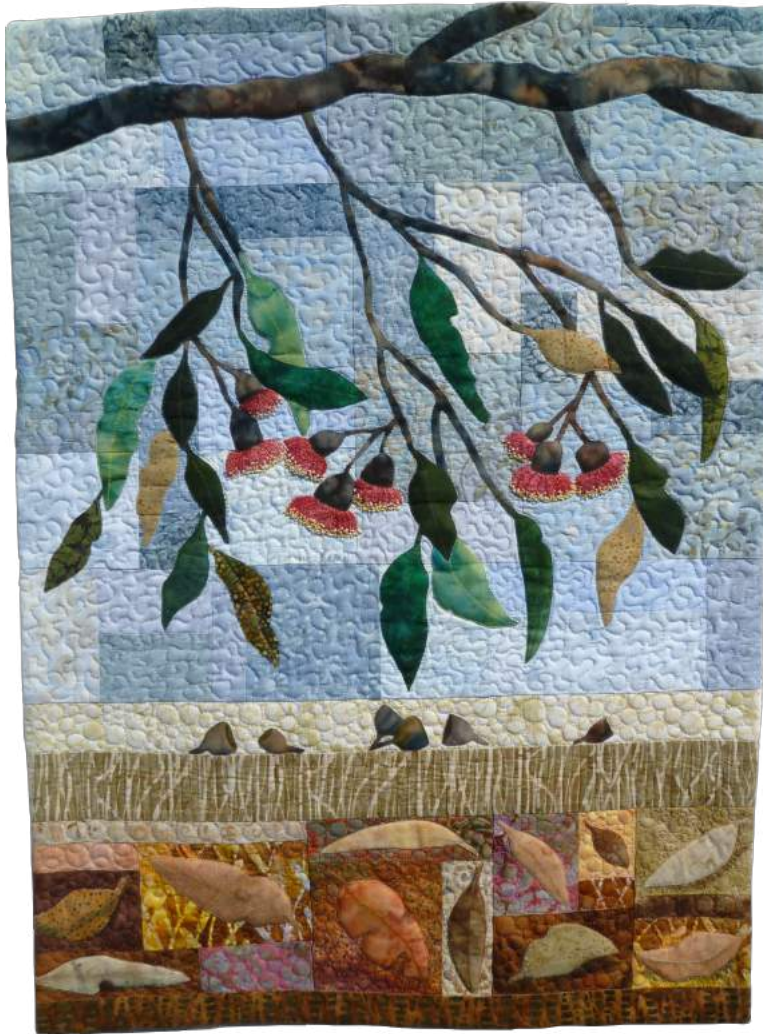
*How appropriate to pay tribute to the technicians who keep our sewing machines running smoothly. They enable the pleasure that textile artists enjoy when lost in their world of creativity and in moments of escape, in this anxious world.*

Materials/Techniques:

Machine-tension sample pieces, rescued from a technician's bin, are fashioned onto a double-sided earth, preserving threads for authenticity, and applied over organza and tulle, quilted for a watery effect.

Photographer: Frances Schifferli

## 32. Carolyn Scott



### **Glory Be**

69.5cm x 55cm

*My inspiration came after raking leaves from gum trees around our property, it got me thinking about the layers. The dead leaves and nuts on the ground and the various colour shades of leaves still on the tree, then the glorious blooms of the gum blossoms. A gorgeous site what ever the colour.*

Materials/Techniques:

Batik fabrics from my stash, machine appliqued with hand stitched gum blossoms.

Photographer: Carolyn Scott



## 33. Nadja Sevic



### ***Lucky***

121cm 93cm

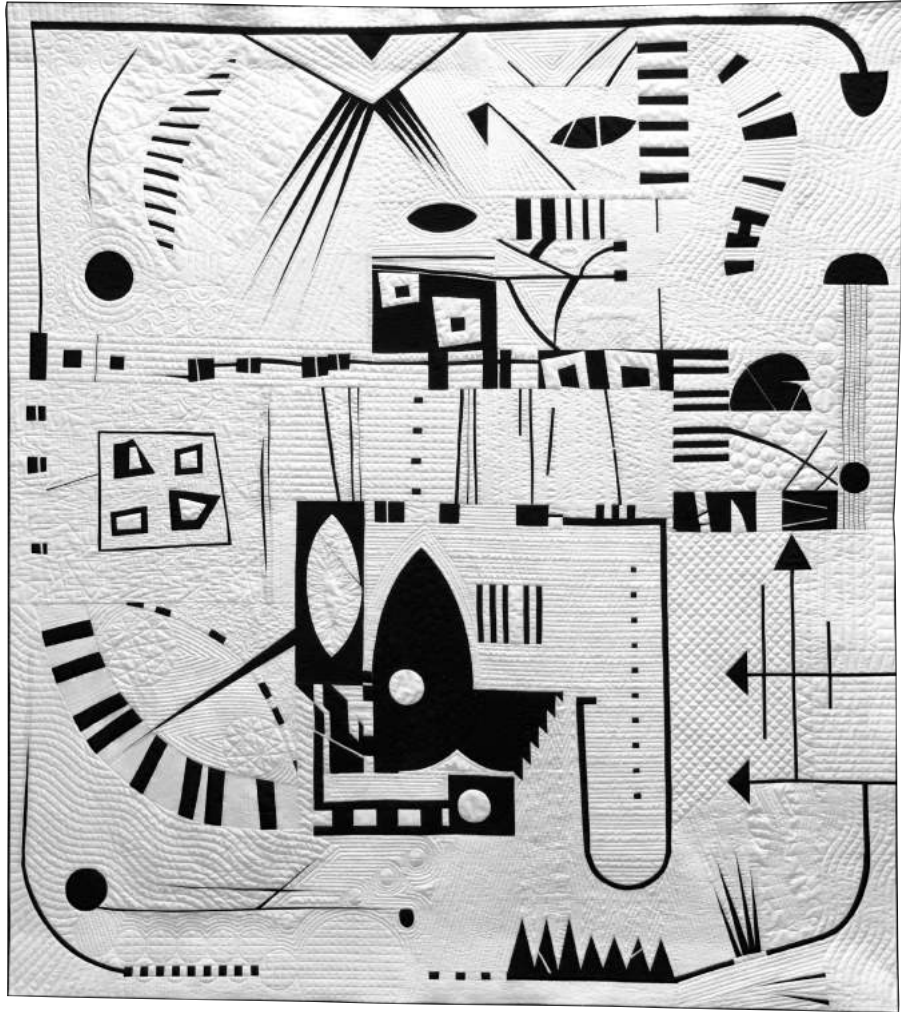
*A horse named Lucky, overlooking the herd he's leading, chosen to lead because of his qualities of power and intelligence- just a few pillars of strength that others are drawn to and can turn to in times of need. The colours in his mane flow like the stars in the night sky.*

Materials/Techniques:

Cutting loose fabric collage, held together with adhesive, tulle applied over quilt top and quilt machine finishing

Photographer: Nadja Sevic

## 34. Susan Sheath



### ***All that Jazz***

158cm x 141cm

*Jazz is to music as improvisational piecing is to patchwork. The tunes, rhythms and patterns are made up as you go along. Both are influenced by the classical and modern forms of the art. Look for the musical tidbits included in this work.*

Materials/Techniques:

Black and white cotton fabric. Improvisational machine piecing, including freezer paper foundation piecing and free motion quilting.

Photographer: Susan Sheath

## 35. Caitlin Stewart



### ***Shipping Lines: fate of freight***

81cm x 63cm

*One unexpected consequence of the pandemic - a shortage of shipping containers to move 90 percent of the world's goods. Voyaging around the globe, a large ship can hold 900 million cans of baked beans. Neatly stacked containers lie waiting at port for their next move, hidden necessities inside awaiting transport and delivery.*

Materials/Techniques:

Machine stitched cotton, felt, thread and interfacing.

Photographer: Jan Mullen

## 36. Jane Stone



### ***Rustic Bark***

145cm x 145cm

*Walking through the bush as a child and discovering the unusual bark formations of a paperbark tree, lead me to have a lifelong obsession with photographing trees and bark.*

*Currently trees are the inspiration for some of my recent work. The rustic texture and subtle colours of a paperbark at Two Peoples Bay WA is the inspiration for this piece.*

Materials/Techniques:

Designed and hand cut stencil, Assorted fabrics as silk, cotton and linen that has been stencilled, decoloured and hand painted, variegated Perle thread hand embroidery, machine pieced and stitched assemblage.

Photographer: Jan Mullen

## 37. Jane Stone



### ***Tulip Meditation***

30cm x 30cm

*Tulips in Stitch*

*Mindful meditation,*

*Gardening in the round,*

*Dreaming the hours away whilst stitching,*

*Being rewarded as the stitch meditation comes to an end.*

Materials/Techniques:

Linen & cotton cloth, variegated thread, hand cut shapes, hand embroidery.

Photographer: Jan Mullen

## 38. Helen Sugars Duff



### ***Silver Linings***

48cm x 63cm

*If you knew it was the last time you would sit on the beach with someone you love, would you enjoy the day more, or less?*

*When you remembered, would you feel the happiness you experienced, or feel the grief of never again?*

*Silver Linings is a reminder to live in the moment, treasure the now, seek the silver linings.*

Materials/Techniques:

Applied Landscape using cotton fabrics. White bridal tulle was used adding different texture to the water closer to shore.

Machine stitched/quilted concurrently using both cotton and rayon embroidery threads.

Photographer: Helen Sugars Duff

## 39. Helen Sugars Duff



### **Beautiful Bark No3**

82cm x 40cm

*Walking at Bibra Lake I am constantly amazed by the beauty, tranquillity, and diversity found in nature.*

*Watching magnificent trees growing, changing daily, evolving, is where I find inspiration.*

*My challenge: to capture a tree's essence as it transitions; rust edged blisters open steel grey bark to reveal a fresh pistachio green.*

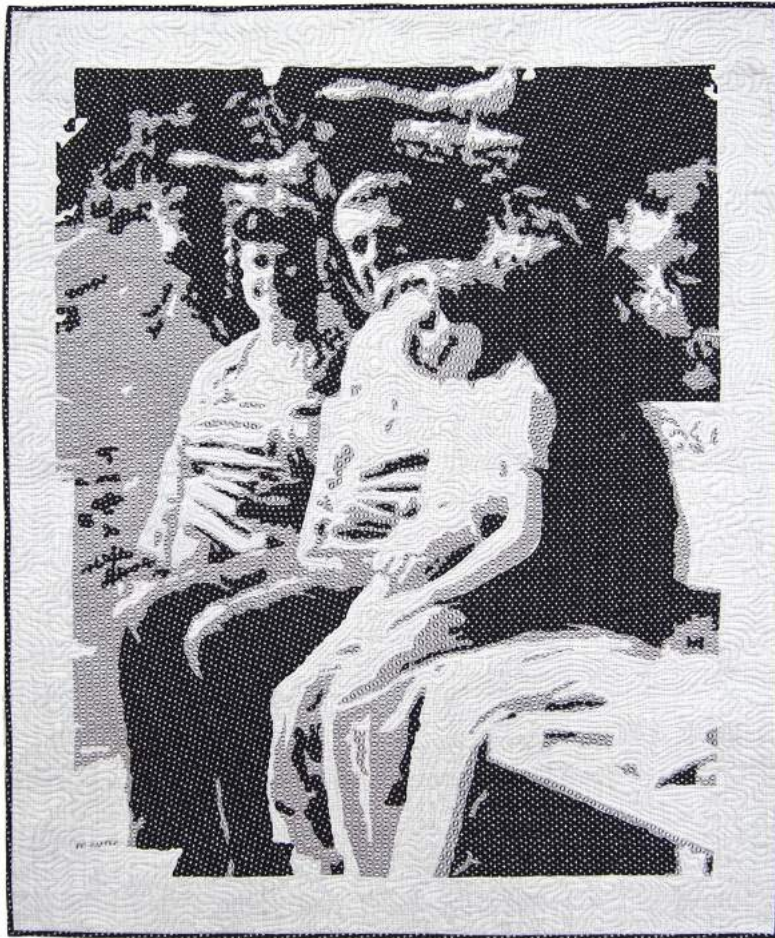
*Ask yourself, what colour is a tree?*

**Materials/Techniques:**

Texture experimentation using H&B ultra on cotton scraps. This created a stiffer feeling hold with peeling edges like real bark. Pearl cotton hand quilting using Boro style running stitch.

Photographer: Helen Sugars Duff

## 40. Philippa Thomas



### ***Unconditional***

133cm x 105cm

*A parent's love is unconditional.*

*An image from a childhood holiday when the sun always shone, and I knew that I was the centre of my parents' world, and they were mine.*

*It's true that we never fully appreciate the love of a parent till we become parents ourselves, or until they are no longer with us.*

Materials/Techniques:

Pinetools - digital image programme

Raw edged machine applique using commercial fabrics.

Wool polyester batting

Free motion machine quilting using rayon threads

Photographer: Philippa Thomas



# 41. Lesley Warren

## Leaf Litter

93cm x 27cm

*Australian bushland is essential for clean air and water, but as you move into the bush, household rubbish increases. Plastic and aluminium takes 1000 years to decompose, affecting flora and fauna. Animals eat, or can be trapped by, rubbish, causing internal blockages or starvation. Microplastic pollutants will affect all food chains from earthworms upwards.*  
*Stop Dumping - Keep Australia Beautiful.*

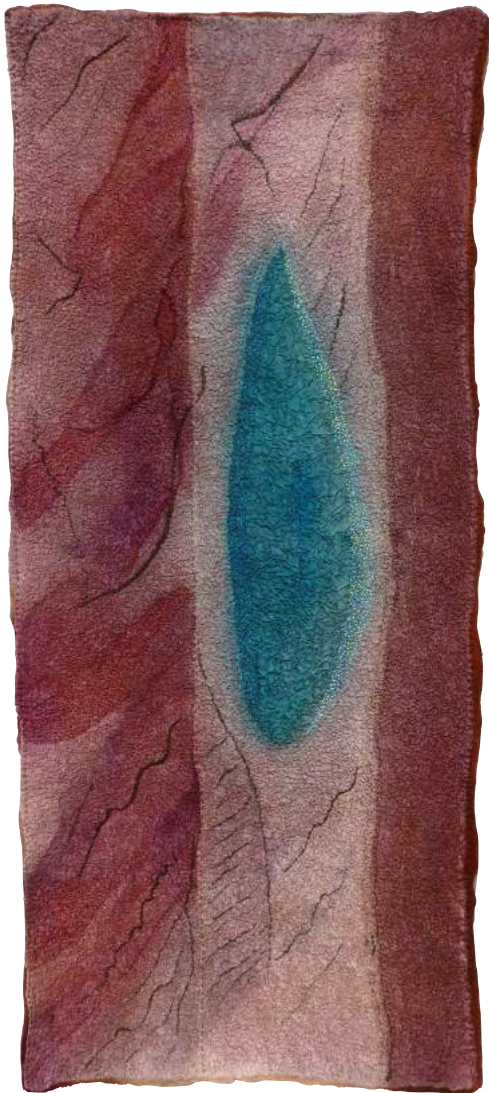
Materials/Techniques:

Self-dyed cotton, thread and paper.  
Commercial labels, cans and fabric  
Embroidery and machine threads. Dried leaves, plastic and tape  
Thread painting, hand embroidery, machine quilting, dyeing and painting.

Photographer: Lesley Warren



## 42. Barbara Weeks



### **Kalbarri 2**

107cm x 47cm

*A Wander out Yonder to explore this ancient landscape. Extraordinary geological forms among impressive gorges amid wild spaces remain to create a sense of wonder in the viewer. Time stands still as I reflect on the history of this special place. A breath taking beauty that invites a response. Exploring colour and texture in cloth drives my creativity.*

#### Materials/Techniques:

I work with fine Merino wool and hand painted silk. Using a wet felting process the wool manipulates the silk revealing textures that best expresses my artistic intention.

Serendipity.

Photographer: Les Weeks

## 43. Louise Wells



### ***If the Walls Could Talk***

61cm x 61cm

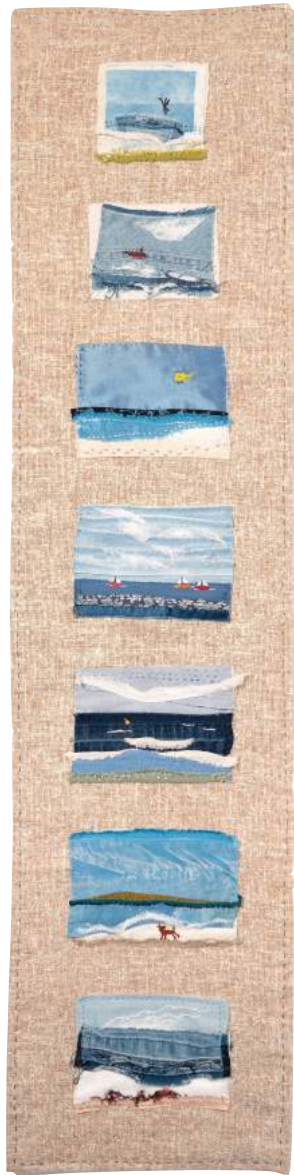
*The stone remains of Point King Lighthouse, Albany, sit on the edge of the rocks, only 17 metres above sea level. Between 1858 – 1911, three Lightkeepers and their wives raised 5, 8 and 10 children respectively, in this 4-room house. At this isolated post they were both self-sufficient and resilient. What could the walls tell us of their lives?*

Materials/Techniques:

Silk organza hand dyed with purple carrots, various silks, some recycled, recycled woollen blanket. Machine stitched together; cut away areas reveal the layers beneath. Hand stitched marks throughout the piece.

Photographer: Josh Wells Photography

## 44. Anne Williams



### **Sea Pictures**

112cm x 27cm

*The postcard size images arise from a decades long practice of making small sketches from memory, after visits to the beach. They evoke an impression of the shore line rather than of a particular place, and are often suggested by the chosen fabrics.*

Materials/Techniques:

materials: linen, cotton, silk, viscose fabrics, cotton and silk threads.

techniques: collage, hand stitching and embroidery

Photographer: Josh Wells Photography

## 45. Judith Wilton



### ***Brush With Technology***

140cm (hanging as a diptych) x 72cm

*In designing this quilt there was a collision between the simplicity of the photograph of bottle brush flowers and the complex myriad of ways computers can manipulate images. My journey into the digital image world was a challenge; deciding how colours, shapes, and patterns responded to repetition, magnification and distortion. One image two designs - which to choose?*



#### Materials/Techniques:

Made with a mix of my hand dyed cottons, commercial cotton and synthetic fabrics, cotton wadding and backing.

Raw edge appliqué, machine embroidery and quilting.

Photographer: Judith Wilton



stitched and bound