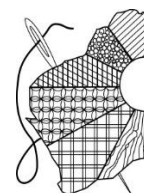


West Australian Quilters' Association

stitched and bound 2019



Artist File



Biographical details

Floor-talk notes



Life's Unanswered Questions by Philippa Thomas

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Robin Gartner

Quilt title, Illyarrie



Biographical information/ Quilt practice

I made my first art quilts while at TAFE in Wauchope, NSW in the early nineties. It was not until I retired then moved to WA in 2003 and joined WAQA and the Contemporary Group that I became really interested. My main focus is the native flora of WA. My first quilts were pictorial using mostly applique and cotton fabrics. Now I happily use a variety of fabrics and embellishments. Dying painting and printing often enhance my work

Major exhibitions and achievements

2017 Stitched and Bound, *Tribute to the Wreath Flower*

2016 WAQA Ruby Challenge, *40 Rubies*, 1st Viewers' Choice

2010 Quiltwest, 3rd Applique (professional) *Wild Things*

2007 Quiltwest, 2nd Small Quilts (professional) *Empress Maree*

2007 Quiltwest, 3rd Traditional (professional) *Daisies in New York*

2007 Kelmscott Show, 1st Quilts *Gone Country*

2007 Rockingham Arts and Crafts, 1st Craft Award *Gone Country*

continued next page

Floor-talk notes

My inspiration is the Illyarrie (euc. erithrocorys) with its spectacular colours of red, yellow, green and grey

The shape and size of the buds with their red caps

The bright yellow flowers with their square centre with a cluster of anthers in each corner and a fringe around the edges

The bulky seed pods that weigh the tree down

The generally grey bark and the red stems holding classic gum leaves

This was the inspiration for my colour choice

After several pictorial versions I needed to make something more abstract.

A workshop with Lisa Walton gave me the freedom to make a quilt entirely by fusing fabrics. I used dyed and printed fabric as well as commercial.

Each piece of fabric was fused then cut into small pieces . These were arranged to form small blocks which in turn were fused to form the whole piece

The flowers were made from narrow strips that I fringed, then pinned into a circular shape before adhering to a different yellow and cutting into a circle.

Finally the square centre was added

To finish the work I free motion quilted the whole piece using a variety of designs

The quilt is faced to finish

Lorraine Douglas

Quilt title, Sustainable Living No. 3



Biographical information/ Quilt practice

Abstraction of the natural landscape or architectural urban building are my current areas of interest. I like painting cloth for the control of nuanced tone and the variation of mark it allows. Current work is developed from details extracted from building materials and imagery of places visited, looking at shape and colour. Finding the essence of the textures or forms in my mind's eye allows me to focus on simple shapes and explore layered colour to achieve a more complex effect. I use applique, stitch and am experimenting with lettering, words and handwritten text for additional impact. I start with a photograph I've taken or a collaged design or drawing constructed from an idea that is capturing my attention. Exploring abstracted design and its key components of balance, colour and shape has a never-ending appeal.

Major exhibitions and achievements

Stitched and bound 2017

Floor-talk notes

A series of collaged designs exploring elements of sustainable building construction was the starting point for creating this work. The myriad lines and shapes in steel-frames for housing create dynamic shadows which I find intriguing. This piece is derived from wall panelling and stud fasteners. Added organic shapes and carefully laid-out letters to form the word 'elemental', help create balance in the design and give the viewer a clue about the simple structure. Colour variation has been achieved using hand-dyed translucent fabric over patterned, commercially printed fabric.

Just like the under-garments of a Victorian lady, you never really appreciate what goes into the structure to hold it altogether unless you see it in the raw form.

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Robyn Clout

Quilt title, Circles 1



Biographical information/ Quilt practice

Since 2011 I have focused my textile art practice on creating abstract compositions, and using colour values to create drama, interest and depth in these compositions. I cut fabric intentionally, sewing cotton fabric pieces together creating lines, shapes and edges.

Major exhibitions and achievements

2019 QuiltWest, 3rd prize, and Highly Commended
2019 Passion and Proportion II, Te Pataka ART + Museum, Porirua and Wellington NZ
2017 Passion and Proportion Exhibition, Christchurch, NZ
2017 stitch and bound, West Australian Quilters Association, Perth
2014 Gin Gin Courthouse Gallery, Gin Gin, Queensland.

Floor-talk notes

Use of colour
The importance of good design and composition
Ground/figure relationships

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Ruth de Vos

Quilt title, Since Your Days Began



Biographical information/ Quilt practice

For as long as she can remember Ruth has had a burning desire to make, stitch, draw and capture. Ruth and her family live in the beautiful hills on the southern fringes of Perth, in Western Australia. Ruth aims to capture and celebrate ordinary, every day things in her artwork, in an endeavour to remind all of us to see those moments of joy in our own lives.

Ruth has been making and exhibiting textile paintings for 13 years. Ruth hand-dyes much of the fabric she uses for her quilt tops. The art quilts are pieced by machine in a process not too far removed from traditional patchwork techniques. Where a design requires it, Ruth will also incorporate screenprinting, to add texture or tell part of the story. Every artwork is completed with intensive stitching to quilt the layers of the piece together, as well as to add interest through texture and embroidered patterns.

Ruth's artwork has been featured in solo and group exhibitions nationally and internationally and is included in private collections around the world. Ruth has artwork available for purchase at Aspects of Kings Park, Mundaring Arts Centre and online.

Major exhibitions and achievements

2017 Gerry Gaunteltt Award (Minnawarra Art Award,)

2017 Quilt National

2015 Quilt National

2015 Acquisitive Prize winner at Golden Textures

2012 Acquisitive Prize winner at Australian Cotton Fibre Expo 2013 to be a child, solo exhibition

2011 Quilts by Ruth de Vos, invitational solo exhibition at the Australasian Quilt Convention

2009 Quilt National

2008 Eucalypts in Focus, solo exhibition

continued next page

Floor-talk notes

One of a series of 40 artworks in honour of my 40th year.

All 80cm by 80cm, featuring childhood.

One a week during school terms - just completed the 20th.

Playing with paint directly onto fabric in an attempt to loosen up a little.

Working towards more abstract work, but it's proving difficult.

Marilyn Clark-Murphy

A 300 Year Thread



Biographical information/ Quilt practice

I started my creative career in 2012 with everything to learn and attempted my first art quilt that year. I use a variety of techniques including stitching by hand and machine, applique in all its forms, in fact anything that uses fabric and thread to create. Similarly, I'll use whatever materials achieve the desired result. My inspiration comes from all sorts of things but most often from history, landscape, flora and fauna.

Major exhibitions and achievements

2019 QuiltWest, *Page 45*, Highly Commended Pictorial Quilts Amateur

2018 QuiltWest, *Rainforest Flowers*, Second Prize Small Quilts Amateur

2017 QuiltWest, *The Pink House*, Third Prize Small Quilts Amateur

2013 Mysterium: WAFTA Members' Exhibition, *Mysteries Ancient and Modern*

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Floor-talk notes

I feel a strong connection to past stitchers, particularly when I look at vintage textile works. A couple of years ago I read about the 1718 Silk Patchwork Coverlet, one of the earliest known dated patchworks. I realised it was about to turn 300 and started thinking about a work that would connect me, stitching today, to “EH” the unknown maker of the coverlet, stitching in 1718.

My initial thought was to create a partial replica, using contemporary techniques and resulting in an art quilt rather than a patchwork. This connected me to EH through our shared desire to create with fabric and stitch. But I sought a wider connection that reflected not just the change in creative stitch but also in women’s lives from EH’s time to mine.

Researching the original coverlet, I found that many of the original papers remained inside the piece. This led to using papers in my work that follow women’s history over the last 300 years. I spent some fascinating time researching events to include, some I was aware of and some that were entirely new to me.

I had a large piece of white cotton organdy in my stash, goodness knows why!. Tea-dyed, it gave the right combination of age and translucency for the quilt top. My stitching had to be fairly minimalist so that the historical events were legible; hence I have stitched the outlines of appliqued and pieced block designs from the 1718 Coverlet.

My original intention was for the entire back of the quilt to be an image of the 1718 Coverlet as it exists today, but the image is copyright and getting the size I needed, printed onto fabric, was prohibitively expensive. I did get approval to use a pre-printed tea towel of the image and have surrounded it with old West Australian flour bags. This seems to form another link between me here, now, EH there, then and all the intervening women’s lives that connect us.

For more information on the 1718 Coverlet go to <https://www.quiltmuseum.org.uk/collections/heritage/1718-coverlet.html>

Caitlin Stewart

Quilt title, Stripped & Shipped



Biographical information/ Quilt practice

From a household of sewers, I have always been drawn to the tactile nature of working with cloth and thread. My textile work is often constructed with sheer fabrics, which allow me to explore concepts of fragility and strength and to experiment and play with light and shadow. I am interested in what is possible to see through a work, as much as what is visible on the work itself. I generally use free motion machine embroidery, hand stitched embellishment, applique and quilting techniques.

Over the last twelve months, my attention has been drawn to human connections and interactions with our local environment; and to industry and skill lost to modern technology.

Major exhibitions and achievements

2019 The Alternative Archive: Common ground NEXIS, Narrogin

2018 Beyond the Seam CASM, Mandurah

2018 Little BIG Art Prize Petrichor Gallery, Walpole, WA (Highly Commended)

2017 Dare to Wear Millbrook House, Williams | Courthouse Gallery, Bussleton

2017 Needles + Thread Petrichor Gallery, Walpole (solo exhibition)

2015 Under the Microscope International Quilt Challenge, Bunbury, WA

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Floor-talk notes

The Brown Mallet (*Eucalyptus astringens*) is a tree with exceptionally high tannin content. This tannin was used to convert rawhide into leather and at a time when leather usage was much more prevalent than today, the tannin in Brown Mallet bark was a prized commodity. After a rush in the early 1900's to strip the bark from trees, it soon became apparent that without any industry regulations, the natural mallet stands of the Wheatbelt were being quickly wiped out. In 1918 the Forests Act was passed and the Forests Department was established shortly after, with one of their first tasks being the conservation of mallet. Thus it came about that to preserve the remaining natural stands, mallet was planted in Dryandra State Forest, making the area one of Australia's earliest eucalypt plantations.

I wanted to create a work that paid homage to the mallet trees in the Dryandra Woodland. I felt that working in 3D would capture a sense of scale and size that would be missed in a 2D work.

The hessian on the outside of the work is stenciled with the text and marks used on the packaged mallet bark as it was transported out of the woodlands. I used the original tin stencils as a template.

I tried to capture the colours of the mallet trees – the vibrant pinks, yellows and oranges with the cotton fabric on the inside of the work.

Whilst it hangs in a 3D form, the work was created as one long horizontal piece. This presented a number of challenges, particularly around suspending the work and developing strong vertical lines through the spiral form.

Susan (Sue) Mader

Quilt title, Embedded Deep in a Rural Landscape



Biographical information/ Quilt practice

My mother taught me to hand stitch and use a treadle sewing machine at an early age. Making and mending is what she did in keeping a home for her family. The suitcase, filled with fabric under the bed was available to cut, stitch and create, providing a source to the many stories we shared and enjoyed while stitching. Quilting arrived much later. My mother had joined a local community patchwork group soon after her children left home. On my visits, she again showed me new ways to stitch. Making and stitching has always been close by my side and after my children gained their independence, the creative path led me to art studies. With a Bachelor of Arts (Visual Arts) and a Master of Arts (Art Therapy), the creative exploration continues. To give more focus to my art practice after a full life multitasking, I am back in my studio, where usually I hand stitch. I use natural textile fibres, new or reclaimed, to inspire and pick up the threads of stories held dear to me.

Major exhibitions and achievements

Solo Exhibition

2005 Fremantle Art Centre

Group Exhibitions

2019 BACA Balingup

2009 24th Annual Art Exhibition - Perth College

2006 17th Tamworth Fibre Textile Biennial (touring)

2004 *String me a Story* SpECtrUm Project Space

2002 Art & Award Exhibition Town of Bassendean

Works Acquired

Private Collections – Perth, Fremantle and Regional WA

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Floor-talk notes

Embedded Deep in a Rural Landscape

Visitors were few and far between, so there was always excitement when the dogs barked to announce a car at the top gate. The outline of the vehicle was just visible and we would try and guess who the occupants might be, either the stock or fuel agent or the insurance man? Usually they were expected, as Dad would be working close by. He was the first to welcome visitors with a firm hand shake when the car stopped at the house gate. He said you could tell the character of a person by their handshake. There was always time for tea and scones. Dad would guide the visitors through the back door to the warmth of the kitchen where Mum would be waiting. As children we were included in the greeting exchange. It was expected we would be polite and our best behavior, visible! It became a practice to listen, look and learn on such occasions. The kettle bubbling on the wood fire made the welcomed pot of tea and the scones straight from the oven, were graciously received. Stories flowed with understanding, shared enthusiastically about community events, the weather, politics of the day and always about family, while the physical challenges of the environment and financial matters faced with courage to tell were often uttered in hushed tones. With the clearing of the table, tea cups refilled one last time, the conversation returned to the purpose of the visit, it was a signal we knew as a time to leave and play.

Notes – an Australian story:

- *Embraces the historical, cultural, economic and social aspects of past lived experiences.
- *Strong, durable hessian bags with their practical application depict the masculinity of the story.
- *Hand stitch, the feminine support keeping at times, the fragility of the story together.
- *The resourceful use of lime and string speaks of aspects of past experiences in making home.

It is part of my parents' story, about a time in the early 1950's when they took on farming 1200 acres in the south west of Western Australia. My father was 27 years old, country born and raised while my 24 year old mother was city born and raised. With their 3 year old daughter, a baby son, another daughter and son yet to be born and coupled often with harsh economic realities in a socially isolating and rugged environment, its their resilience and practical approach they applied to their everyday, that I retell the story about their beginning.

Julie McAllister

Quilt title, Orange Peel



Biographical information/ Quilt practice

In the last few years I've been moving away from traditional quilting. The challenge for me with creating art quilts is the design process. It's a large commitment of time and most that is in the thought phase! Machining and construction are a more meditative process. I'm constantly inspired by working with silks, their juxtapositions of shades and sheen gives me great delight.

Major exhibitions and achievements

2019 QuiltWest, *Robo de Torres*, 2nd prize, and selected for World Quilt Competition 2019
2018 Perth Royal Show, *Tiddly Winks*, 1st prize
2018 Bunbury International Quilt Challenge, *Basket Case*, Judges Commendation
2017 stitched and bound, *Feeding the Koi*, juried exhibition
2016 AQC Challenge, *Have I Been Here Before*, juried exhibition
2016 QuiltWest, *Turkish Mystery*, 2nd prize; *Big Daddy*, Viewer's Choice
2015 QuiltWest, *Pretty Little Sister*, 1st prize, selected for AQC Best of the Best from WA
2015 QuiltWest, *What Was I Thinking*, 3rd prize; *Traditional Modern*, President's Choice
2015 Perth Royal Show, *Miniature Quilt*, 1st Prize

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Floor-talk notes

“Orange Peel” came about because of a large amount of orange sari silk I found in my stash.

Recycling was constantly in the news at that time after a fire at one of Perth’s recycling facilities and there was a push for the ban of one use plastic bags.

Bringing home a bag of oranges one day the three things coalesced into the idea of an Orange Peel Quilt. The orange peel design is an old traditional quilting motif and quilting is often associated with reuse of materials, offcuts and scraps.

Segments oscillating either left or right highlight our efforts on recycling – sometimes we’re good at it sometimes not! The twelve panels represent a year, shouldn’t we make an effort each month?

Finally orange is my favorite color so one has to use it plus it saved a few plastic bags from landfill.

Win win!

Delys Brady

Quilt title, Geisha

Biographical information/ Quilt practice

Although not a quilter as such, I consider myself a textile artist and work in many textile techniques including free machine embroidery, hand stitching, altered clothing, cloth doll making, felting etc.

I belong to Designing Women, WAFTA, Fibrant and Western Dollmakers

Major exhibitions and achievements

Designing Women

Bassedean Art Awards

Altered States

Award winning Dollmaker

Floor-talk notes

I was inspired by the lovely and subtle weaving in the Obi. As a long time admirer of Japanese fabrics and other artworks I wanted to further enhance the fabric in a subtle way that did not take away from the intrinsic design. Hand stitching seemed to be the answer. I let the fabric decide the stitched areas and the length of the piece.

On a trip to Japan I had purchased the hair pin further added to the look I wanted to achieve.

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Taryn Blight

Quilt title, Within The Landscape



Biographical information/ Quilt practice

As a member of an Art group rather than a Quilting group, my practice is wide and varied. My techniques and materials will also vary according to the challenges being presented in our Exhibition topics and guidelines. I am also influenced by whatever workshops we have recently hosted. I tend to use cotton or silk as my base fabrics and build from there.

Major exhibitions and achievements

2019 Art Exhibition Wagin Woolorama, 2nd in the open section
2019 Art Section Wagin Woolorama, Highly Commended in the open section
Exhibited in Botanical Exhibition Lake Grace Regional Artspace
2018 Wagin Woolorama, exhibited as Guest Artist the Quilting section
2017 stitched and bound, Zig Zag Gallery, Kalamunda

Floor-talk notes

Within the Landscape was inspired by a pattern I found on the edge of Lake Grace. In summer the salt dries and forms patterns that look like giant white waterlily leaves. I discovered that you couldn't walk out on to the lake bed as although it appeared dry, it was only dry on the surface. I decided to walk around the edge a bit to see if I could get a picture of the patterns of salt and that is when I found this little pattern in the dirt.

I chose to do the design in French knots as it reflected the surface of the ground. The colours chosen were similar to what nature had chosen.

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Sally Sweetingham

Quilt title, Weather Worn



Biographical information/ Quilt practice

I started creating art quilts recently. My interest lies in eco dying, rusting and stitching with different plants and objects but recently my focus has been on experimenting with all parts of the Xanthorrhoea plant - most recently with the resin.

Major exhibitions and achievements

2014 Salvage/Selvedge Exhibition

2011 Helping Hands Exhibition

Floor-talk notes

Owning a bush block with old falling down buildings has imparted a love of old sheds - both corrugated iron and wood. I have become fascinated with the beauty of their deterioration and the rusty, aged and earthy aesthetic.

Using a variety of plants on the block, I experiment with natural dying and extracting their essence. My most recent focus is on Xanthorrhoea and exploring what different parts of the plant will offer up.

I love the effect the resin has on different fabrics - especially the silk, hemp and linen in this artwork. The resin completely changes the fabric as it takes on the rusty/rustic colours and textures of our block.

This artwork also takes on the visual aspects of the old sheds – rough, broken, rusty, peeling, crumpled, uneven, stained, jagged, twisted, fading, warping, curling and splitting. Rusted split pins, nail-like, used for tying the quilt, continue the theme.

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Phil Thomas

Quilt title, *Lives unanswered questions*



Biographical information/ Quilt practice

30 years as a traditional quiltmaker but I began exploring art quilting over the last 7 years. My main interest is in pictorial quilts, using photography and other digital imagery as a springboard to produce recognisable designs in my quilts. Rather than using paints and other more traditional media, I prefer to use unusual and interesting fabrics to produce realistic effects.

Major exhibitions and achievements

2018 QuiltWest, *Beach Bum Boulevard*, 1st Place Pictorial quilts

2017 stitched and bound, *Reflections of Summer*, juried exhibition

2017 QuiltWest, *Flight of Fancy*, Best Use of Colour

2016 QuiltWest, Fair Trade, 3rd Place

2015 West Australian Quilters' Association (Challenge), Half Light, 1st Place Member's Choice Award

2015 QuiltWest, *The World was Black and White*, 1st Place Theme Professional; Dear Angela, 1st Place Traditional Professional and Best Use of Colour

Floor-talk notes

I gain inspiration from my own or my daughter's photography, which gives an endless supply of interesting and memorable images. This quilt is based on one photograph of my husband and sons at Prevelly beach, standing for what seems like hours, just observing, chatting and discussing many of life's unanswered questions. This could be a moment on any beach and at any time, for this is a frequent past-time of my boys when enjoying coastal walks.

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Sue Rule

Quilt title, Wagga Reimagined



Biographical information/ Quilt practice

After half a lifetime enjoying embroidery and dressmaking, I was inspired to start quilting nearly 40 years ago after seeing a WAQA quilt show. A small group of friends & I started a home quilt group, calling ourselves the Mixed Bag. Members have come and gone over the years, but we still meet twice a month in each other's homes to sew. I also belong to the Exotica quilt group, the members of which make quilts from non traditional fabrics. Another interest involves making community quilts.

I particularly enjoy contemporary quilting, improv and big stitch quilting, and Sashiko and Boro.

My current challenge is to reduce my stash of scrap fabrics, which multiply unchecked in my sewing room

Major exhibitions and achievements

2019 Pathfinders Project

2006 Melville Community Textile Project

1995 & 1996 Razor's Edge exhibitions

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Susan Sheath

Quilt title, Road Rage



Biographical information/ Quilt practice

I run a small business making traditional quilts to commission. Although this still takes up the majority of my quilting hours, about 7 years ago I branched out experimenting with non-traditional quilts.

I typically design bold geometric quilts in bright colours using cotton fabric. Improv piecing and straight line quilting is currently my favoured style of quilt.

With a small group, I run the WAQA Contemporary Quilting Group and this has encouraged me to experiment with new, contemporary techniques.

Major exhibitions and achievements

- 2019 Quiltwest 3rd prize Modern Quilts (professional)
- 2018 Quiltwest 2nd prize Abstract Quilts (professional)
- 2018 AQC Challenge, juried exhibition
- 2017 Stitched and Bound, juried exhibition
- 2017 Quilting as an Artform, *Bikinis at Turquoise Bay and Waves*
- 2016 QuiltWest 2nd prize Collaborative Quilts
- 2014 AQC Challenge, juried exhibition

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Floor-talk notes

The Reece Scannell fabric provided the initial inspiration. The calm of the roads in the 'old' days depicted on the fabric is in contrast to today's madness. Inclusion of the white images on the fabric adds dimension and interest whereas nowadays, a white bike marks the spot where someone has been killed in a cycling accident. Socialising with recreational (Lycra clad) cyclists, I am very much aware of the dangers of cycling. Hopefully the introduction of the 1m rule in WA will make things safer but there is still so much aggression on the road.

The commercially printed fabric fittingly provides a tranquil background to the piece representing how things used to be on the roads. Onto this background is quilted the current state of the roads - the words being shouted between cars and bikes and the crash scenes portrayed.

Superimposed onto all of this is the appliqued perfect black bike wheel and the crumpled white wheel and the stamped car tyre marks that caused the transition between the two and death on the road.

Adding a bit of drama are the red word RAGE and the blood red trim around the binding.

Margot Downing

Quilt title, Luminance 5



Biographical information/ Quilt practice

Luminance is the 5th quilt in a series using a simple cross whilst exploring the use of shot cotton, silk and linen and their effect on light.

Major exhibitions and achievements

Salvage/Selvedge exhibition Fremantle Moores Building Fremantle 2014.

Floor-talk notes

The Luminance Series started two years ago with a very simple block - the cross.

Each of the 5 quilts became more complex in design and construction. Using tone on tone solid fabrics and incorporating more linen, silk and shot cotton, a “stained glass” effect soon emerged.

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Myra Cornwell

Quilt title, Over the Moon



Biographical information/ Quilt practice

My worthiest results are achieved when there is a set concept.

I work with natural or synthetic fabrics.

Discharge, rust or paint are applied to transmute the original fabric and I stencil stamp and stitch.

I enjoy experimenting, refining processes, pursuing the new.

Floor-talk notes

The 2018 eclipse evoked emotions of childhood memories. From wanting to secure those memories, this piece evolved.

To capture the moon's changing phases, depth of luminosity I worked in natural and synthetic fabrics in strong opposing colours.

Enjoying experimentation, I sprayed discharge to remove the base colour and create blurred edges. Using a timing regime, I achieved colour gradation.

Acrylic paint was sprayed or poured on bleached areas to depict movement.

Fabric was dissected, rearranged and reconstructed to interpret its phases.

To enhance the piece, threads (hand dyed and commercial) were Boro quilted to connect the pieces.

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Helen O'Hara

Quilt title, Tribute to Grenfell



Biographical information/ Quilt practice

Helen O'Hara is a mixed-media, textile artist and art educator. She loves combining materials and techniques and re-purposing objects, materials and tools in new ways unimagined by their manufacturers. Helen's art often combines printing of many types with drawing, collage and stitch. Her work often features fabrics fused and melted together with heat tools.

Major exhibitions and achievements

Ongoing - Design Team for Gelli Arts®

2019 84 Group Exhibition, *Contradiction and Contrast*

2019 Quiltwest, 3rd prize Small Quilts Amateur

2017 Stitched and Bound, juried exhibiton

2017 Innovative Stitchers Exhibition, *A Walk in the Hills*

Floor-talk notes

I was compelled to make this quilt about the Grenfell fire. All the text is eye witness statement and this is the most depressing piece of work I have ever made! Many times I had to stop making the piece as the emotions in the text overwhelmed me. I chose to work in organza and felt as these materials are easily melted and burnt just like the Grenfell tower. The fire rose up the side of the building in long strips of flame; this inspired the vertical cut-work. The windows are cut from the quilt using a soldering iron, the surface distorted with a heat gun. ... Any proceeds from this quilt will be donated to charity for the Grenfell survivors.

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Lesley Clugston

Quilt title, King's Canyon



Biographical information/ Quilt practice

Traditional quilter for many years. Joined the WAQA Contemporary Quilt Group about 4 years ago to push my boundaries. Found a new direction to stimulate my creative side.

Major exhibitions and achievements

2019 QuiltWest, *Blow Holes*, Third Prize Themed Section,
2019 QuiltWest, *Turbines*, 4th Prize Modern Quilts Amateur
2018 QuiltWest, *Green Acres*, 1st Prize Traditional Quilts Amateur
2017 stitched and bound, *Connections*, juried exhibition

Floor-talk notes

Change of colour during the rain. Pleating fabric creates an new pattern & colour. I am part of the Pathfinders group, so using a drunkard's path block to represent falling water was a natural inclusion.

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Judy Campbell

Quilt title, and that's why they call it the blues

Biographical information/ Quilt practice

I have always made a mix of traditional and non-traditional quilts for the past 40 years or so including the fore-runner of S&B "the Razor's edge" using traditional and non-traditional materials and techniques.

Major exhibitions and achievements

Best of Show at the first WAQA exhibition to be judged.

Various other awards including best use of colour, maintaining the tradition and theme awards.

Floor-talk notes

This quilt was inspired by an appreciation of indigo dyed fabric in its various forms

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Megan Byrne

Quilt title, Men Wear Blue



Biographical information/ Quilt practice

i have been creating art quilts since I started quilting bout 10 years ago. I like rusty old and often abandoned manufactured items. I like the way that a constructed form is not immune to nature and that it's erosion creates a unique new thing - no two manufactured items will erode in the same manner. In ecological balance, nature will reclaim the manuactured items.

My design process or approach is to start with a concept, worry that concept to some outcome by mind mapping and talking about it. When I have a clearer idea of what I want to show I represent it in a full size drawing/artwork. This might change as I go along adjusting and redesigning to better "see" what I want happen. Then to cutting the fabric and making.

Major exhibitions and achievements

QuiltWest 2018, *Marked by Time*, Second Architectural Theme

QuiltWest 2017, *Gorgeous Girl*, First Pictorial, Runner up Best in Show, People's Choice.

Juried exhibitons

2019 Road to California, *Marked by Time*

2019 World Quilt Competition, *Marked by Time* and *Gorgeous Girl*

2017 Road to California, *Gorgeous Girl*

2017 AQC Challenge, *Robyn*

2017 AQUIPP, *Reflecting on Censorship*

2017 stitched and bound, *Walking the Lake*

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Floor-talk notes

1. Concern about increasing rate of male suicide in WA
2. I have 4 sons.
3. Wanted to find a way to have people talk about male suicide
4. I was thinking of doing a series of quilts around windows
5. "AHA" windows would be perfect
6. A window is an opening, it allows the passage of light, sound air.
7. Windows can be opened and closed, covered or not, locked or not.
8. They can be an opportunity or a barrier; looking out or looking in
9. Why not use blue men's shirts - already socially acceptable to refer to depression as being blue and the bland dullness and darkness reflects the mood of depression
10. Using images of people - I wanted people viewing the quilt to identify with the images and think it could happen to anyone.

Karin Langham

Quilt title, Breathtaking



Biographical information/ Quilt practice

Making art quilts began about twenty years ago, with an introduction to stitch and dyeing techniques through my studies at Edith Cowan University.

I generally use natural fibres such as cottons and silks and prefer to use cotton yarns. My small works are hand stitched, but I am beginning to move on to larger pieces that are assembled using my sewing machine.

Inspiration comes from all aspects of my life. Art books have been valuable sources of form and colour inspiration. The colours of nature, wall textures, pavement cracks, the shape of a branch or a building, the colour of a person's eyes, it's all out there. We simply need to look.

It's difficult not to see something that will inspire me to translate the idea to fabric, via stitch.

Major exhibitions and achievements

2019 stitched and bound

2019 Quilt West, Contemporary Quilts

2012 Nyiszter Gallery, *Dimensions*

2009 Kurongkurl Katitjin Gallery, Edith Cowan University, MEd Exhibition

2005 Edith Cowan University, BEd Graduate Exhibition

2004 Spectrum Project Space, *String Me A Story*

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Floor-talk notes

I was inspired to make 'Breathtaking' following a trip to the Uluru, Kata Tjuta area in the Northern Territory.

I was fascinated by the undulating ground we were passing over, which had been formed a very long time ago by the ocean that covered this area. Rock forms had been pushed above the surface by pressure beneath, revealing strata that lay on an angle. Multi coloured sedimentary layers were astounding.

As I often do, I simply picked up a fabric and began stitching. Some of my favourite works have begun in this disorganised manner. The undulating ground took form on the cloth. The circles lying on an angle represented the rocks that had been exposed through pressure beneath.

Colours were vibrant in the bird life, the flora, the ground itself and the wild animals who revealed themselves. The enormous array of colours I had seen leapt into my work. Various streams of water were both concealed and exposed. They too were added.

I was awe struck by the beauty and the age of this area, and that is what I was attempting to reveal in this artwork, 'Breathtaking'.

Anne Williams

Quilt title, Cosmic Memory



Biographical information/ Quilt practice

I have used textiles and hand stitching as an expressive medium on and off for many decades. About 15 years ago it took a larger role in my creative practice and contemporary quilting in some form is now central to my work.

My main focus is on the slow practice of hand stitching and how ideas may be expressed through this medium. I like to use natural fibre cloth, often recycled.

Major exhibitions and achievements

- 2019 Experiencing Time, 7 week exhibition and residency, Midland Junction Arts Centre.
- 2017 Altered States, WAFTA Members' Challenge, Perth Town Hall.
- 2017 Stitched and Bound, WAQA at ZigZag Gallery, Kalamunda.
- 2016 AW 5, Ozquiltnetwork touring exhibition.
- 2016 Through the Singing of my Hands, solo exhibition, Mundaring Arts Centre.
- 2016 21+, WAFTA juried exhibition, Spectrum Space, ECU Mt. Lawley.
- 2015 Ellenbrook Arts Members' exhibition, highly commended.
- 2014 Stitched and Bound, WAQA, Heathcote Gallery.

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Floor-talk notes

The inspiration for Cosmic Memory came from current reading of essays by Rudolf Steiner which described human life at an earlier stage of evolution. It stretched my thinking and imagination to grasp the content. Images arose from the description of conditions very different from what we experience in our time. These form the basis of the design.

In the 1930s my mother purchased some beautiful linen to make a tablecloth and serviettes, and began to embroider rose buds on the main cloth. When I was around 12, I added my version of stitching to the rosebuds, as I considered she had chosen the wrong colours and embroidery stitches for the quality of the cloth. The project was never completed, and the unfinished cloth and 3 surviving serviettes came to me a few years ago. When the call for entries to Stitched and Bound came, I realised that it was time to stop hoarding this cloth and use it, or it would end up in landfill.

Julie Devereux

Quilt title, The Writing Is On The Wall



Biographical information/ Quilt practice

Textile art has been my preferred art form for the past 25 years. This has included quilting, felting, screen printing, batik, natural eco dyeing, rusting and basic stitching.

I choose to recycle where possible and use natural fibres. I want to tell a story or express thoughts through my textiles. Whether the fabric used has a story behind it or my design and mark making through stitch demonstrates how I am feeling and what I want to say.

Ideas are never a problem for me. My challenge is to work out the best way to bring them to life and be pleasing to the eye. Of course time can be a challenge, whether its finding the time but more often making the time.

Major exhibitions and achievements

2017 Stitched and Bound juried Exhibition, Zig Zag Gallery Kalamunda
2014 Hidden Revealed Transformed, 4 member MELD Group Exhibition, Showcase Gallery Perth
2013 Mysterium, WAFTA Exhibition, Gallery Central Perth
2012 Stitched and Bound, Juried Exhibition, Heathcote Gallery Melville
2011 In Tension, WAFTA Exhibition, Moores Gallery Fremantle
2009 Earth, Feltwest Exhibition, Mundaring Arts Centre
2009 Naturally, WAFTA Exhibition, Moores Gallery Fremantle

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Floor-talk notes

The Writing Is On The Wall

Rusting onto fabric is a method of mark making that I enjoy doing. Whilst I have control of placement of pieces used it can be a case of serendipity when it is unwrapped. From there I decide what extra mark making I feel it needs to become an art piece, usually being in some form of stitch.

For this piece I used steel dumbbells to make the circles, then stitches with various threads and also a wood burning tool. To me they looked like the earth or planets with deterioration. Also added were calico numbered mining core sample bags.

It does concern me what man has done and is continuing to do that is destroying our planet. The roll on effects are yet to be fully perceived. Why do some refuse to see the damage we have caused? I guess it the same old story of turning a blind eye, short sightedness and the mighty dollar!

Marie Mitchell

Quilt title, Sanitary Landfill??



Biographical information/ Quilt practice

My subject matter gives voice to my deepest passions and concerns. My inspiration often comes from current environmental and social justice issues. My artistic goal is to tell a credible story resulting in an empathetic, compassionate response in the viewer causing them to re-evaluate their previous perspective. Creative expression is vital to sustaining my inner self. This has manifested in many forms over my career, but I am drawn back to fibre and textile as a medium for expressing my ideas. I find the tactile nature of fibres, fabric and stitch a constant delight; employing them in much of my work to develop and define those ideas. While the subject matter in my work encompasses huge global issues, I keep the imagery focused on smaller, manageable topics to encourage a connection with the viewer; generating empathy and greater understanding. In a way I hope to combat the desensitization and apathy generated by the constant negative news provided by mass media. I believe that cumulative, conscious action by individuals can create profound change in our society.

Major exhibitions and achievements

2019 Art Quilt Australia, National Wool Museum, Geelong, VIC and touring exhibition

2019 World Quilt Competition, at World Quilt New England, Springfield, MA, USA and touring exhibition

2019 Forced to Flee, SAQA Global at Ruth Funk Centre for Textile Arts, Melbourne, FL, USA; USA & UK touring exhibition

2018 Australia Wide 6, Ozquilt Network, currently touring

2018 CrossXpollination, COPACC, Colac, VIC

2018 AQC Bridges and Borders Challenge, Judges Choice Award, , Melbourne, VIC and touring exhibition

2018 Petite Miniature Textiles, Wangaratta Art Gallery, Wangaratta, VIC

2017 Art Quilt Australia, Queen Victoria Art Gallery, Launceston and Yarra Ranges Regional Museum, Lilydale, VIC

2017 Stitched and Bound, Zig Zag Gallery, Kalamunda

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Floor-talk notes

This piece came about as I pondered the word 'landfill'. Wondering its origins and why society seemed to think that filling the land with our waste was a reasonable concept.

The truncated icosahedron (soccer ball) shape made of hexagons and pentagons is a nod to the long-standing popularity of the hexagon in quilting dating from 1770 into the 1800s, regaining favour in the 1930s & 40s and again now in the 21st C.

Each of the five major climate zones and their subzones are represented by the fabrics chosen for each area.

5 Major Climate Zones & their sub zones

- | | | | | |
|----------------|----------------------|-----------------------|----------------------|----------------------|
| 1. Tropical | a. tropical wet | b. tropical wet & dry | | |
| 2. Dry | a. semiarid | b. arid | | |
| 3. Moderate | a. Mediterranean | b. humid subtropical | c. marine west coast | |
| 4. Continental | a. humid continental | b. subarctic | | |
| 5. Polar | a. tundra | b. ice cap | c. highlands | c. non-permanent ice |

The piece is filled with a representative selection of waste products including:

The Big Four single-use plastic waste items – bags, water bottles, straws & take-away coffee cups with lids

Items without a recycle symbol or currently not collected for recycling in my area – plastic bottle tops, plastic cutlery, fabric, sushi take-away container, soft plastic packaging, waste such as rope and nets collected off a beach after a cyclone.

The hexagons are sewn with a net spacer between for two reasons. The first to symbolically demonstrate the destruction of the Earth resulting filling it with our waste. And secondly to make it possible to view the waste inside the piece.

Meagan Howe

Quilt title, The Anthropocene: Age of Humans



Biographical information/ Quilt practice

This is my first Art Quilt as such. I have made many 'regular' quilts for myself and family, using recycled fabrics as much as possible. I have a strong desire in my work to limit my impact on the environment. I use, reuse and upcycle when I can. I started working with plastics more recently and found I really enjoyed stitching and manipulating them. Textiles and plastics are a huge problem in landfill and I feel passionate about using resources we already have.

Major exhibitions and achievements

2019 Wearable Art Mandurah, Winner - Land Down Under Category for *Mourning Birds*

2018 Wearable Art Mandurah, Finalist - Avant Garde Category for *The Masquerade*

2017 WAFTA Members Exhibition, Altered States. *Making Do* – an altered book

2005 UNE, Armidale NSW. Grad. Dip. Ed (Visual Arts)

2001 ANU School of Art, Graduate Exhibition

2001 ANU School of Art, Grad Diploma of Art (Visual Arts) Textiles

1999 Edith Cowan University, WAAPA Graduate Exhibition

1999 Edith Cowan University, Bachelor of Art (Visual Arts) Textiles

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Floor-talk notes

My inspiration for this work is the huge impact that humans are having on the planet. Plastics make up a big percent of landfill and they take hundreds of years to breakdown. I imagined future geologists digging down to find plastics imbedded into the Earth's layers. Is his future we want to leave to future generations? This is a question that fuels my work.

I have used plastics that we use every day like bread bags and food packaging. Singularly they don't make much impact but as a mass they do. I have stitched them to reference geological layers, rock formations. The mass imbedded in the Earth.

According to scientists we are officially in Holocene but the Anthropocene is the term some scientists have proposed for our current geological time. Anthro, for "man" and cene, for "new" in reference to the lasting impact that humans are having on the environment.

Learning about this has really inspired my work.

I find it difficult to make work for the sake of it and did not make work for a long time partly because of this. I didn't just want to make more 'stuff' to fill the planet. I believe as an artist I do have a voice and I can reflect and respond to the world around me, which I feel compelled to do now.

I enjoyed using waste products and using quilting techniques to manipulate them. Quilters and makers have always been resourceful. I am inspired by women's work and their resourcefulness, their thriftiness. I believe if we can tap into that energy as a species we may just be able to make a difference

Pat Forster

Quilt title, Aerobics



Biographical information/ Quilt practice

I made my first quilt in 1976, a cot quilt for my daughter and then, in the next 30 years or so, made a few traditional bed quilts. I joined WAQA's Contemporary Quilt Group in 2012. This signalled a shift to designing my own bed and wall-hanging quilts. By that time I had also retired from a career in mathematics education so I naturally gravitated to mathematical and graphic-art quilt designs. I particularly enjoy creating fractals to suit the crafts of patchwork and quilting.

Major exhibitions and achievements

Juried exhibitions

2019 Quilt National, Athens Ohio, and travelling exhibition 2019-2020

2019 International Quilt Festival Chicago, and selected to travel 2019-2021

2019 International Quilt Festival Houston, and selected to travel 2019-2022

2019, 2018, 2017, 2016 World Quilt Competition

2019, 2017 NZ National Quilt Symposium

2019, 2017, 2015 Art Quilt Australia

2018 Quiltcon, Pasadena, California

Works in the National Museum, WA Water Corporation, Embroiderers' Guild (WA), Freshwater Bay Museum

Floor-talk notes

I created the block design by reducing, rotating and nesting the Drunkards Path block in a computer drawing program (PAINT).

I have made several quilts with the block in different arrangements and in cool colours. For this quilt, I started by creating a black and white image on the computer in PAINT, using simple repetition of the block in rows. The effect reminded me of actions in an aerobic class - so I chose hot sweaty colours, mostly bright to match current trends in gym gear. I placed the colours so as to draw viewers' eyes around the quilt.

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Jannette Campbell

Quilt title, Tea and Sympathy

Biographical information/ Quilt practice

I commenced creating Art Quilts in 2010 after I retired and was encouraged by CQG to enter stitched and bound 2012. The repetitious movement of hand stitching whether on canvas, cotton, linen or any fabric has a mesmerizing affect and once you get into a rhythm, stitching became a great way to relax and de-stress. I am addicted to fabric and threads. The uneven stitching represented by Kantha work is a favourite of mine and I love the uneven textures and ripples formed on the cloth.

Major exhibitions and achievements

2019 Embroiderer's Guild 50th Anniversary, Convention Centre. *Vessels*.
2017 - 2018 WAFTA Altered States *Second-hand Rose*. Perth Town Hall , Lake Grace.
2017 Stitched and Bound Zig-Zag Gallery *Natural Canopy*.
2015 WAFTA Memory and Commemoration *Lost Heroes/ Lost Lives*. Convention Centre & Touring Exhibition.
2014 Designing Women *Stitches and Seams* Nyistor Gallery.
2013 WAFTA Mysterium *His Ways are Many* Central TAFE
2012 Designing Women *Dimensions* Nyistor Gallery.
2012 CQG Stitched and Bound *The Flood Plain* Heathcote Gallery.
2012 WAFTA In Tension. *Construction* Moores Gallery and Convention Centre.

Floor-talk notes

My *Tea and Sympathy* quilt was inspired by recycled and reused serviettes and dollies that my paternal Grandmother embroidered and crotchet. She loved and collected the Blue and white Willow patterned Spode china and the accompanying napery that matched. The large tablecloth and 6 napkins I bequeathed to a friend who also loves the Willow designs and treasurer's the pieces as I had done. The 6 remaining serviettes that were stained and well used I have pieced in the quilt in a crazy quilt pattern. Kantha stitched and embroidered tea cups with old used teabag strings as embellishments.

Tea consumption is an essential part of the Australian Culture. After water, tea is the most widely consumed drink in the world.

Tea eases me into the day and it provides pause for reflection. It can soothe you, fortify you, wake you up or calm you down .

Tea and sympathy offers and testifies the support and kindness that you provide to someone who is upset or in trouble.

My quilt reflects all these sentiments.

Made from recycled linen, damask,cotton and aida cloth. Backing is chambray cotton and light Pellon wadding. Stitched in DMC stranded threads.

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Louise Wells

Quilt title, A Merry Dance



Biographical information/ Quilt practice

Our untold or hidden stories, the ones we keep close to our hearts are often the inspiration for my work. Only through enquiry do we discover the complexity of the journey people have travelled.

Looking at the lost beauty in the ordinary has lead to more focus on the use of recycled materials, textile and non-textile, both for their suggested narrative and concerns over waste and for the environment.

I use textile techniques including dye, print, stitch and fabric manipulation and layering, often leaving raw, cut and frayed edges to create texture. My work tends to be in sections or blocks and in multiples, sometimes representing time, repetitive processes or hidden segments in our lives.

Major exhibitions and achievements

2019 Art Quilt Australia 2019: National Wool Museum, Geelong, Victoria

2019 CulturaDiffusa, Como Italy

2019 International Fiber Arts IX, Sebastopol Center for the Arts, Sebastopol, CA USA

2018 Solo exhibition - Of Our Time – Ordinary Lives, Midland Junction Arts Centre

2018 Worn Art Revamped, Theatre Kimberley, Broome – Overall Runner Up

2017 City of Stirling Art Awards, Highly Commended

2017 Wearable Art Mandurah (WAM) Winner, Avant-Garde Category

2016 Worn Art Revamped, Theatre Kimberley, Broome – Category winner

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Floor-talk notes

A Merry Dance is part of a series of work based around the idea of domestic maps.

The idea for this body of work came about as I pondered the repetitive tasks or Ground Hog Day if you like, of being a mother and running a household. Many years of taking children to school, the same roads, back and forth daily. The laundry routine of washing, hang out, folding and returning clothing to the various rooms. The preparation of meals, from shopping to cooking and cleaning up afterwards. None of these tasks is ever complete for more than a few hours...

For several years, I thought about how I could represent this repetition in an artwork. I was thinking of building up a 3-dimensional stack of line drawings or maps. Delivering the laundry one day last year, I thought about how I have been wearing out our floorboards over the past 25 years – creating a well-worn path. The aha moment came with the idea to cut away fabric in those areas and raise the surrounding by the addition of colonial knots. I wanted viewers to be able to see the path and also feel how it has been worn away. It was the complete reverse of how I had been thinking about the work.

A Merry Dance is a more recently observed domestic map. My children now young adults, all cook. They all like completely different food – from Vegetarian to Meat Gourmand to tinned spaghetti. They often cook at the same time...they move around each other, from fridge to stove top to bench to sink. They make a huge mess...several times per day!

The work is made from recycled items in our household; shirts (top layer), tea towels complete with stains and holes (middle layers) and a blanket (bottom layer). The top layer has been printed with bubble wrap, then all the layers have been machine stitched together around the circles. Two layers have been cut away in areas to show the map. The whole quilt has then been over stitched with colonial knots.

Meg Cowey

Quilt title, Storm Warning



Biographical information/ Quilt practice

After making bed quilts for about ten years, I began to create my own designs. It was a natural progression to decorative wall quilts and smaller pieces using innovative techniques. Membership in the WAQA Contemporary Quilt Group, with its strong supportive network and encouragement of experimental design promoted my interest. Being invited to join the WA Inspired Art Quilters with their high expectations has pushed me beyond my expectations.

Major exhibitions and achievements

2019 Two quilts, as part of the Noongar Country, Wetland Glimpses set, were acquired by the National Museum of Australia

2015 – 2018 Several quilts sold through exhibitions to private collectors

2013 – 2019 Awards in QuiltWest have ranged from First place to Highly Commended

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Floor-talk notes

I often drive along Stirling Highway in all weathers admiring the view across Gage roads. Sunny days are lovely, but it is wild weather approaching that really thrills me.

I was keen to try a technique that I had seen only on the Internet where strips of torn cloth are sewn onto a backing and secured with stitching. I chose silk for its soft texture and light weight, with some lovely, inexpensive, hand dyed scraps coming my way from the WA Felters. Sewing the strips down in various directions, to give the impression of the weather front, worked exactly as planned. The extensions of the rain cloud and the wild water were spontaneous additions while working on the piece. I have a real weakness for gilt foiling. The silver slivers evoke the sunshine breaking through the clouds in small patches and reflecting off the stormy waves.

Because silk frays so easily, especially when torn along the weft, the tulle covering was required to protect from damage. The stitching consolidated the image of waves and wind.

Although Storm Warning is a very small piece, I think of it as a window view of a storm approaching.

Liz Arnold

Quilt title, Reef Bowl 2



Biographical information/ Quilt practice

My work explores several recurring themes including the environment, vulnerability and time. Mathematical concepts and numerical sequences inspire me to depict them in an abstract and painterly manner. I use textiles and embroidery to create abstract forms. Obsessive, repetitive patterning is a frequent feature of my work. My work can be seen on the website www.lizarnold.com.au

Major exhibitions and achievements

2019 Ellenbrook Open Art Award Exhibition Ellenbrook Art Gallery, *Reef Bowl 1*, Most Outstanding Sculpture
2018 3-week Artist in Residence through WAFTA in collaboration with North Metro TAFE.
2017 Reef – A Fine Line – solo exhibition. The Basement Gallery, 241 Hay St, Subiaco.
2017 3-week Artist in Residence through WAFTA in collaboration with North Metro TAFE.
2017 Stitched and Bound, Contemporary Quilt exhibition presented by The West Australian Quilters' Association
2014 Hidden Revealed Transformed – MELD arts group (4 artists) inaugural exhibition. Showcase Gallery, North Metro TAFE. A group-organised exhibition in collaboration with Thelma John, Gallery Manager.
2004 QuiltWest, *Lattice Lights* 1st Professional Traditional Section

Floor-talk notes

I spent quite a bit of time at the Aquarium in Hillarys, Western Australia looking at the various corals displayed there. I looked at the growth patterns, structure, colours and other details. The lighting at the aquarium enhances the appearance of the corals and this inspired me to use bold colours to draw the attention of the viewer.

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Virginia O'Keeffe

Quilt title, Tyre Flowers



Biographical information/ Quilt practice

I began my style of quilt because I wanted to create works that said something more than just being pretty and I could work on social themes that interested me. I use recycled fabrics from work clothes to domestic textiles using my own designs, which sometimes grow as I sew. Sometimes I draw up a template or a rough sketch. Mainly I have fun.

Major exhibitions and achievements

stitched and bound 1997, 2014, 2017, 2019
Mt Magnet Quilt Project 2019
Quilting as an Art Form 2017
QuiltWest President's Choice Award 2016
Quilted Ellenbrook 2015

Floor-talk notes

This quilt is part of a series of eight using work clothes and referencing mining in its various aspects. We live in a desperately fragile land so I am conflicted by mining because we need its products but we have to care for the land.

Miners leave marks all over the landscape - the tyre pattern I enlarged from a photo; their tracks lie like growths on the ground, hence the title. The time eremophilia is endangered by its presence.

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Pauline O'Brien

Quilt title, *The Economy of Scale: not everyone wins*



Biographical information/ Quilt practice

I first began playing with textiles in a nontraditional way in a Fremantle Festival Banner Workshop in 1999 where I created two Joker Banners from sailcloth which hung in St John's Square.

Many years later I joined WAFTA and participated in a number of their member group exhibitions. This encouraged me to work more conceptually, to tell a story or make a statement.

Through the community Salvage Selvedge Project I became inspired again to source, collect and play with a diverse range of fabrics on furniture upholstery, floor rugs and functional quilts.

Attending Fibres West 2017 had me thinking and responding more like an artist. All I needed to do was 'Make a start and... keep going'!

Finding my tribe in the WAQA Exotica Group, I began in earnest to create art works with layers of meaning. My current work is inspired by the tenets that underpin family relationships and memory, exploring and communicating both personal reflections and wonderings and universal truths.

Major exhibitions and achievements

2019 stitched and bound, *The Economy of Scale: not everyone wins*

2017 WAFTA Group Exhibition, *Altered States Held to Ransom*

2015 WAFTA Group Exhibition, *Memory and Commemoration There's a house in there... , Coded Ribbons Assemble*

2011 WAFTA Group Exhibition, *InTension SOS E S Casuarina*

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Floor-talk notes

In 2017, our quilt group Exotica, decided to play with the idea of using work clothes as textiles from which to make a quilt.

With myself, raised on a dairy farm and my daughter married to a broad acre farmer, it was the farm clothes of today that struck a chord for me. Not the flat cap and old jackets of my Father's dairy farm days but the hard wearing, sun protective, high visibility shirts and jeans. No access to CBH without your High Vis on! even for the kids accompanying Dad in the truck.

A collection of trousers and shirts from my son in law and the local district, then time to cut them apart so clothes became textiles and then... 2 years of thinking!

Decision: work with farm clothes and the inherent code contained within traditional block design names. The Log Cabins of course represent the original small allotment home farms as a new farming district was opened up; the encroaching yellow illustrates how they are swallowed up over time by neighbours or outside interests. Bigger is best? Work smarter, not harder?

The Chinese Coins are the backstory to this narrative – for without money, no matter how deep your research on land husbandry and subsequent best practice programs that you implement, outside influences such as weather and world markets over which the individual farmer has no control, impact on the survival of successive generations and newcomers alike to farming.

This quilt started as a story about today's changing agricultural practices and the focus on caring for the land and wondering about: How does the small farmer create a point of difference and manage to hold on? How does a community survive when it gets smaller? When schools close? When the burden of maintaining a thriving community falls on fewer and fewer shoulders?

It became as I worked on it, also a reflection on the process my parents went through when they sold their dairy farm to the bank in a time of depressed markets and wonderings about what else their children might choose to do with their lives as University options beckoned.

Regardless of the context, it all comes down to \$\$\$ and the level of acceptable risk which determines the operational efficiency of the Economy of Scale, for while some thrive and grow, others rationalise their options and decide to leave, thus enabling the growth of others.

The impact of each new clearance sale signifying the end of successive generations in a district sends ripples far and wide both personally and at a community level.

Gail Hawes

Quilt title, Coded



Biographical information/ Quilt practice

I was introduced to embroidery at a young age, and completed my City and Guilds in London in my mid 20's. It was only after my return to Perth 5 years ago after a career overseas, that I seriously began to pick up my creative practice again. Having a knowledge of a broad range of techniques, I find that I am ideas lead, selecting the technique which is most appropriate for the idea at hand. Experimenting with materials is also at the core of what I enjoy as an artist, pushing the boundaries of what has been seen before in order to express those ideas. With a background in marketing, I also enjoy research. For this piece I set a series of questions about family structure and relationships, asking friends for input which is then the basis for the work.

Major exhibitions and achievements

2019 Solo exhibition ROUND held at City Arts Space, Northbridge, Perth, featuring bubble wrap

2017 – 2019 Altered States, WAFTA, various venues

Various group exhibitions with 84 Group, Innovative Stitches

Exhibited in Port Elizabeth, South Africa and London UK

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Floor-talk notes

I am currently investigating the notion of individuality and in my recent exhibition ROUND looked at how individuals need to be similar to their peers in order to be accepted or to fit in.

For this work, I am investigating how families are a group of individuals, each with their own traits. As part of my research I drew up a list of questions and asked a number of friends if they would draw their family trees. These were not traditional family trees, rather each person would be represented by the size of their personality, a description of their core, what the person did and the connectedness of the family. Those assisting with the research had to interpret their family. There were many considerations. How do we represent those whose personality is disappearing thru illness, what about those who only lived a short time, or those who have passed? Sometimes they did not really know someone in their family. The relationships between individuals was also investigated. Perhaps a person, or branch of the family was estranged. I found it fascinating how people drew their families – some small, in the corner of the page, others spread it out, some seemed quite structured and others very fluid. All this information was considered then coded into textiles to create the piece. It was here that the family structures began to take shape,

Organza was the fabric of choice – having structure and strength, but yet a fluidity. Perhaps this, in itself represented families also.

Individuals were represented by washers – first experiments with the Bunnings variety, then I had them specially cut into cardboard to get the right sizes. Each of the fabrics was ‘coded’ onto the washers.

The reverse – well there is always another side to everyone!

Jan Rowe

Quilt title, Rainbw Ravioli with Berries



Biographical information/ Quilt practice

Eclectic is one adjective I would use to describe my quilting methods and style. Any textile embellishment or technique is used to achieve the outcome I envisage.

Inspiration comes largely from travels where my quilts serve as a reminder of flora, fauna, scenery, culture or food.

From original sketches, photos and library or internet searches, I gather as much information as possible before I plan a quilt. Some quilt designs come together quickly and others take years to resolve.

Colour and texture are important attributes and I like to produce a three effect through quilting or fabric manipulation. I use commercial prints or hand dyed fabrics to find just the colour I need. Sometimes I add a touch of paint where necessary for details and highlights.

The more I learn about art quilts, the more I find there is to learn.

Major exhibitions and achievements

2019 QuiltWest Best of Show, *If Renoir had been a Quilter*

2017 AQC Juried Exhibition, *Numbat Made in WA*

2016 QuiltWest Runner-up Best of Show, *Waiting for the Freeze*

2015 QuiltWest Best of Show, *High Rise Apartment with Garden View*

2014 Stretch Arts Festival Mandurah, Juried Wearable Art

2013 Beneath the Southern Sky, juried National Travelling Exhibition

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Floor-talk notes

Inspiration came from watching TV cooking shows, where they had to work within certain parameters to come up with something new and creative.

I needed a manageable project to take away with me to fill time at airports and in the planes. It had to use fabric from my scraps and left over bits of batting.

All that was required were countless squares of cotton and batting, plus three or four hanks of pearl cotton. The edges were later finished with pinking shears.

After months on the back burner the idea of berries made from a variety of cottons and synthetics came to mind. The little yoyos became another travel project.

Assembling the ravioli and berries became another problem, so they I hung in a fluid way. The ribbon grid was a solution that came whilst on the treadmill at the gym. The final piece is all hand stitched.

Using a Perspex baton for suspension was suggested by a fellow quilter.