



stitched and bound 2026/27

Metropolitan Exhibition

Midland **Junction** Arts Centre

MANAGED BY MUNDARING ARTS CENTRE INC | SUPPORTED BY CITY OF SWAN

Midland Junctions Arts Centre

1 May–28 June, 2026

Regional Tour



Katanning Art Gallery

July – August, 2026



GERALDTON REGIONAL ART GALLERY

Geraldton Regional Art Gallery

November, 2026 – February, 2027



Carnarvon Art Gallery

February – April, 2027

A biennial exhibition of The West Australian Quilters Association Inc.

Catalogue accompanying the exhibition

Designer and Compiler: Pat Forster

ISBN 978-0-9579590-5-7

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Cover image: The Barrel of 1699 by Ross Ellis

stitched and bound 2026/27

Organising Committee

Tina Hoek: Coordinator

Robyn Clout: Secretary, Treasurer

Lesley Warren: Regional Tour manager

Iris Potter: IT and Entries Administrator

Jurors

Kay Gibson

Kay lives in the Margaret River region in the beautiful south-west of Western Australia. Inspiration for her art comes from bushwalking, sketching outdoors and observing the natural environment of the many places she visits. Recently retired from her arts lecturing position at TAFE Kay now devotes her time to her art practice. Kay has been a finalist in The Waterhouse Prize, Collie Art Prize, The Alice Prize and WAMA Prize and regularly participates in exhibitions. Kay is represented by Studio Gallery Yallingup Western Australia and Salt Contemporary Art Queenscliff Victoria.

Brenda Gael Smith

Brenda lives and creates on the land of the Darkinjung people at Copacabana, NSW. She teaches and exhibits all over the world. In another life, Brenda was a corporate and regulatory lawyer synthesising complex information, problem-solving and presenting elegant solutions. She brings these skills to her creative practice of art-making, exhibition administration, curating, judging, teaching and mentoring. Brenda creates textile paintings and sketches made from a rich palette of hand-dyed fabrics complemented by extensive, textural stitching demonstrating the transformative power of stitch. Abstraction is a persistent and insistent force. Working improvisationally, she captures the essence of her subjects to impart a sense of wonder of the natural world and a strong affinity to place. In 2025,

Brenda was presented with the Rajah Award for her outstanding contribution to quilting in Australia.
www.brendagaelsmith.com

Sarah Hibbert

Sarah Hibbert has been a quilter for more than 35 years. She has exhibited in many countries across the globe and her book 'From Collage to Quilt' has boosted her reputation internationally. Her work is often influenced by art and architecture but still recognises traditional quilting heritage. Sarah hosted solo galleries at Festival of Quilts, UK along with international galleries in Spain, France and South Korea. In 2024 she formed a collaboration with another international quilter which was also exhibited in a gallery at Festival of Quilts, UK. Her quilt 'Reflections' was acquired by The Quilters' Guild of the British Isles in 2019 for their permanent collection to represent modern quilting. Sarah has also had two of her recent quilts acquired by The International Quilt Museum in Nebraska, USA. As of July 2023, Sarah has been newly appointed Ambassador to The Quilters' Guild of the British Isles, Modern Group.

Exhibition Opener

Ruth de Vos

Ruth is an award-winning artist, quilt-pattern designer, and published picture book illustrator. She is widely known for her eucalyptus-inspired, pieced designs created in hand-dyed fabrics; and for her celebration of the world of young children. Ruth generously shares her quilt-making processes through workshops and online.

Essay

Since the 90s, *stitched and bound* exhibitions auspiced by The West Australian Quilters Association have played a significant role in promoting all that is contemporary, diverse and meaningful about art quilts. The touring of works around WA has extended this impact by making them accessible to regional viewers. With art galleries prepared to pay for the installation of the entire exhibition in their towns, it's clear how far appreciation of art quilts has come. In Perth, the two-month exhibition period, together with its contemporaneous artist in residencies and workshops, is a source of justifiable pride.

The quilter's craft requires expertise in materials selection, surface embellishment techniques, and the accurate cutting and assembly of ever more varied and innovative quilt components: expertise equivalent to that of any visual artist.

I reckon, hopefully non-controversially, that today's contemporary quilters fall into two broad categories: the artists who manipulate line, shape and colour in creative and visually arresting ways; and those who use the quilting traditions to evoke a response or tell a story. The former have established their place in the quilting pantheon, and you can see outstanding examples in this exhibition. Both 'groups' exhibit very high levels of craftsmanship and design sensibility. They demonstrate more than mastery of old and new techniques.

Focussing now on art quilts that tell a story, today's subjects might be universal issues such as the legacies of colonialism, loss of culture, racism, people trafficking or extreme political movements. Or they might tell a local or personal story. Makers can do this assertively in an 'in your face' kind of way, or they can choose to present thoughts more subtly. Whether they go for unambiguous impact or proceed more gently using metaphor, selecting materials, images and colours that align with their intention, their message is effective. It has been observed that the very history of the quilt, with its connotations of warmth, security and protection, offers both artist and viewer opportunities for less confrontational, "safer", exploration of ideas.¹ Australian fashion designer Bianca Spender² recently said the following about a communication role for

fashion. As you read, try substituting 'art quilts' for 'clothes' to get the point for us.

If we can express ourselves with clothes, maybe we can feel comfortable to say something that not everyone supports, so we can have a debate. We can have a good discussion about it.

In a society characterised by what seems to be increasing social division, whatever any artist can do to identify what unites us and to illuminate truths in the face of misinformation, is not only valuable but a moral responsibility.

Art quilts can be our communication medium. Our reward (apart from contributing to democratic debate) will be our increasing recognition as mainstream fine artists. As Barry and Jobson³ say:

By intertwining complex critiques of the human condition within familiar and accessible processes, textiles are appealing to a growing group of contemporary artists who seek to dissolve boundaries, challenge conventions and reveal hidden realities.

In other words, textiles are becoming recognised as fine art.

The 2026/27 *stitched and bound* is a gift to viewers. Whether your interest is in quilts that provoke an emotional response, whose materials are innovative but thoughtfully selected to align with the subject matter, or are strongly graphic with excellent workmanship, or all of these, you will find plenty to satisfy you here.

Margaret Ford

Textile Artist, long-term member of The West Australian Quilters Ass., and strong supporter of contemporary art including *stitched and bound*.

Footnotes

¹ Ric Spencer, *Sanctuary from the Storm*, catalogue essay for *stitched and bound* 2008

²

<https://www.thesaturdaypaper.com.au/life/fashion/2026/02/21/designer-bianca-spender>, accessed 21 Feb, 2026

³ R. Barry and B. Jobson (2025), *Textiles x Art, how textiles are shaping contemporary art*, Thames and Hudson, Australia

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Robyn Clout

Silent Grove/Unspoken Words

108cm x 100cm (h x w)

Statement: Silent Grove/Unspoken Words. Walking past the trees in Kings Park, noticing their curvilinear branches and trunks, what stories could they tell us of all they have seen?

Materials / Techniques: All cotton fabric used, cut improvisational, and sewn with cotton thread in three layers using cotton/poly batting.

Photographer: Robyn Clout





Tina Hoek

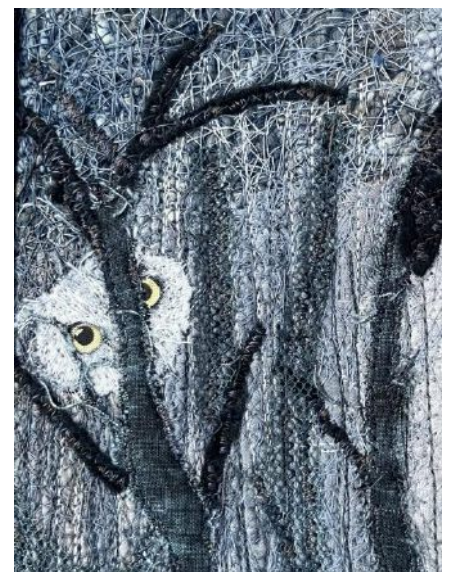
Silent Witness: Trees in a Warming World

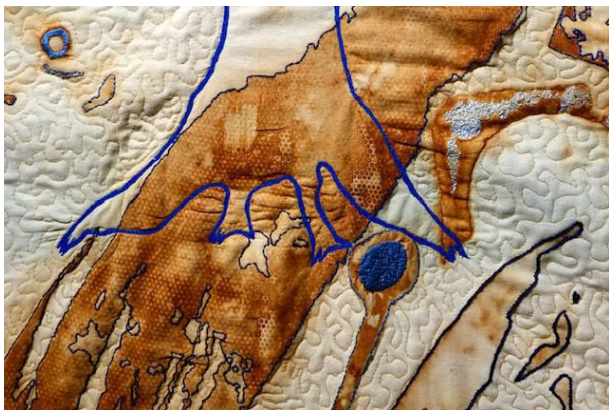
44cm x 35cm (h x w)

Statement: This quilt reflects the sadness of trees living through climate change, of loss that is relentless. Trees become witnesses—absorbing heat, drought, fire, and human neglect without voice. They hold memory, resilience, and grief. This quilt is both a lament and a plea: to notice the disappearing, to acknowledge responsibility, and for futures rooted in respect for a living world.

Materials / Techniques: Fabric scraps, tulle and felt. The quilt is stitched together and tones created using scribble stitch. Trees and owl appliqued onto the background fabric.

Photographer: Lachlan Meikle





Julie Devereux

Beyond the Farm

200cm x 65cm (h x w)

Statement: Discarded machinery, once essential, now reduced to rusting fragments. Farmers' reliance on the weather for their livelihood introduces a sense of vulnerability and uncertainty. Through slow repetitive stitching I record ideas of endurance, waiting and resilience, while also acknowledging the weight of anxiety and loss carried within rural lives. The accumulation of uncertainty can feel too much.

Materials / Techniques: Cotton fabric with Cotton threads. hand and machine stitched. Fabric rusted from farm machinery fragments.

Photographer: Terry Devereux





Jocelyne Leath

Desert Winds 11

200cm x 83cm (h x w)

Statement: In the parched dryness of the blazing sun, dispersed seeds lay scattered amongst the seemingly dead and twisted branches in the sand. A few precious drops of rain would satisfy their quest for rebirth and growth. But this seemingly desolate, unforgiving landscape guards hidden treasures. Look carefully. The Australian desert is Stitched into my memory and Bound by reality.

Materials / Techniques: Machine Thread Painting, Water Soluble 3D work, Felting, Eco Dyeing, Fabric Manipulation, Hand Pieced, Embroidered and Quilted. Silk and Cotton Fabrics, Cotton and Polyester Threads and Yarns.

Photographer: Jocelyne Leath





Martien van Zuilen

Forest Bathing

73cm x 42cm (h x w)

Statement: Forest bathing, also known as 'absorbing the forest atmosphere' encourages immersion in nature when things get tough, the noise gets too loud, and the chaos of the world overwhelms. Creating time for self-care, quiet reflection and tranquillity is especially pertinent in the current geo-political climate, emphasising self-care, meaningful connections and the importance of inclusive community for all.

Materials / Techniques: Hand-dyed Merino wool and silk fibres, hand-dyed silk and cotton fabrics, yarns and threads (wool, cotton). Various wet-felting techniques, dyeing, hand-stitching and machine stitching.

Photographer: Martien van Zuilen





Marilyn Davis-Moore

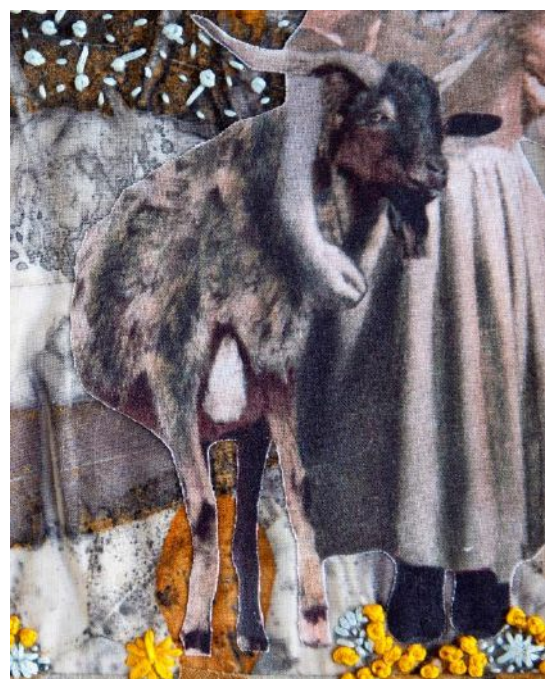
The Crossing

40cm x 44cm (h x w)

Statement: Visual interpretation of a feeling of vulnerability in a dangerous situation. A lot of the time there is no awareness of the risks taken, allowing time to take in the abundant and rich surrounds and be in the moment.

Materials / Techniques: Many cotton layers Eco Printed then stitched and pieced together. Transferred images from own photography onto cotton. Embellished with embroidery cottons. Backed with fabric paint on cotton.

Photographer: Marilyn Davis-Moore



Helen Sugars Duff

Blue Skies

140cm x 85cm (h x w)

Statement: Two of my favourite things are a love of the psychology behind human perception and how we interpret what we see, and the stunning and everchanging scapes of nature. I took this photo which to me symbolised hope, the blue shining through the grey. What makes one person see the blue sky while another sees only storm clouds?

Materials / Techniques: Colours from the same cotton blender set were fused onto a silver background. Trees consist of small pieces stitched onto tulle. Cotton backing with a bamboo/cotton blend wadding.

Photographer: Helen Sugars Duff





Helen Sugars Duff

Pat's Path

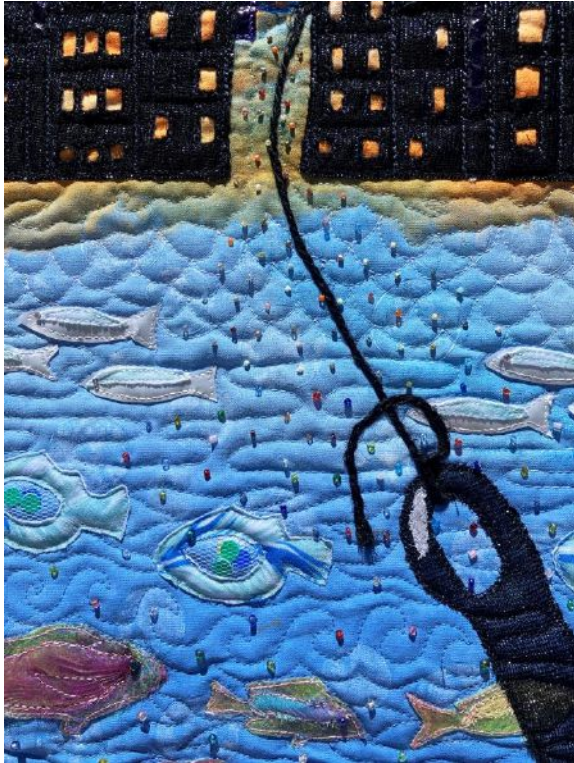
46cm x 109cm (h x w)

Statement: The seascape 'Pat's Path' is a copy of a quilt my cousin Terri asked me to create after the passing of her mother Pat. It depicts the path they took many times over the years to the beach near their holiday home in Lancelin. This path will forever hold special memories. Created from photos taken by Terri.

Materials / Techniques: Hand-dyed cotton sky, Halloween web clouds felted through all layers. Ocean pieces are fused to overlap, while the land utilised applique paper for depth. Quilters felt was used for wadding.

Photographer: Helen Sugars Duff





Lana Lefroy

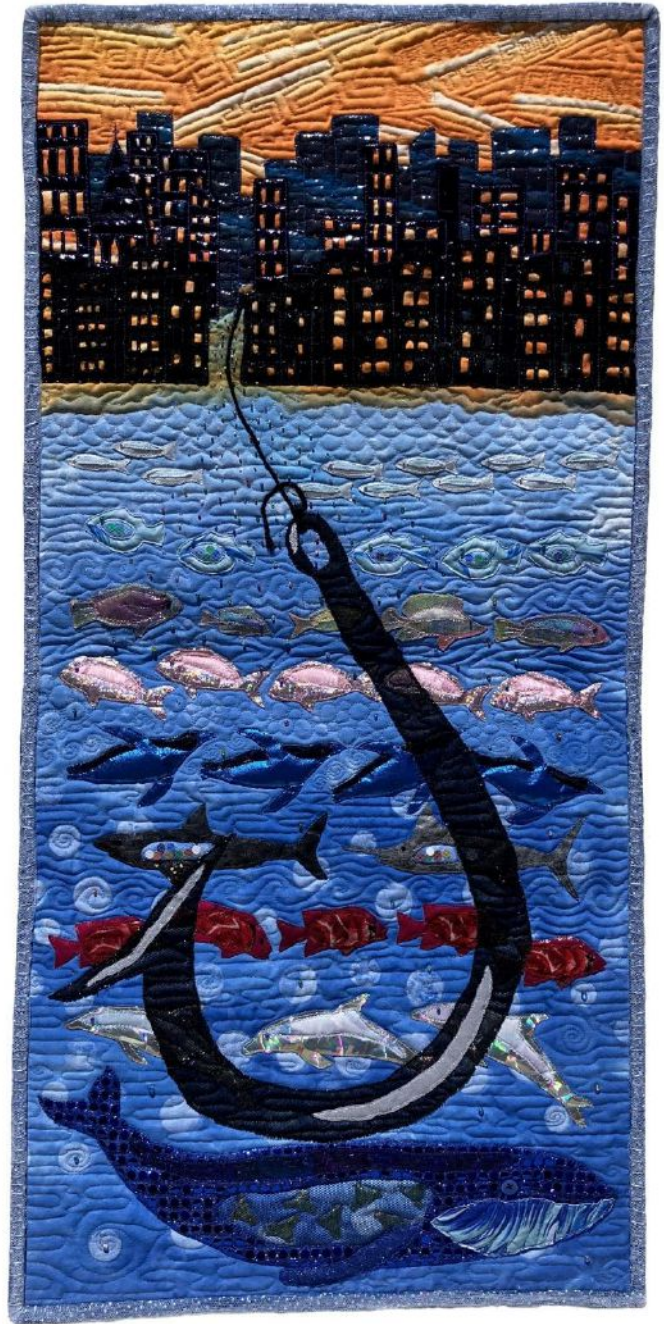
A Whale Ate My Undies

91cm x 44cm (h x w)

Statement: You know when the elastic in your undies goes? Where does it go? Through the washing machine into the grey water (why grey?) along the wastewater system and ultimately into the ocean. Microplastics are then consumed and multiplied up the food chain. We sit at the top with our hooks and nets. A humorous look at a terrifying reality.

Materials / Techniques: Background Sun Dyed with coins and pencils. Machine appliqued cellophane, Angelina fibres, stretch knits, coated paper and plastics. Plastic trapped behind tulle. Beaded. Whipstitched tulle over binding. Machine quilted.

Photographer: Lana Lefroy





Dimity Gregson

Seven Dancing Fish

10cm x 16cm x 5cm (h x w x d)

Statement: These fish developed from five birds I previously made using a similar technique. They are entirely created with stitched fabric from my scrap box. I found working on a small scale intricate but rewarding as each piece slowly evolved. Colour and pattern were integral to each fish. The legs are primarily for stability but are also open to a narrative.

Materials / Techniques: Each fish is initially created with cotton fabric formed into a basic shape with stitch then features added. Choice of fabric colour, pattern and thread were then sewn in place.

Photographer: Dimity Gregson





Liz Arnold and Marilyn Clarke-Murphy

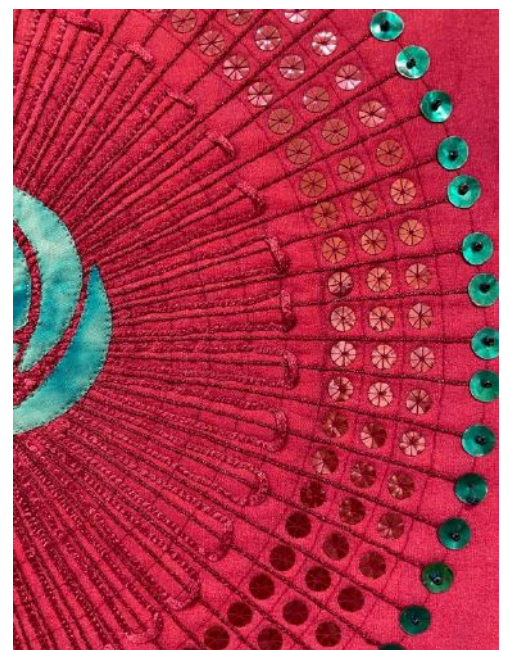
Taken Too Soon

45cm x 45cm (h x w)

Statement: When we lost Liz, I was given a piece of work she had left unfinished. Picking up her needle I completed it in my own style, and in her memory. I hope she would approve of my choices. Teal blue is the colour of Ovarian Cancer Australia, to whom any sale proceeds will be donated.

Materials / Techniques: Silk and cotton fabric, wadding, sequins. Cotton, rayon and polyester threads. Machine and hand stitch.

Photographer: Marilyn Clark-Murphy





Barbara Weeks

Tasmania!

98cm 84cm (h x w)

Statement: Tasmania! Land of snow and ice, mountains, lakes and waterfalls. A forest wilderness; rivers racing and all around a lush carpet of green diversity. The tree study taken from the edge of Sarah Island. Here presented as a reflection or an imagination of the root structure. Surrounded by the textures and colours recorded around the Island. I will go back!

Materials / Techniques: Silk gauze, habotai and fibres. Merino Wool. Painted silk. Line work with sumi-ink. Surface design of wool and silk lamination. Pieced and quilted with silk and cotton perle.

Photographer: Barbara Weeks





Linda Stokes

Circle Play 2

72cm x 55cm (h x w)

Statement: My intention for this quilt was to make use of a small collection of my experimental prints, to only use materials I already owned and to expand on the circle theme.

Materials / Techniques: Hand dyed and printed cotton fabrics, some recycled, thread, wadding and interfacing. Improvisational piecing, appliqué, corded circles, machine stitching.

Photographer: Linda Stokes





Julie McAllister

Birdsnest

156cm x 146cm (h x w)

Statement: Against a black background, a circular centre evokes the earth, holding birds within it. A single fragment of green remains. As urban tree canopy continues to disappear, the question becomes urgent: where on earth can our bird's nest?

Materials / Techniques: 100% cotton front and back. 80/20 Wool/cotton wadding. Machine pieced and quilted.

Photographer: Ian McAllister





Mo Woltersdorf

Portholes to the Landscape

37cm x 48cm (h x w)

Statement: Stitched on vintage 100% linen, to create this view of our parched dry land. Posts, fencing, ploughed fields and a trio of bound grommets. In the foreground new growth emerges, bringing with it the thought of future rain.

Materials / Techniques: Hand painted using highly diluted Matisse paints. Drawn threadwork. Grommets wrapped and hand-stitched with waxed thread. Foliage/birds - Perle cotton (some stiffened to create a tactile feel). Binding- Cotton.

Photographer: Zyg Woltersdorf





Judith Wilton

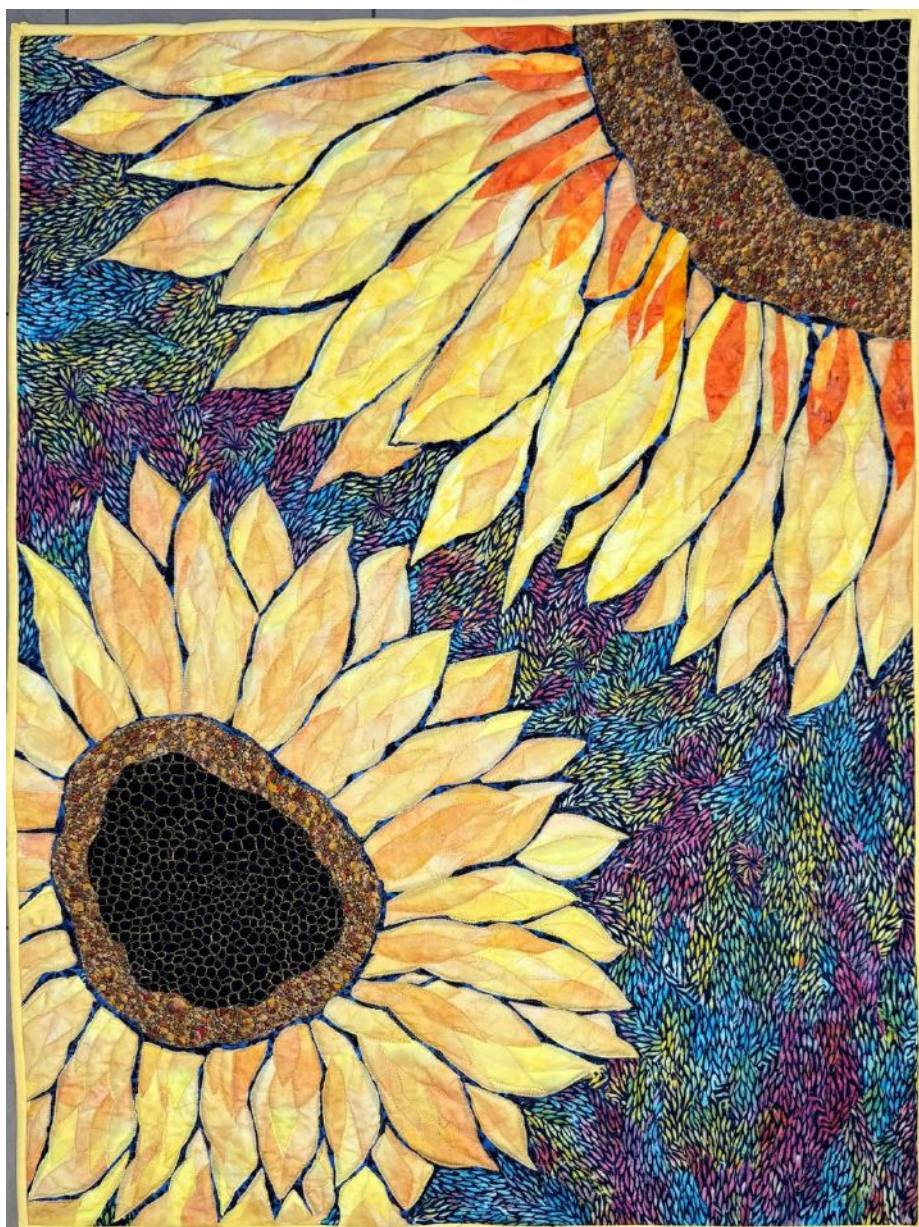
Our Augusta Masters

39cm x 88cm (h x w)

Statement: This triptych celebrates ancient Xanthorrhoea, true masters of the Augusta Golf Course WA. While Augusta Masters, USA, is a famed golf tournament, these majestic grass trees - some over 200 years old - shape the landscape. This quilt invites reflection on relationships between the golf course and its ancient guardians, honouring both the game and the landscape they sustain.

Materials / Techniques: Canvas painted with fabric dyes; grass trees created from photographs using acrylic paint and machine stitching with 50 shades of thread. Machine quilting provides contour to landscape.

Photographer: Judith Wilton



Nadja Sevic

Sunflowers

116cm x 87cm (h x w)

Statement: The theme of sunflowers was chosen for their connection to nature and light, as shown in the piece the flowers bloom through the fabric with their golden petals formed from rippling cloth that catches light and shadows.

Materials / Techniques: Cutting loose fabric in the shape of leaves held together with adhesive then stitched over with a domestic machine and free motion machine quilting.

Photographer: Nadja Sevic





Julie Livingstone

Denim Resurrected 2

70cm x 90cm (h x w)

Statement: Aging improves denim fabric. Made into garments it is stitched, twisted, and generally mishandled, and bears the scars of those processes. Releasing the stitching restores all the beauty of the fabric, and reveals the patterns made by the mistreatment. The denim in this cape is salvaged from many discarded garments yet still serves to protect the wearer from the elements.

Materials / Techniques: Denim salvaged from preloved garments, deconstruction reveals patterns created by use. Lining of discarded shirts with free machine embroidered text. Hand quilting reminiscent of topstitching found on jeans.

Photographer: Julie Livingstone





Jane Stone

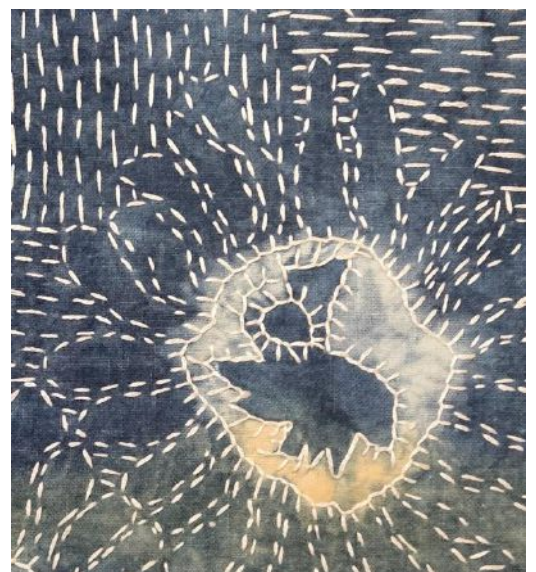
From The Air

45cm x 43cm (h x w)

Statement: From an early age I helped to mend my father's work clothes. Boro (visible mending) comes out of necessity to repair/repurpose worn clothing, creating textured pieces. A philosophy of Boro is based on 'mottainai' (too good to waste) or 'wabi-sabi' (finding beauty in imperfection). My textile reimagines an aerial view of farm dams/paddocks. Water is important for living.

Materials / Techniques: Kumo pleated and bound, indigo dyed cotton, wadding with cotton backing. Hand stitched with 2 strands using blanket and running stitch. Blanket stitch edging.

Photographer: Jane Stone





Jane Stone

Floral Frieze

138cm x 38cm (h x w)

Statement: As a child I would imagine images in clouds. I have recently come across 'Apophenia' (finding hidden patterns in random visual information). This cloth is an Arashi and indigo dyed fine wool. As I unwrapped the fabric, I saw flowers. I have used an intuitive approach to hand stitch, influenced by the textile patterns of the arts and crafts movement.

Materials / Techniques: Arashi pole wrapped, indigo dyed, fine wool cloth. Two strand, hand-stitched surface (stem, blanket, fly, running, knot stitches). Hand-assembled with silk backing, stitched together using darker indigo colour thread.

Photographer: Jane Stone





Ross Ellis

The Barrel of 1699

48cm x 35cm x 35cm (h x w x d)

Statement: William Dampier sailed to Australia in 1699, secretly hiding gold inside a barrel of dried fish to finance personal plans on his return. After reaching port, he opened the barrel only to find the fish but no gold. Someone had taken it unnoticed during the voyage. This barrel is inspired by the mystery of that vanished treasure.

Materials / Techniques: Cotton, Cotton wadding, Plywood with cotton covering (top and bottom of barrel), Eight zips, Metal fastenings. Machine quilting.

Photographer: Polla Posavec





Victoria Edwards

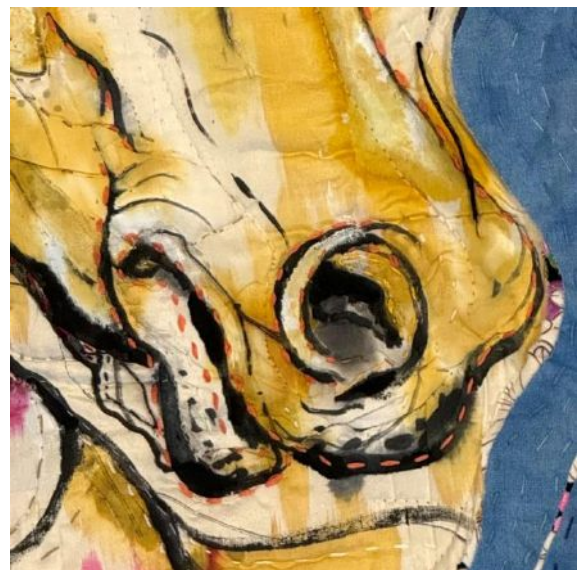
Inner Strength

102cm x 66cm (h x w)

Statement: In stitches of hope, this textile piece embodies resilience and forward momentum. Blending painting on silk with hand and machine stitching, it narrates a journey of growth. Reverse appliqué reveals layered forms, echoing inner strength. Textile blooms break through stitchwork, symbolising positivity unfurling. Each quilted step suggests movement, embracing the unfolding path.

Materials / Techniques: Silk, cotton, recycled fabrics, inks on silk, appliqué and reverse appliqué, hand and machine stitching.

Photographer: Vitoria Edwards





Sia Smyth

Site IV: Don Quixote's Misadventures Jan 2026

180cm x 108cm (h x w)

Statement: This quilt is the hypothetical topographical map of the fourth site of misadventure for Don Quixote. He creates imaginary foes from the environment he stumbles into, satisfying his need to defend female honour, however misguided. Just as Quixote, the Artist uses what is at hand to satisfy her creative urges. The notion of scarred and bruised, skin inspired the hand quilting.

Materials / Techniques: Reclaimed tablecloth, curtain and leather off cuts, various cotton thread, cotton batting. Hand stitched piecing (of leather), applique and quilting.

Photographer: Sia Smyth





Meagan Howe

Unfair Advantage

66cm x 80cm (h x w)

Statement: After seeing a numbat at Dryandra Woodland National Park, I was struck by its vulnerability and the unfair advantage of introduced predators. Related to the extinct thylacine and WA's emblem, fewer than 1,000 remain. Native species did not evolve with cats and foxes, which now kill 1.4 billion mammals annually, making Australia the mammal extinction capital of the world.

Materials / Techniques: Numbat: hand applied using upcycled fabrics and threads onto interfacing base, then hand stitched onto plant dyed hemp background. Predators are drawn using charcoal, conte, Inktense blocks and natural inks.

Photographer: Meagan Howe





Delys Brady

Beatrice

50cm x 20cm x 10cm (h x w x d)

Statement: This elegant lady pays tribute to Erte', Fashion designer to Harpers Bazaar from 1915 - 26. His designs show a highly personal concept of the complete woman. Although seen through a veil of fantasy, the clothes and accessories reveal sound construction techniques. As fanciful as they first appear, many are practical and make good sense.

Materials / Techniques: 5 layers fabrics stitched and slashed [chenille], wire armature, mask. beads, vintage bugle beads, poly stuffing, cardboard, weight.

Photographer: Andrew Brady



Gail Hawes

Soft Armour

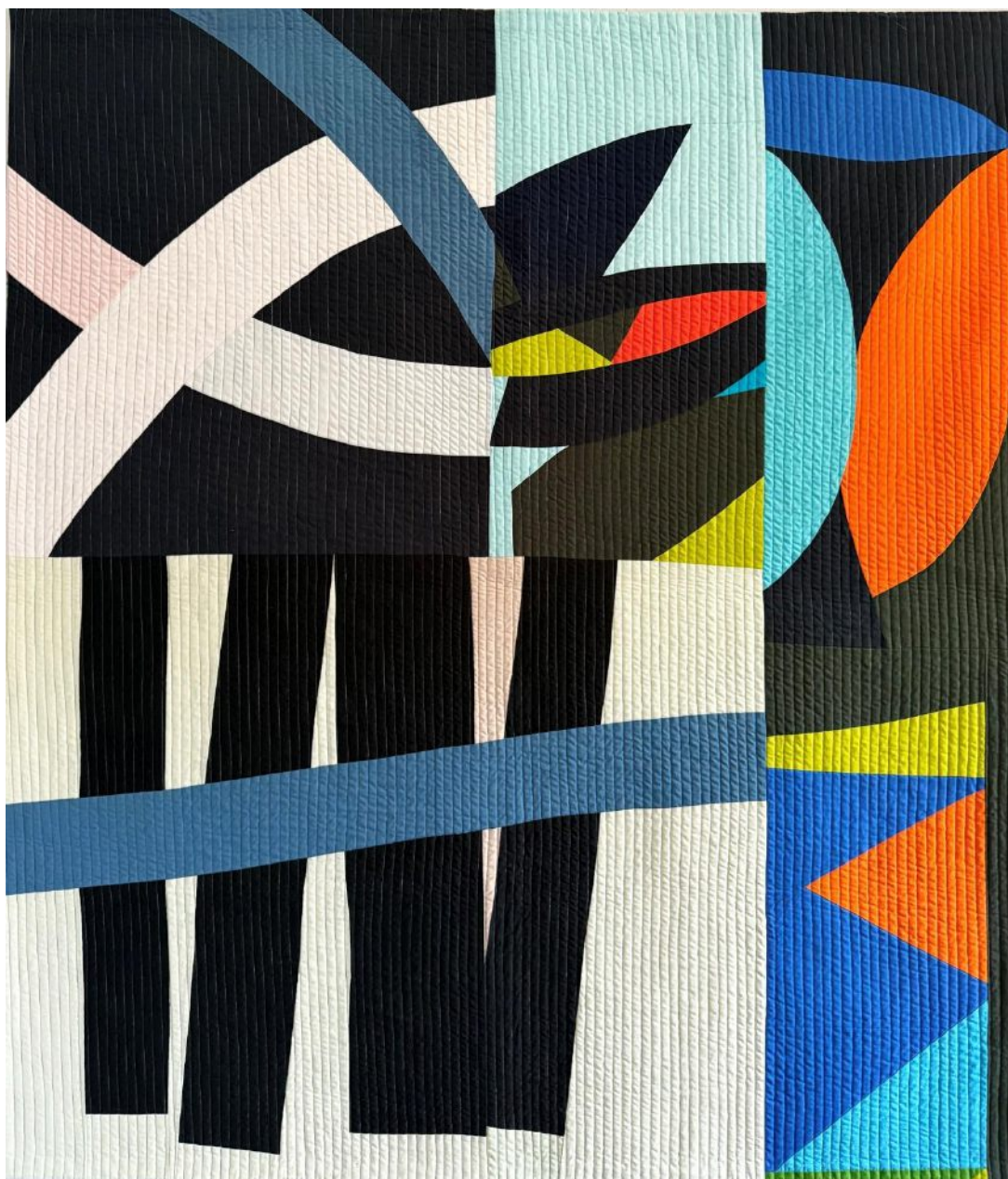
60cm x 60cm (h x w)

Statement: This work uses pleating, smocking and hand stitching to explore ideas of protection in contemporary life. Referencing a tribal shield, the piece considers how humans have always sought both physical and symbolic defence. Made from fine, translucent cotton organdie, the work questions the fragility, permeability and illusion of protection in modern society.

Materials / Techniques: Fine cotton organdie shaped through pleating and smocking, secured with hand stitching. The translucent fabric acts as a fragile surface, allowing light, space and vulnerability to remain visible, present.

Photographer: Gail Hawes





Robyn Clout

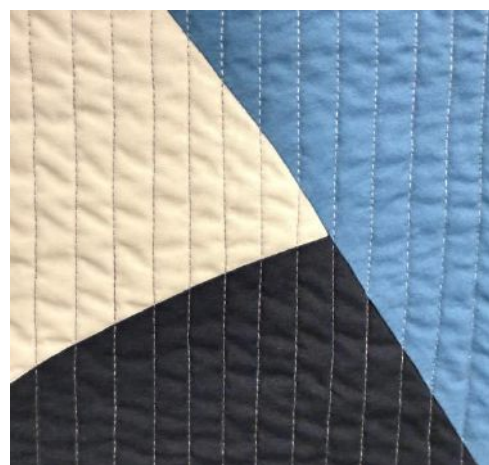
Perception

145cm x 128cm (h x w)

Statement: This quilt depicts a few of my many thoughts throughout the day, all ordinary, and unplanned, influenced by the news of the day, a phone call, or a conversation with a family member or friend, or a long walk in Kings Park.

Materials / Techniques: All cotton fabric, cut improvisational, and sewn with cotton thread in three layers using cotton/poly batting.

Photographer: Robyn Clout





Virginia O'Keeffe

Oh America

162cm x 184cm (h x w)

Statement: Made to track the current presidency of the USA which is in free fall. Using shirts from op-shops, I could express my disbelief and angst. The central girl represents the cheerful traditional face of the past surrounded by a popular president, a black activist and moving right to gun belief, unWOKE statements and a cry for rationality.

Materials / Techniques: Made from mainly second-hand t-shirts and cotton fabric. Is machine stitched and hand-tied with embroidery thread. Borders use plastic safety tapes. There is Texta colouring and a cap.

Photographer: Steve Parry: Relive Imaging





Robin Gartner

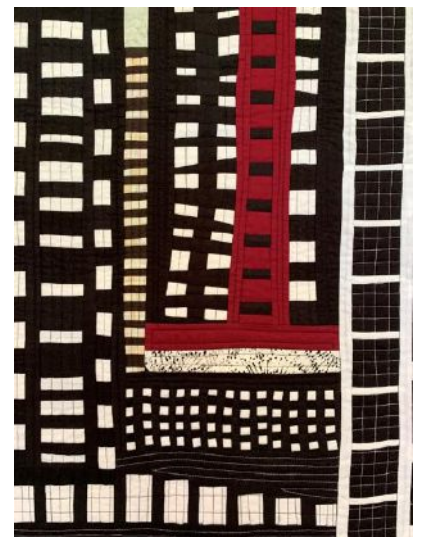
World Square

90cm x 87cm (h x w)

Statement: I began experimenting with grid techniques using black and white fabrics. The resulting pieces reminded me of the multi storied towers that surrounded us when we stayed in an apartment in The World Square in Sydney. As I had wanted to design a quilt to remember our visits I added relevant details: the red facade to the centre building.

Materials / Techniques: Cotton fabrics, machine pieced using modern grid techniques, quilted on a domestic machine.

Photographer: Robin Gartner





Lesley Clugston

Amish Jewels

100cm x 95cm (h x w)

Statement: Treasured fragments from my earlier quilt making now reinterpreted in a modern visual narrative. Inspired by the books, lectures and presentations by Cindy Grisdela, which continue to shape my creative process.

Materials / Techniques: Scrap commercial cottons. Improv cut and machine pieced. Machine quilted with a Sashiko 2 domestic machine.

Photographer: Lesley Clugston





Jan Rowe

Connect with Coffee

97cm x 97cm (h x w)

Statement: Imagine a crowded coffee shop. Excited voices on the phone. Loud sharing of news with friends. Mundane? Personal? Frustrated? Humorous? Or just curious? What prompted that comment? Where is this conversation leading? Accidentally overheard but hard to forget.

Materials / Techniques: Machine applique and piecing. Script - free motion stitching and paint. Free motion quilting - domestic machine Top, backing and binding - cotton. Cotton/poly batting.

Photographer: Jan Rowe





Deb Hunter

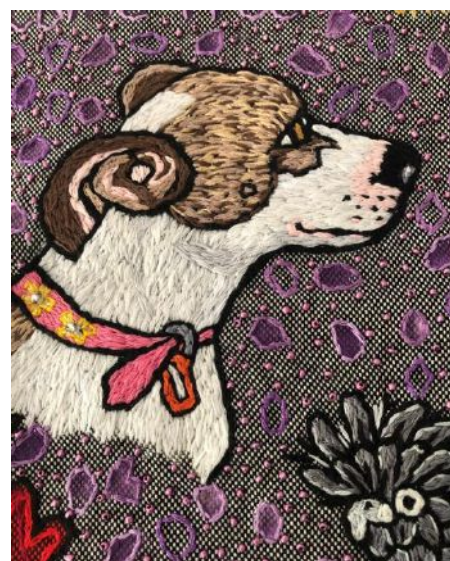
Close to You

48cm x 53cm (h x w)

Statement: Hand-embroidered as a tribute to my dog and our morning walks, this quilt reflects a time of jacaranda blossom and wandering nasturtiums. Birds, colour, and shared routine mark a season when the park—and our days together—feel alive with renewal.

Materials / Techniques: Fabric embellished with paint, naive stitching, and beads, then finished with a gold velvet backing.

Photographer: Deb Hunter





Jocelyne Leath

Letting Go

108cm x 79cm (h x w)

Statement: Life should be lived in good health, filled with joy, peace and contentment. It's a puzzle of pieces that fit and pieces that don't. It's okay to release and to let go, all negative energies that no longer serves the higher self, all activities, feelings, things or people. Choose instead all the things that make you smile.

Materials / Techniques: Cotton Fabrics and batting, Embroidery threads, QuiltLite Stabiliser, Fabric Pens. Hand and Machine Embroidery, Machine Appliquéd, Pieced and Quilted.

Photographer: Jocelyne Leath





Deb Hunter

Where the Cards Come to Rest

77cm x 130cm (h x w)

Statement: This quilt gathers a complete tarot deck, each card slow-stitched by hand as an act of devotion. Thread becomes spellwork, cloth a sacred ground, where archetypes, fate, and intuition are bound together into a single, softly held cosmos.

Materials / Techniques: Hand-stitched using cotton thread on reclaimed bed linen, this quilt embraces naive technique and is completed with a gold velvet backing.

Photographer: Deb Hunter





Janine Judge

Evening Silhouette

93cm x 70cm (h x w)

Statement: Evening Silhouette reflects the Boab as a tree of life, standing strong against a fading Kimberley sky. The hand painted background captures the shifting sunset colour and atmosphere. The Boab symbolises endurance, shelter and renewal, and the life-giving presence of this iconic tree within its landscape.

Materials / Techniques: Hand painted sunset background with raw edge applique Boab.

Photographer: Peter Judge





Denise Mallon

Ocean Reef

30cm x 30cm (h x w)

Statement: What began as a forest floor transformed into an ocean reef with the buildup of colour and texture.

Materials / Techniques: Silk fabric, wool and silk fibres, embroidery, silk and cotton threads, silk ribbon, beads, objects, dyed velvet, wooden frame. Nuno felt, hand embroidery, beading, couching.

Photographer: Denise Mallon





Susan Mader

Bind

11cm x 21cm x 11cm (h x w x d)

Statement: Bind serves as a vessel that traces the historic complexities of our shared footsteps - hardship, sacrifice and resilience endured in the shaping of our country. It invites gentle reflection on collective memory and inherited stories, revealing how our past continues to connect us, inform our present lives and influence the ways we move together today.

Materials / Techniques: Coiled and woven collected wire, hessian and cotton. The layers of hessian and cotton are hand stitched together with a bag needle and jute.

Photographer: John Strano





Louise Wells

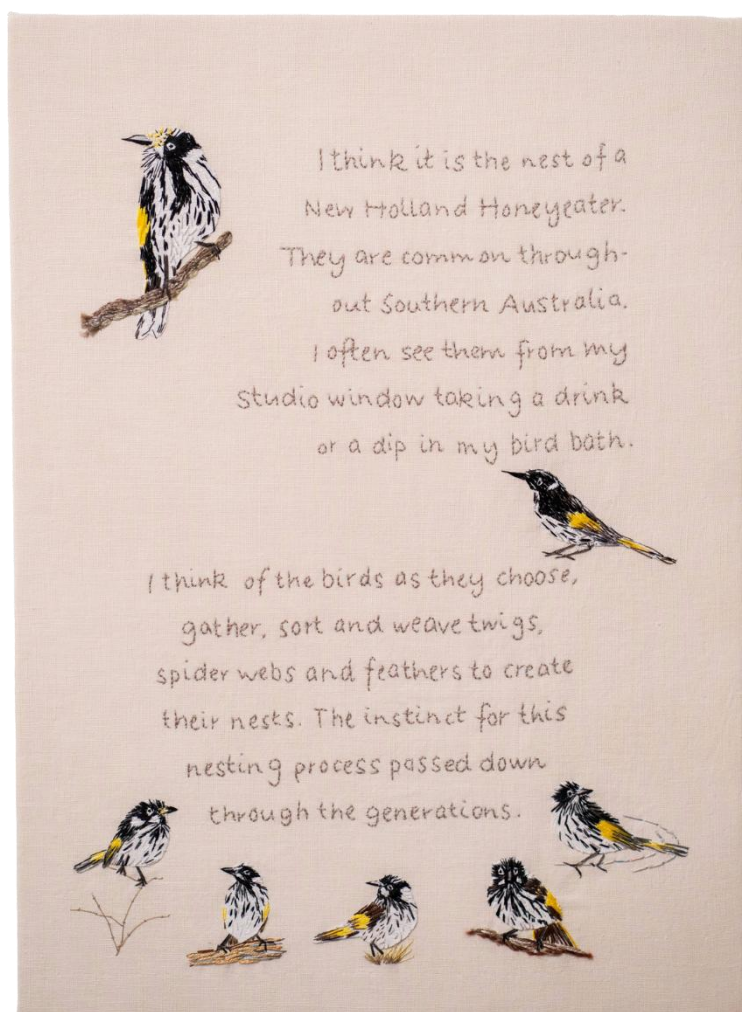
The Gift

47cm x 156cm (h x w)

Statement: The gift of a nest has me comparing the bird's instinct to make, with my own creative process, all the while trying to grasp the effects of AI for artists. After much reading and observing I realise that it's the creative process and the struggle that makes art, not AI generated images stolen from everyone else's work.

Materials / Techniques: Vintage sheeting, silk and cotton scraps, embroidery floss, various threads. Hand stitch (couching, running stitch, back stitch, long and short stitch).

Photographer: Josh Wells





Lesley Meaney

Hunter's Bounty

58cm x 193cm x 2cm (h x w x d)

Statement: As an artist I am forever curious. I identify with hunting and exploring - hence my lingering and loitering in the bush seeking inspiration and new material for new works. This piece depicts my English ancestry, a hand-carved English longbow – a metaphor for hunting. While the hanging painted, sewn and various shaped saddlebags - a metaphor for my bounty.

Materials / Techniques: Wood: Bone: Leather: Buckles: Beads: Acrylic Paint: Canvas and Belgian linen. Paint on canvas: Machine and Hand stitching: padding: Applique: Pressing

Photographer: Lesley Meaney



Penny Jewell

Lost and Gained

95cm x 50cm (h x w)

Statement: This work honours past times and places. For fifty years I tended the garden that grew the walnut and pecan leaves printed here. Sometimes circumstances beyond our control force change. So, I left that garden, forging new connections, new plants, thus the green of the tropical mango joined with the temperate cool climate trees. A new and different life began.

Materials / Techniques: Cotton fabric, hand-stitched with silk and cotton threads dyed with madder, indigo and eucalyptus. Fabric has been botanically contact printed using pecan, walnut and mango.

Photographer: Joshua Wells





Merle Tpsi Davis

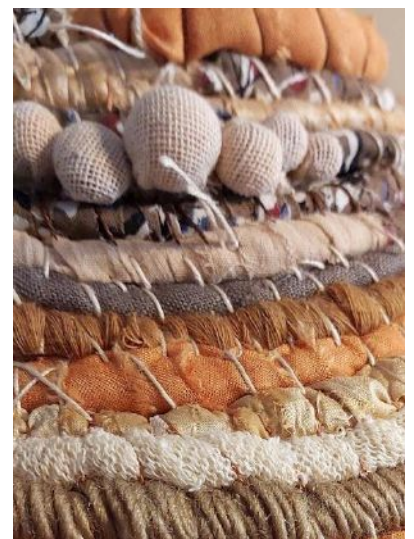
Agate

34cm x 30cm x 30cm (h x w x d)

Statement: Inspired by the natural colours of beautiful agate stone found in the Pilbara and Kimberley regions of WA, I collected fabric remnants of cotton, linen, silk, muslin, crepe, stockinette and other fibres. These were stitched with linen and cotton threads over a soft core using quilting techniques and coiled into a sculptural vessel emulating the layers of agate stone.

Materials / Techniques: Fabric remnants have been bound and stitched with linen and cotton threads by using quilting techniques of stitching through fabric with a centre core and coiling it into a vessel.

Photographer: Merle Tpsi Davis





Scott Fisher

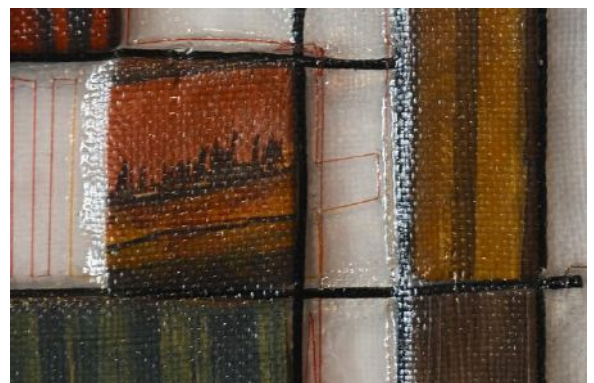
Metamorphism meets Neo-plasticism

44cm x 31cm (h x w)

Statement: The design plays on the style of the art movement developed by Mondrian a hundred years ago. The slices come from rocks collected across the WA Goldfields. I quilted pockets into the glass fibre layers to support the stone pieces and resined them to display the glorious lustre of the stone. Parts are stitched to reflect the metamorphic banding processes.

Materials / Techniques: Selection of Western Australian metamorphic rock slices, woven glass fibre 4oz mat, glass fibre rovings, polyester cord, cotton thread, and epoxy resin.

Photographer: Scott Fisher





Victoria Edwards

Sun-Kissed

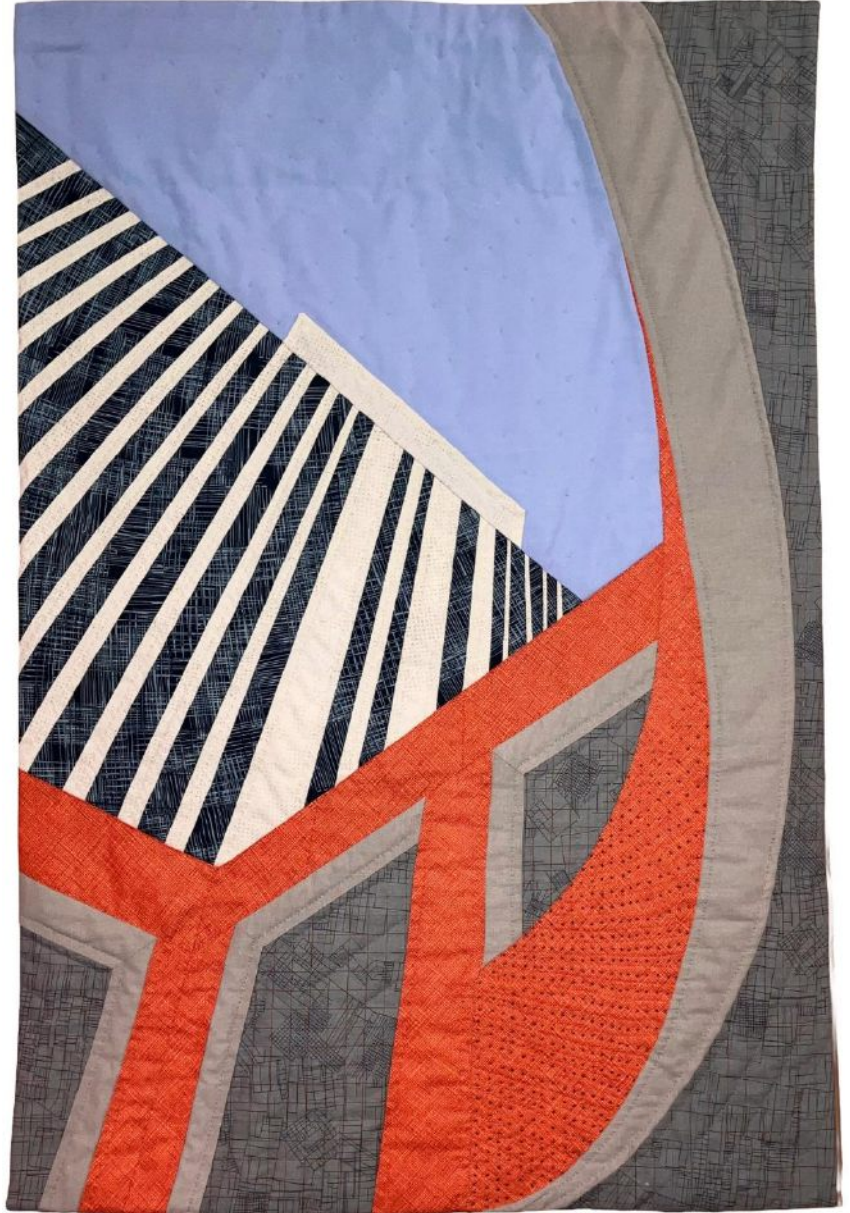
140cm x 95cm x 1cm (h x w x d)

Statement: In this art quilt, I celebrate a woman's creative spirit, connecting textile art and nature. Imagery echoes growth and transformation cycles, like flowers and butterflies, under the sun's warmth. Blending materials reflects tradition and innovation, while repurposed elements embody sustainability and resourcefulness.

Materials / Techniques: Textile, acrylic paint, antique crochet, wool thread, beads. Hand and machine pieced and stitched, painting on textile, raw edge applique, stitching, slushing, coaching, beading.

Photographer: Victoria Edwards





Lesley Clugston

Hammer Ascent

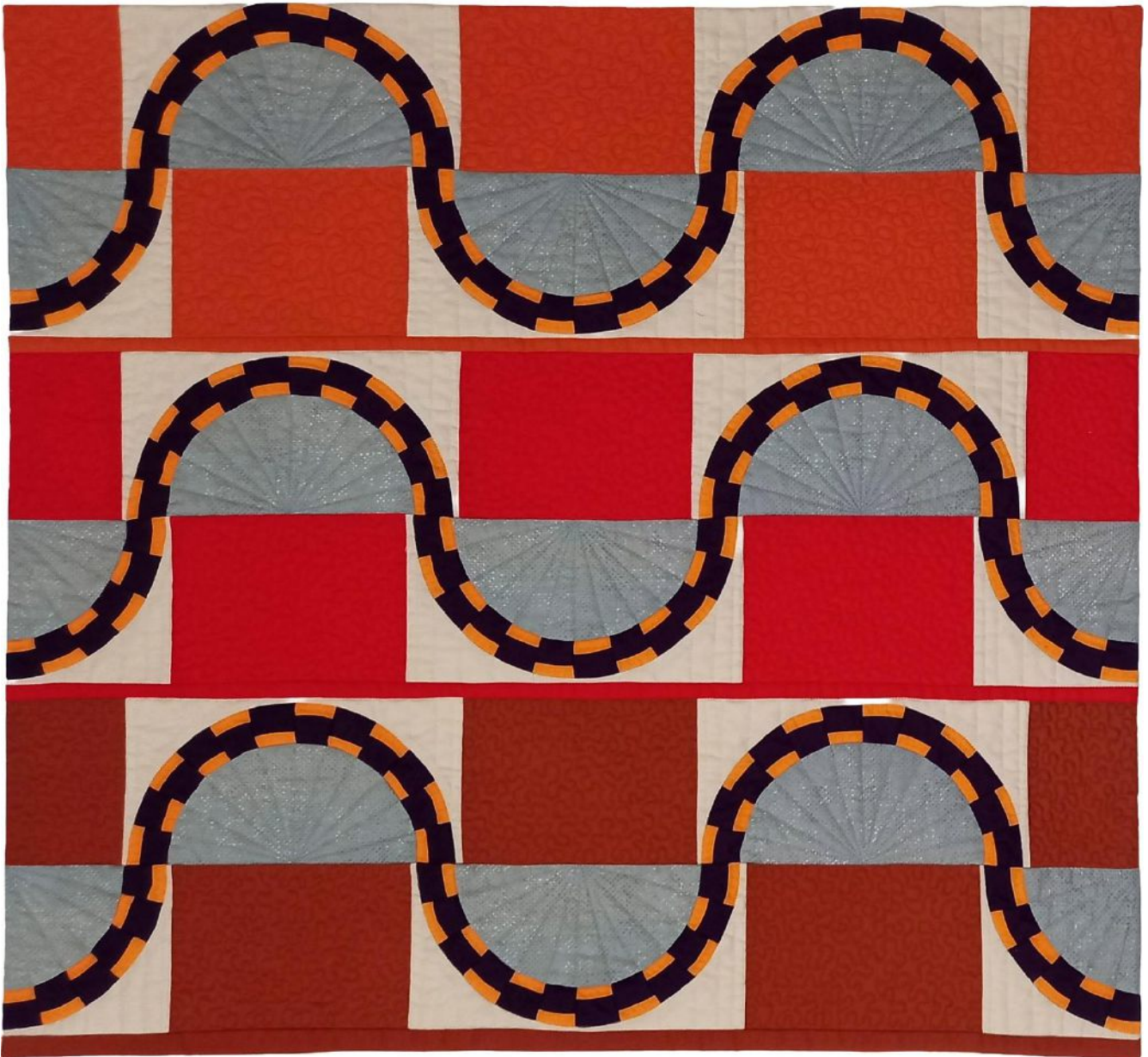
82cm x 55cm (h x w)

Statement: Fascination of architecture, curves and patterning led to the creation of this artwork. The inspiration came from the eye-catching curved balustrade rising from the carpark toward the blue sky at the Hammer Museum in Los Angeles. Affiliated with the University of California, the Hammer is known for its artist-centric, progressive array of exhibitions and public programs.

Materials / Techniques: Commercial cottons. Machine pieced, Machine Quilted on a domestic Sashiko machine, hand tied and hand embroidered.

Photographer: Lesley Clugston





Pat Forster

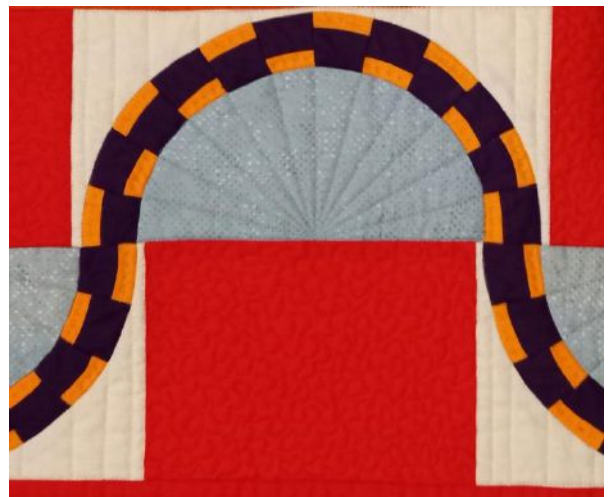
Undulating

77cm x 83cm (h x w)

Statement: A geometric design which, in the making, brought to mind the undulating Gibb River Road in the Kimberley, which determined the Kimberley-sunset colour choice.

Materials / Techniques: Cotton fabrics and wadding. Machine pieced and quilted. The purple and orange borders were pieced using the Seminole method adapted to suit curves.

Photographer: Pat Forster





Cynda Empsall

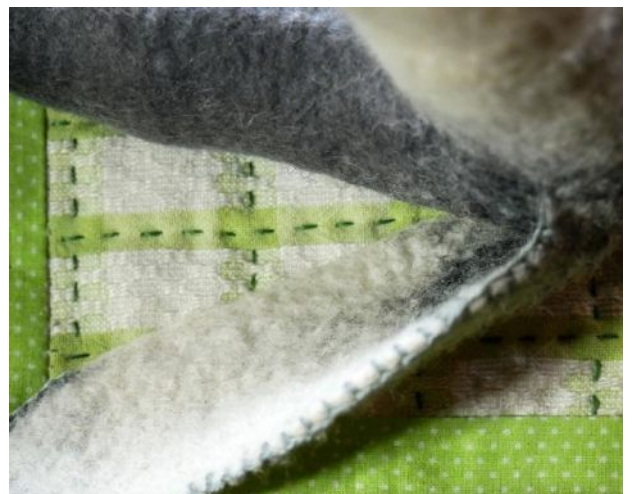
Happy Landing

16cm x 20cm x 24cm (h x w x d)

Statement: Happy Landing' is a playful soft sculpture capturing a bold beach moment, highlighting wildlife's charm and adaptability in human spaces with humour and a touch of cheeky realism.

Materials / Techniques: Wet felted merino wool, hand quilted cotton stitched cloth.

Photographer: John Strano





Meg Cowey

The Round House

48cm x 64cm (h x w)

Statement: A stitched representation of the historic Fremantle Round House presented in the style of a pen and water colour painting.

Materials / Techniques: Cotton whole cloth quilt. Cotton top and back. Hand dyed surface.

Photographer: Meg Cowey





Lesley Warren

Behind the Garden Shed

21cm x 36cm (h x w)

Statement: I love weeds - the colours, the randomness and the variety. The memory of our English Garden behind my father's shed remains with me. A place to hide and sit with the flowers and the bugs, the buzzing of bees and the sunshine on my face.

Materials / Techniques: Painted fabric, thread painting, couched thread.

Photographer: Lesley Warren





Pat Forster

Puzzling

90cm x 69cm (h x w)

Statement: The design evolved from random placement of whole and pieced squares in an 11 x 14 grid, edited so no green triangles have coincident sides. Inspired by works by Anni Albers.

Materials / Techniques: Cotton fabrics and wadding. Polyester-cotton thread. Machine pieced and quilted.

Photographer: Pat Forster





Glenyce McGauchie

Miscarriage - Never Forgotten

80cm x 87cm (h x w)

Statement: You're pregnant. Months pass, excitement grows, then concern. Something's wrong. It happens. He's gone. Your heart shatters. Years later, amidst the chaos of a frenetic family life you still think about the little man who didn't make it. Your heart never fully healed. 10-20% of pregnancies end in miscarriage. Talk to someone if you need to.

Materials / Techniques: Cotton fabrics and polyester wadding. Pieced and quilted on a domestic machine.

Photographer: Glenyce McGauchie



