

Quilts that are for sale in this exhibition may be purchased directly from the artist. The quilts will continue to tour until September 2024.



1. SHIFT

Dianne Firth | Turner, ACT

Statement: Part of a series exploring tonal shift over a neutral base.

Materials: Cotton, acrylic felt, polyester batting, various threads

Techniques: Torn-strip appliqué, machine quilting

\$350

Contact: dianne.firth@canberra.edu.au

2. DESPITE EVERYTHING THE BANKSIA CONTINUES TO FLOWER

Louise Wells | Inglewood, WA

Statement: I live on the Perth Banksia Plain. However it is rare to see a banksia on my daily walk. I notice the detail of the gradual blooming of this one specimen. As I walk, I contemplate that nature continues its cycle even while unprecedented events rage in our world.

Materials: Hand dyed black silk organza top layer, vintage family woollen blanket bottom layer, various vintage silks, machine threads, and embroidery threads.

Techniques: Hand printing. All layers are machine stitched together around the printed dots, then cut away to reveal the underlayers. Each dot has simple hand stitching.

\$700

Contact: louise@louisewells.com

3. FISH FALLS, GRAMPIANS (GERIWERD) NATIONAL PARK

Sue Broadway | Ballarat, Victoria

Statement: A lovely walk opens up to this very tranquil and picturesque falls, near Zumsteins, in the Grampians (Geriwerd) National Park in Victoria.

Materials: Commercial cotton fabrics, wool, fabric pens

Techniques: raw edge appliqué, free motion embroidery/thread painting, needle felting

NFS

Contact: susiedops@hotmail.com

4. AB EX NEXT GENERATION

Deborah Weir | Rolling Hills Estates, California, USA

Statement: I love using photos of my previous artwork and seeing in what ways they morph and develop.

Materials: photograph, cotton, embroidery floss

Techniques: Artist photo of artist-created mixed media painting (detail), photo manipulated, printed, hand stitched

\$700

Contact: fiberfly@icloud.com

5. THE DOOR OF NO RETURN #2

Sue Reid | Kyabram, Victoria

Statement: Emotional memories of a visit to the Door of No Return on Gorée Island Senegal. Many slaves passed through this door and left their homeland forever.

Materials: Cotton fabric, organza, embroidery thread

Techniques: Photo imagery, appliqué, machine embroidery, free style machining

\$250

Contact: allinga@iinet.net.au

6. GENTLE UPON THE EUCALYPT

Lois Parish Evans | Tauranga, New Zealand

Statement:

*As the breeze gently breathes across
the thickness of foliage
a glimpse of sky pushes through.
Sunlight plays across the surfaces
creating light and shadow
penetrating and highlighting the
structure of the individual leaves.
Changing the view
sometimes dense in colour
sometimes translucent
always changing
always delighting the senses.*

Materials: Cotton fabrics, felt, cotton and rayon threads, Inktense pencils and fabric medium

Techniques: Raw edge appliqué, hand stitching, free machine quilting, matchstick quilting, hand colouring with Inktense pencils

\$450

Contact: loisparishevens@gmail.com

7. CHARRED

Lynette Weeks | Ocean Grove, Victoria

Statement: There had been an Aussie bush fire. These leaves are blackened. Yet when the sun shines on them they glow with brilliant rusty colouring.

Materials: Cotton fabric and thread. Textile printing ink.

Techniques: Eco-dyeing. Breakdown printing. Mono-printing. Machine pieced and quilted. Hand stitched embroidery.

\$200

Contact: lynetteweeks@gmail.com

8. LAYOUT 2

Sue Cunningham | Stawell, Victoria

Statement: A 1908 textbook for dressing an old fashioned doll, which emphasises sewing perfection for girls, is a reflection of societal expectations for women then. Attitudes have changed.

Materials: cottons, silk organza, buttons

Techniques: Machine piecing, hand writing, appliqué, hand quilting

\$225

Contact: sa.cunningham@bigpond.com

9. SUMMER STORM AT SUNSET

Jill Rumble | Erina, NSW

Statement:

Stubble, dried grasses and weeds

Summer storm on the horizon

Hope that there is no lightning to start a fire.

Materials: Cotton, silk, lace, scrim, embroidery threads

Techniques: Eco-dyeing, fabric painting, hand stitching, couching and appliqué

\$325

Contact: collage stitchquilt@gmail.com

10. FIRE BY NIGHT

Julie-Anne Rogers | Narara, NSW

Statement: During the 2019/20 bushfires in Australia I was still commuting each day to my day job. During the day the view from my train was simply orange. I couldn't see much else. During my evening commute the winds picked up and I could see the river and burnt flying embers.

Materials: Fabric, thread, ink, dye, paint

Techniques: Stitching, painting, screen print, embroidery

\$450

Contact: julie_annerogers@hotmail.com

11. KALBARRI

Barbara Weeks | Busselton, WA

Statement: A Wander out Yonder to explore this ancient landscape. While wild storms reek havoc on the man-made structures, extraordinary geological forms and impressive gorges remain to create a sense of wonder in the viewer. Time stands still as you reflect. A breathtaking beauty that invites a response.

Materials: Fine merino wool, paj silk, silk fibre dyed with curry berries, mulberry silk thread, 'posca' pen, silk -linen slub cloth for backing.

Techniques: Painted silk, steam fixed. Wool lamination felting process to create surface texture. Surface lines with posca pen. Layered with silk slub, hand quilted with mulberry silks.

\$480

Contact: barbaraweeks16@gmail.com

12. CORONA VIRUS - ITS ALL A BLUR

Fiona Gavens | Brunswick West, Victoria

Materials: Silk, polyester wadding

Techniques: Machine piecing and quilting

\$300

Contact: figavens@yahoo.com.au

13. WRACK DANCE: LOW TIDE LAKE ERARING (DAY)

Judy Hooworth | Morisset, NSW

Statement: Drying seaweed (wrack) wraps itself around exposed mangrove roots... creating a rhythmic repetition of line, shape and form...suggesting dancers in tutus...

Materials: Salvaged hand-dyed cotton, textile ink, crayon, textile medium, thread

Techniques: Discharge, drawing, deconstructed screen print, machine quilting

\$ 375

Contact: judyhoo1@bigpond.com

14. MELBOURNE IN THE RAIN

Lorraine Rogers | Altona, Victoria

Statement: I love the luminescent colours reflecting on city streets at night during a heavy rainstorm. Colours mirrored onto nearby wet roads from cars, streetlights & shopfront windows. People scurrying along under their umbrellas trying to escape the downpour as water gushes along the gutters disappearing down into city drains.

Materials: A found recycled pure silk dress and a polyester blouse that looks like a painted landscape, both perfect for this piece. Together with dyed cottons made up my paint box.

Techniques: The design came from photographs taken whilst watching the news on television. I used mostly fused raw edged appliqué and added some marks with pastel dye sticks and fabric paint.

\$500

Contact: 47lorrainerogers@gmail.com

15. MAHI MAHI

Brenda Wood | Ascot, Queensland

Statement: The colours of the mahi-mahi are fluid. They change with vibrant greens, iridescent blues, shiny silvers and of course vibrant yellows, as they get excited due to chromatophores connected to their nervous system. And as they pass these colours fade to soft grey. Often known as 'Dorado', Spanish for gold.

Materials: Acrylic ink, man-made fabric, embossing powder, oil sticks

Techniques: Stitching, cutaway, painting, heating

\$580

Contact: Brendawood33@yahoo.com.au

16. CARNAGE 1

Suzanne Lyle | Ballarat, Victoria

Materials: 100% cotton fabric and bamboo batting.

Techniques: Machine pieced by improvisational method. Machine quilted by artist.

\$450

Contact: suzal64@gmail.com

17. GOLD-DUST WATTLE

Linden Lancaster | Picola, Victoria

Statement: The gold-dust wattle is a favourite of mine. It survives the harshest conditions and explodes into luminous masses of yellow in early spring.

Materials: Commercial and hand painted cotton fabrics, tulle. Cotton and polyester thread.

Techniques: Collage appliqué, free-motion quilting.

\$350

Contact: lanc@activ8.net.au

18. FOREVER FALLING

Beth and Trevor Reid | Gowrie, ACT

Statement: Australia's non-deciduous trees mainly eucalyptus, drop their leaves throughout the year much to the annoyance of tidy gardeners and pool owners. The leaves often lay in a thick carpet around the base of these trees, home to a multitude of bugs and spiders.

Materials: Commercial cotton fabric, hand painted cotton fabric, 60/40 wool/polyester batting, 100% cotton thread.

Techniques: Machine quilted background, individual leaves hand painted and machine quilted, satin stitch edging, machine stitched to background.

NFS

Contact: bethandtrevor@homeemail.com.au

19. SKELETON SHELL

Lisa Walton | Lewisham, NSW

Statement: Always fascinated by the internal structures of animate and inanimate objects. Such complicated forms often house simple external shapes. Nautilus shells are fascinating and make me wonder how something can live inside all those crevices.

Materials: Hand-dyed cotton and painted non-woven fabric

Techniques: Digital cutting and machine quilting

\$450

Contact: lisa@lisawaltonartist.com

20. MICROSCOPIC 1

Rebecca Wolske | Boronia, Victoria

Statement: A simple leaf, look closer!
Under the microscope it looks so different,
Nothing like the leaf we see with our naked eye,
individual cells, almost like a bee hive,
it seems almost from another world.

Materials: Hand dyed organza, glass organza, shot silk, wool rovings, thread, beads, heat and bond.

Techniques: Free motion embroidery, hand stitching, piecing, heat and bond application.

\$495

Contact: rwolske3@gmail.com

21. APPLE ISLE SERIES: BRIGHT AND FROZEN WITH TINO ON THE RADIO

Lynne Hargreaves | Legana, Tasmania

Statement: An early start, listening to garden guru Tino Carnevale on the car radio I was enchanted by the morning, the brilliance of colour belying the cold of the frozen fields which the sun had yet to touch. The work is a miniature study of ideas and impressions from that morning.

Materials: Hand dyed cotton, organza, embroidery floss

Techniques: Hand dyed cotton fabrics pieced and over worked with double needle and free motion machine stitching and hand embroidery and appliquéd and layered organza.

\$350

Contact: hargreaves.lynne@gmail.com

22. VINTAGE

Suzanne Gummow | Adelaide, South Australia

Statement: Bold, bright and vintage.

Materials: Commercial vintage cotton fabrics, cotton wadding and machine threads

Techniques: Raw edge appliquéd, machine piecing, free machine and straight quilting

\$675

Contact: suzannegummow@bigpond.com

23. CANOPY 21 - THE BURN

Anna Brown | Bungwahl, NSW

Statement: Australian eco-systems are threatened by climate change. We must act now.

Materials: Commercial cotton fabric, synthetic batt.

Techniques: Machine pieced and raw edged reverse appliqué.
Hand quilted.

\$400

Contact: annabrown@westnet.com.au

24. BLOSSOM BOUNTY

Ruth de Vos | Mount Nasura, WA

Materials: Procion fabric dye, fabric paint, cotton fabric

Techniques: hand-dyed, screen printed, hand pieced, quilted

\$350

Contact: ruth@ruthdevos.com

25. SABI; EUCALYPTUS LITTER-FALL

Julie Haddrick | Adelaide, SA

Statement: The 'sabi'; things fallen, consume my attention as I walk; delighting in litter-fall. Fresh, undecomposed plant debris protects the topsoil; and encourages beneficial microorganisms. Of 700 species of eucalyptus native to Australia, each has a different seed pod. This flowering gum species provides artistic structure, forms and defining negative space.

Materials: Cotton fabric, cotton and rayon thread. Pellon batting with cotton batting for trapunto technique.

Techniques: Machine pieced and quilted

\$550

Contact: julie@haddrickonfabric.com.au

26. SCARAB DREAM

Vanessa Newton-Brown | Hobart, Tasmania

Statement: Scarab beetles are the ancient Egyptian symbols for the cycle of life, regeneration and hope. The natural world of beetles with their striking patterns and colour combinations provides endless inspiration for my work. I am not attempting to represent anatomically accurate beetles but rather my interpretation of these creatures.

Materials: Linen base fabric, silk fabric, silk and cotton threads, gold gutta paint, glass beads, synthetic and woollen wadding

Techniques: Appliqué, hand embroidery stitches, hand quilting

NFS

Contact: vanessanewtonbrown@gmail.com

27. TRANSGRESSIONS

Rachel Ratten | Timaru, New Zealand

Statement: This piece is from an ongoing series that explores abstraction, a theme that has evolved from spontaneous mark-making.

Materials: Hand dyed and commercial cotton

Techniques: Machine pieced and quilted

\$350

Contact: rachelratten500@gmail.com

28. OCEAN DANCE

Linda Steele | Park Orchards, Victoria

Materials: Cotton fabric, Wool/Poly batting, cotton and silk thread

Techniques: Machine pieced and quilted

\$550

Contact: lindasteel2@bigpond.com

29. CALLISTEMON CASCADE

Brenda Gael Smith | Copacabana, NSW

Statement: In my neighbourhood, the arrival of spring is heralded by a ruby cascade of bottlebrush in full bloom.

Materials: Cotton, dye, thread

Techniques: Machine pieced and quilted

\$350

Contact: brenda@brendagaelsmith.com

30. DOWN THE RIVER 3

Tania Tanti | Altona Meadows, Victoria

Statement: The water calms, the flora and fauna brighten your day. The swirl of the water helps find resolution. Take a stroll along the river and breath.

Materials: 100% cotton, fabric paint, polyester embroidery thread

Techniques: Painting, free motion quilting/embroidery

\$500

Contact: home@taniatanti.com.au

31. GATHERINGS 3

Susan Mathews | Ocean Grove, Victoria

Statement: From a series of lino prints on fabric which grew from gathering drawings for the design from my many sketchbooks of Australian plants that I have created over the years.

Materials: Cotton fabric, oil based water soluble printing inks, polyester thread, wool/polyester batting.

Techniques: Two block lino printing and free motion machine quilting.

\$525

Contact: susan@susanmathews.info

32. SEABED

Irene Koroluk | Taroona, Tasmania

Statement: Seabed is inspired by the diverse and colourful soft corals found in Australia's coastal waters.

Materials: Linen, printed fabric, batting, thread, acrylic marker

Techniques: Free motion and machine stitching.

\$1,400

Contact: irenekoroluk@hotmail.com

33. STRONGER TOGETHER

Zara Zannettino | Highbury, SA

Statement: Zebra finch thrive in Australia's sunburnt arid centre and every individual is unique in its markings. When united in a flock, they are stronger together.

Materials: Commercial batiks and the artist's own painted, dyed and discharged cotton fabrics. Cotton & synthetic threads. Ink. Synthetic stabiliser. Wool and polyester batting.

Techniques: Improvisational raw-edge collage, without fusible webbing. Dyeing, painting and discharge dyeing of fabric. Free-motion thread-sketching and quilting.

NFS

Contact: zara.zannettino@live.com.au

34. THE SETTING

Prue Wheal | Nairne, SA

Statement: The rhythms and patterns in both land and city scapes played part in this abstract composition. Quilting was kept to a minimum to emphasise the composition.

Materials: Predominantly hand-dyed cotton, painted with some commercially dyed fabric, cotton, polyester, monofilament thread, fusible webbing. Cotton batting and cotton back.

Techniques: Pieced, raw edge fused and appliquéd using button hole stitch. Quilting in seams and "in the ditch" around shapes.

\$300

Contact: quiltmakers@ozquiltnetwork.org.au

35. GARDENING

Carolyn Sullivan | Bundanoon, NSW

Materials: Cotton fabric; wool and cotton thread

Techniques: Hand stitching

NFS

Contact: carolyns2809@gmail.com

36. STUDY IN GREEN

Cathy Jack Coupland | Breakfast Point, NSW

Statement: An expressive colour linking life with the natural, verdant world, rampant with thriving, prolific, lush greens.

Materials: Felt, polyester, and rayon threads

Techniques: Free machine embroidery

\$450

Contact: cathyjackcoupland@gmail.com

SALES LISTING BY CATALOGUE NUMBER

Quilts that are for sale in this exhibition may be purchased directly from the artist. The quilts will continue to tour until September 2024.

| | Artist | Title of Work | For Sale | Contact |
|----|----------------------|---|----------|-----------------------------------|
| 1 | Dianne Firth | <i>Shift</i> | \$350 | dianne.firth@canberra.edu.au |
| 2 | Louise Wells | <i>Despite Everything the Banksia Continues to Flower</i> | \$700 | louise@louisewells.com |
| 3 | Sue Broadway | <i>Fish Falls, Grampians (Geriwerd) National Park</i> | NFS | susiedops@hotmail.com |
| 4 | Deborah Weir | <i>Ab Ex Next Generation</i> | \$700 | fiberfly@icloud.com |
| 5 | Sue Reid | <i>The Door of No Return #2</i> | \$250 | allinga@inet.net.au |
| 6 | Lois Parish Evans | <i>Gentle Upon The Eucalypt</i> | \$450 | loisparishevens@gmail.com |
| 7 | Lynette Weeks | <i>Charred</i> | \$200 | lynetteweeks@gmail.com |
| 8 | Sue Cunningham | <i>Layout 2</i> | \$225 | sa.cunningham@bigpond.com |
| 9 | Jill Rumble | <i>Summer Storm at Sunset</i> | \$325 | collagestitchquilt@gmail.com |
| 10 | Julie-Anne Rogers | <i>Fire by Night</i> | \$450 | julie_annerogers@hotmail.com |
| 11 | Barbara Weeks | <i>Kalbarri</i> | \$480 | barbaraweeks16@gmail.com |
| 12 | Fiona Gavens | <i>Corona virus - its all a blur</i> | \$300 | figavens@yahoo.com.au |
| 13 | Judy Hooworth | <i>Wrack Dance: low tide Lake Eraring (day)</i> | \$375 | judyhoo1@bigpond.com |
| 14 | Lorraine Rogers | <i>Melbourne in the Rain</i> | \$500 | 47lorrainerogers@gmail.com |
| 15 | Brenda Wood | <i>Mahi Mahi</i> | \$580 | Brendawood33@yahoo.com.au |
| 16 | Suzanne Lyle | <i>Carnage 1.</i> | \$450 | suzal64@gmail.com |
| 17 | Linden Lancaster | <i>Gold-dust Wattle</i> | \$350 | lanc@activ8.net.au |
| 18 | Beth and Trevor Reid | <i>Forever Falling</i> | NFS | bethandtrevor@homemail.com.au |
| 19 | Lisa Walton | <i>Skeleton Shell</i> | \$650 | lisa@lisawaltonartist.com |
| 20 | Rebecca Wolske | <i>Microscopic 1</i> | \$495 | rwolske3@gmail.com |
| 21 | Lynne Hargreaves | <i>Bright and frozen</i> | \$350 | hargreaves.lynne@gmail.com |
| 22 | Suzanne Gummow | <i>Vintage</i> | \$675 | suzannegummow@bigpond.com |
| 23 | Anna Brown | <i>Canopy 21 - The Burn</i> | \$400 | annabrown@westnet.com.au |
| 24 | Ruth de Vos | <i>Blossom Bounty</i> | \$350 | ruth@ruthdevos.com |
| 25 | Julie Haddrick | <i>Sabi; Eucalyptus Litter-fall</i> | \$550 | julie@haddrickonfabric.com.au |
| 26 | Vanessa Newton-Brown | <i>Scarab Dream</i> | NFS | vanessanewtonbrown@gmail.com |
| 27 | Rachel Ratten | <i>Transgressions</i> | \$350 | rachelratten500@gmail.com |
| 28 | Linda Steele | <i>Ocean Dance</i> | \$550 | lindasteele2@bigpond.com |
| 29 | Brenda Gael Smith | <i>Callistemon Cascade</i> | \$350 | brenda@brendagaelsmith.com |
| 30 | Tania Tanti | <i>Down The River 3</i> | \$500 | home@taniatanti.com.au |
| 31 | Susan Mathews | <i>Gatherings 3</i> | \$525 | susan@susanmathews.info |
| 32 | Irene Koroluk | <i>Seabed</i> | \$1,400 | irenekoroluk@hotmail.com |
| 33 | Zara Zannettino | <i>Stronger Together</i> | NFS | zara.zannettino@live.com.au |
| 34 | Prue Wheal | <i>The Setting</i> | \$300 | quiltmakers@ozquiltnetwork.org.au |
| 35 | Carolyn Sullivan | <i>Gardening</i> | NFS | carolyns2809@gmail.com |
| 36 | Cathy Jack Coupland | <i>Study in Green</i> | \$450 | cathyjackcoupland@gmail.com |

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| Ruth de Vos | <i>Blossom Bounty</i> | \$350 | ruth@ruthdevos.com |
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| Julie Haddrick | <i>Sabi; Eucalyptus Litter-fall</i> | \$550 | julie@haddrickonfabric.com.au |
| Lynne Hargreaves | <i>Apple Isle Series: Bright and Frozen</i> | \$350 | hargreaves.lynne@gmail.com |
| Judy Hooworth | <i>Wrack Dance: low tide Lake Eraring (day)</i> | \$375 | judyhoo1@bigpond.com |
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