



Quilt National 2015

THE BEST OF CONTEMPORARY QUILTS



Top: Helen Geglio, *Femoral Fracture: A Fall*
 Middle: Olga Norris, *Crowded*
 Bottom: Judith Plotner, *From the Number One Train*



Quilt National 2015

THE BEST OF CONTEMPORARY QUILTS

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THE BEST OF CONTEMPORARY QUILTS

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FOREWORD



Lou Ann Smith, *Leaf 2*

For the 19th time, The Dairy Barn Arts Center presents QUILT NATIONAL: The Best of Contemporary Quilts. Due to the history of this incredible exhibition and tremendous commitment by the artists, organizations and committed individuals that make this happen every two years, we again plan to share with the public, our most valued exhibition. One artist who got into QUILT NATIONAL '15 stated, that "she has been in many juried exhibitions in the past, but QUILT NATIONAL is the Oscars of Quilt Exhibitions." As with the movies, it takes a community of committed people to make Quilt National happen every two years.

The jurors for QUILT NATIONAL '15, Rosalie Dace, Ann Johnston and Judy Schwender, did a wonderful job and worked hard to choose a well-rounded show. We found them to be very thoughtful, knowledgeable and engaged as the discussion of the work proceeded. We had numerous volunteers engaged in the jury process from preparing food to hosting dinners, from tabulating scores to transportation. All in all 84 artists were selected and we were pleased to see all of the quilts arrive in mid-October to be photographed - like the previews at the movies.

As I write this, the red carpet is beginning to be rolled out for 84 QUILT NATIONAL '15 artists and their works. The photographs have been taken and edited by Sam Gorton and Gary Kirksey; the QUILT NATIONAL '15 Catalog is being designed by Karen Nulf, a board member and Ohio University Professor emerita of Graphic Design and will be printed by Ohio University Printing Services. Soon the quilts will arrive and it will be like the stars are arriving. Kathleen Dawson will soon print thumbnails of each quilt and begin to think about how they will all fit in our gallery. Claire White, our Gallery Shop manager, will contact the artists to ask them to send works to sell in the gallery shop and we will stock the shop with local art provided by our 70 regional artists.

All of this for a wonderful tradition started in 1979 as the inaugural exhibition for The Dairy Barn Arts Center. Nancy Crow, one of the founders of Quilt National said of the first exhibition,

"I am one of the many quilters who are turning away from using the traditional quilting patterns. We are concerned with original design, and expanding the boundaries of quilting in terms of techniques and materials used. However, the only place we had to show our work was mixed media fiber shows, where our work was displayed along with weavings, fiber sculpture or traditional quilts which followed the time honored patchwork patterns. I felt we needed a forum which was solely devoted to contemporary quilting."

I believe that not only has QUILT NATIONAL provided a forum, it has given life to a new art form that has grown and evolved over the last 36 years. We are pleased to welcome to our red carpet event in Athens, Ohio this summer our featured artists from around the world and thousands of visitors to the exhibition. So, as the show opens, we have to thank those that have made it possible. First, we thank you! It is artists and admirers like you who treasure this art form and help it continue to evolve since that first inaugural exhibition in 1979. We would also like to thank our many sponsors (listed on page 4), staff and volunteers, because without them this would not be possible. See you this summer!



INTRODUCTION

The Dairy Barn Arts Center is pleased to present QUILT NATIONAL '15, the 19th biennial exhibition of original and innovative quilts. QUILT NATIONAL was conceived in 1979 as a ground-breaking exhibition to give presence and voice to an art form that had evolved from a fiber art medium, quilting, which had been primarily considered “craft” to a fiber medium that is still evolving today and is recognized globally as “the art quilt”.

There is much discussion as to the necessity of the term “art quilt” to describe this evolving medium. Many artists representing this medium find the descriptive designation “art quilt” troubling. However, the use of the word quilt conjures a very specific kind of image in the viewer's mind. Historically in the broad sense, as well as personally in the particular sense, quilt has a very definite connotation. In order to acknowledge the traditional concept that comes to mind with the use of the term quilt and differentiate that concept from the modern art medium created to be hung on the wall as art, the term “art quilt” was devised. “Art quilt” acknowledges the traditional form of the quilt – in the QUILT NATIONAL sense it means a “sandwich” of at least two full layers of fabric or fabric-like material held together with stitches – and broadens the viewer's expectations by refocusing their expectation of a horizontal bed cover to works that are meant to be experienced as vertical art.

That being said, what should a visitor to QUILT NATIONAL '15 expect to experience? The answer is not a simple one. Artists and their medium are by nature and definition expected to be creative and unexpected. Just as you would at any art venue, you can expect to be entertained, amazed and astounded. The QUILT NATIONAL jury panel considered inspiration, implementation and successful communication of an idea to be the basis for each of the individual works included in this exhibition. In short, you can expect to be challenged by a broad milieu of technique, idea and craftsmanship.

This exhibition's selection of quilts represents a very broad demographic. There are quilts from 33 different states in the US represented. There are 16 works from 8 different countries represented as well. While it is not surprising since QUILT NATIONAL has always been an international exhibition, the number of foreign exhibitors is the highest percentage that we have ever experienced in a single show. I suspect that the modern technology that allows for online transmission of information, online digital entry capability, and the presence of QUILT NATIONAL in France at the *European Patchwork Meeting* (in 2011, 2013 and 2015) all contribute to expanding participation of international artists. It expands the horizons of QUILT NATIONAL to have the privilege of showing works from around the world. Different regions of the world make unique aesthetic contributions to the medium and that enhances the experience of the QUILT NATIONAL exhibition.

This catalog documents the participation of 84 uniquely creative artists. Some of the artists have been seen often at QUILT NATIONAL exhibitions over the years. Their body of work continues to evolve and impress diverse jury panels. Other artists' works are being seen for the first time here at The Dairy Barn Arts Center. That is a particularly rewarding aspect of the QUILT NATIONAL exhibitions – the jurors always manage to find new voices and offer our large audience of viewers an opportunity to see new and notable works in the medium. We hope that you will enjoy this record of the 2015 show, but remember that fiber art is best enjoyed and appreciated “in the flesh”. We hope to see you in Athens during the summer of 2015!

If you are interested in having QUILT NATIONAL in your part of the world, contact The Dairy Barn Staff with suggestions for venues for the Tour of QUILT NATIONAL '15!

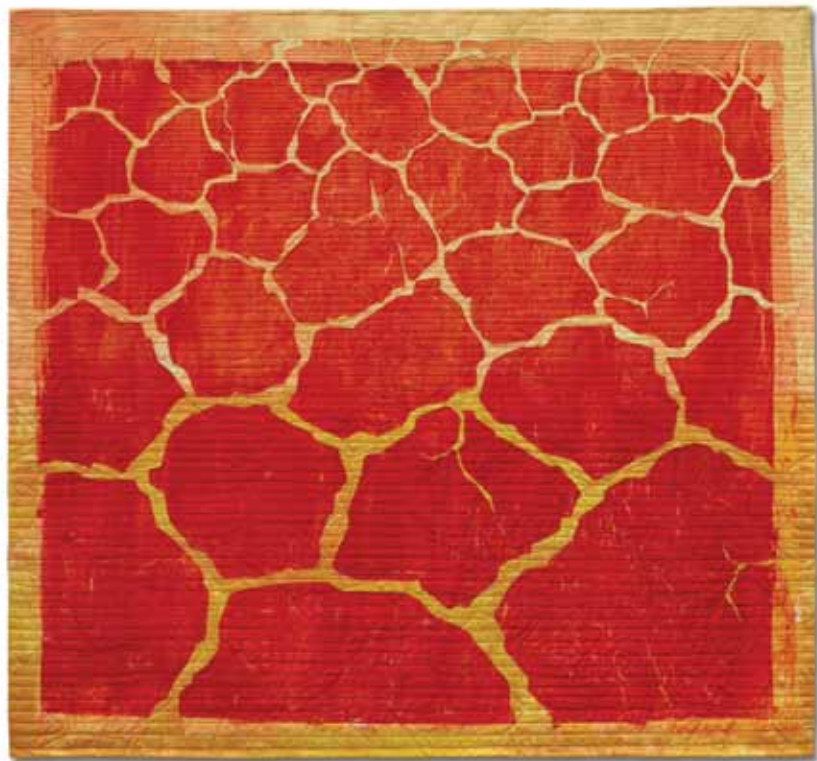
JURORS' STATEMENTS

Ann Johnston

Being on the jury of *Quilt National* '15 has been an excellent opportunity for me to take another look at what I think makes a quilt a piece of art--and the reverse--what makes a piece of art a quilt? In the whole scheme of things, it doesn't really matter to me what category an art piece fits into, but for this exhibit, quilts are defined quite clearly. In looking at digital images of so many textile pieces that appear to fit into this definition, I found that in addition to considering the composition of each piece, I had to consider the spirit of the rule as well as the specifics: did it say quilt to me, or was it textile art that fit the rules of the exhibit?

As you look at *Quilt National* '15, you will notice that many quilts are small or medium-- approximately 2/3 of the entries were roughly less than 4' x 4' in area. A quilt in the traditional sense usually implied a certain scale; a 4' x 4' quilt would have been a small quilt. Making something large means making a commitment of time, of labor, and of materials; it has to be important to the maker. As I viewed the entries, I looked for this commitment. The Dairy Barn is an opportunity for artists to have a large space for exposure, and for viewers, it offers a wonderful chance to see quilts that would not fit in many other venues--something to consider for future submissions to *Quilt National*.

I am not missing the irony that I have had more quilts rejected than accepted for *Quilt National* over the years. I have come to realize that, of course, one of my quilts could have been included some of those years. Having been on the jury confirms my certainty that the (implied) title, "best of contemporary quilts" is just a title, and that there were many quilts not chosen that might have been included. There were former jurors and many artists whose work we know and love that were not chosen for *Quilt National*'15. Most of them understand that



it is a process that requires eliminating pieces that one or more of the jurors wanted to include. Primarily it is a democratic process, three people with equal voices. This I realized in advance, but I did not realize that after paring the list down to about 80%, we would have to eliminate many works that were by the same artist and replace them with others. I also had no idea that there would be so many alternates in the exhibit because some of those chosen first were found to have broken the rules in one way or another.

Being a juror is risky because it implies that I know what is best; however, I never know what is best, even in my own work. I just keep working and making and learning. So, as I viewed the work, I made a list of qualities that seemed to be the most important to me and noted qualities that were missing in pieces I otherwise preferred. All the pieces finally selected by our jury did not have all these qualities, and many of the pieces that were not selected had many of them.

- An individual voice, passion or point of view, adventurous
- Visible hand of the artist in marks, stitches, and/or pieces
- Scale with power to address the viewer, commitment to an idea
- Use of complex colors and attention to value contrasts
- Stitches or other joining techniques that have a visual impact on the design
- Use of texture as a design element
- Composition that allows imagining some of the artist's choices
- Details that show attention to the whole composition
- Title in the artist's own words
- Continuity of composition and artist statement
- Construction methods and techniques that enhance the concept
- Craftsmanship where it is needed

As time goes on, my list will be revised and refined. I offer it to you to do the same. Your work is for yourself and you are its ultimate juror.

Rosalie Dace

Quilt National and The Dairy Barn team offer a superb opportunity and platform for new cutting edge work in the medium of quilt making. Being part of the *Quilt National* jurying team for the 2015 show was exciting, daunting, intense, and, above all, an honor. Working with Ann Johnson and Judy Schwender certainly added to this sense of extraordinary privilege. The well-considered atmosphere of The Dairy Barn gave us the opportunity to select works that represented the most innovative contemporary work on offer among the hundreds of submissions. For our first round, we had time to study digital images over 2 weeks before meeting up at the Dairy Barn to work as a group. This gave individual jurors time to go back and forth as many times as we chose to really study each work closely and become acquainted with every piece. I know we appreciated this time and spent many hours considering what we saw before making our decisions.

Once we met together, we continued the process of careful consideration, both silently and accompanied by detailed discussions. We had a basic compatibility on what we were looking for: evidence of the artist's voice, mastery of the medium and a quality of work offering something new and original. We all relished studying

closely what the medium of quilt making has become and what the work can be. It was a long and difficult task to pare down the submissions to 85. We found a range of images that varied from spare, almost minimal abstract designs to richly textured works. I felt that generally work that was based on digital images was better integrated into the medium of fabric and thread than I have seen in the past, showing more development and understanding of the medium. I enjoyed both the elegant finished quality of the pared down designs reflecting today's aesthetic, and those incorporating both carefully considered and integrated hand and machine stitching. We enjoyed looking closely at composition, use of space, focal points, movement and energy, color and texture. Much of the work displayed a masterful use of hand-dyed and painted fabric, sometimes leading us to ask whether the images were in fact quilts. There was a pleasing use of stitching and texture that underlined the touch of the individual artist's approach.

Contrary to what people may believe, acceptances of work and choices of awards are not made on the personal tastes and whims of the jurors, but on carefully viewed and considered principles of design and workmanship, and the searching for that indefinable magical 'wow' factor that takes one's breath away. All of these were addressed constantly as we viewed, reviewed and reviewed again piece after piece. The importance of excellent photography of the entire work and its detail becomes a major factor as we carefully scrutinized each image numerous times.

Working individually and together, we slowly reached selection decisions. Some decisions were clear from the start, others took days. We are pleased with both the selection and the awards chosen. Sadly there were pieces we would like to have included, but could not for a variety of reasons. We feel that the variety of work submitted is reflected in the selection. The process was an incredible experience, exhausting, enlightening and energizing. We hope that viewers will contemplate, study and simply enjoy the experience.

Judy Schwender

All of us who work in the realm of quilts want them to be accepted as art. This is the reason for the existence of *Quilt National*: to prove to the larger world out there that quilting is an art form on a level with traditional fine art mediums. In order to produce art, exhibit art, and support artists, the quilt world needs to ask the same questions about art that mainstream art does. I found an insightful article about this on the internet by Kit Messham-Muir, Senior Lecturer in Art History and Theory at the University of Newcastle*. The article is titled "Three questions not to ask about art – and four to ask instead". While reading this article, a phrase resonated with me: alternative interpretations.

Any medium has traditional forms. Messham-Muir posits that traditional art "...meanings are very prescriptive and don't allow much room for alternative interpretations....But think of a more 'arty'..[piece], and you're given less context. The meaning is not so obvious. You have to do more of the interpretive work yourself with the fewer clues you can find. Art is similar in that you need context to understand it, but it also makes you do much more interpretive work."

I always think of communication as having three parts: the sender, the message, and the receiver. Now think of an artwork as having a range of available interpretations. If the artist doesn't provide enough clues or context within the piece (since here I am not referring to the artist's statement) the message is too vague for the receiver to come up with a plausible alternative interpretation. The work becomes inaccessible. The message doesn't make the connection, and there is no communication.

If, within that range of available interpretations, the clues and context can be ferretted out, the communication succeeds. This is what has occurred with the works chosen for Quilt National 2015. The artists represented have been asking themselves questions all along, and seeking answers. They are adept at presenting their concepts via the medium of quilting, and their works allow for the viewer to discover meaning, to arrive at alternative interpretations. They succeed at making art via the quilt medium. Enjoy their efforts, and applaud their success.

* Found at <http://theconversation.com/three-questions-not-to-ask-about-art-and-four-to-ask-instead-29830>; accessed October 17, 2014 by Judy Schwender.

Janet Windsor, *Crumbling*



JURORS' BIOS

Ann Johnston

Ann learned to sew, and then she learned to dye fabric. In between, she earned a B.A. in Literature from Stanford University and taught for the Peace Corps in Peru, where she started her first quilt. In the mid 70s Ann earned a Master's degree in geography from the University of Oregon and started dyeing fabric. By the early 80s she was using only her own hand-dyed fabrics, perfecting dye painting with precision for whole cloth silk quilts. By the late 90s, Ann had learned many more dyeing and construction techniques and her work changed accordingly, as seen in her book *The Quilter's Book of Design, Expanded 2nd Edition*. She is also widely known for her dye books, workshops, and her recent DVD, *Color By Accident: Exploring Low-Water Immersion Dyeing*. She is currently working on a collection called *The Contact: Quilts of the Sierra Nevada*. It is comprised so far of 18 quilts, all seven feet tall, of various widths. In it, Ann uses a broad array of literal, abstract, and purely imaginative imagery and envisions the quilts viewed all at once, as one body of work. These quilts are currently being exhibited in the US and internationally at the same time as she continues making more.

Rosalie Dace

I am obsessed with color, light, line, shape, texture, and fabric and am constantly searching for new ways to respond to the natural world that so fascinates me. This, together with my background in art, english and education has led me to switch from the medium of painting to working with a variety of fabrics. I love the rich contrasts that can result from the juxtaposition of cottons, silks, velvets, brocades, and sheers. My quilts come directly from my life, and have been widely published and exhibited.

As a teacher my aim is to imbue my students with confidence and the excitement I feel about creating art in fabric and fiber, I aim to guide them in the direction of their interest in a non-threatening supportive environment, so that they create more than they thought they could.

I was born in, and currently live in, Durban, South Africa although I teach mainly in the USA, so I have the best of both worlds. I have also taught, judged, exhibited and lectured in Canada, Germany, England, Australia and New Zealand as well as South Africa.

Judy Schwender

Judy Schwender became a quiltaholic in 1985 the first time she walked into a quilt shop. At the time she was a wholesale sales rep for a fabrics and sewing notions company in Denver, CO. She developed and taught quilt piecing classes in Montana and Nebraska. In 1999 she moved to Nebraska and was accepted into the graduate program in quilt studies at the University of Nebraska-Lincoln. She was the curatorial graduate research assistant at the International Quilt Study Center at UNL from August 2003 to May 2004, where she obtained her Masters degree in Textile History with an emphasis in quilts and a minor in museum studies in 2006.

Judy is a past Board Member of the American Quilt Study Group and has presented study centers on fiber identification at their 2005 and 2012 seminars. In 2007 she was a co-presenter of "Quilt School: The Role of the Quilt Museum" at Traditions and Trajectories: Education and the Quiltmaker, a Symposium sponsored by the International Quilt Study Center. She is an Associate Fellow at the IQSC as well. In 2008 her article on string-pieced quilts was published by the Japan Handicrafts Instructors' Association, and her article on appliqué in 2014. She has written the block commentary for ten of the New Quilts from an Old Favorite books was published by American Quilter's Society. Since 2004 she has been the Curator of Collections and Registrar at the National Quilt Museum in Paducah, Kentucky where she has curated over 40 exhibits.

THE QUILTS



Karen Tunnell, *Ghost Trees #3*





Action and reaction. My artistic process is often an interesting combination of the two. After finishing a series of pieces working with bright colors I felt drawn to work in a severely limited palette. I narrowed the value range. My work is primarily concerned with the formal considerations of composition. The quilted line and the thicker couched line, both an integral part of my current efforts, grow out of the underlying structure. The title appeared.

Karen Schulz

Silver Spring, Maryland

Girl in the City with Blue Hair

32" x 59" . 2014

Cotton, dye, rayon ribbon, wool batting.

Dyed, machine pieced and quilted, machine couched.

BEST OF SHOW



16

Bonnie Bucknam

Vancouver, Washington

Estuary: Anaheim Back Bay

60" x 39". 2014

*Cotton, dye, cotton/poly batting, cotton thread.
Hand-dyed fabrics, machine pieced, machine quilted.*

I grew up in Southern California, where oil production blended into the environment. The estuary was a place where shorebirds flourished among the oil derricks.



Massive oak trees on a Louisiana plantation inspired my *Live Oaks* series. During my exploration of these magnificent trees I became fascinated with the form that makes up a single leaf. My journey from the grand and massive tree down to the small but equally fascinating leaf launched me into a satisfying exploration of simplified curves and shapes, and into a new Leaf series.

Lou Ann Smith

Goleta, California

Leaf 2

47" x 56". 2014

Cotton, silk, dye, cotton batting, polyester thread. Ice dyed, shibori dyed, monoprinted, pieced, machine quilted.



18

Judy Hooworth

Morisset, New South Wales, Australia

Rainy Day Dora Creek #12

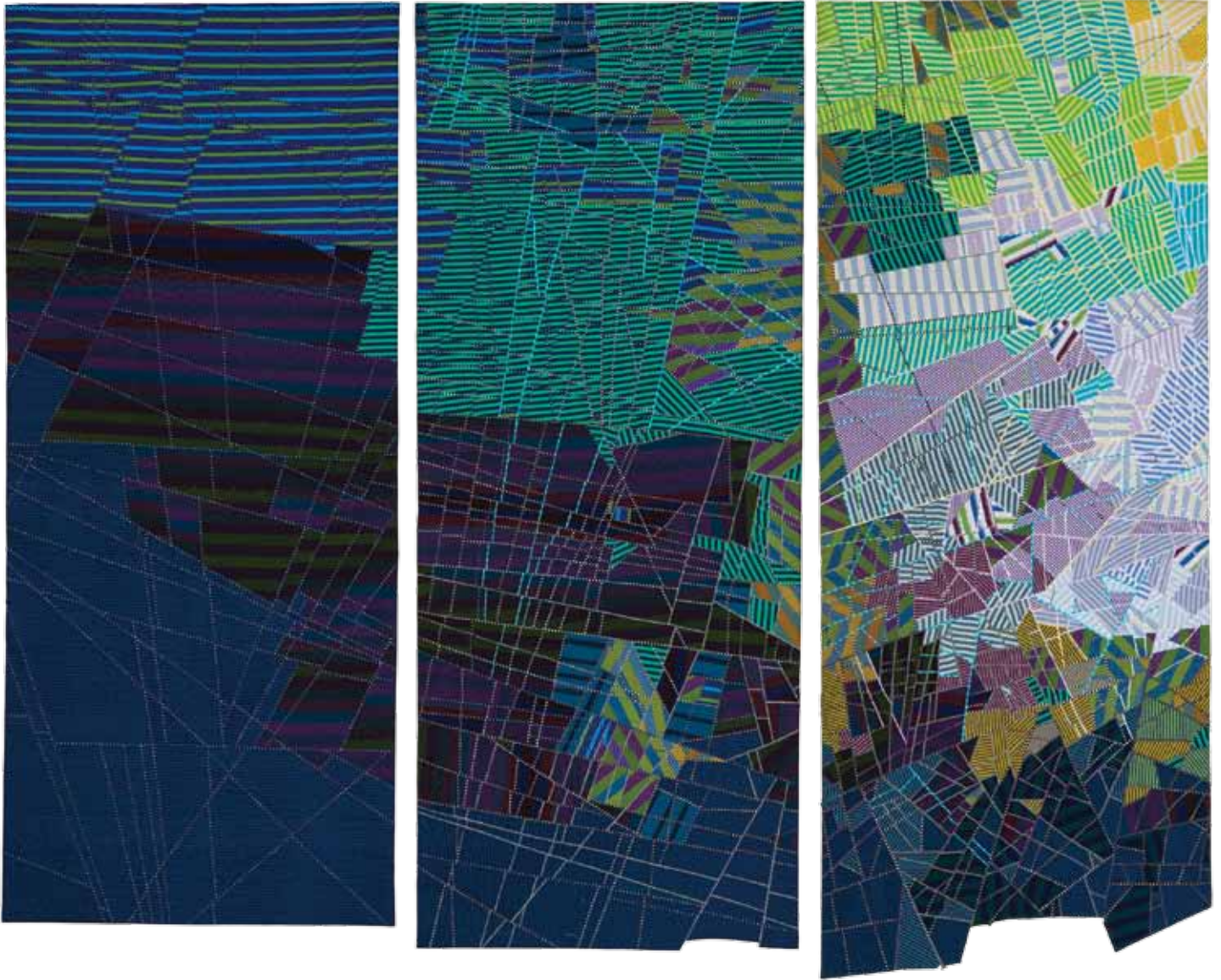
40" x 40". 2014

Cottons, cotton and poly cotton thread, 80/20

cotton/polyester batting.

Discharged, machine stitched and quilted, tied.

...puddles of black water hold the earth and bits of sky...
drowned brown leaves of eucalypts...casuarina needles...
and feathered creamy filaments of flowers...



My work is about our complex society, many disparate pieces held together by fragile bonds. We may think things are under control, but order naturally yields to disorder, solidarity becomes fractured, things start to fray around the edges.

Kathleen Loomis

Louisville, Kentucky

Entropy

71" x 85". 2014

Commercial cotton, felt.

Machine pieced, machine quilted by M J Kinman.

THE HEARTLAND AWARD



20

Patricia Kennedy-Zafred

Murrysville, Pennsylvania

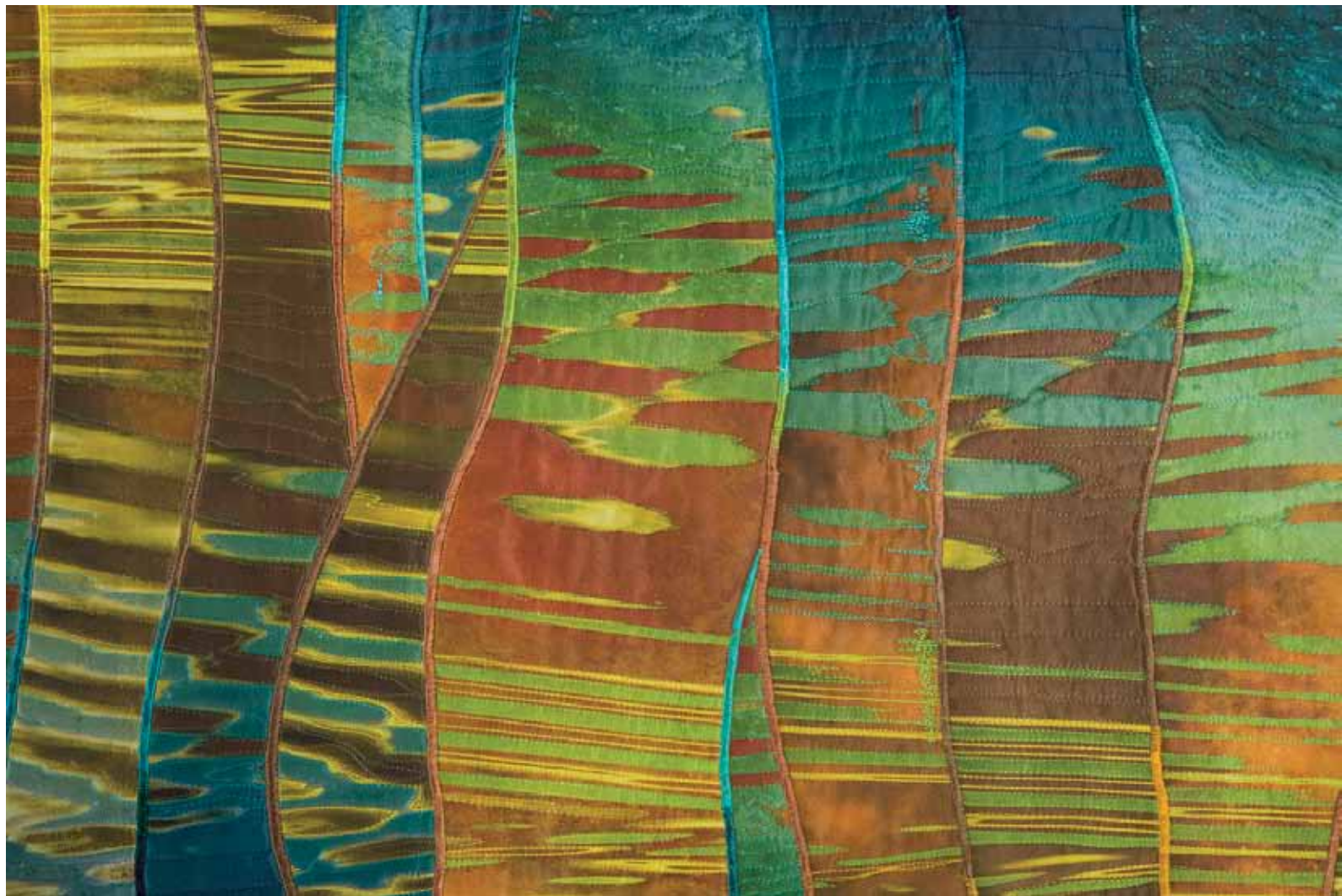
Tagged

45" x 83". 2014

Dyes, textile ink, kona cotton, image transfer materials, fusible web, cotton batting, cotton and rayon threads. Hand silk screened, hand dyed, image transfer, fused, appliquéd, machine pieced and quilted.

Less than three months after the Japanese attack on Pearl Harbor, U.S. President Franklin Roosevelt signed Executive Order 9066, forcing into internment camps (euphemistically called War Relocation Centers) nearly 120,000 people of Japanese heritage living on the Pacific Coast, of which an estimated two-thirds were U.S. citizens. This piece is dedicated to the almost 30,000 camp internees who were children.

(Original images courtesy Library of Congress and Bancroft Library, University of California, Berkeley, with permission.)



The Waterline Series attempts to capture some of the many visual and emotional aspects of water with digital evolutions of my photographs and quilt treatment. The resulting stitched silk compositions are “watery”, “painterly”, and “quilterly”, with repetition of the stitched line, altered patterning of grids and block arrangements, and the resulting loveliness of bas-relief effects of stitched, quilted cloth.

Charlotte Ziebarth

21

Boulder, Colorado

Liquid Sunset: Waterline Series #4

38" x 54". 2014

Digital photographic artwork, silk, archival ink, cotton batting, cotton and rayon threads, UV protective acrylic spray varnish.

Digitally designed, printed, cut, layered, fused, machine stitched and quilted.





Starting out with perfect spirals, these are then cut into smaller pieces, and different arrangements are explored. Other shapes appear, I go with what feels right. Something happens that I might never have thought of - this is usually cut up again. Layering with more lines gives the final movement

Jane Lloyd

Ballymena, Northern Ireland

Spiral Dance

21" x 61". 2014

Cotton, canvas.

Cut, layered, machine stitched.



24

Diane Núñez

Southfield, Michigan

Cross Section

34" x 34" x 1". 2014

*Cotton, fusible stiff interfacing, ink, grommets,
rubber o-rings, aluminum tubing, wooden tinkertoys.
Whole cloth quilted, dry and wet ink techniques.*

QUILT SURFACE DESIGN SYMPOSIUM

AWARD OF MERIT

As a landscape architect I think three dimensionally while drawing and designing two dimensionally. This work takes it one step further and is literally a small cross section. Instead of drawing lines on paper I am using fabric strips as my medium. The fabric strips are creating my line drawing and graphically represent the bright texture of our earth's subgrade. To me it is just like doodling.



I am a prolific bit-maker. These bits move around and appear in different quilts. For several years, I would pull these particular bits out and contemplate making a quilt composed entirely of them. It made me anxious. I would put them away. Finally, I convinced myself to commit to stitching these 900 quilt blocks--6,300 pieces together. The making of this quilt was a meditation on piecing, an exercise in tenacity, and a contemplation on process as art.

Maria Shell

Anchorage, Alaska

To Agnes Martin, With Color

44" x 44". 2014

Vintage and contemporary cotton textiles, dye, cotton batting.

Free form cut and pieced, machine quilted, faced.



Solid square shapes cut without a ruler make a bold statement. I work in the abstract, relating color to shape, and emphasize form on a white background. Keeping a limited palette streamlines the design to what is essential, bold and graphic. As a cellist in an orchestra I listen for what lies beneath the melody; the harmony and rhythm give shape to the music. In my quilts I leave out what is not necessary and emphasize the underlying form. The stitching lines become the melody, but one shape joins with another and gives form to the whole. My quilts convey a sense of presence, a transcendental quality where the shapes demand attention and implore the viewer to pay attention and take notice. There is power in size but also strength in gesture and a solemn stillness.

Gail Baar

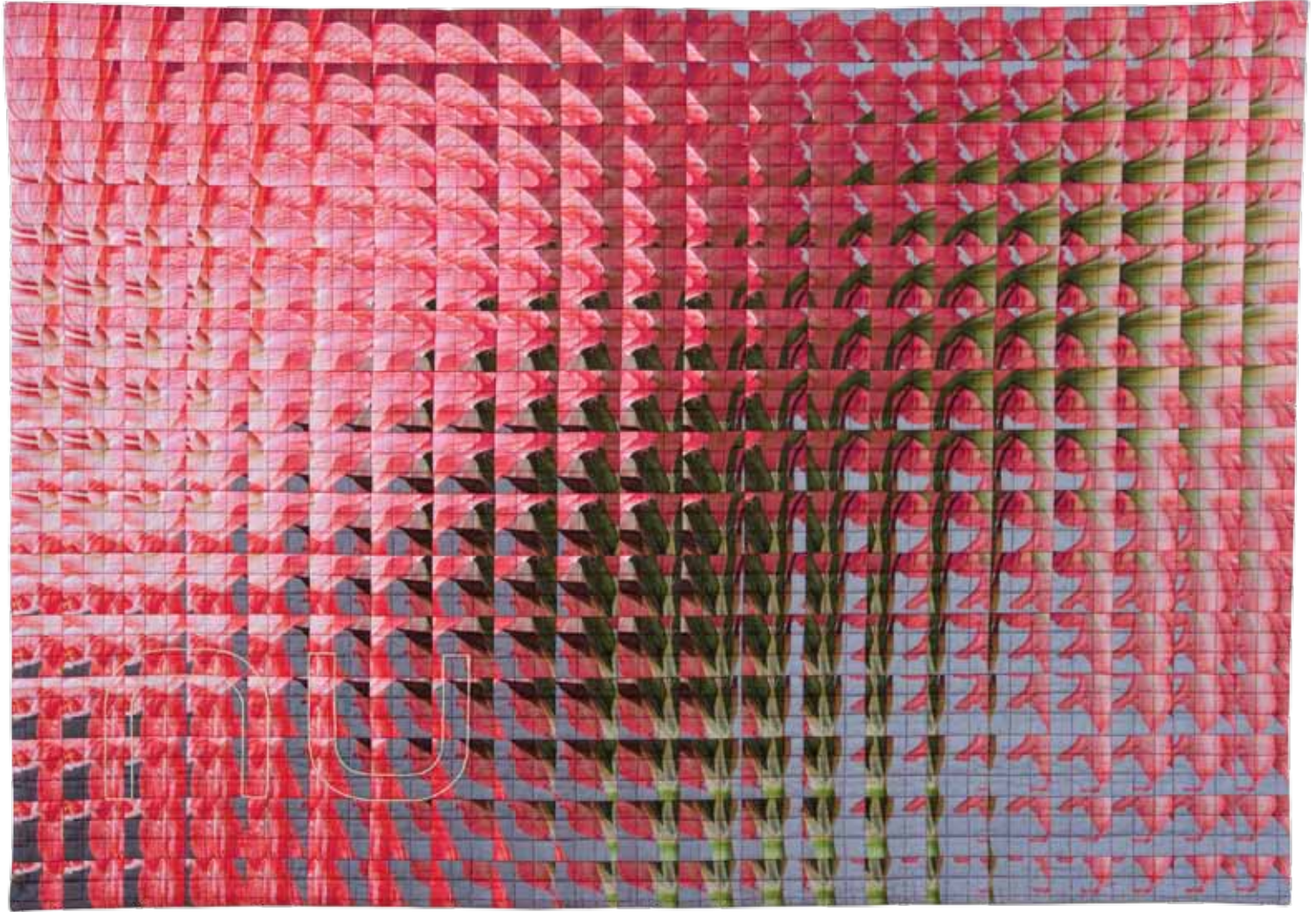
Buffalo Grove, Illinois

Color Form 71

50" x 88". 2014

Cotton fabric, dye, thread, batting.

Hand-dyed, machine sewn, machine quilted.



Jill Ault

Ann Arbor, Michigan

Amaryllis Set

42" x 70". 2014

*Cotton sateen, personal photograph, embroidery floss.
Machine pieced and quilted, digitally printed,
embellished with embroidery.*

In "Amaryllis Set" multiple copies of a photographic image, printed on fabric, are divided into many small squares -- no two exactly alike. When the squares are sewn together, the design moves piece-by-piece across and down the quilt face.

Mathematical symbols from set theory (intersection of sets and union of sets) are embroidered on the surface.

Joanne Alberda

Sioux Center, Iowa

Tales from a Ghost Town XII

35" x 100". 2014

*Hand-dyed cottons, cotton batting, cotton backing.
Collaged (with fabric adhesive) and machine stitched.*

Ghost towns tell tales. Empty rooms and broken doorways invite speculation about the people who once lived there, but the decaying wood is the source of inspiration for this "tale." Wood, a living material, cut and used by human hands, is left to dry and rot. Decay, however, is replete with color and drama. Hand-dyed fabric, created by the ungoverned mixing of colors, often resembles the action of time and exposure on unprotected wood surfaces.





Jeanne Gray

Boulder, Colorado

Seasons End

33" x 83". 2014

Paper, felt, flannel.

Deconstruction silk screened, stamped, silk screened, fused, hand and machine stitched, hand and machine appliquéd.



Creativity is such an incredible focus in my life. To be able to gather materials and begin to play with them until they tell me what they want to be is an incredible journey. Observing nature and then seeing it come out thru my art is an amazing process. I am so grateful to be able to experience this energy and to feel its force on a daily



Barbara Oliver Hartman

Flower Mound, Texas

Autumn Afternoon

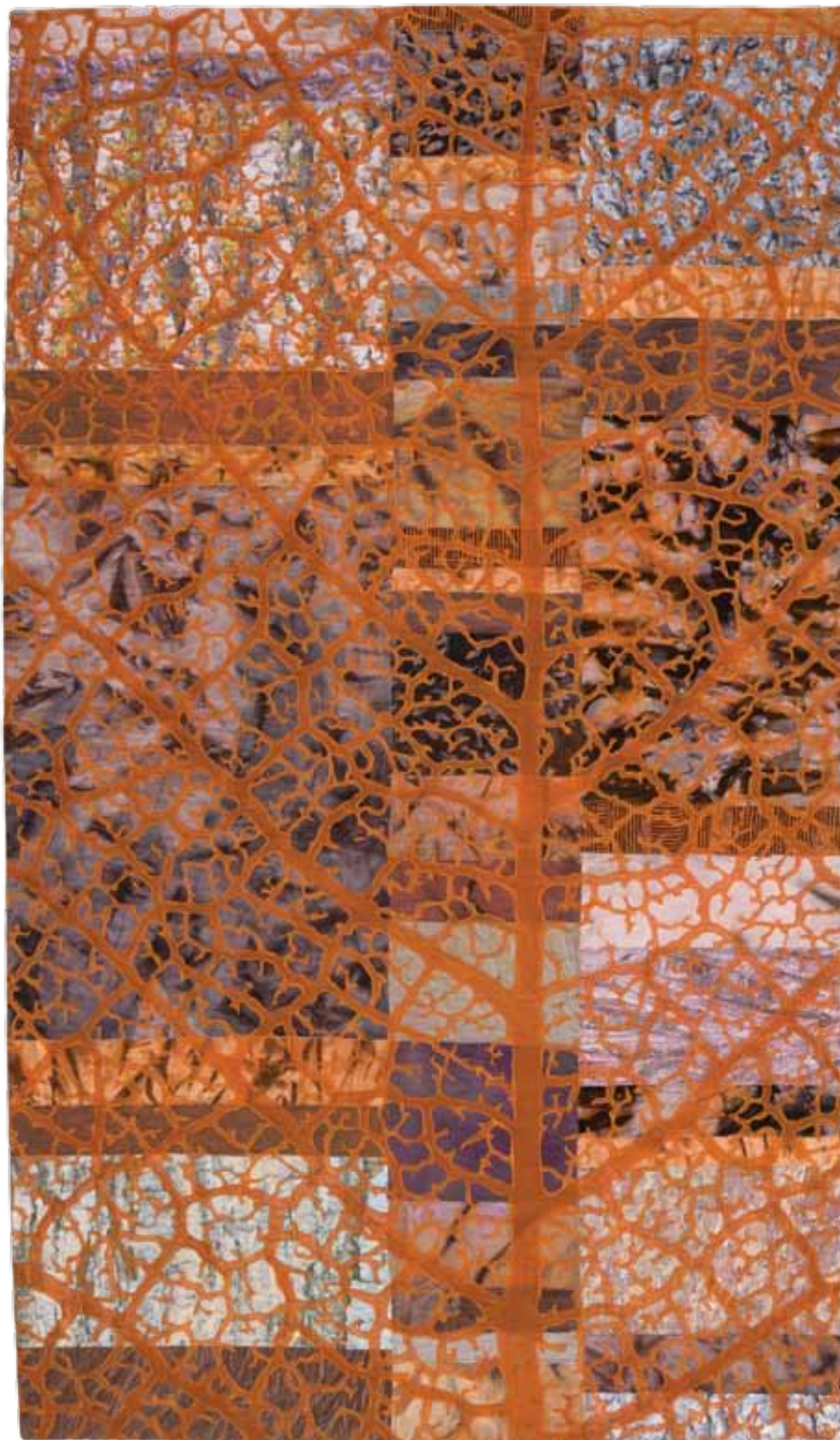
43" x 45". 2014

Cotton, cotton batting, cotton backing, cotton, silk, polyester, and nylon threads.

Raw edge, free motion appliquéd, small bits and pieces of fabric are scattered on the surface and then sewn in place using a free motion zig-zag stitch.

Only a small area can be worked on at a time because the small pieces are loose.

It is very gratifying to create something new from materials that could easily be thrown away. Many years ago I realized how much of the fabric left from other projects was being discarded and began making quilts in this series. The small pieces are separated by color and then cut into smaller bits and pieces and this becomes my paint and used like a painter.



I am currently working with the concept of "active witnessing", celebrating the beauty inherent within the irregularities of natural organic growth patterns. In this work the top appliqué pattern is a digital image of a leaf skeleton, faithfully reproduced. Some of the background fabrics are digital images printed on silk or cotton; others have been augmented in various ways using fabric paint. It is further embellished using free-motion stitching.

Martha Cole

Lumsden, Saskatchewan, Canada

Leaf Skeleton

65" x 38". 2014

Cotton, silk, synthetics, fabric paints, digital images. Reverse raw edge appliquéd, hand painted, digitally printed, free-motion machine stitched and quilted.



Jean Renli Jurgenson

Walnut Creek, California

Roofs of Mumbai

37" x 57". 2014

Cotton, synthetic fabrics, decorator samples of unknown fiber content, felt, batting, fabric stiffener, cotton thread, upholstery thread. Fused, quilted, soaked.

JUROR'S AWARD OF MERIT

The graphic images of these communities inspired this piece, but the people who live there moved into my mind and heart as I worked. When the piece emerged, clean and crisp, it felt so "right." In its pristine state, I consider this piece a tribute to those who live there. Under difficult circumstances, they live and love and raise their families. They work and dream and strive to make their dreams happen.



Harlequin is part of my series, *Trompe L'oeil Quilts*. As a dyer I realized that some of my dyed patterns resembled traditional quilt patterns. I pursued this idea by dyeing triangles, squares, and bow-tie shapes on modular squares and rectangles. I use these patterns as a starting point to create an abstract composition, letting my eye lead the way in the construction.

Ana Lisa Hedstrom

La Honda, California

Harlequin

41" x 61". 2014

Silk noil, front and back, iron on interfacing, cotton heavy thread.

Sewing machine resist on folded fabric, discharge dyed and over dyed, hand pieced and stitched.





I have expressed and transformed the movement of winds in this work. This work includes calligraphy of "Kaze (wind)" that describe the power of wind and positive change of winds in life. The joy of machine quilting also adding to the movement and power of wind.

Shoko Hatano

35

Minato-ku, Tokyo, Japan

Cosmos #7 (KAZE)

58" x 77". 2012

*Cotton, silk, dye, wool, metallic fabric, paint.
Machine pieced, calligraphed, airbrushed.*



36

Olga Norris

Basingstoke, Hampshire, United Kingdom

We humans form crowds, whether deliberately or accidentally, and for diverse reasons.

Crowded

39" x 43". 2014

Habotai silk, digitized prints, archival ink, Stef Francis hand dyed silk thread, iron-on stabilizer, cotton. Digitally edited, digitally printed, pieced, hand quilted.



Riding on the Number 1 train from the Bronx into Manhattan, there are stretches that are elevated. I am always struck by graffiti painted in high and obscure places along with old painted walls, some of which are crumbling, old partial signs and the general chaos of a city in flux. All of these images gather at the edges of my conscious mind and become a collaged construction.

Judith Plotner

Gloversville, New York

From the Number One Train

43" x 29". 2014

Raw canvas, paint, thread.

Painted, silkscreened, stenciled, machine and hand stitched.



38

Kathy Brown

Modbury, South Australia, Australia

Growing Pains

57" x 43". 2014

Commercial quilting fabrics, organza, chiffon, taffeta, satin, wool threads, embroidery cottons and silk threads, beads, wool and silk roving, wool batting, shrink magic.

Hand embroidered, felted, free motion machine embroidered, beaded, heat distressed, hand painted, heated and bonded, photo manipulated, hand quilted.

My art is an expression of the passion I have for the Australian scrub. I love its amazing colours, shapes, textures, patterns, moods and smell. In viewing a growth scar on an immature red gum, I wondered if I could replicate it in a much larger format. As I worked on this piece I realized that I was also recording my own pain and scarring and more importantly, the beauty in the healing and regrowth.



Walking the beach at Monterey, CA early mornings and seeing the seaweed washed up on the sand looking like messages written in a long lost script inspired this. The long panels suggest Chinese scrolls, an appropriate metaphor for the delicate imagery. According to myth, Poseidon was God of the Sea and resided at Atlantis. Is he now trying to send us a message about our planet?

Carol Watkins

Lafayette, Colorado

Messages from Poseidon

47" x 65". 2014

Artist canvas, original photographs, acrylic paint, thread, pigment ink, inkjet printer, prisma color pencils, original photographs, heavy bobbin thread. Free motion stitched with heavy bobbin thread, regular free motion stitched, painted, printed, digitally manipulated.



Velda Newman

Nevada City, California

Clams

46" x 46". 2014

*Canvas, cotton sateen, paint, ink, pastel.
Machine stitched, hand stitched.*

My approach to quilt design is similar to a painter's: I use color and scale to capture the essence of the composition. I begin conventionally by breaking down a design into the most basic elements. However, somewhere in the process my vision skews - the scale becomes larger and more amplified and color is exaggerated for greater impact.



Light passing through layers of darkness and tiny celestial bodies reveal an endless pattern of geometric shapes.

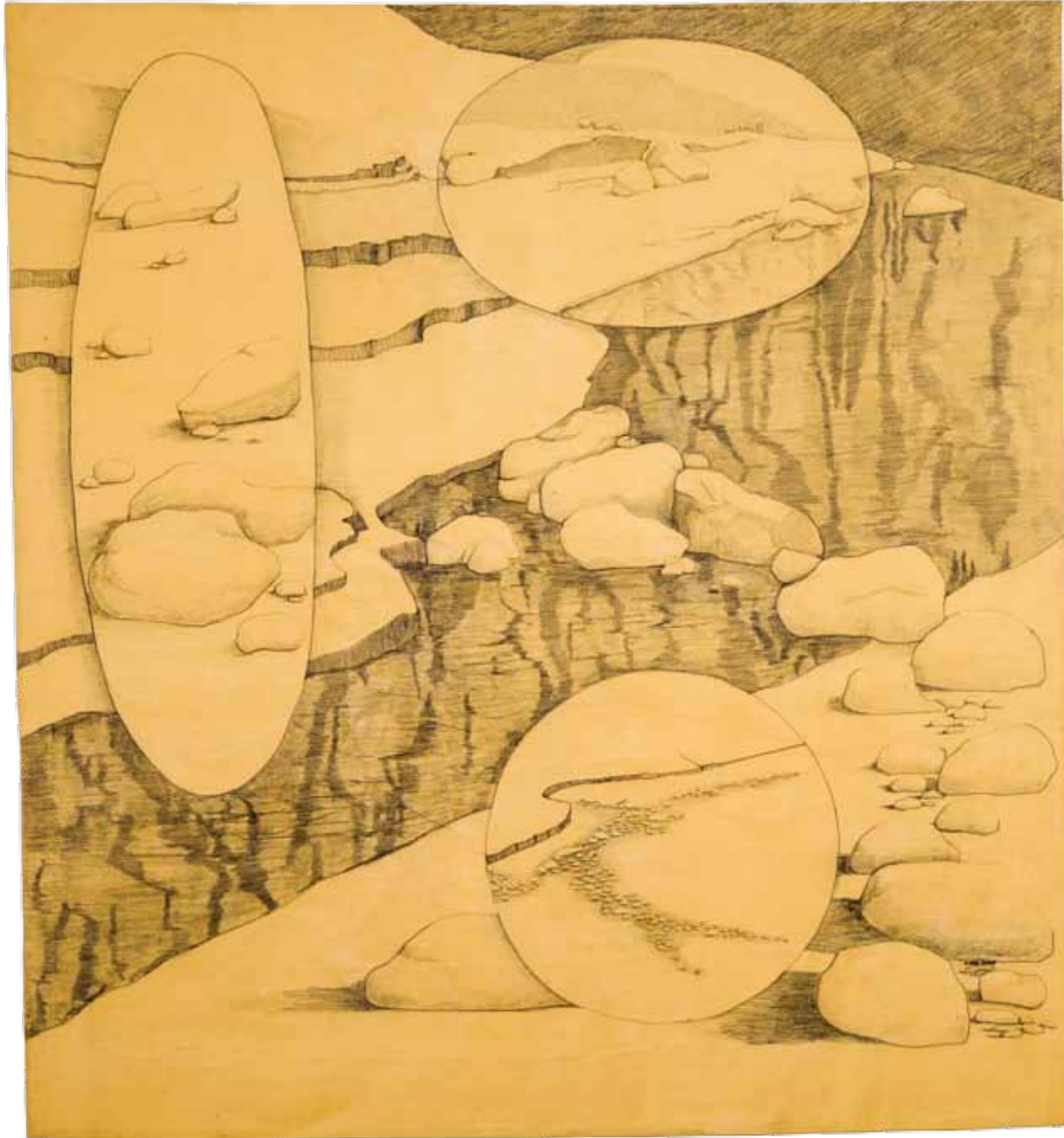
Judy Langille

Kendall Park, New Jersey

Nocturnus IV

35" x 47". 2014

*Cotton sateen, felt, dye, silk thread.
Shibori dyed, over dyed, hand pieced, french
knotted by hand.*



42

Bob Adams

Lafayette, Indiana

Quiet Movement

57" x 53". 2014

Canvas, black pellon, gesso, acrylic paint,
ebony pencil, thread, and fixative.

Painted, drawn, sewn.

I suffer from "end stage" emphysema and during the past two years I have been hospitalized 4 times. At one point I thought I would not recover. As I improved, I started sketching and using my fine art training. The rocks and river brought me to a peaceful place and when I was well enough I drew what gave me comfort and of course added stitching as that is where my art is now.



In this piece I wanted to express playful interactions that are also solid and grounded. The images show a healthy activity and a pleasing quality of light. Solid fabrics and simplified interpretations give a nice background for chunky hand quilting. The texture of the road and repeated map of the walking route provide a layer of movement that is unexpected and delightful.

Joan Sowada

Gillette, Wyoming

Morning Walk

67" x 33". 2014

Commercial and recycled fabrics, markers, pastel sticks, embroidery floss.

Fused, raw edge machine appliquéd, machine and hand quilted.



Daren Pitts Redman

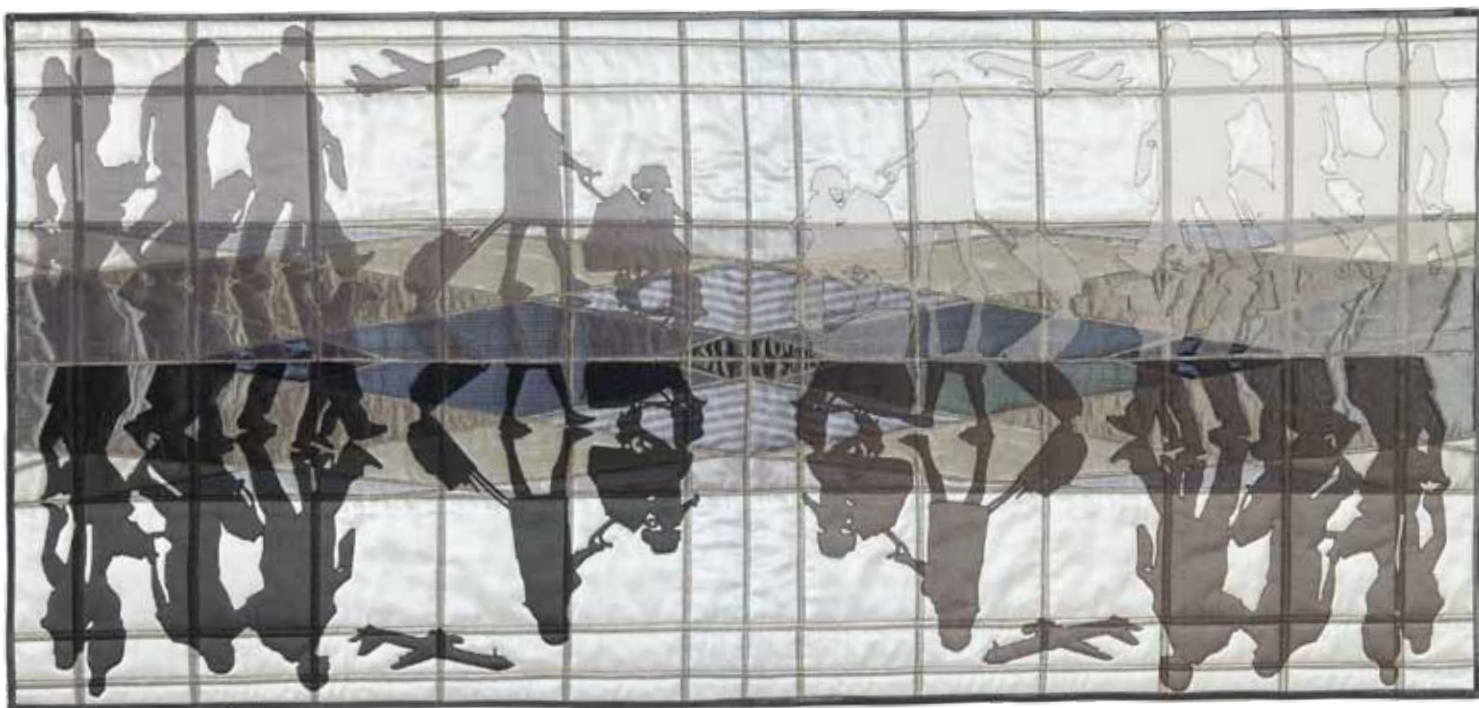
Nashville, Indiana

Glorious Summer

42" x 70", 2014

Robert Kaufman fabrics, ultra cotton sateen, dyes, threads, vintage grosgrain ribbon, wool batting, commercial cotton backing. Hand-dyed, machine pieced, rotary cut fabric, machine appliquéd, machine quilted.

Our home in Brown County, Indiana is very colorful year-round. The summer flowers are the color inspiration for this quilt. The composition is the eleventh in a series of work that I have created to illustrate space references and relationships using my hand-dyed cottons intuitively cut to mimic flower petals. The expressionistic abstract painters in America in the 1950's are also an inspiration to me to push the hard-edged shapes to stand out from the background.



Since 2010 my Shadowscape series has focused on people and their shadows in a given landscape. I begin with a photograph and do an ink line drawing on vellum inspired by the people shapes and shadows and linear elements of the background. I enlarge and use the image to create a graphic 'quilted block' which is reflected and reproduced in multiples.

This airport transit image is inspired by a Reuters photograph taken by Tami Chappell and used with permission.

Cynthia D. Friedman

Merion Station, Pennsylvania

Global Reflections

22" x 47". 2014

Silk, silk organza, silk thread, cotton batting and backing, and fusing material.

Machine pieced and quilted, hand drawn, hand cut overlays, fused, machine stitched.





I like to think about the moon; it looms in my imagination. Someday, I would like to create a moon like that for others to see.

Brienne Elisabeth Brown

47

Barrington, Rhode Island

Moonrise Study

25"x 40". 2014

Silk fabric, cotton batting, cotton, polyester and silk threads.

Free-motion quilted.



48

Linda Levin

Wayland, Massachusetts

Central Park West / Winter VII

43" x 67". 2013

*Cotton, cotton blends, textile paints.
Painted, brushed, printed, machine stitched.*

In my work, I try to capture a moment in time, shifting lights and darks and the mood of the time.



Texture, light and color all play a part in discovering the essential lines needed to flow across the stage with a sense of freedom. They disappear and reappear sometimes connecting, other times not.

Beth Carney

Yonkers, New York

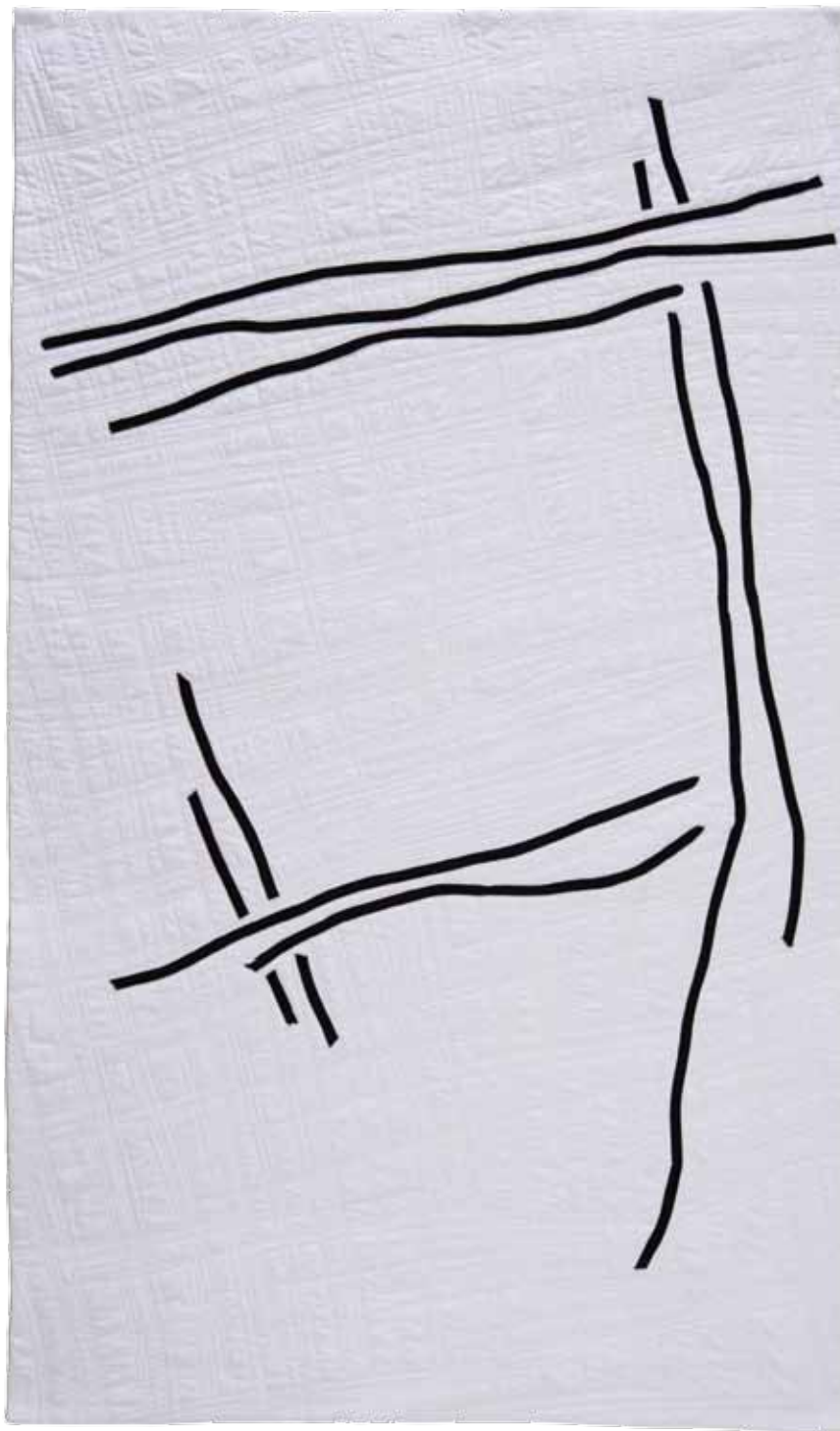
Chasms 22

33" x 45". 2014

*Cotton, dye, thread, silk batting, polyester
neon thread.*

Machine pieced and machine quilted.

JUROR'S AWARD OF MERIT



Carol Trice

Dallas, Texas

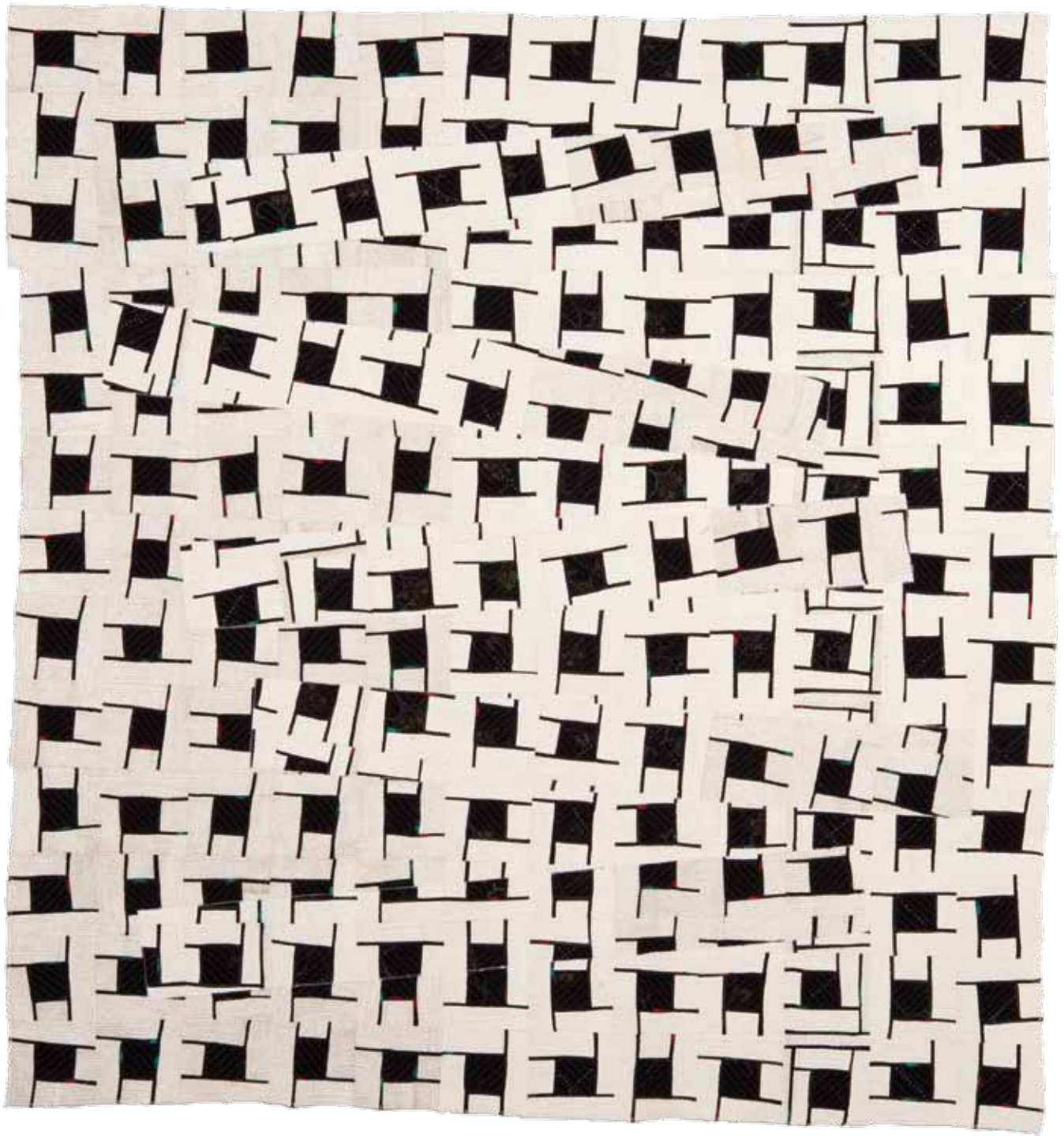
Connections #13

67" x 39". 2014

Cotton, cotton batting.

Bias strips, appliquéd onto whole cloth.

My *Connections* series uses bias or torn strips of fabric that are machine appliquéd. This series uses the familiar shape of the hatch mark (or pound symbol) interpreted in a variety of ways. The machine quilting echoes the hatch mark motif. Using the hatch mark imagery, various sub-texts evolve such as "polite conversation", "social networking" and "power play". The *Connections* series contains both pieces of simplicity as well as complexity.



I have created a quilt with the fabric of Japanese antiques. I am longing what I want to express is not the same as also the same, in as simple also not simple, and in a world settled in have complicated.

Harue Konishi

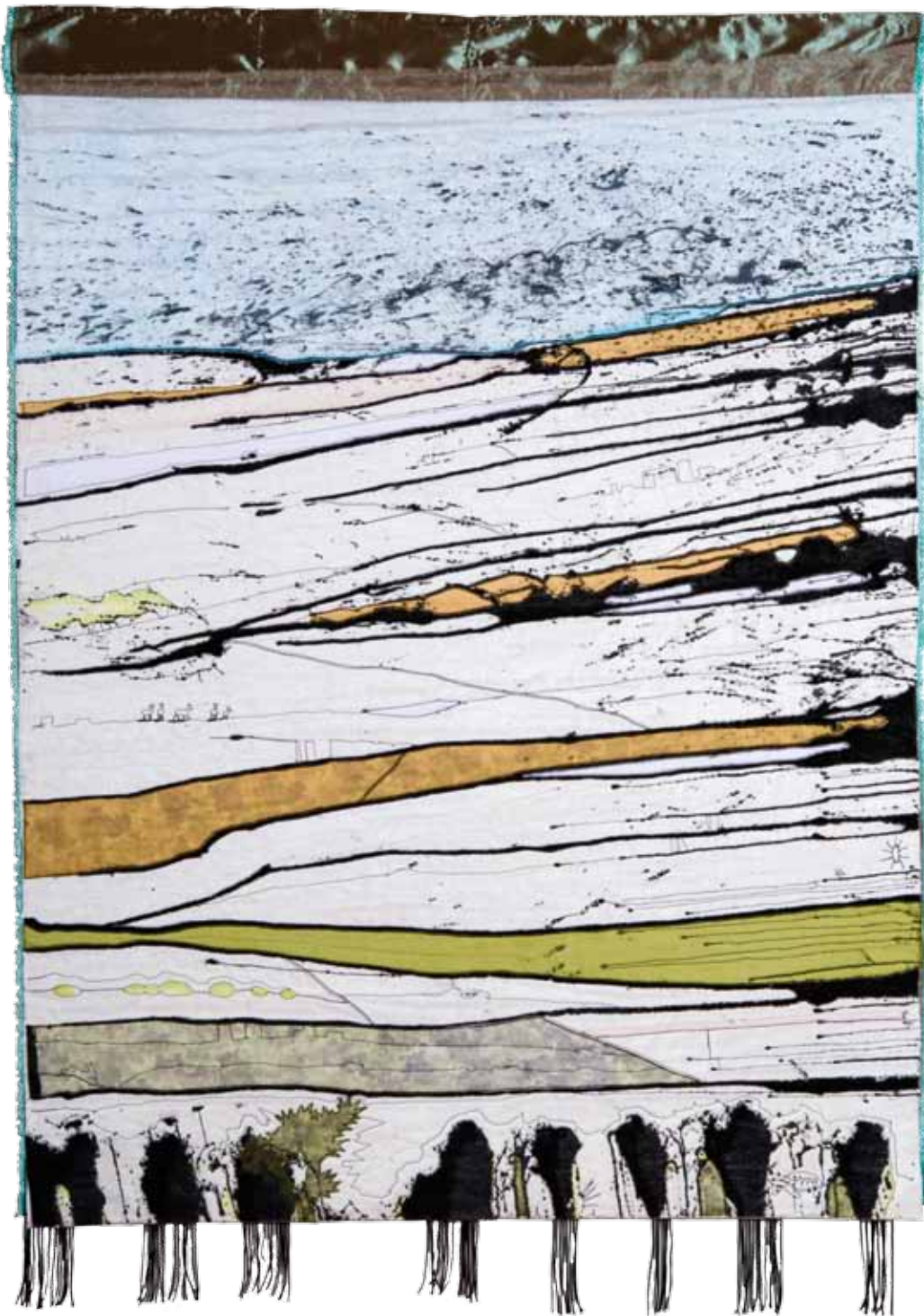
Wakamiya Nakano-ku, Tokyo, Japan

SYO #74

58" x 55". 2014

Silk, bamboo batting.

Machine pieced, machine quilted.



Sandra Poteet

Grass Valley, California

Open Spaces

66" x 42", 2014

Cotton batting, acrylic paints, silk and synthetic fabrics (re-purposed and new), netting, re-purposed fringe, thread, wooden hanger. Painted, raw edge overlay, machine stitched.

I am fascinated with the elements of line and texture - two simple beginnings that launch the creative dialog. In *Open Spaces* I used fabric and thread to enhance the random paint lines. It is the nature of those lines and their resultant shapes that drive the composition: in this case I saw a view over far desert places. Small sewn details invite the viewer to closer inspection in a hunt for secrets.



I have taken another leap further into minimalism.

Clean design and simplicity are my beacons, which is why I'm utterly drawn to midcentury modern furniture and architecture. This attraction is a clue to the path I'm on. In *Blue Veil*, large expanses of space have claimed a voice of their own with simple quilt lines scaffolding bold composition.

Kathleen Probst

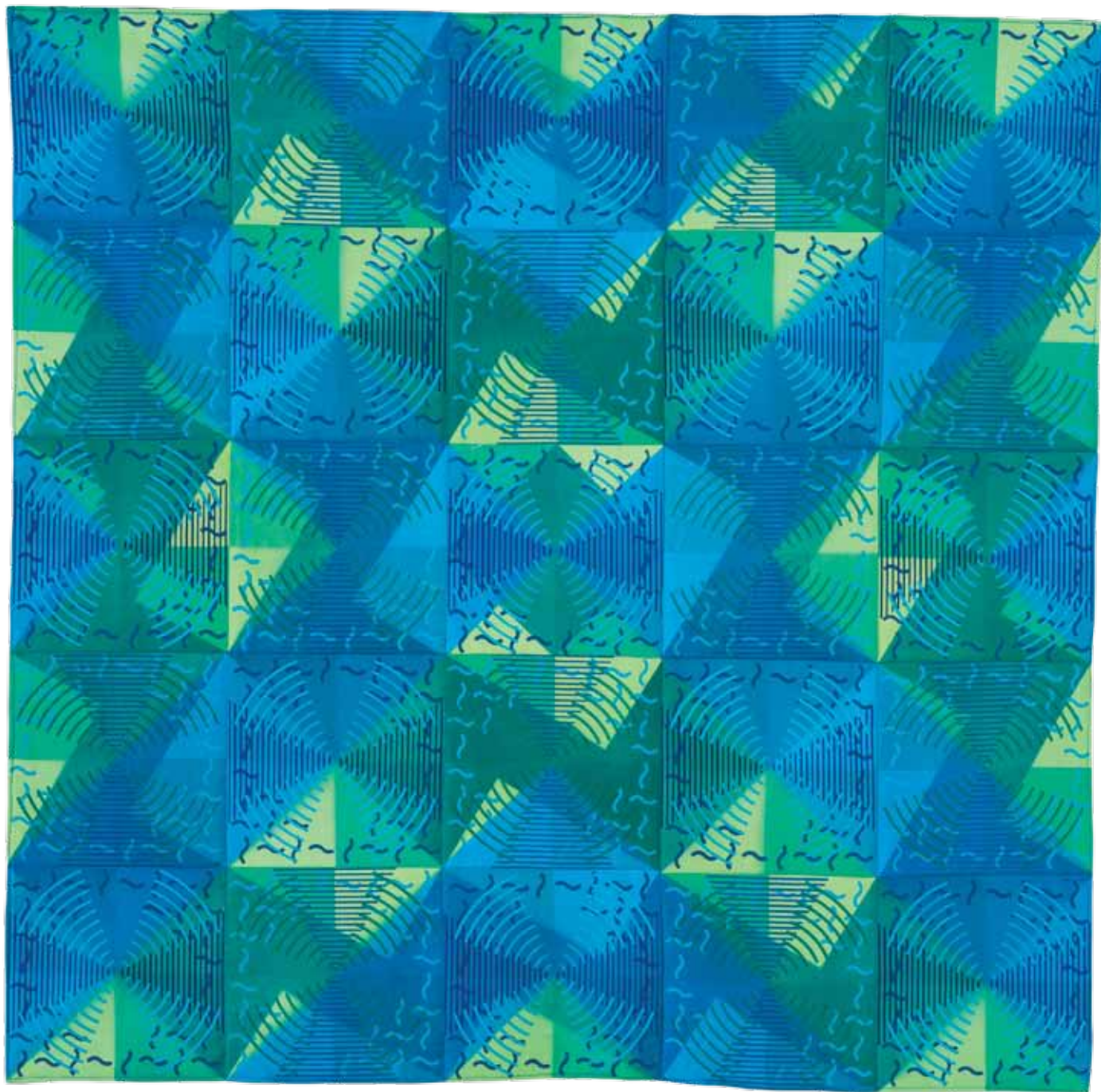
Meridian, Idaho

Blue Veil

53" x 55". 2014

*Cotton, dye, cotton batting, embroidery thread.
Machine pieced and stitched.*

CATHY RASMUSSEN EMERGING ARTIST
MEMORIAL AWARD



Ellen Oppenheimer

Oakland, California

SOL #1

39" x 39". 2014

Cotton, dyes, fabric ink.

Silkscreened, machine pieced and stitched.

The elements of this quilt are just a series of very simple geometric overlaying shapes. There are turquoise and green 90 degree angles that meet in the middle and there is also a form, that I have been intrigued by, that is a zig zag that connects to make a few different irregular quadrangles. The shapes and patterns are symmetrical but nevertheless appear to be random enough to lack commitment and constantly shift and move.



They dance in the joy of a summer night...fireflies,
Auroras, fireworks, camp fires, dreams.

Elizabeth Busch

55

Glenburn, Maine

Sky Light

27" x 61". 2014

Trigger cloth (black polyester/cotton), poly batt,
textile paints, cotton backing.
Hand painted, machine pieced and quilted.



Susan Shie

Wooster, Ohio

The Pie of Life: Page of Wooden Spoons in the Kitchen Tarot

60" x 90". 2014

Cotton, fabric paint, machine thread, perle cotton embroidery thread, bamboo-cotton batting, one buddha bead.

Whole cloth painted, airbrushed; airpenned, machine and hand quilted.

I want my granddaughter Eva's generation to know about strong women like Maya Angelou, whose life I chronicle here. This is the Page of Wooden Spoons (wands) "card" in my Kitchen Tarot deck, begun in 1998. Eva is the Page, a creative youth with passionate energy, who watches Maya create her Pie of Life. I told of Michael Brown's violent death in Ferguson, MO and other events that happened during the making of this piece.



Same view, different stories.

Dinah Sargeant

57

Newhall, California

Dog Dreams

49" x 94". 2014

Canvas, cotton, ribbon, piping, fabric paint, acrylic paint, paint pens.

Painted, raw and turned edge appliqué, machine quilted.



58

Cindi Goodwin

Naples, Florida

Woodstock

57" x 49". 2014

*Cotton, buttons, paint, colored pencils,
metal embellishments.
Painted, hand embroidered, machine quilted.*

The "Woodstock Movement" (as I realize now) really gave me direction in my life - even as it is today. My love of music, people, earth's energy, vegetarian, tree-hugger stands strong. I will forever be hoping and wishing World Peace.



An unquenchable thirst for storytelling and storytellers inform my work. Starting with historical references, which informed my own visual vocabulary, I used these marks and symbols, which I personalized, to begin to tell a story of my own. My own personal love of fabric and stitch was merely the vehicle in which to spin the tale.

Lorie McCown

Fredericksburg, Virginia

The Story Cloth Vol. 1-4

72" x 52". 2014

Linen, cotton, silk, recycled household linens and clothing, cotton and poly thread, embroidery floss, cotton batting, cotton flannel backing.

Hand dyed, over dyed, 100% hand stitched, hand quilted, hand embroidered, hand appliquéd.



I majored in ceramics and spent almost 20 years operating my own business. I am revisiting the classical pottery forms of the past, this time in fiber, using the medium to push the traditional shapes in new directions. The title refers to the traditional Chinese ginger jar shape that inspired this work.

60

Betty Busby

Albuquerque, New Mexico

Tribute

65" x 20" x 18". 2014

*Linen, oil paintsticks, armature, fabric paint.
Hand painted, stenciled, machine quilted, hand stitched.*

MOST INNOVATIVE USE OF THE MEDIUM



"Roundabout" captures an instant of connection in a complex ongoing narrative, detailing the story of some peculiar birds and their relationship to each other and to the world around them.

Ginny Smith

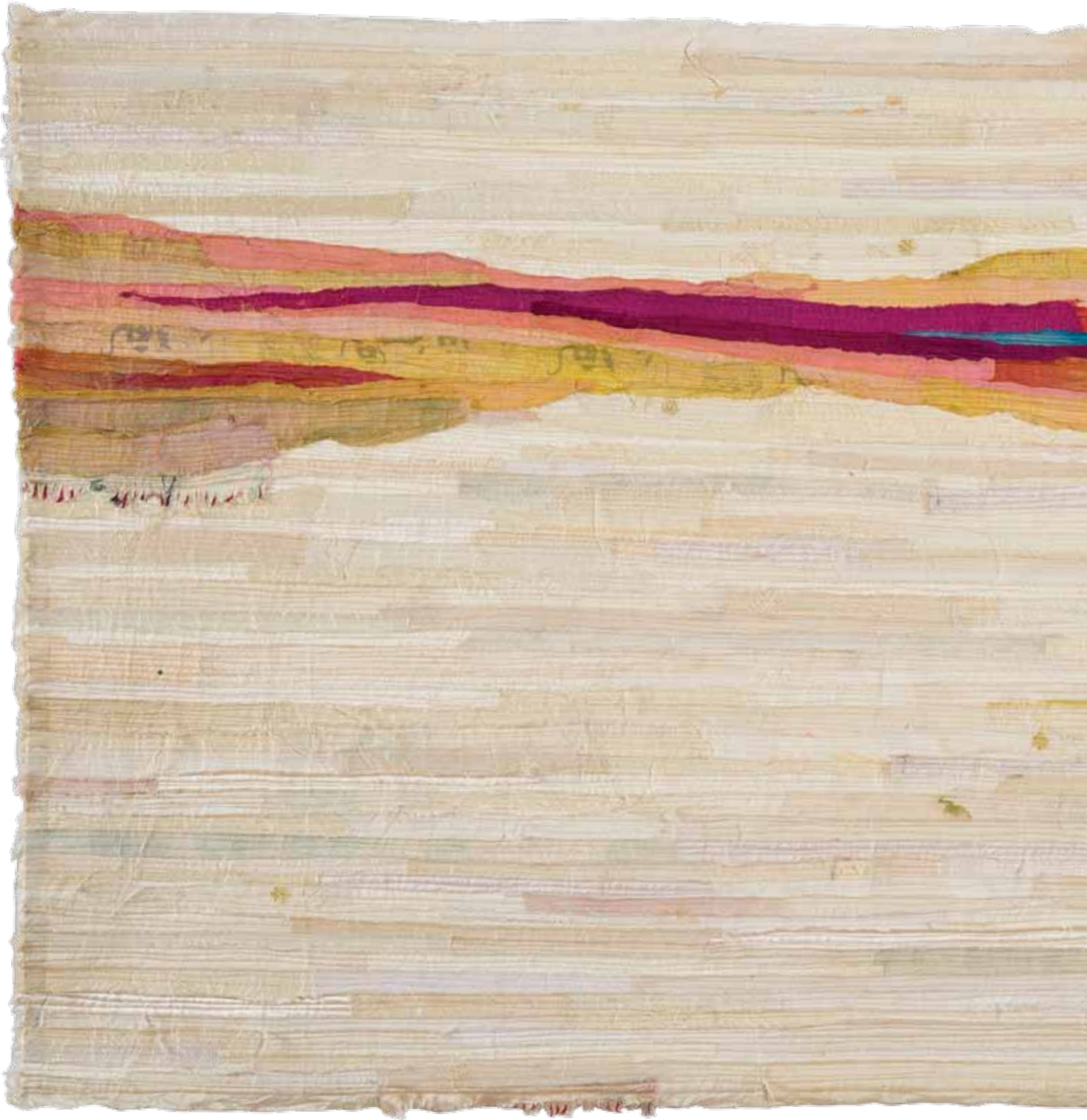
Arlington, Virginia

Roundabout

57" x 64". 2014

Cotton, vintage linen, cotton embroidery thread, cotton canvas.

Raw edge appliquéd, machine pieced and quilted, hand embroidered.





The endless horizon, a continuum where time and space meet, reaching beyond the limits of its physical plane, expanding into Infinity, the point of transitions, transformations and transcendence. Old discarded silk saris are transformed, transcended, reincarnated into a new life, a new body... of Art.

"Just as a person puts on new clothes and discards old and torn clothes, similarly, an embodied soul enters new material bodies, leaving the old bodies." - the Bhagavad Gita.

Elena Stokes

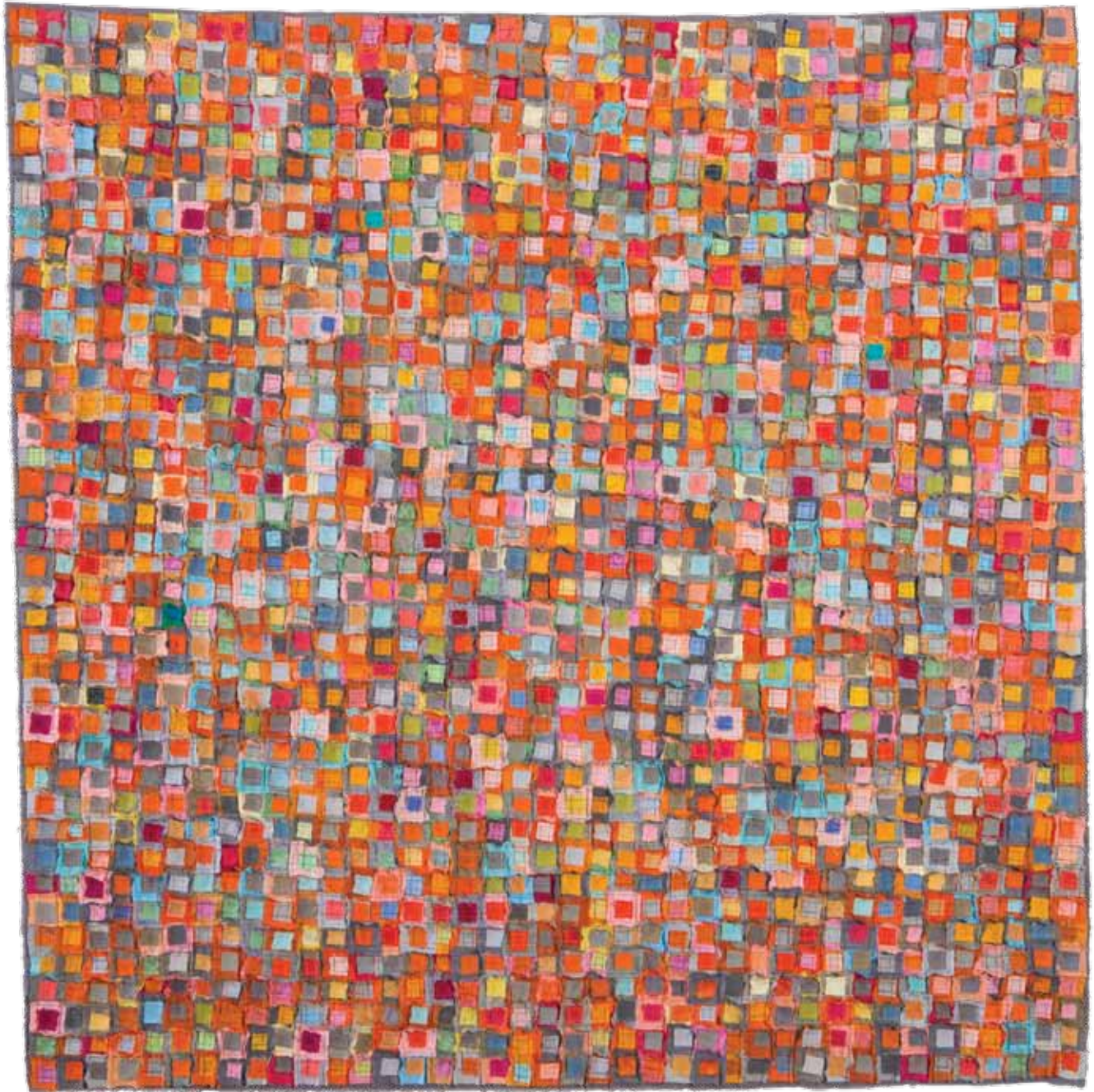
Clinton, New Jersey

63

Infinity

43" x 67". 2014

*Re-purposed sari silks from India and Nepal,
cotton, fusible web, batting, thread.
Collaged, fused, machine quilted.*



Beatrice Lanter

Aeugst am Albis, Switzerland

hinten VII, orange

47" x 47". 2014

Cotton, dye.

Machine pieced, machine quilted.

Color and structure are important to me. I like painting with small pieces of fabric. Some time ago I discovered that a piece often looks more interesting on the reverse than on the front. I became more and more interested in the reverse. Now, for me, there's no longer any back or front to a piece. There's no right and no wrong.



Smooth beach pebbles and the crumbling rock which created them are a fascinating combination. Puzzling out how to create those very different textures was a challenge. I loved thinking about the fabrics as I sewed them down, remembering days spent dyeing and printing and trips all over the world where I've gathered these fabrics. Then to turn them into something completely different was almost magical as the stones and striations emerged under my needle.

Janet Windsor

Tucson, Arizona

Crumbling

55" x 25". 2014

Cotton, silk, velvet, wool, felt, rayon, dye, batting, mat board, thread.
Appliquéd.

Karen Tunnell

Atlanta, Georgia

Ghost Trees #3

17" x 72" . 2014

Cotton broadcloth, acrylic paint, methyl cellulose, fabric glue, embroidery floss, sewing thread, colored pens and pencils, felt.

Marbled, collaged, hand quilted, free motion machine quilted, hand embroidered, hand colored and drawn.

Driving through the Great Smoky Mountains National Park I was shocked by the devastation done to hemlock and fir trees by non-native insects and acid rain. My "Ghost Trees" series recalls this through-the-windshield view of dying trees and their stark beauty.

An ancient marbling technique called "Spanish Wave" allows me to create the illusion of three-dimensional tree forms.





Barbara Schneider

Woodstock, Illinois

Line Dance, Tree Ring Patterns, var. 11

30" x 80". 2014

Cotton voile, Thermoplastic felt, assorted threads, fusible web, paint.

Digitally manipulated, printed, fused, free motion machine stitched, cut, burned, stiffened, shaped with steam, painted, cut, assembled.



"The Line Dance: Tree Ring Patterns" series is an exploration and interpretation of the patterns in tree rings by digitally manipulating the images and then adding dimension to them. I look at the play of light on surfaces and shape the pieces to introduce a new element – light and shadow interacting with the undulating surfaces. Looking at the patterns in the tree rings and then the additional patterns created by overlapping and fragmenting the imagery allows me to see things in new ways.



68

Paula Kovarik

Memphis, Tennessee

Calming the static prior to sleep can be a journey into the unknown escorted by the imagined and replayed.

Insomnia: His and Hers

60" x 29". 2014

*Vintage pillow shams, cotton batting, cotton thread, polyfill stuffing.
Free-motion machine stitched, hand stitched.*



My work evolves within perceived polarities or organic and natural forms and formal organization. I aim to create a work that represents my ideational and emotional process in a perfectly balanced, optical as well as tactile aesthetic experience.

Susann Heymann

Kneese, Mecklenburg-Vorpommern, Germany

One Way or Another

45" x 65". 2014

Cotton, linen, batting, acrylic ink, acrylic color, cotton and linen yarn and thread.

Stamped with yam and cork, painted coloring, pieced, quilted by hand and machine.



Cynthia Corbin

Woodinville, Washington

Weathering Out

41" x 61". 2014

*Cotton, poly/cotton blend, cotton batting,
polyester thread.*

*Weathered, appliquéd, machine stitched and quilted
using long arm quilting machine.*

Something really miraculous happened to this cotton fabric when it was left to endure a winter on my back deck. Whatever little microscopic beasties worked their magic, they left behind a curiously beautiful lacy remnant. You could read all kinds of meaning into that, and I do.



An archivist by nature, I collect images, symbols and ideas to construct a visual vocabulary. I revisit them, looking for connections and catalysts that tie one vision to the next and each to the temporary whole. Unlike a literal narrative, Spellbinder relies on emotional memory and the mysterious connection and transformation from visceral to visual.

Shelley Brenner Baird

Columbus, Ohio

Spellbinder

23" x 40". 2014

Rayon, cotton, canvas, batting, thread, personal photographs, dyes, discharge agents, resist, ink. Screen-printed, discharged, resist, dyed, and inked, machine stitched.



Jane Dunnewold

San Antonio, Texas

Grandmother's Flower Garden 1

40" x 62". 2014

Appropriated vintage quilt, silk habotai, Ecco felt, sand, spackling, colored pencil, thread, dye, wax discharge paste, fusible web. Dyed, waxed, discharged and over-dyed, fused, assembled with vintage quilt, spackled, screen printed with sand, colored, drawn, machine stitched, machine quilted, and hand tied.

This piece is one of a series that riffs on traditional quilt block names. I incorporate portions of vintage quilts - like this one made of cotton shirting fabric - with unexpected materials. I like contrasts. Soft cotton and silk. Spackle and sand. Tradition. Rebellious. Theme and variation. Challenges. Problem solving. Can I stitch through that stuff? What's in a name?



Katharine Marguerite Smith Baldwin Mandt was a hard-working risk taker who lived taller and longer than 4'10" and 96 years. A teller of tales, she was the "fun" grandma who kept parakeets, took her grandkids on vacations and let them play beauty shop with her snowy hair. None of us knew she was born Kastule Januszaiuz, daughter of Lithuanian refugees escaping pogroms. If she told that secret to anyone, it was the parakeets.

Kate Gorman

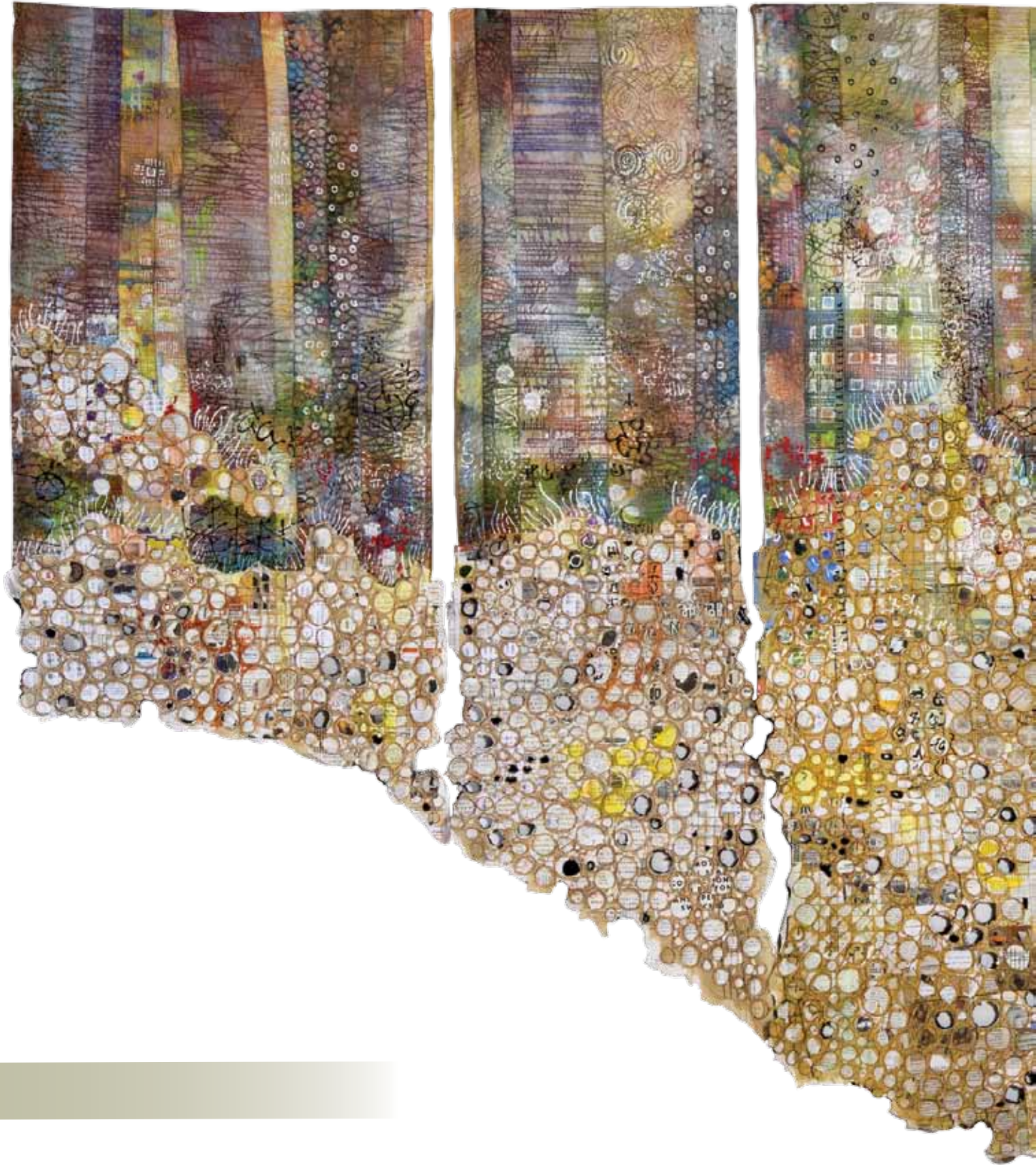
Westerville, Ohio

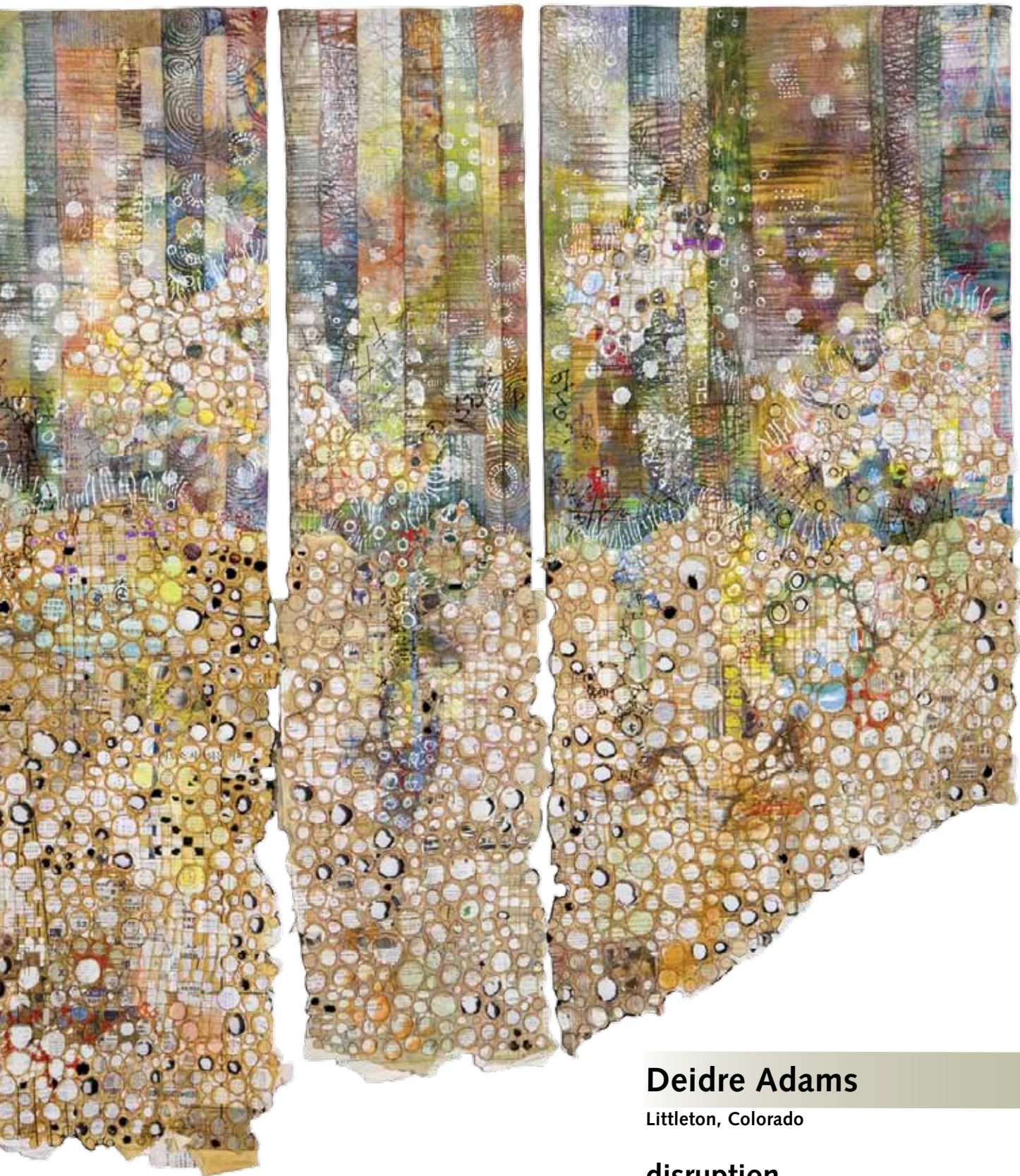
A Keeper of Secrets and Parakeets

35" x 22". 2014

Linen, dye, embroidery floss.

Drawn, painted, hand stitched, embroidered.





Change is the only constant. If we resist, can we
qdestroy that which we wish to preserve?

Deidre Adams

Littleton, Colorado

disruption

55" x 98". 2014

*Commercial cottons, acrylic paint, paper from
various sources: dictionaries, text books, maps,
sheet music, novels, and other found materials.
Machine stitched, hand painted, layered papers
peeled and torn.*



Randy Frost

Bronxville, New York

Rocky Trail

38" x 27". 2014

Cottons, stretch cotton, paint, dye, discharge, papers (mulberry, rice, etc), cotton backing, cotton batting, cotton canvas, cotton thread, polyester thread, monofilament.

Dyed, raw-edge machine appliquéd, machine embroidered, folded, hand-stitched, machine quilted.

Rocky Trail is part of my "Journeys" series. A journey can be real or imaginary, the distance, any length. Choose any destination. All means of transportation are possible, from one's own feet to spaceships. In this quilt, I explore rocky terrain, its variety of color, texture and scale, its visual and tactile properties, and their emotional and physical impact on the traveler along the way.

PERSISTENCE PAYS AWARD



As the title "Textured" implies, including materials of various textures both visual and tactile was a major intent for this work. The result was a departure from my customary use of painted silk and/or cotton, and instead, expanding materials used to also include burlap, polyester mesh, and painted cheesecloth.

Margaret Anderson

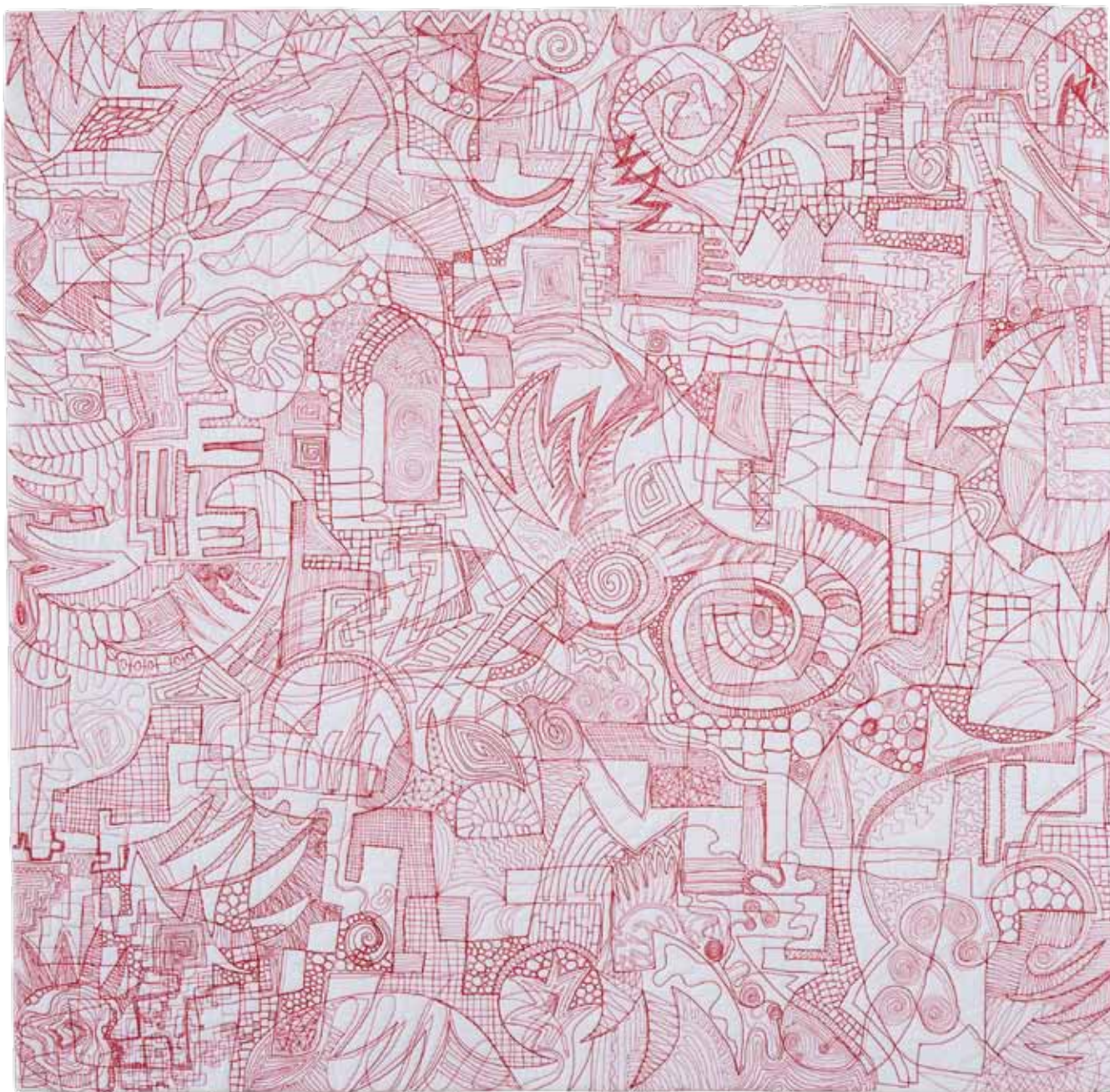
Sedona, Arizona

Textured

26" x 50". 2014

Silk, cheesecloth, burlap, polyester mesh, acrylic paint, cotton backing, polyester batting.

Painted, collaged, hand appliquéd, hand quilted.



Cécile Trentini

Zurich, Switzerland

C5 - Red Circonvolutions

39" x 40". 2013

*Cotton, variety threads of different weights
(polyester, cotton, rayon, cordonnet).*

Whole cloth, free-motion quilted.

This is the fifth quilt in an ongoing series called "Circonvolutions". Inspired by the surrealist technique of "écriture automatique" (automatic writing) this is "automatic quilting". Quilting spontaneously any which way the needle wants to go, following unconscious decisions to guide the line drawn by the thread. Each quilt in the series complies to variations in the rules of the game; here to use only the colour red in a variety of different thread weights.



This quilt illustrates the Chinese government's September 2012 Filial Piety Act, wherein children are now legally required to care for their aging parents. Before the Communist Revolution, elders were revered as national treasures; afterward, many were abused and neglected. China's history since the 1949 Communist Revolution is filled with attempts at social engineering. Their 1980 One-Child policy appears to have reaped unintended consequences for China's capital market reforms, thus making this ironic law necessary.

Kathleen Kastles

Wailuku, Hawaii

Legislating Love

48" x 49". 2014

Kona cotton, acrylic ink, aloe vera gel, acrylic paint, oil paintstik, metallic thread, polyester thread, batting, muslin.

Hand painted, machine-appliquéd, machine quilted.

PERSISTENCE PAYS AWARD



80

Pamela Fitzsimons

Mount Vincent, New South Wales, Australia

Imposing The Grid #6

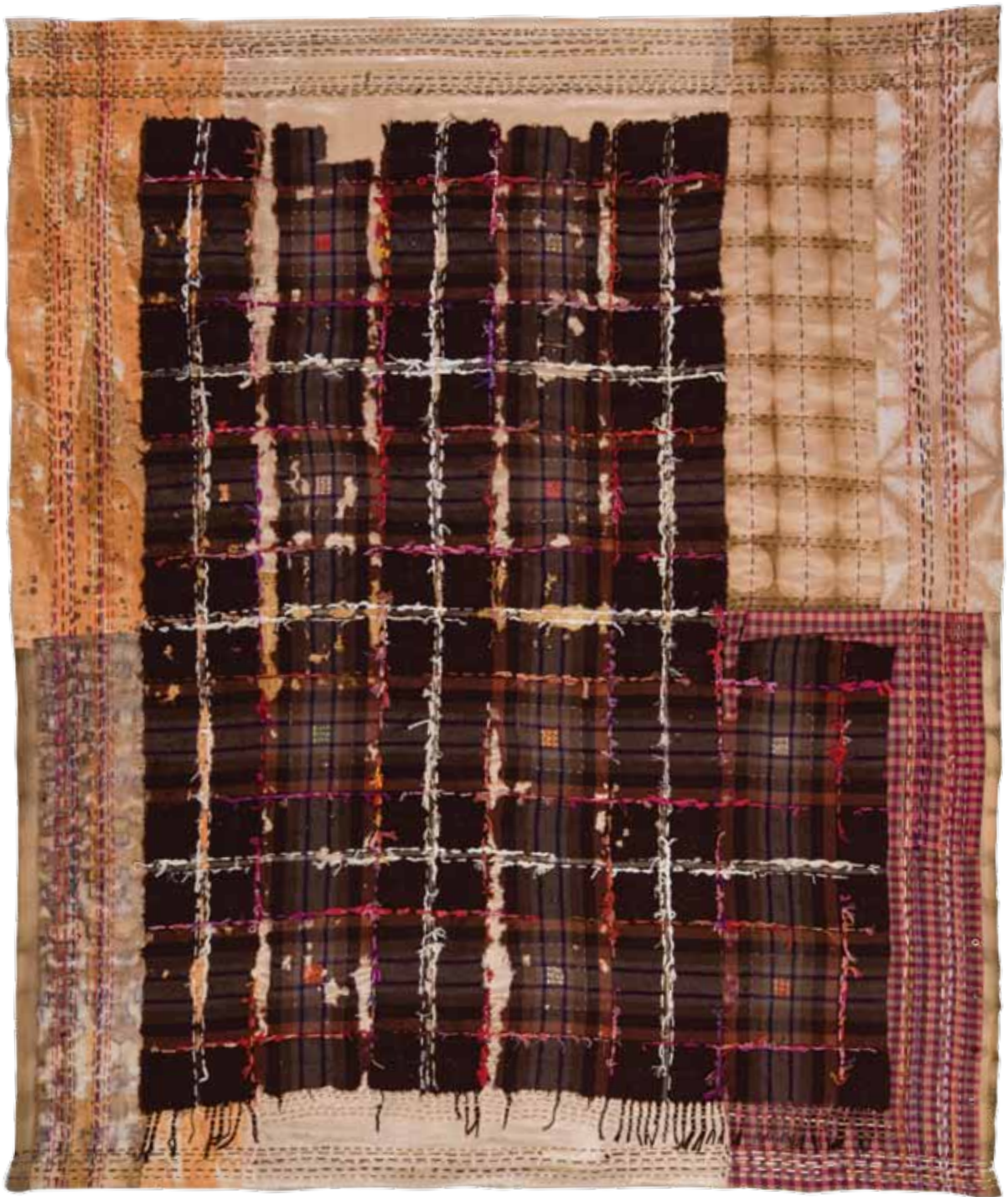
38" x 30". 2013

Silk, silk and cotton threads, wool batting.

Plant dyed, layered, machine stitched, hand stitched.

JUROR'S AWARD OF MERIT

The ancient and weathered Australian landscape.
240 years of European settlement overlaid on more
than 40,000 years of a continuous culture.



The challenge was to use only resources at hand. This "make do" approach enabled the transformation of a discarded, degraded old woollen rug into its new life as an art piece. Its reclamation from its humble past is referenced with wear and tear still evident. All of the reclaimed fabrics in the quilt honour times gone by, with their embedded history. This quilt is an exploration of the relationship of cloth and memory.

Sue Cunningham

Stawell, Victoria, Australia

Metamorphosis

96" x 84". 2014

Old woollen rug (belonging to my grandparents), dye, patterned cotton and silk, found fabrics, an old silk shirt, cotton, silk, and linen threads.

Hand dyed, machine and hand pieced, hand dyed using natural dyes, and tie dyed using resist techniques, appliquéd, darning stitched, running stitched, hand quilted.





Part of my Security Blanket series, this flag expresses America's obsession with guns as a (false) sense of safety and comfort.

Kristin La Flamme

Charlottesville, Virginia

'Murica

97" x 52". 2014

Repurposed shirting, other fabrics.

Hand appliquéd, hand embroidered, machine quilted.



Judy Kirpich

Takoma Park, Maryland

I think the title of my piece says it all.

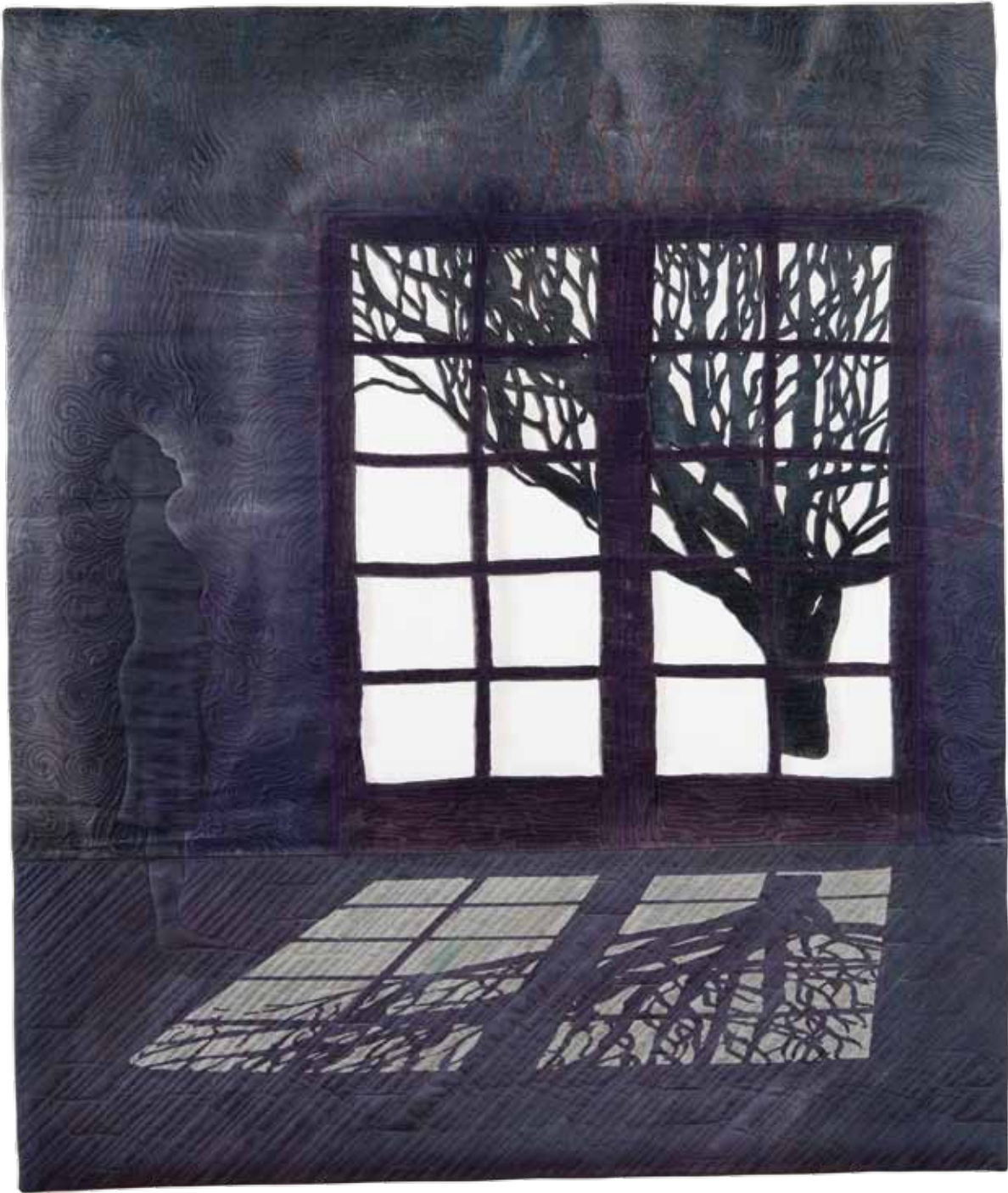
Conflict No. 6/Mugging

77" x 60". 2014

Hand dyed cotton.

Machine pieced and quilted.

QUILTS JAPAN PRIZE



This wintry night scene is designed to capture the relationship between us, standing alone in the darkness, and the piercing lightness of the world outside.

Shannon M. Conley

85

Moore, Oklahoma

Peering Out of the Darkness

50" x 42". 2014

Polyester sateen, polyester, silk, metallic thread, latex paint, paintstiks, and silk screen paint.

Painted, cut, silk screened, free-motion machine quilted.



Kim Eichler-Messmer

Kansas City, Kansas

Flock (Red Winged Black Birds)

72" x 69. 2014

Kona cotton, dye, cotton quilting thread.

Dyed, improvisationally pieced, free motion quilted.

In my quilts, I am interested in capturing and abstracting certain qualities of light that occur at sunrise, dusk, sunset, and during different weather events. My aim is to visually abstract the landscape while also bringing it into sharper emotional focus. Photos of the sky form the starting point for decisions about composition and color, which are then shaped by memory, mood, and personal associations with the place I am attempting to represent.



Transpiration is a meditation on the California drought, and the effect of climate change on the forest surrounding my home. The transport of water through a giant coast redwood is a miracle of biology. What will happen as the water tables decline across these mountains? Will changing weather patterns topple these ancient trees? *Transpiration* attempts to capture the energy and wonder of the life force as it flows through a single tree, humankind's kindred.

Leslie Bixel

Los Gatos, California

Transpiration

90" x 56". 2014

Hand dyed and commercial cotton broadcloth, cotton batting, bleached cotton/bamboo muslin.

Free hand rotary cut, machine pieced, machine quilted. Directionally quilted to enhance the sense of motion and flow.



Yasuko Saito

Chuo City, Tokyo, Japan

Movement #71

65" x 64". 2014

*Silk, hemp, cotton, chemical fiber,
hand made paper, Japanese paper, bamboo,
Sumi, bluish black, paste, marker, thread.*

My quilt consists of dense and coarse areas. Dense areas consist of fabrics and colors closely arranged with small pieces and a lot of colors. Coarse areas consist of fabrics and colors arranged not so closely with more space. I used Japanese traditional kimono and a variety of Japanese handmade paper including bamboo paper. I expressed "dense and coarse" in this quilt. The fabrics and colors are arranged in dense and coarse setting. Japanese kimono fabrics become a part of modern art.



From the series 'Perception of Women'. There are different perceptions of women in our society depending on their tasks or the tasks people allocate to women. This work is dedicated to all women who have to deplore losses, whether the loss of their home, livelihood or even relatives.

Brigitte Kopp

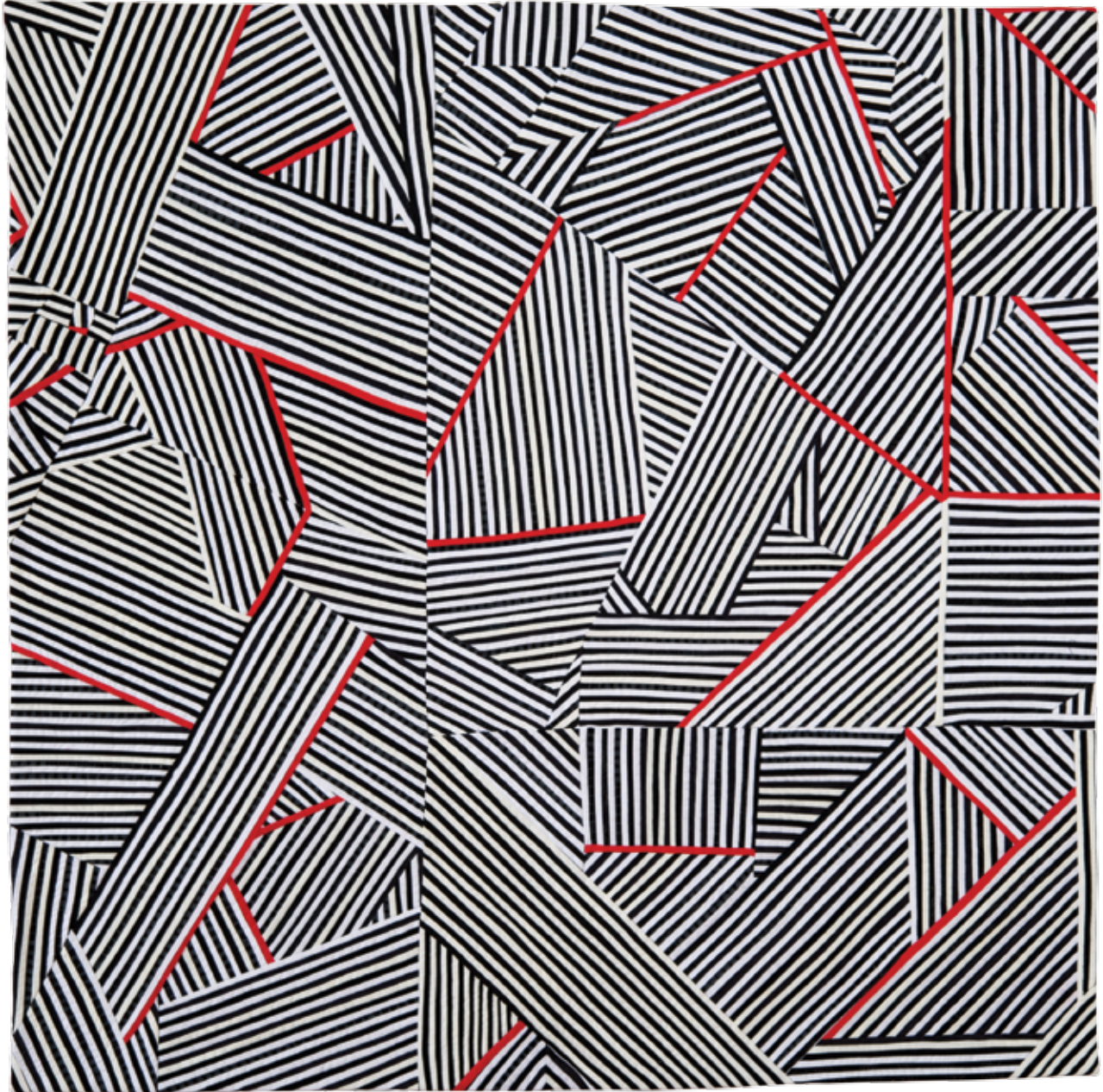
Kasel-Golzig, Germany

On Her Road To...

64" x 61". 2014

Linen, cotton, silk organza, latex, various threads, cotton batting.

Layered, open edge appliqué, draped latex (own technique), painted, hand and machine quilted and embroidered.



Hope Wilmarth

Spring, Texas

Fault Line

48" x 48". 2014

Cotton.

Machine pieced and quilted.

Fault Line is a reflection on the phenomenon of increasing numbers of earthquakes world wide. The art is a continuation of a black and white abstract series started in 2010. Color, line and texture are all elements in my exploration of surface design. I used a variety of commercial black material and white material to manipulate texture and color. The graphic format of the art is in keeping with its content.



Created from a deconstructed pair of black pants, this piece is one of a series of quilts made during the months after my mother fell and broke her hip. Most of the sewing was done in the spare bedroom of the house I grew up in, near Detroit. As I cut and stitched, I was mindful of how our lives can be changed in an instant.

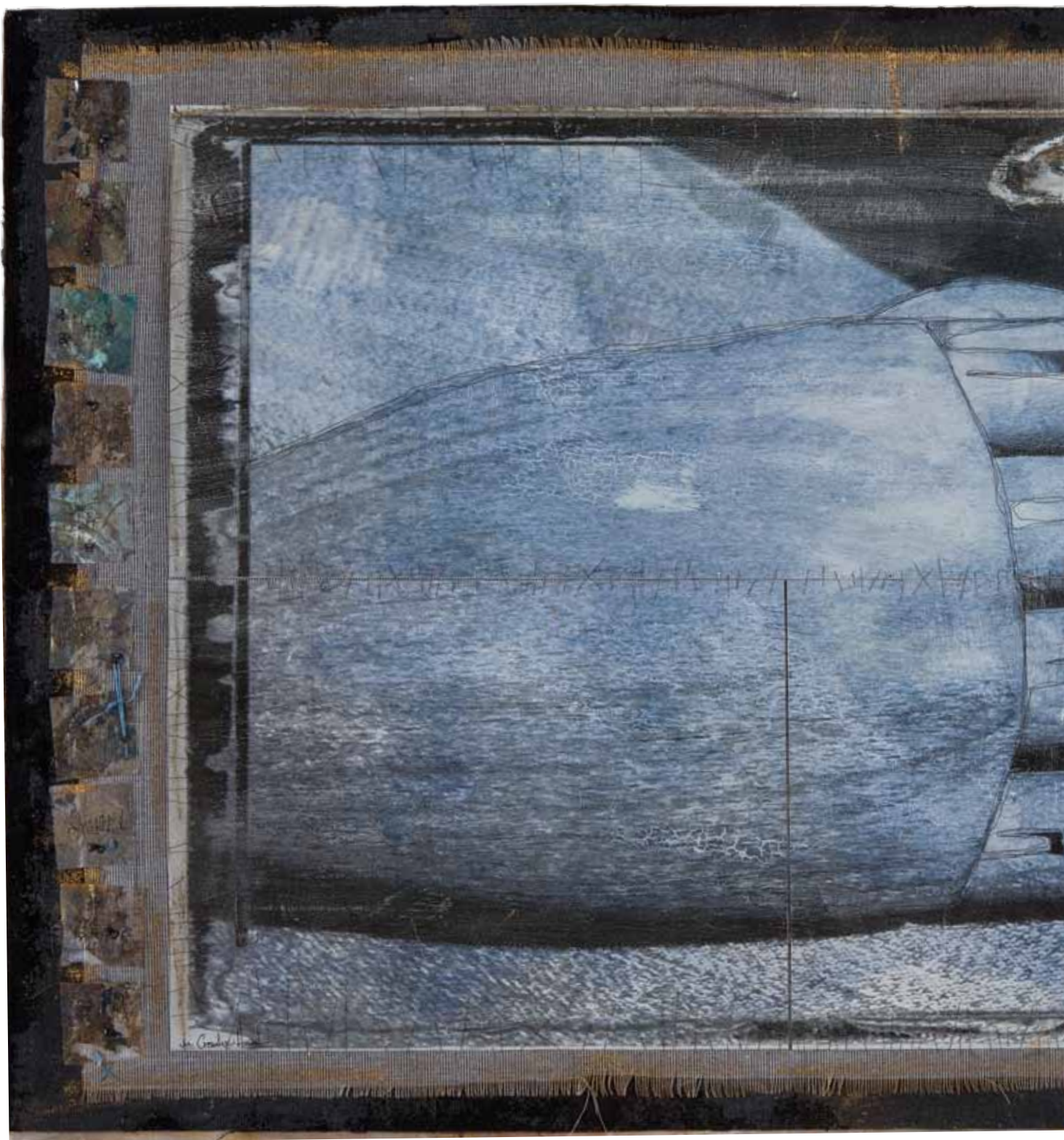
Helen Geglio

South Bend, Indiana

Femoral Fracture: A Fall

48" x 32". 2014

Cotton, linen, deconstructed cotton twill garment, cotton embroidery thread, cotton yarn, paint, dye. Painted, dyed, discharged, raw edge appliqué, reverse appliqué, embroidered, couched, texturally stitched.





New England artist, Wen Redmond enjoys exploring her medium, expanding its perception, and pushing the boundaries to see "what if?"

Her artistic work now merges digital processes, photography, collage and surface design. She delights in creating dialogue, changing perspectives and perceptions of fiber; an unusual use of fiber combining painting and digital media into a one of a kind art piece.

Wen Redmond

93

Strafford, New Hampshire

The Creative Hand

28" x 42". 2014

Molding paste, digital grounds, paint, mediums, interfacing, raw silk, silk organza, scrim, photograph, metallic thread, antique hook and eyes. Printed, cut and collaged, hand sewn, embellished.



Astrid Hilger Bennett

Iowa City, Iowa

Summer Beach 2

41" x 64". 2013

100% cotton, paint, fiber reactive dyes, cotton
needlepunched batting.

Handpainted, monoprinted, machine pieced
and quilted.

I'm intrigued by patterns of beach towels against fine-grained sand, hot to the toes, or at public pools surrounded by squealing children. This is one of several pieces that follow that theme. In a departure from my other work, stitching is kept to a minimum. Color is the star.

Painting and printing are my primary visual responses as an artist. Fabrics without gesso are a luscious, tactile surface. Layered dyes yield unexpected, luminous results.



A photo of a cellular tower taken while traveling along the New Jersey Turnpike inspired this piece.

Virginia Abrams

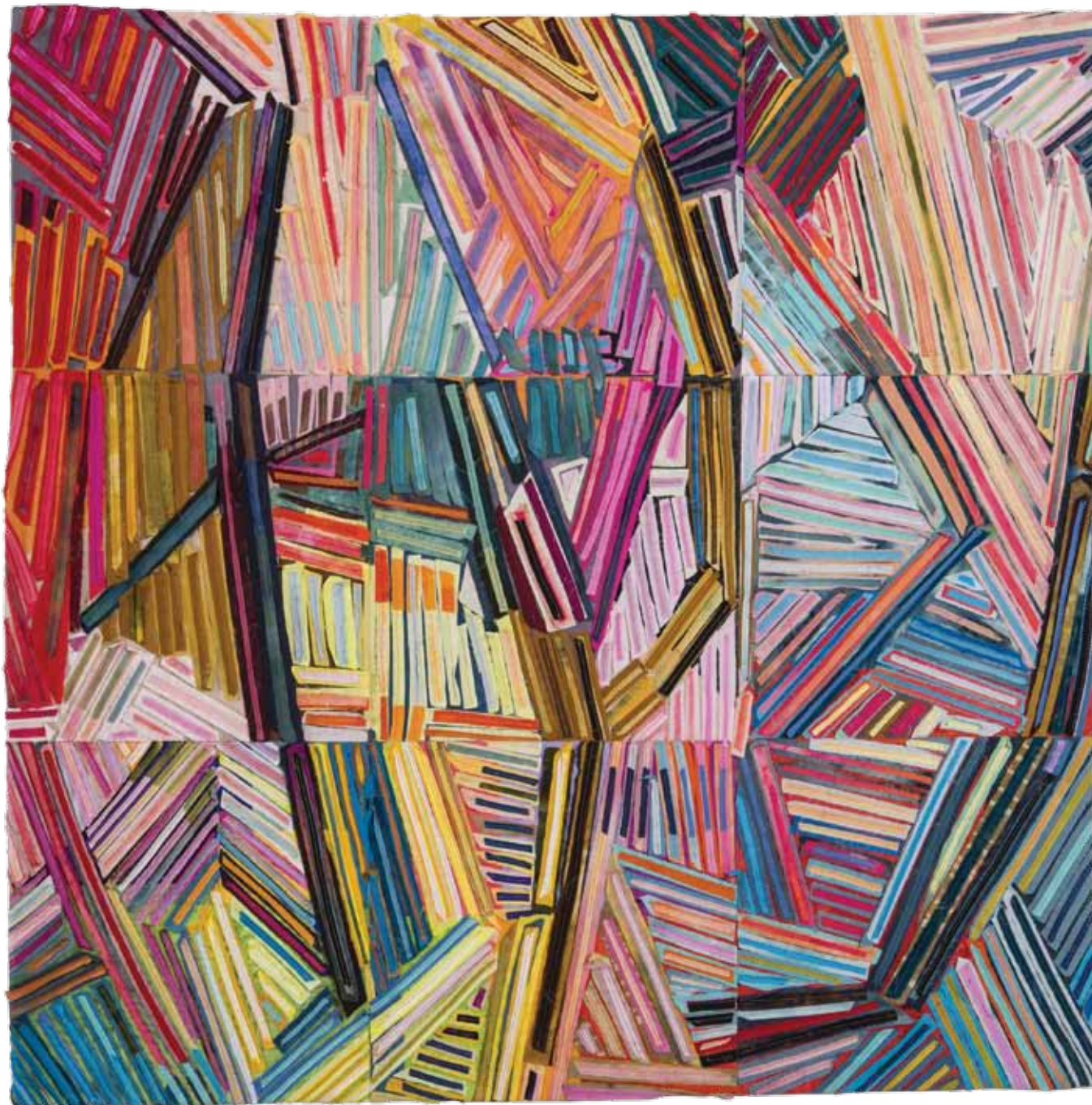
Hockessin, Delaware

Roadside Constructs 6

40"x16". 2014

Hand-dyed cottons, cotton batting, cotton and rayon thread, fusible interfacing.

Fused, machine appliquéd.



Kit Vincent

Elizabethtown, Ontario, Canada

Chaos 3

59" x 59". 2014

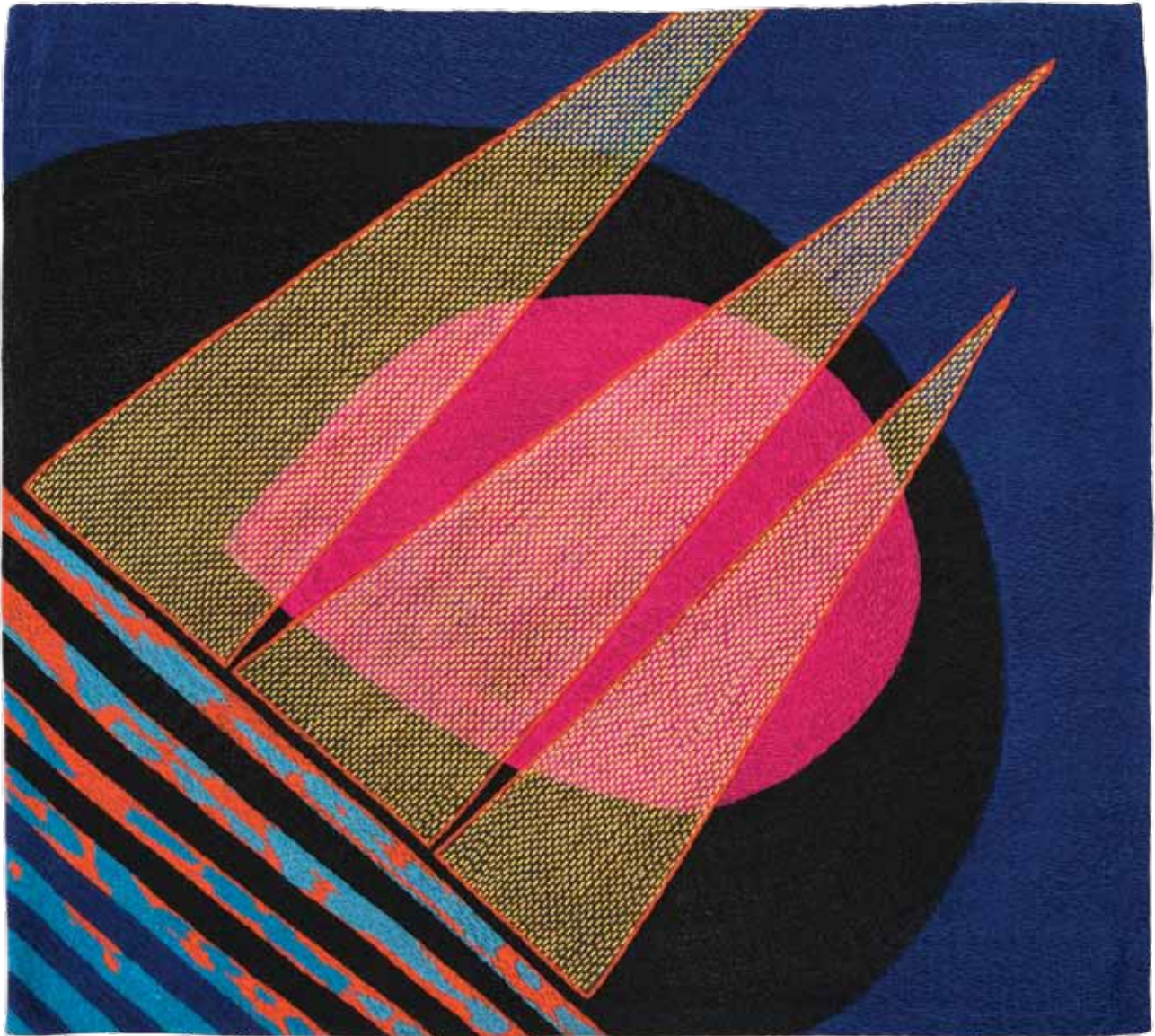
*Cotton, silk, dye, cotton batting, cotton and silk thread,
cotton backing.*

*Nine 20" panels, machine pieced, appliquéd,
machine quilted.*

MCCARTHY MEMORIAL AWARD

In 1972, Edward Lorenz asked: does the flap of a butterfly's wings in Brazil set off a tornado in Texas? Chaos theory describes systems that are predictable for a while and then appear to become random. The flapping butterfly wing represents a very small change in a pattern of behaviour initially...however this can cause a chain of events leading to large-scale phenomena. Had the butterfly not flapped its wing at that time, the systematic pattern might have been very different.

For those of us who work improvisationally, when a meaningful prediction cannot be made...is the pattern random?



"Red suns at night is a fisherman's delight" refers to sunlight shining thru a high concentration of dust particles. This indicates high pressure approaching and bringing good weather. As the wife of an avid salt water fisherman, we always wished for good weather and good fishing.

Barbara W. Watler

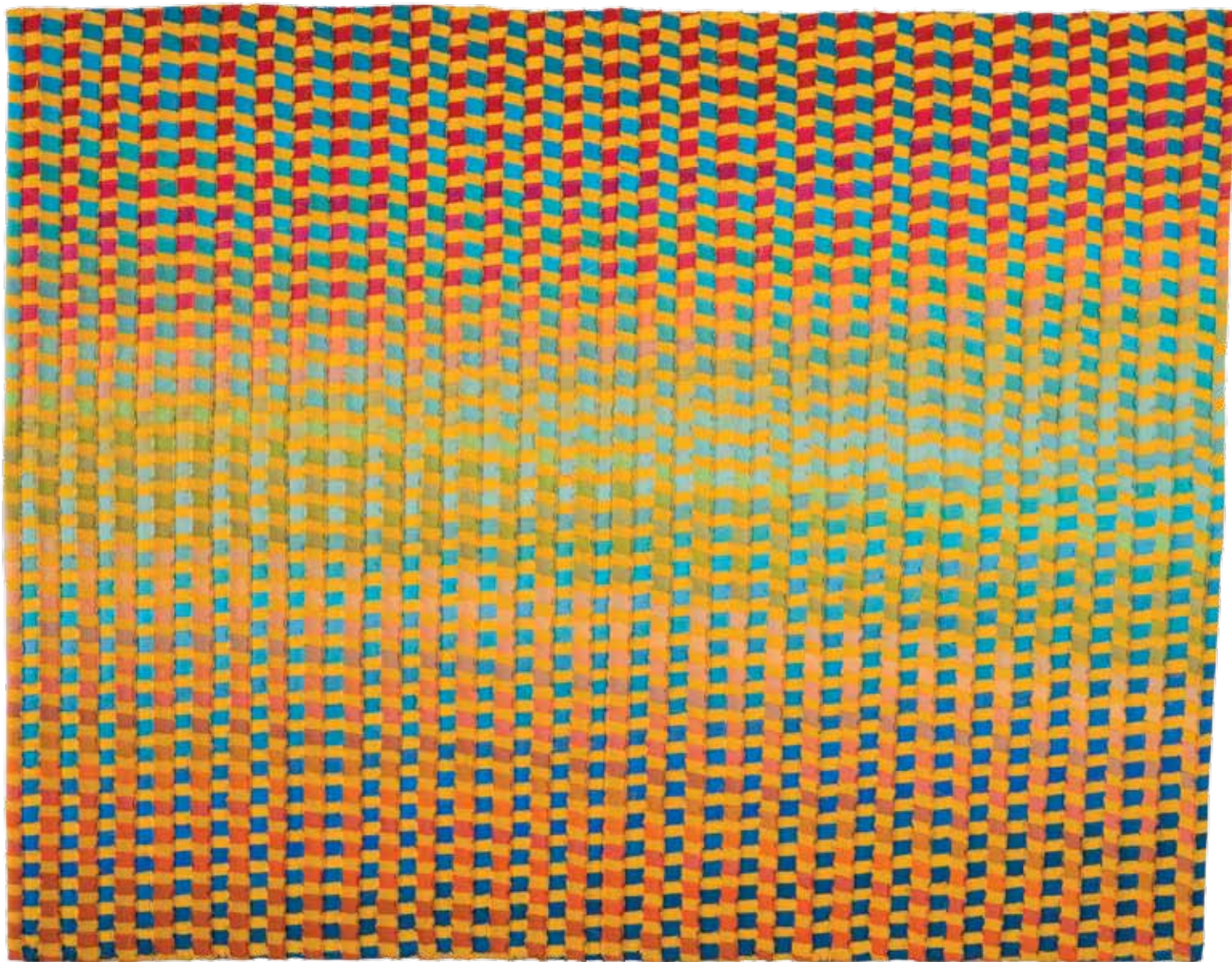
Pembroke Pines, Florida

Red Sun at Night

34" x 39". 2013

*Cotton, cotton/poly, perle cotton thread.
Hand stitched with random running stitches.*

**LYNN GOODWIN BORGMAN AWARD
FOR SURFACE DESIGN**



Inge Hueber

Cologne, Germany

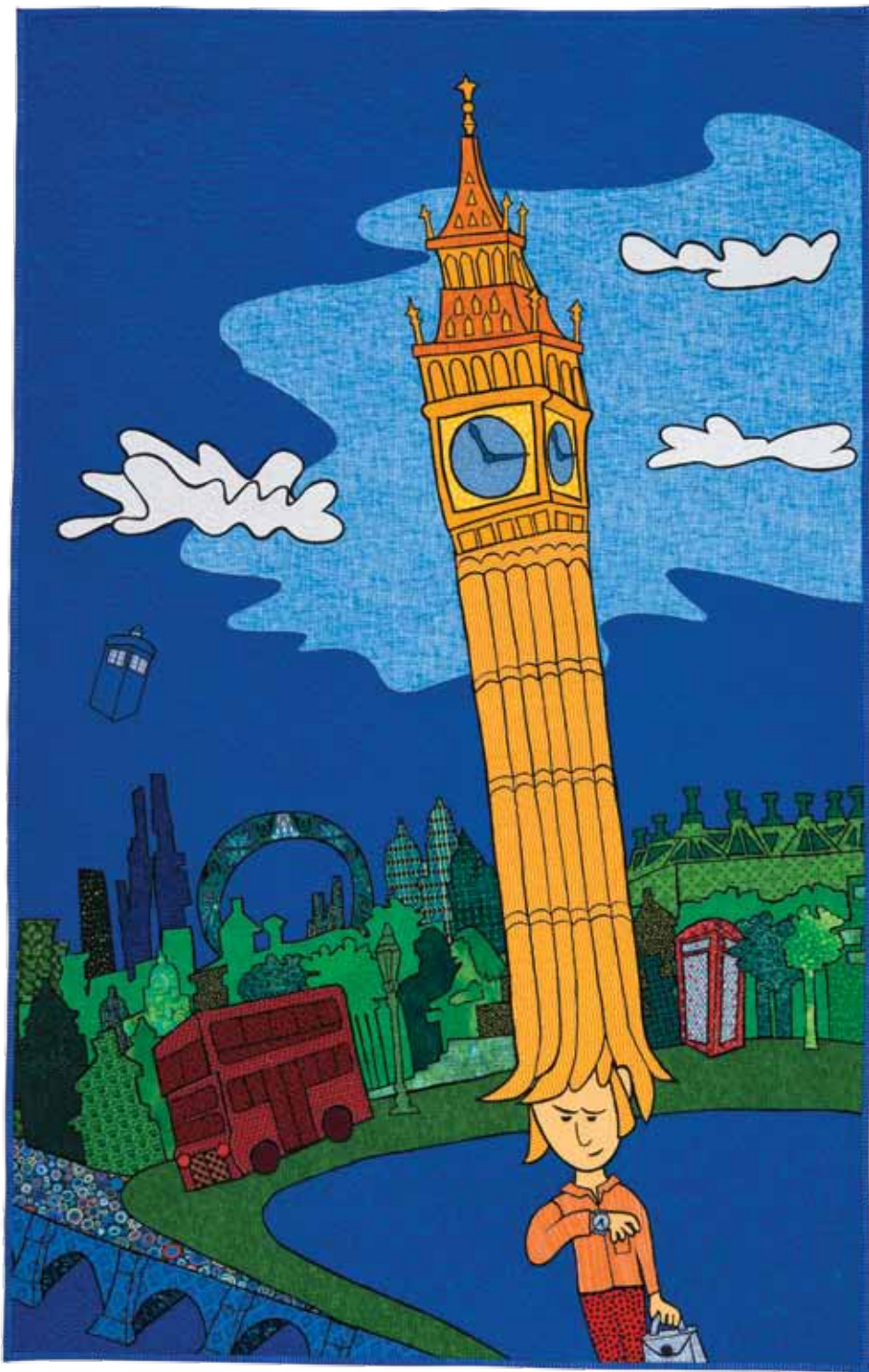
A celebration of colour and cloth.

Colourscape I

52" x 66". 2014

Cotton, dye, cotton back, polyester filling.

Dyed, machine pieced, machine quilted.



Time is elusive, relentless. How do we measure what we cannot see? Why do we always want more? Memory binds us to the past, anticipation leads us into the future. Time is the thread that connects us to all.

Pam RuBert

Springfield, Missouri

London - Wish You Were Hair

63" x 40". 2014

Cotton fabrics, poly and rayon thread, vintage button.

Drawn, cut, fused, free motion machine stitched.



100

Jayne Bentley Gaskins

Fernandina Beach, Florida

A Peruvian woman looks towards her home in the Colca Canyon. She thinks with pride of her people and her ancestors, but her deepest thoughts are personal.

Memories

24" x 40". 2014

Cotton, inkjet inks, digital photograph, polyfill stuffing, polyester batting, thread.

Digitally printed, thread painted, trapunto quilted, machine quilted, appliquéd.



My mother captured this image of my grandmother, Maude Wood, while reading in her home during one of our family visits. In memory of both my grandma and my mom, I used mom's image to create this remembrance of my grandmother in fabric. My creative process in making Grandma Maude was a journey of love, discovery, and at times, frustration. In truth, it feels like an iconic representation of grandmothers everywhere.

Mary Arnold

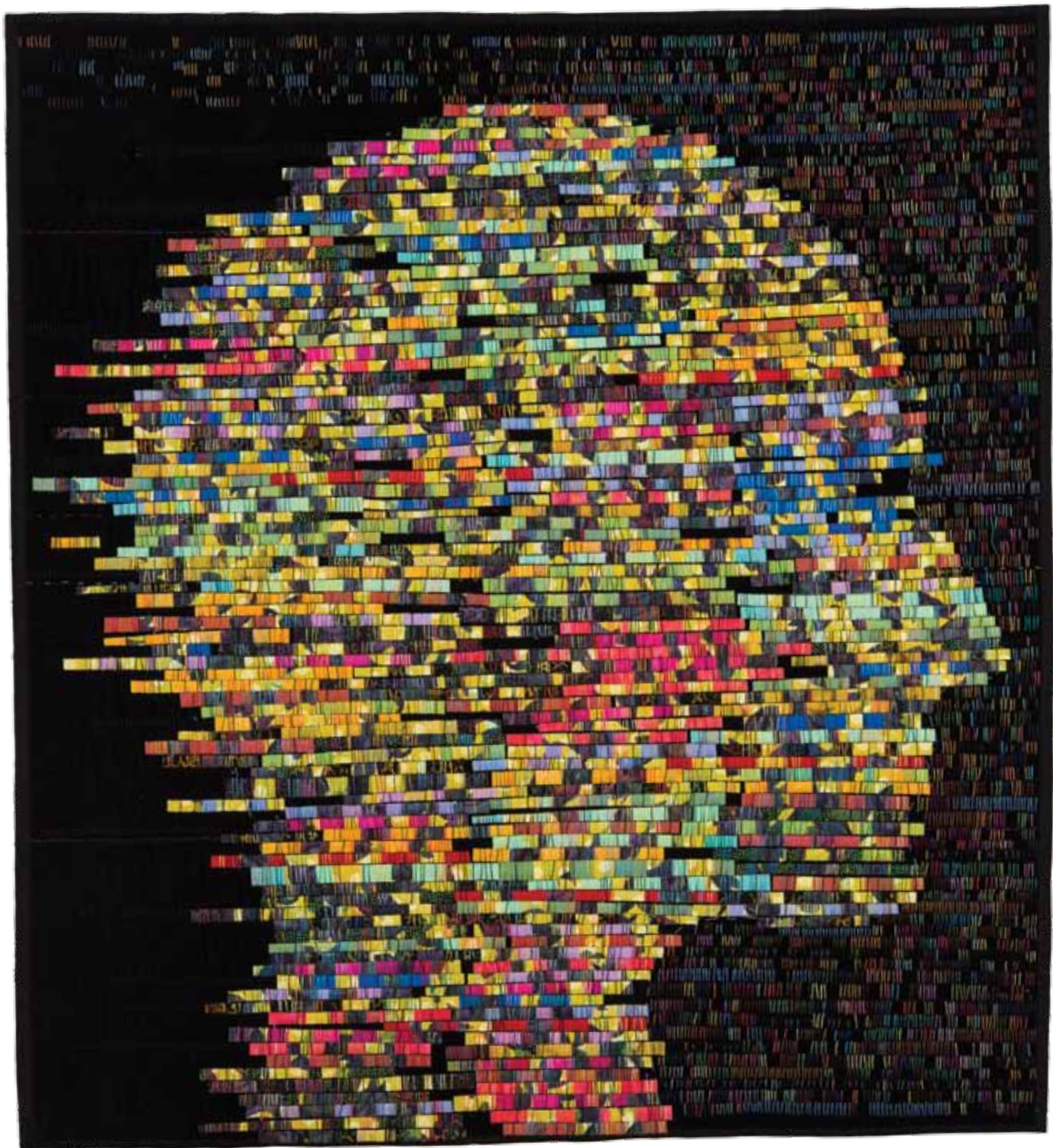
Vancouver, Washington

Grandma Maude

56" x 45". 2014

Hand dyed fabric, batik fabric, commercial fabric, tsukineko ink.

Hand appliquéd, machine quilted



Diane Siebels

Charlottesville, Virginia

Human beings are merging with the constant influx of data that has become so much a part of our lives.

Head 7

48" x 45". 2013

*Cotton velveteen, commercial cotton, fusion web,
black batting, pearl cotton thread.
Machine pieced, backed, cut, hand stitched.*

AWARD OF EXCELLENCE



Our children are little sunbeams. If you fill them up with love and support them the right way they will forever bring sunshine into our lives.

Dorte Jensen

Ringe, Denmark

The Sunshine Of My Life

32" x 32". 2014

Silk, cotton, artificial fabric, wooden stretcher, rubber frame.

Appliquéd, machine quilted.



104

Ruth de Vos

Mt. Nasura, Western Australia, Australia

If I could bottle it up, I could make a million!

The Boundless Energy of Children

49" x 60". 2014

*Fabric dye, fabric paint, cotton homespun,
cotton linen blend, cotton batting, cotton thread.
Hand-dyed, hand screen-printed, machine pieced,
machine quilted, hand embroidered.*



This is one in a series of banners based on Japanese heraldic flags called Nobori. The series is a collaboration between my grandsons and me. They design and make buttons without input from me to reflect what's on their mind in the moment. Of this button, Asher (age 5) said simply, "It's for Abby." So I was inspired to make a coat-of-arms for his Aunt Abby, who at that time needed the protective comfort-of-arms.

Ellen Zak Danforth

Fort Collins, Colorado

105__

A Coat of Arms for Abby

48" x 20". 2014

Recycled woolens, cotton batting, backing, and thread, plastic, permanent marker on paper, metal button, oak tree branch.

Felted, machine pieced, machine appliquéd, hand quilted, button was drawn freestyle, assembled, & hand pressed in a button-maker.

ABOUT THE DAIRY BARN ARTS CENTER



The focus of The Dairy Barn Arts Center's programming in 2014 was the celebration of several important anniversaries. We commemorated the 100th birthday of the construction of the barn itself. The Dairy Barn Arts Center which inhabits the barn was observing its 35th anniversary as a community arts center. Established by the Hocking Valley Arts Council in 1979, the Dairy Barn Arts Center presented five exhibitions in 2014 that celebrated both our history as a functioning dairy farm and as a community arts center. The initial exhibition of 2014, *All About the Barn*, displayed historical information about the land, the history of the Athens Insane Asylum (which housed the dairy facility for which the barn was originally built), and the arts and educational programming that have comprised the history of The Dairy Barn Arts Center. We were pleased to renew acquaintance with many friends who helped to initially establish the Dairy Barn Arts Center and delighted to have them share with us their recollections of the early days of The Dairy Barn Arts Center.



The second and third exhibitions of 2014 were *Athens Paints* and *Athens on Paper* which both featured works from artists who have lived and worked in the Athens area over the years. We borrowed numerous works from the Kennedy Museum of Art at Ohio University, from local friends who own works of present and former area artists, and works from the collections of the artists and their families. It was an inspiring look at art from the perspective of our own local history and geographic area.

Our summer exhibition was a juried exhibition of *art we use*; 128 works including quilts and guitars and teapots; from bowls to baskets, from tables to lamp shades; all were beautiful, strong, funny, surprising and unique objects that we use and love.



Finally, in the fall of 2014, we presented a look back at our most prestigious and long running exhibition, Quilt National, from the perspective of the artists who have served as jurors for the 19 biennial exhibitions. Curated by the jurors themselves, each participating juror was represented by three of their works – one work circa 1979 (the year of Quilt National's inaugural exhibition), one work from around the time of their jury service, and a current work. It was a fascinating journey

So, looking forward into our second century, we strive to maintain our presence in Southeast Ohio as a community arts center. We will continue to strive to provide opportunities for local artists and provide a home for the local art community. We will also continue to build our educational programming to provide experiences in our local schools and at the Barn itself for children and adults. Finally, we will also continue to bring a wide variety of local, national, and international exhibitions to our community that will broaden the experiences of our members and guests.

For a calendar of events and information about any Dairy Barn programs, contact The Dairy Barn Arts Center, P.O. Box 747, Athens, Ohio 45701; phone 740-592-4981; or visit the website at www.dairybarn.org.

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