

Aunt Gin

Whole cloth commercially printed from artists' images. Painted with inks, acrylics, dyes, pigment sticks, liquid watercolor and other mediums. Raw edge applique. Free motion and stitched on a stationary machine.

Margaret Abramshe

St. George, UT
2016

"Aunt Gin" began with a picture of my favorite at Virginia. As an artist, family photographs provide me with a myriad of ideas to express in a visual language. The photo brings to the surface stories and emotional connections. A photo captures a moment suspended in time that provides a deep well of inspiration for me to draw from.

\$1,400

Water's Edge at Two Moon Park

Indigo and other hand dyed recycled fabrics, personal artifacts. Machine and hand stitching.

Brooke Atherton

Billings, MT
2017

I used to work at an archaeological site. Since I have a good eye for patterns (what belongs, what does not) I was often assigned to surface collecting after rain storms. This is something I still do, producing contemporary archaeological studies of my neighborhood. My dogs encourage me to take my time while they swim in quiet areas of the Yellowstone River. The red line in these studies represents my rambles, my heartline.

\$1,000

Postcards from my Broken Heart

Manipulated digital photographs printed onto surface-embellished cotton fabric, interfacing, beading, painting, cotton and silk thread, textured metal dowel.

Andra Stanton

Boulder, CO
2018

I make art quilts and three-dimensional fabric sculptures incorporating diverse surface design techniques to represent themes of importance to me. For this piece, I reflected on my massive heart attack last year at age 62, but also on my worries and concerns about the negative impact of the Trump administration, the divided state of the country, environmental degradation, and hatred and war among peoples in the world. It breaks my heart.

Emotional Connections

Fabrics were dyed or painted by the artist.

Carol Eaton

Westminster, CO
2018

The design was created to allow your eye to flow through the fabric exposing the back wall. I chose fabrics that brought me joy and provided some sort of an emotional reaction to the colors.

Lichen with Branches

Hand painted silk, yarn, felted wool, painted branches, black lava, acrylic paint, Inktense blocks, Tyvek, embroidery floss, beads, wool batting and lace. Hand and machine stitched, and beading and couching

Sue Lewis

Arvada, CO

This quilt pushes the perception of a warm, soft quilt because this one has a hardness to the surface due to being heavily quilted and then painted. It is layered and stitched by hand and machine with organic material applied to the surface. This represents the rich variety of colors and textures in nature. Even subtle "imperfections" are welcomed here. I enjoy the juxtaposition of unlikely materials to set up contrast, rich textures, and depth. This celebrates plant life emerging in my fantasy microcosm.

Surfaces #15

Hand-dyed/painted cotton fabrics, acrylic paints, screenprinting, metallic foil, metal leaf, machine stitched with assorted threads.

Michele Hardy

Silverthorne, CO

2017

Surfaces are inspired by the colors, textures, and structures found in nature. The combination of organic lines along with the structures of the grids is inspired by maps, aerial views, macro and microscopic natural features, to create an abstract landscape.

The relationship between the colors and shapes is an important part of my imagery, incorporating vibrant color and areas of intricate stitched detail. The choice of color is an important energy in my images since how we view the world often depends on how we color our own personal worlds.

\$3,600

Tidal Pool

Cotton sateen, acrylic paint, silk, felt batting, thread. Acrylic paint on silk, hand dyed cotton fabric, raw edge applique and stitching.

Anne Severn

Loveland, CO
2019

Inspired by Pacific Northwest coast tidal pools. This piece hints at the dark sands, sparkling water, starfish tentacles, and anemone spikes which flow back and forth with the receding tide.

\$125

Parched Earth: The Barn

commercial fabrics, silk, tulle, various threads, hand applique, machine quilted

Bev Haring

Longmont, CO
2018

From my ongoing Parched Earth series that focuses on the changes and evolution of man made objects encountering nature over time

\$900

High Plains

Deconstructed silkscreen with thickened dyes on cotton fabric layered on polyester stabilizer, machine- and hand-stitching with cotton, metal, and rayon threads, and raw-edge applique.

Judith Duffield

Boulder, CO

2018

After a lifetime of focus on words and numbers, with my move to Colorado I challenged myself to embrace the visual, opening myself to new layers of perception, of color, pattern, line. I've become entranced by my new landscape of heart-lifting big sky and endless horizon, where the rugged High Plains meet the Rocky Mountains, tall grasses grow, and fierce storms boil out of the foothills. My habits of observation have evolved to encompass this—instead of marching along with internal chatter blasting, I pause and take visual note of the light, the shade, the movement, the cloud, the air.

\$2,500

We Are Family

Materials- cotton, satin, synthetic yarn, tulle and cotton batting.

Technique- raw edge applique, confetti under tulle, couching and free motion quilting.

Jeannie Schoennagel

Dillon, CO

2019

An aspen grove stands so majestic in lines of what appears to be hundreds of individual trees. But underground shows the real relationship. Aspens are connected together by a common root system making them one single organism; a multigenerational family.

Dark and Stormy Sea

Hand painted cotton on felt. Various embroidery threads stitched in random patterns to emulate waves.

Dorothy Raymond

Loveland, CO
2018

There's magic in the play of light on waves. In a storm, the colors interact leaving no distinction between water and sky.

Strings Attached & Wired to Snap

Hand-appliquéd cottons, hand-embroidered ribbon and aglets; machine-quilted; mounted on stretcher bars within a floater frame. Two quilts are hinged along one side and latched together. The assemblage is hung from the ceiling from two D-rings.

Kathy Suprenant

Lawrence, KS
2017

Road rage, domestic violence, mass shooting—what makes a person snap? "It's the continuing series of small tragedies that send a man to the madhouse..." Charles Bukowski wrote in his brutal ballad *The Shoelace*, "not the death of his love but a shoelace that snaps." The poetic wrapping evokes familiar feelings of comfort, tension, mystery, and healing.

\$2,500

Flatirons Symphony

Raw-edge fused applique, Hand-painted with textile paints, Machine quilted, cotton fabrics, batting and threads.

Annette Kennedy

Longmont, CO
2018

My inspiration for this quilt was a photo of the distinctive Flatiron rock formations in Boulder, CO. I am intrigued by how lighting can dramatically change a scene and I wanted to try injecting interesting lighting effects into the image. Fabric choices and paint helped me achieve my goals.

I come from a family of quilters who made traditional quilts and wall hangings. I learned basic sewing and quilting techniques from my grandmother and mom, but my heart was quickly stolen by the art quilt movement that allowed total freedom to imagine and create original and personal pieces of art with any materials you wanted to use, fabric or not. I prefer working with fabric and paint and pushing my ability to create inspiring scenes to be hung on walls, and to be applied to functional items like mugs, trivets, jewelry and cards.

I feel a need to embrace and create beautiful art to be shared with those who connect with it as part of my personal legacy and Quilt Art is my vehicle.

\$5,000

Ancient Tree

Four layers of felt were quilted in a pattern similar to bark. (the top layer was painted) Then the felt was cut to expose the layers. A heat gun was used to open the cuts to show different colors. Wire was sewn to the back of the branches.

Karen Stalgren

Frederick, CO
2016

"What ifs" are the basis of many of my art pieces. The original question was-what happens if a heat gun is used on polyester felt? Then- what if the felt was painted? The product reminded me of tree bark and an idea was created.

\$475

The Inundation

Digital art printed on silk, with cotton applique, cut, layered, and stitched, finished with acrylic UV resistant spray varnish.

Charlotte Ziebarth

Boulder, CO
2018

Beware creek now calm

Water flowing in its place

Reflecting beauty

\$4,000

Motherboard

commercial fabrics fused, machine applique and quilting

Joan Sowada

Gillette, WY

2016

This piece is one in a series exploring the digital age. The motherboard is the guts of the computer and also the foundation and glue of many families. The image shows a child playing a board game with his mother. Black and white wild fabrics and pops of artificial color have been used to further the feelings I have about the world wide web.

\$900

Fractured Spring

Commercial cotton and hand dyed fabric, batik fabric, and thread.

Cynthia Jarest

Denver, CO

2019

Not your grandmother's idea of a quilt! This is inspired by a previous art piece that is more representative of a photo I took hiking. This piece is an abstract piece using a vivid spring palette of colors.

\$600

Reaching

Flexible aluminum vent pipe, batting, recycled muslin wrap. Final wrapping of recycled hand painted silk scarves and garments, beaded with some reused beads.

Phillippa Lack

Cheyenne, WY
2019

Everyone has ideas about 'what' quilts are. This piece will not grace a bed, but will demonstrate the flexibility and adaptability of layered fabric, and seek to challenge our perception of what a fiberarts piece should represent, should signify, should seek to inform. As we challenge perceptions, will we be able to change the viewers' emotions?

Purely ornamental, but serving the useful purpose of recycling materials, this is the second 'dryer vent hose' piece I've done, and am always on the lookout at dumpsters and construction sites for discarded pieces. Dumpster diving at its most elegant!

\$4,000

Emerald

silk, beads, copper plates

Philippa Lack

Cheyenne, WY
2008

Hand dyed silk manipulated, embellished and beaded. Copper accents. Intuitive pleating with an old fashioned smocking pleater

\$2,500

Revisiting Places I Have Been

Commercial fabrics, painted watercolor paper. Pieced, hand and machine stitched.

M Lynette Holmes

Pueblo West, CO

2019

I revisited places I have been in my watercolor paintings. By hand stitching the paintings onto quilt blocks, I reconnected with these places and presented the watercolors in a new way.

\$550

Meandering Memories

Eco dyed wool, silk and silk threads stitched together by hand.

Susan Brooks

Louisville, CO

2018

This is the story of my mother's journey through dementia into Alzheimer's. I watched her world grow smaller until she had no memories. The gift she left me was as I sat with her at her home in the Pennsylvania mountains, she asked what I was doing as I sat sketching for my next project. "I'm an artist, Mom". I showed her photos of my fiber art and her response was to tell me how beautiful my work was. "I'm so proud of you". Twenty minutes later, the conversation would start again by asking me what I was doing.

Three Leaves

Hand painted and commercial cotton; felt. Machine pieced, appliquéd and quilted; hand embroidered.

Dorothy Raymond

Loveland, CO

2017

Imagine a sunny fall day when the colors seem extra brilliant--blue sky; green, gold and red leaves.

\$750

Anunda

I begin with a hand dyed background. I then layer fused pieces of hand dyed cotton, silk and organza. Thickened dye, batik, resist, mono printing and screen printing are used for texture. Finally, the layers are stitched together in free motion.

Cheryl Olson

Draper, UT
2017

ANUNDA

I am Love. Life has a way of testing our resolve. Through time and fortitude, I learned to let go of what was no longer serving me. I bravely let go of the limited beliefs that depleted the foundation of who I really was. When I let go of the dark film of judgement and shame, I found peace, forgiveness and joy. I recognized that I didn't need to search for love and acceptance, it found me. God's divine energy was already within me. I love to walk among the trees, and feel the energy of nature supporting me. "The innocence you are looking for, you already are..." Andanda.com

The trees are a representation of life, wisdom, protection and growth and have been a significant influence in my recent body of work. Inspired by nature and the energy of life, my intention is to express hope, light, and beauty using color through an emotional and vibrational experience.

\$3,600.

Baba Yaga's House: On The Prowl

Machine applique and quilting, embellishment (beads, chicken toenails, plastic bones), painting, oil cloth

Betsy Cannon

Englewood, CO
2019

Baba Yaga is a fearsome witch from Russian fairy tales. She lives in a house in the forest that whirls and twirls on giant chicken legs. It is surrounded by a fence of human bones. Beware Baba Yaga!

Where Do I End and You Begin?

hand dyed cottons, raw edge appliqué, machine quilted

Barbara Olson

Boulder, CO
2018

I was intrigued by the topic of boundaries in general but more particularly boundaries in relationships. I wondered what it might look like when two people are very close and entwined. Is there a danger of one or the other losing their identity? Where do the individuals overlap to become one?

October

Whole cloth canvas with design drawn on. Appliquéd using hand dyed fabrics. Decorative stitching and free motion quilted using variegated thread.

Casey Pike

Littleton, CO
2018

I love working with the visual language of shape, form and color to create a pleasing composition and express an idea using fabric instead of paint. This is just one of a series of work I have created over the last few years.

\$995

BELOW THE RIM

Repurposed silks, including kimono linings, muslin, wool, acrylic insert for backing, snaps; shibori, dyed with plant materials, hand painted with natural dye, heat-set shibori with hand stitching (after assemblage), machine appliqué and stitched.

Leesa Zarinelli Gawlik

Durango, CO
2014

Once-ordered parallel lines in the red cliffs of Southwest Colorado, were rearranged over the course of time. Their unrefined beauty reflects the light and change of weather.

After the silk top layer was constructed and stitched to canvas, devoid of batting between the two layers, the work could have been considered 'finished'. Instead, it begged to be texturized and brought to life. Therefore, a journey of exploration began in combining hand stitching followed by heat-setting to create a permanent texture. The process unexpectedly altered the natural-dye colors, adding an element of surprise. In order to retain the desired form, the assemblage could not hang in a traditional fashion, and therefore is attached to a cloth-encased sheet of acrylic.

\$1,400

Fabric + Stitch + Plexi

Different types of fabric-velvet, dyed batting, distressed sheers, paint, collage and stitch.

Christi Beckmann

Loveland, CO

2019

Fabric excites me in its many types, colors and textures. Adding stitch to manipulate fabric is enough for its beauty to be displayed on the wall.

\$500

When the Sun Beats Down

Batiks, my hand dyed cottons, fabric paint. Ink paint pens. Raw edge fused.

Nancy Woods

Lubbock, TX

2018

I am mesmerized by the kaleidoscopic reflections cast by sunlight on river, lake, and ocean water. The water ripples and each picture is prettier than before. A sunny day's visit to the Oregon coast inspired this piece. My challenge was to bring vision to life with fabrics, paints, inks, and thread.

\$1,600

Night Fires

Materials: Rayon fabric, polyester felt, polyester thread, metal slats

Techniques: Dyed, Shibori discharged, pieced, appliquéd, layered, burned, free-motion stitched

Regina Benson

Golden, CO

2018

Raging hillside fires have become an all-too common sight for my beloved Rocky Mountains. At once beautiful and frightening, my night skies are set ablaze with flaming trees soaring skyward. The concept and imagery for "Night Fires" were forged during such an experience. I created this dimensional art quilt to reference the distant tiers of blazing trees silhouetted against a night sky. The triptych presentation recalls the layered density of the burning trees.

\$5,600

Monsters In My Room

Hand painted silk charmeuse

Carole Angel

Sedona, AZ

2019

As children, some of us were convinced we shared our bedroom with a host of unsavory characters, all of whom arrived after the lights went out. Snuggling with a teddy bear and into the warmth of a quilt we were comforted, especially after someone checked the closet and under the bed. Eventually, most of us no longer need that teddy bear or to have someone check the closet and under the bed. Our perceptions change, the "monsters" in our room no longer haunt us, and we recognize the quilt that comforted us in childhood has also evolved.

\$500