

WA Inspired
Art Quilts

Sand



'Beach Imprints' by Hilary Arber

Holidaying in northern Western Australia I was fascinated by patterns created by tidal movement on 80 Mile Beach and Broome's Cable Beach and by the myriads of creatures and their tracks left exposed at low tide. The images were a perfect palette for embroidery.

Hand embroidery, photographs printed onto silk organza, cording, machine quilting.



'Debris on the Shoreline' by Denise Mallon

A stroll along Wharton Beach on the hard sand at low tide, with the distinct line of debris and footprints became my inspiration for 'Sand'. The beach is situated on the eastern side of Cape le Grand National Park, about 100kms from Esperance, a beautiful part of Western Australia.

Hand embroidery, beading, free motion quilting.



'Eroding Dunes' by Elizabeth Humphreys

Many hours of walking along isolated beaches inspired my interpretation of the 'Sand' theme. Vegetation clings to life, struggling against the effects on the fragile dunes of coastal winds and the vehicles of fishing and four wheel drive enthusiasts.

Hand dyed fabrics, hand embroidery and free motion machine quilting combine to portray the fragility of our precious coastal shores.



'Turtle Tracks' by Pat Forster

Turtle tracks seen on remote Adele Island off the Kimberley Coast inspired the design. It was late afternoon as we walked along the sand-spit on the island and spotted the tracks. The paired flipper pattern, as though for butterfly stroke, indicate the tracks were of a green turtle.

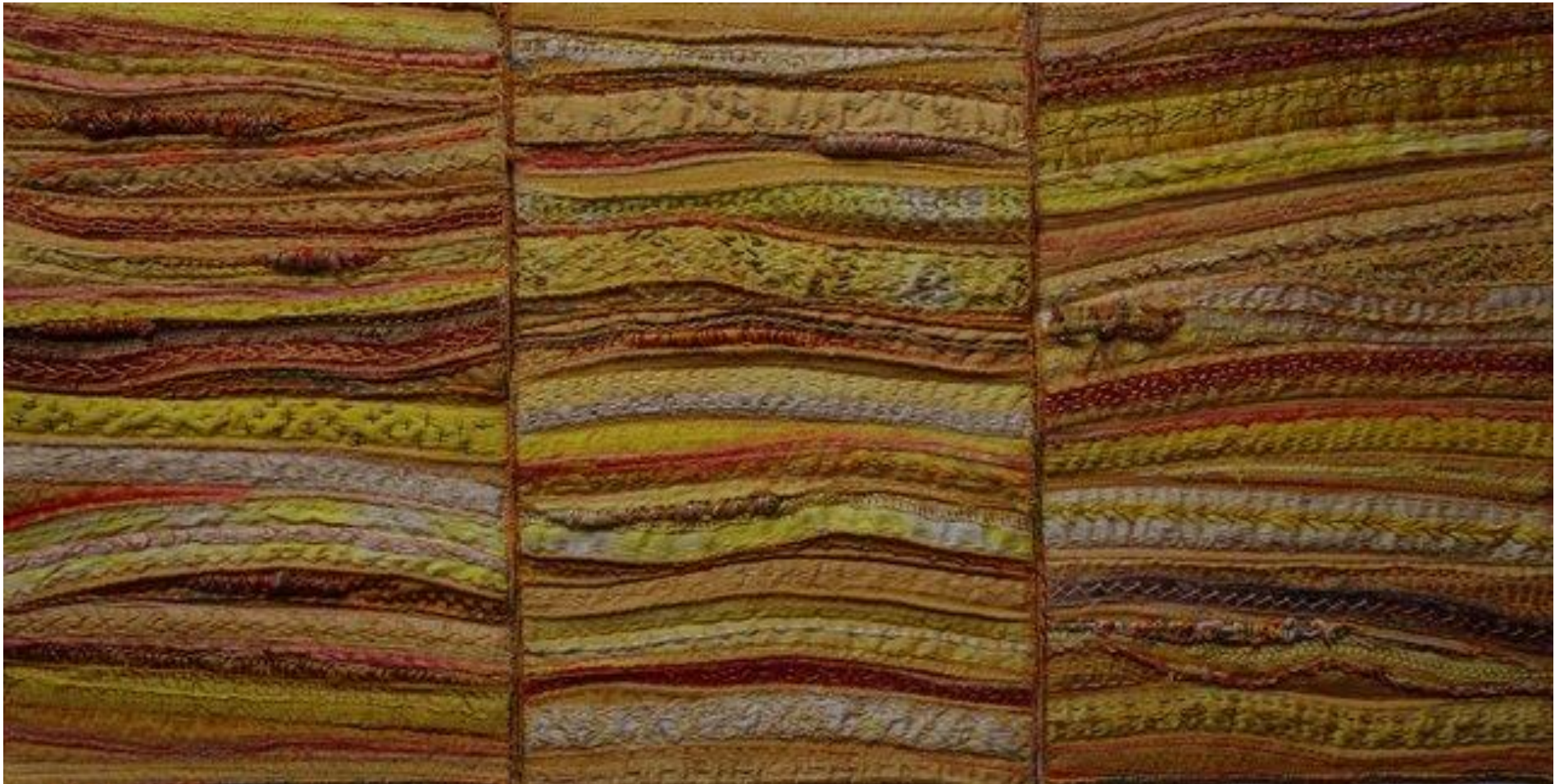
Foundation piecing, free motion machine quilting.



'Sand Dunes Transformed by Sunset' by Roberta Chantler

As the sun sets, the washed out colours of the sand take on a glow. Breezes blow the sand, the shape of the dunes alter and animal tracks become visible.

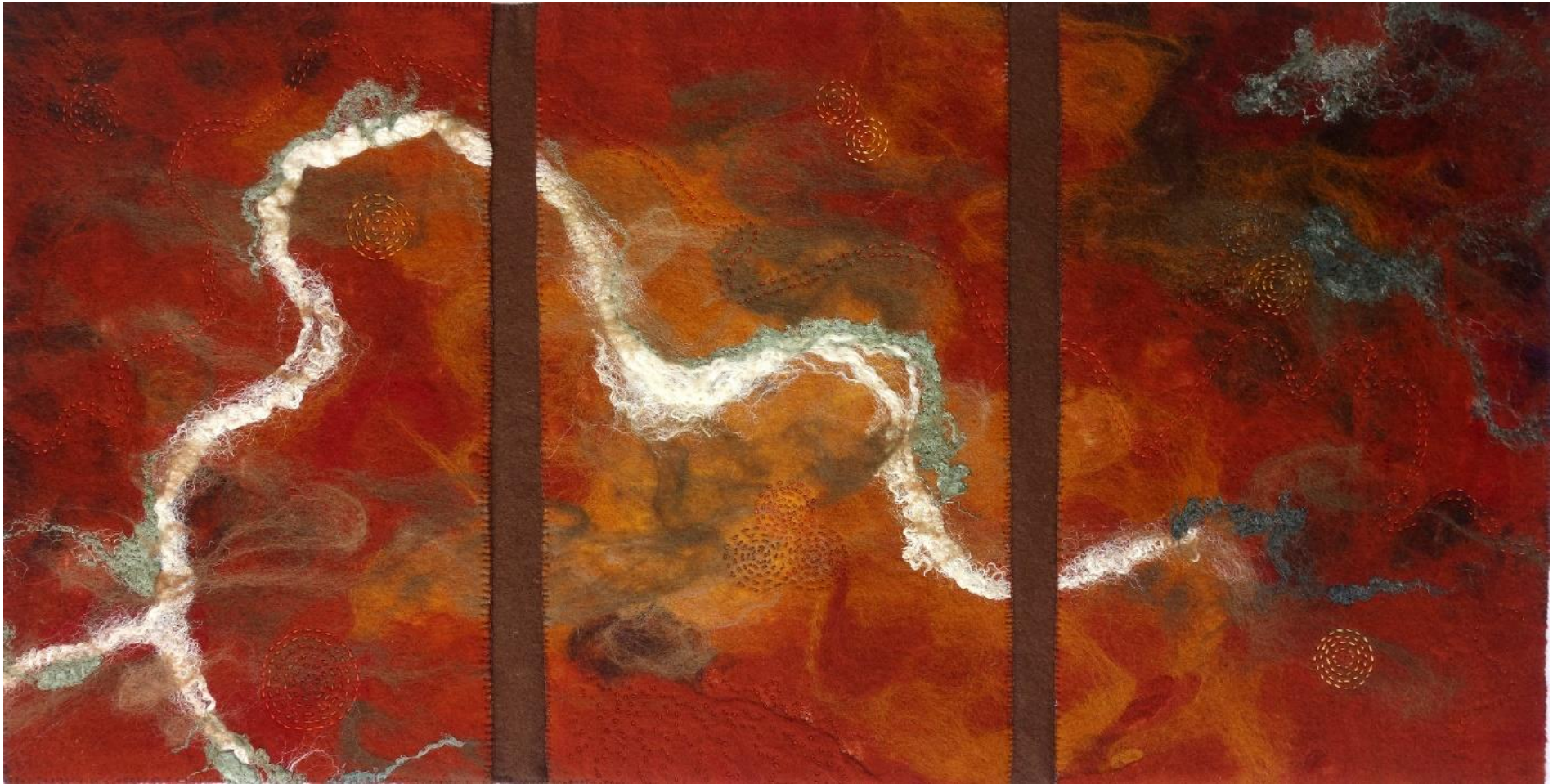
Deconstructed screen printed and hand dyed fabrics, strip piecing, hand and machine embroidery.



'Sand and Spinifex' by Stephanie Knudsen

The sand on the WA coastal strip varies from brightest white to the richest of reds with all the colours of yellow and gold added. Tracks appear in the sand, changing daily, left behind by animals and birds that forage for food, by windblown vegetation, vehicle tyres and humans. Debris deposited after high tide also leaves its mark. All of these can be seen in the quilt.

Hand dyed cotton base, strips of silk, cotton fabric and ribbon. Hand and machine stitching including twin needle. Embroidery and couching in cotton, wool and silk. Machine quilting. Edges finished with satin stitch and couched thread.



'Lizard Men Dreaming' by Stella King

Dreaming song lines of the Balgo people of the Western Desert.

Nuno felt hand stitched and quilted onto commercial felt.

Scheme

the Goldfields pipeline



'Water for the Goldfields from the Forest' by Elizabeth Humphreys

Since 1902, much needed water has been caught in Mundaring Dam and piped through the forest and eastern wheat-belt of Western Australia up to the goldfields. My husband's parents moved to Kalgoorlie to live at the end of WW2. The white fabric used to construct the pipeline in this quilt is a remnant of a cotton sheet belonging to my mother-in-law. It would have been laundered in her old copper using pipeline water, and hung on the prop style clothesline many times in the 40 years she lived at President Street. My son now lives in the area so once again our family members rely on this precious resource.

Hand embroidery, free motion machine quilting, hand and raw edge applique. Commercial and hand dyed cotton and silk fabrics.



'Half-pipe Locking Bars: Cross-sectional View' by Pat Forster

Inspiration for the design came from reading the history of the pipeline. Locking bars were used to join steel half pipes longitudinally. The cross-section applique pattern is based on the engineering drawing by G & C Hoskins, 1901.

Hand-applique, machine-embroidered historical facts, hand couched thread on the exterior edges of the pipes. The shade of red was chosen to resemble the colour of outback dust. Free-motion stippling on the background.



Construct, Maintain, Renew' by Roberta Chantler

I was inspired by the history of the planning and construction of the Goldfields water supply scheme. My work is a tribute to all those who have worked on the pipeline during its construction, maintenance and renewal and to CY O'Connor whose ghost still haunts his engineering masterpiece.

Hand dyed and commercial fabrics, raw edge applique, hand and machine embroidery.



'Over the Hills and Far Away' by Denise Mallon

Now a National Trust Museum in the hills at Mundaring, No 1 Pump Station, the first of 8 steam pump stations built, not only transferred water through the 560kms of 'Golden Pipeline' to the 'Goldfields', it also assisted in sustaining the life of the many farming towns and villages along the way.

Hand and machine embroidery, couching, beading free motion quilting.



'Circles of Life' by Stephanie Knudsen

For our challenge entitled 'Scheme', I envisaged the water scheme pipeline designed by C Y O'Connor as circles bringing life-giving water across the land to Kalgoorlie. Starting from the coast, the circles of life travel across the coastal land, through the earthy colours of the plains and barren ground to give new hope and life to the Kalgoorlie landscape.

Own hand-dyed cotton fabrics, free form cutting, machine piecing and quilting, hand embroidery.



'The Last Chapter' by Hilary Arber

A far sighted and talented engineer, CY O'Connor's scheme was ridiculed by the press and his life ended in tragic circumstances. Using a cut-back watery background I seed stitched his spirit watching as memorials were erected in his honour with his last chapter written in the waves.

Cut back fabric layers, bobbin work, couching, hand embroidery, appliqué, images printed on fabric, WordArt printed on silk organza, machine quilting.



‘End of the Line’ by Stella King

In this work I seek to convey the confusion, anguish and disillusionment of CY O’Connor – Western Australia’s inaugural and brilliant Chief Engineer who ended his life at Rob’s Jetty in 1902.

Hand-dyed fabrics, fabric printed with text copied from historical accounts

Strata



'Kimberley Creek - Carved through Sandstone' by Pat Forster

Memories of travelling in a dingy up Kimberley Creeks through narrowing sandstone gorges motivated the quilt. The twisting nature of a creek is represented by the repeated hexagon pattern. The pattern was inspired by fractal tilings by Robert Fathauer. The quilting depicts animals of the Kimberley: kangaroos, rock wallabies, bilbies, a snake, monitor lizards, geckos, with spinifex grass inbetween.

English paper piecing, applique, free motion quilting.



'Scars on the Pilbara Landscape' by Roberta Chantler

Where there were once pristine ranges there are now mines gouged out: our once beautiful Pilbara region shipped away to build far away cities, leaving scars on the majestic beauty.

Hand dyed fabric, machine and hand embroidery.



'Inland Reef' by Hilary Arber

Sea Fossils exposed by erosion in the red cliffs and banks around West Kimberley's Geikie Gorge, Tunnel Creek and Windjana Gorge inspired my recreation of its colourful Devonian strata masked by streaks of more recent earth.

Machine curved piecing, appliqué, Mulberry bark overlay, images printed on silk organza, hand embroidery, machine quilting.



'Red Earth' by Stephanie Knudsen

Our vast state of Western Australia has many aspects to be seen in its landscape. From flat sandy deserts to its cavernous gorges, rolling hills left to nature and land laid out in straight lines for farming. The red richness of soil and minerals stand out along the way.

Hand dyed and commercial cotton fabric, organza and netting and painted paper. Layered fabrics, some cut away and others reverse applied to reveal layers underneath. Machine and hand stitching, couched threads and yarns and embroidery, machine quilted.



'Gorges in the Pilbara' by Elizabeth Humphreys

The rust red colour of the Pilbara gorges in Western Australia is an indication of the iron ore that this area is noted for. Natural beauty and the search for mineral resources collide here. Memories of the beauty seen travelling through this picturesque area over many years inspired my interpretation of the 'Strata' theme.

Curved piecing by machine, free motion quilting, hand embroidery and applique. Stem stitch, colonial knots and beading.



'Marble Bar' by Stella King

The bar, which is in fact a jasper bar, is a beautiful example of Pilbara stratified rock.

Collage, fused and machine stitched to calico. Machine quilted to batting and backing. Border hand stitched.



'Beneath the Surface' by Denise Mallon

Gaze through the cyclone fence into the depths of the Kalgoorlie superpit. See the tiered formation of the ore and rock created from the drilling and blasting. Watch the yellow haul trucks as they slowly carry the ore and overburden from the depths to the surface of this massive gold mine.

Silk fabric, embroidery, bobbin work, beading and machine quilting.

Salt



'Salinity' by Hilary Arber

Travelling through the northern wheat belt of Western Australia, I am horrified at the desecration that the salinity of the soil creates. It is sad to see life sucked out of trees and pasture but amazing to see the colours formed by enzymes and bacteria.

Appliquéd fabric assortment on whole cloth cotton wadding, machine and hand stitching, Inktense pencil painting.



'A Pinch of Salt Please' by Stephanie Knudsen

Flying over the land from Perth to Esperance one can catch glimpses of salt lakes below that reveal an ever changing range of colours from blues to greens, pinks to purples.

Hand dyed and commercial cotton fabric, cotton and rayon threads. Hand and machine quilting, hand embroidery.



'Early Morning across the Salt Lake after Rain' by Elizabeth Humphreys

After rain, Lake Lefroy salt lake sparkles with reflected light and takes on a peaceful pink hue. Water collects in salt encrusted pools reflecting the blue sky. The long dead trees having succumbed to the saline conditions stand silently on the lake's edge

Commercial and hand dyed fabrics, parallel line quilting and hand stitched buttonhole applique.



'Salt Stack in the North West' by Pat Forster

The quilt was inspired by salt stockpiles that are seen when travelling up the North West coast of Western Australian – at Onslow, Dampier, Useless Loop, Port Hedland and Lake McLeod. The cubic nature of salt crystals and Escher's graphic-art also influenced the design.

English paper-piecing, hand applique (the motif to the background), running stitch echo quilting on the sky, seed stitch quilting on the stockpile.



'Salt, Speed and Space' by Denise Mallon

Whilst salinity has become a major problem in W.A., after good rainfall in 1964 Dumbleyung salt lake filled with water allowing Donald Campbell to achieve a successful world water-speed record in the hydroplane Bluebird. Modern satellite technology allows us to look down on the site of this historic feat.

Commercial fabric, silk paper, triple needle machine stitching, machine quilting, hand embroidery, beading.



'Samphire and Salt' by Roberta Chantler

From the air it is easy to see salt followed by samphire encroaching upon pasture. As salinity has been increasing for decades, why has not more been done to save arable land?

Deconstructed screen printed and commercial fabrics, hand and machine embroidery.



'Red-necked Avocets, Lake Grace' by Stella King

The graceful shorebirds that thrive in the shallow water of salt and brackish wetlands.

Collage, fused and hand stitched to background fabric. Machine quilting.