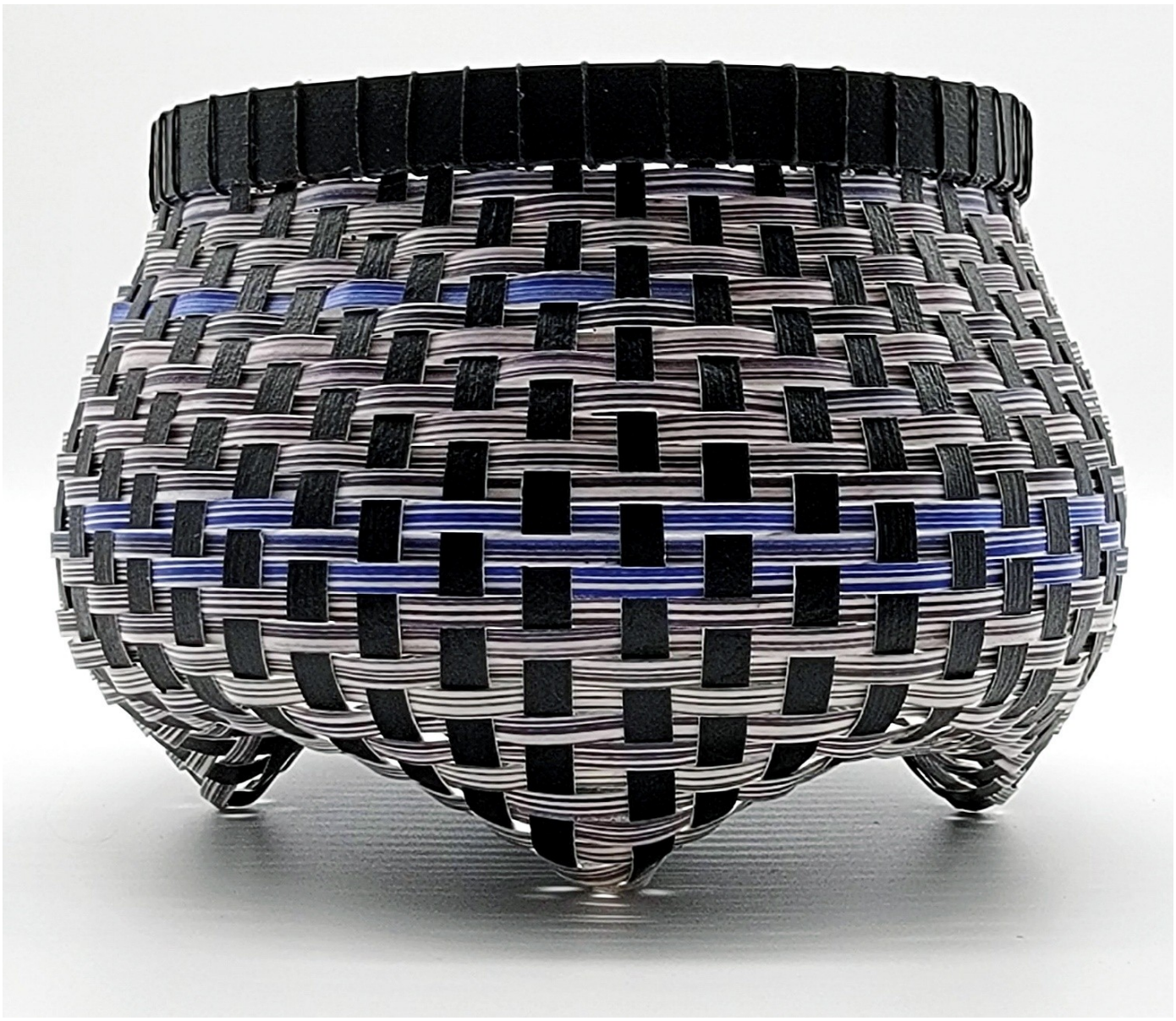
Amie Adelman - Lines
(Azle, Texas, USA)

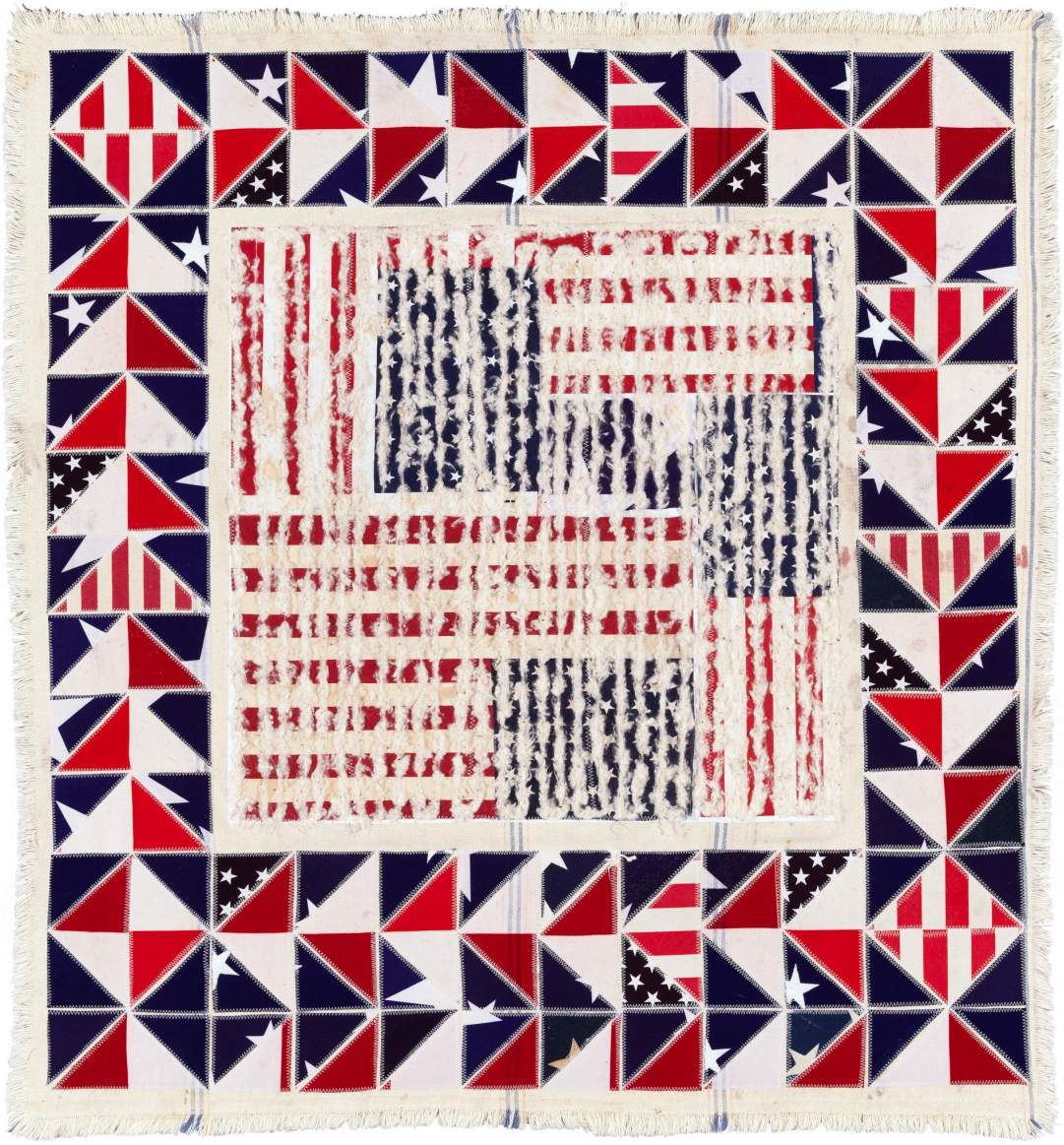


Historical textile traditions and art forms have influenced my artwork, equipping me to explore and utilize various weaving techniques. I transform traditional Shaker structures by creating a moment of mesmerizing focus, using a mathematical system to organize line and
color that results in unique two-dimensional patterns. Unexpected optical color mixtures create rich hues and draw the viewer in for closer inspection. Like the work, the process is repetitive, and at times, meditative.

Ink, acrylic, watercolor paper, cathead mold, twill weave

$1000 | 5 x 7 x 7 inches

Jerry Bleem - Fieldwork/Dreamwork
(Chicago, Illinois, USA)



The center block mimics rows of plants in a field and conjoins the history of the United States with the history of cotton production and enslavement. The border also employs fragments of American flags to create the flying geese pattern which has been linked to the underground railroad.

American flags, cotton lint, found paper, vintage fabric seed bag, machine sewn, appliquéd

$1250 | 43 x 40 x 2 inches

Linda Colsh - Caryatids
(Middletown, Maryland, USA)



The women on this double scroll represent caryatids, the stone architectural supports carved in female form on the Erechtheion. Two volutes replicate the form of an ionic column capital. The outer side of the double scroll depicts 32 women, printed on used paper coffee filters. Inside, fabrics are printed with the outlines and textures of stones.
Drawing on the idea of caryatids as strong women, I chose older women because of my interest in how experience, wisdom, and stamina enable them to cope with an often-overwhelming world. In portraying the elderly, I consider our concept of what is beautiful. Do we judge based on what we see, or do we use visual clues to imagine more?

Paper coffee filters, cotton, painted, drawn, printed, inked, dyed, machine pieced, machine quilted

$2900 | 8 x 22 x 7 inches

Lynne Dees - Homestake Creek: Beetle Kill
(Bedford, Texas, USA)



While painting in Colorado at Homestake Creek, I was struck by the number of dead trees that had been killed by the mountain pine beetles that have swept the area since the late 1990s. Although initially devastating, insect blights, in addition to wildfires and even sustainable logging, renew and strengthen the health of the forests. Humans must understand, maintain patience, and foster Mother Nature's master plan.

Dyed rattan, dyed bleached Hamburg cane, recycled cat food bags, paracord, twine, painted paper, plain and random woven, overlaid, v-stitched

$2240 | 16 x 20 x 3 inches

Cheri Dunnigan - Centrifugal Form
(Naples, Florida, USA)



Centrifugal Form is the outgrowth of an exploration of technique. This type of metal knitting is a chain-making technique that has been employed by goldsmiths for centuries. Several years ago, I began to expand on it. In this piece, I explored the contrast of light playing on the reflective surfaces by using different wires as well as asymmetry.

Sterling silver metal, knitted and fabricated

$9000 | 8 x 9 x 4.5 inches

Carol Eckert - The Last Parrots
(Tempe, Arizona, USA)

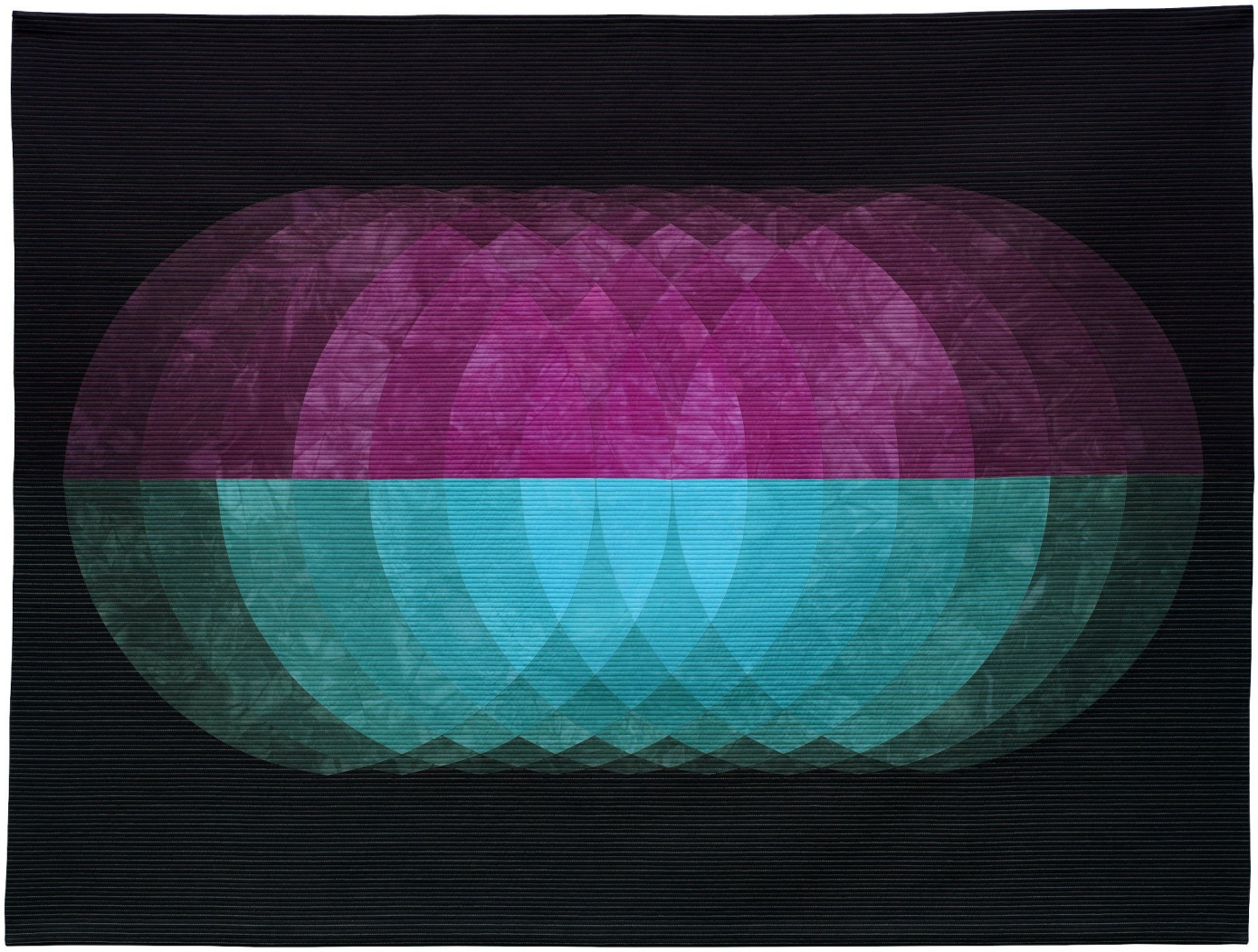


The Last Parrots refers to thick-billed parrots that once flourished in Arizona. Sacred among the ancient peoples of the Southwest, the birds disappeared in the 1900s and now exist only in the Sierra Madre of Mexico, where they continue to be threatened by climate change. Sadly, the northern side of the border is no longer a welcoming environment for the parrots, or for many others who enriched the region for centuries.

Cotton, linen, wire, found drawer, coiled

$5000 | 3 x 14.5 x 9.5 inches

Audrey Esarey - Watercolor Study No. 4
(Louisville, Kentucky, USA)



I have long been fascinated by the transparency created by thin layers of watercolor paint applied to paper. To translate this technique to fabric, I challenged myself to dye gradations of fabric that started with each hue and faded to black. I leveraged hand-dyed shades of warm magenta and cool turquoise to emphasize the transparency of each overlapping circle, watching as the once bold and bright center subtly vanished into the darkness.

Cotton, hand dyed, curved piecing, straight line quilted

$5000 | 50 x 66 inches

Lisa Flowers Ross - Splendor in the Grass
(Boise, Idaho, USA)



The various colors of grass mirror the changing of the seasons. The blades dance in the wind.

Hand-dyed fabric, machine pieced and stitched

$1100 | 31 x 30 inches

Heather Hietala - Inner Light
(Asheville, North Carolina, USA)

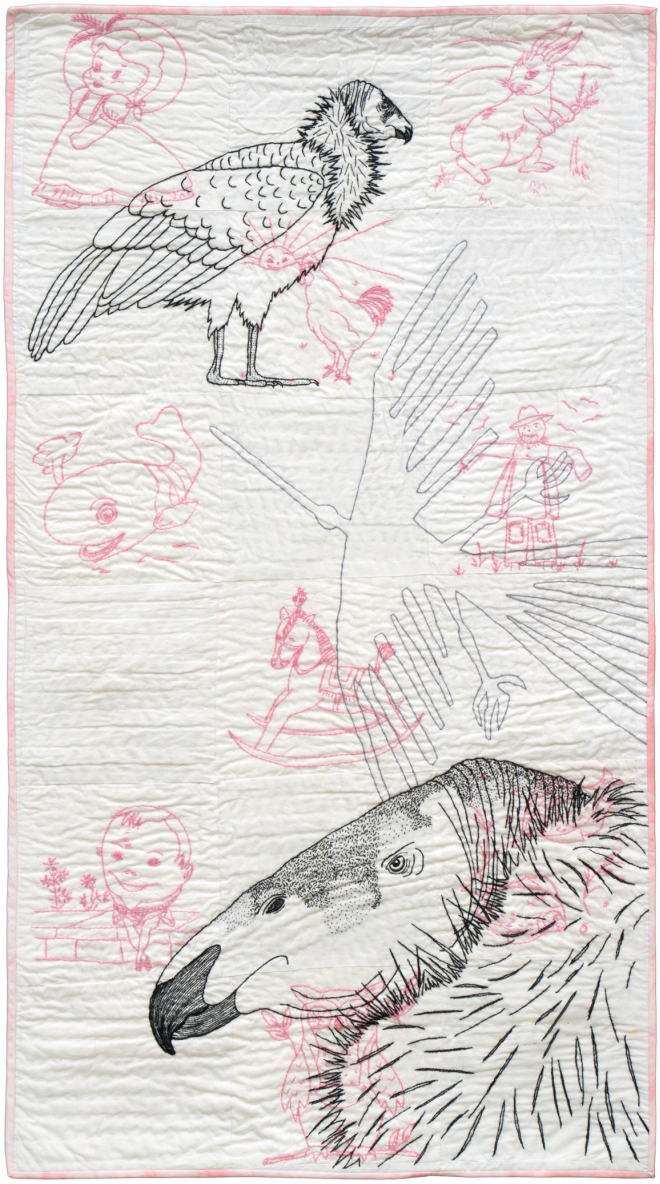


My work concerns itself with life's unfolding journey. Life is about contrast and balance; stability and implied motion, simple versus complicated, hard versus soft, inner versus outer. The life list goes on and on.

Natural materials, kakishibu, gut, woodfired ceramic, upcycled glass, woven, handbuilt, woodfired

$2000 | 5 x 18 x 3.5 inches

Laurel Izard - Condor
(Michigan City, Indiana, USA)



I am particularly touched by the plight of endangered and threatened birds such as the California Condor. As I do the research for each artwork, I learn quite a bit about the factors underlying the perilous edge many of these animals exist on. It is my hope to evoke these “edges” as I portray endangered animals in my quilts.
I have chosen to use vintage quilt tops because I find the old fabrics and patterns in them to be endlessly varied and beautiful. Symbolically, quilts make me think of mothers, grandmothers, home, safety, and protection. I like to think of sending that sentiment out into the world as a kind of prayer of protection.

Vintage embroidered baby quilt, hand dyed, hand embroidered, quilted

$2500 | 46.5 x 25 inches

Annetta Kraayeveld - Shrouded Ferns
(Helena, Montana, USA)



The Wisconsin forest is carpeted with ferns and delicate woodland flowers, while the canopy cloaks it in darkness. This piece is a woven slice of that complex ecosystem I love so much.

Watercolor paper, acrylics, waxed linen, painted, cut, twill plaited, double lashed, hand shaped

$425 | 12.5 x 6.5 x 11 inches

Viviana Lombrozo - Retrieved Memories
(San Diego, California, USA)

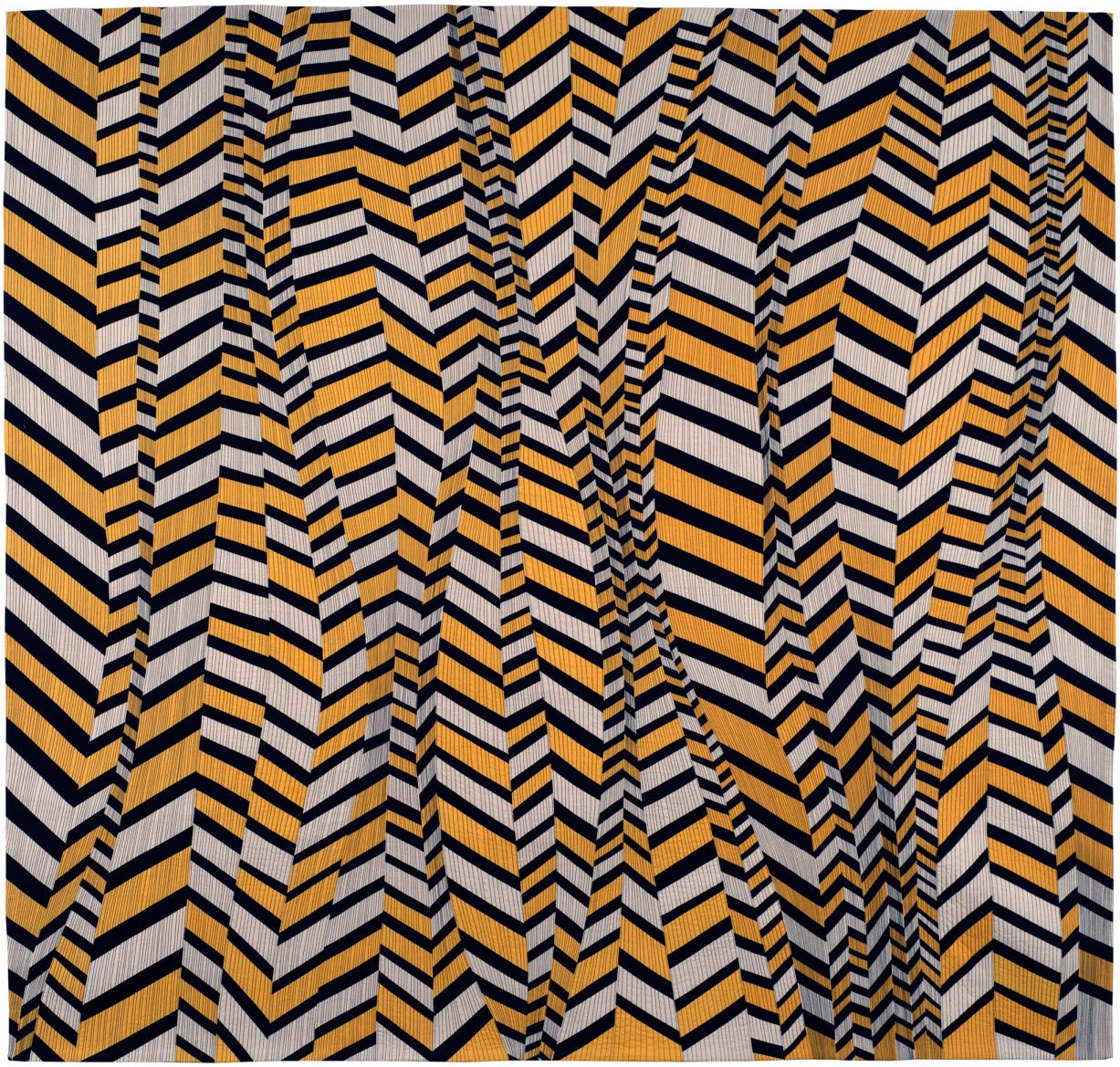


Retrieved Memories is part of a series of art quilts in which I use text and calligraphy as a form of mark making. My aim is not legibility but rather depicting symbols that stand for a universal form of communication and connection.

Cotton, paper, manipulated netting, buttons, embroidery floss, machine pieced, machine quilted, hand embroidered

$2800 | 34 x 31 inches

Valerie Maser-Flanagan - Up the Rabbit Hole #4
(Carlisle, Massachusetts, USA)



After working on this series for a few years, I wanted to progress in a different direction. Unsure how to make that shift, I generated numerous possibilities, all of which would lead to different outcomes. Initially this appeared to be a tangle of ideas. Once I made the decision to focus on a three-dimensional design, the path was clear to forge ahead.

Cotton, hand dyed, cut, machine pieced, machine quilted

$4500 | 51.5 x 54 inches

Dorothy McGuinness - Variations on a Theme 4
(Everett, Washington, USA)



Variations on a Theme 4 is part of a series in which each basket is created in the same way, only with increasing numbers of weavers with each iteration. The piece was constructed using five starts woven together in diagonal twill.

Watercolor paper, acrylic paint, waxed linen thread, diagonal twill

$1520 | 8 x 14 x 9 inches

Merrill Morrison - "MARKing Time"
(Los Angeles, California, USA)

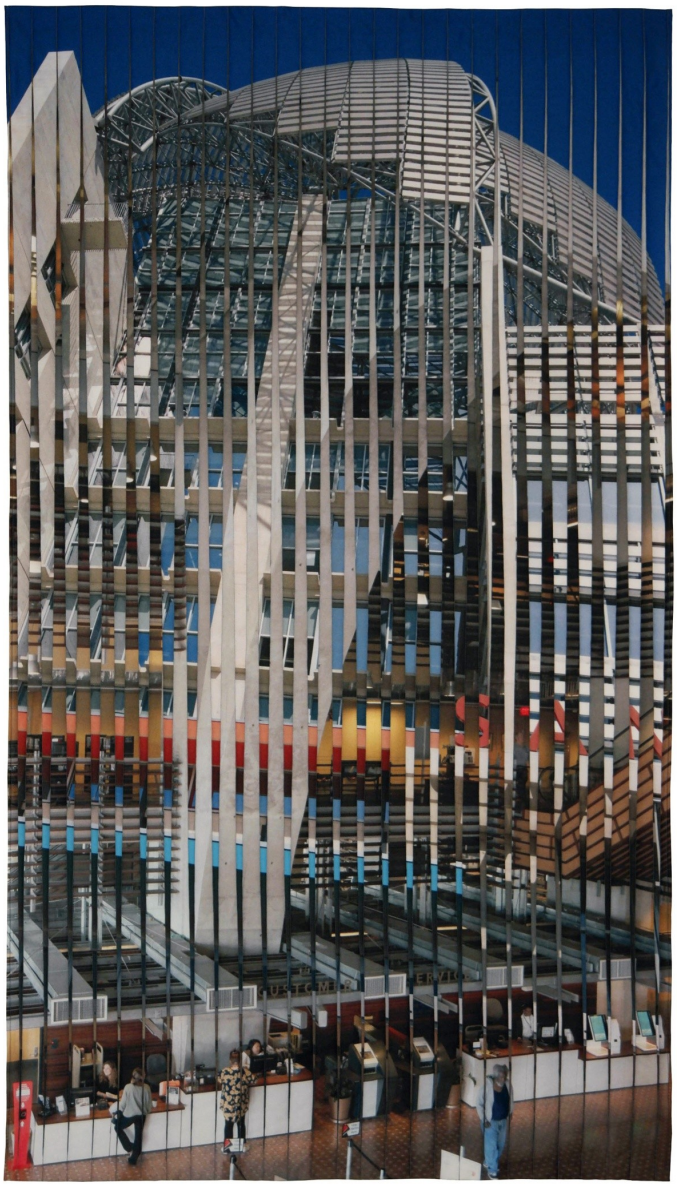


In 2018, my husband, Mark, died of leukemia at age 69. This piece represents how a shared life creates layers of patterns, and how the loss can cause great pain as well as create new beginnings

Styrofoam, waxed linen, Japanese glass beads, knotted

$4000 | 10 x 5 x 2.5 inches

Dan B. Olfe - San Diego Public Library #2
(La Jolla, California, USA)



The image for this piece was created from photos I took of the main downtown branch of the San Diego Public Library. Using Photoshop, I employed a saw-tooth dividing line to intertwine the inside and outside views. The inside view shows the atrium that extends from the ground floor to almost the top of the building.

Polyester, cotton, digitally printed, machine quilted

$3400 | 71 x 40 inches

Larry Page - Re-Constructed Vessel No. 2
(Ballwin, Missouri, USA)



I work with fiber, colored wire, rope, dyed string and reed, wooden and clay beads, and other found and re-purposed materials to create objects that reflect my whimsical, spiritual personality and interests.

Wood, bamboo, metal fasteners, basket reed

$1500 | 24 x 12 x 12 inches

Irene Roderick - Twitter
(Austin, Texas, USA)



Twitter is part of a new series on personal interactions and conversations that began when the world started opening up after the COVID-19 pandemic. In-person meetings were awkward and a little frightening. I was a bit hesitant, but exhilarated, when we started interacting again in public. This series depicts personalities and attitudes seen on the streets. What are they talking about? Gossip? Politics? The state of the world? Probably. I want to remind everyone of the joy of those initial conversations and how important they are to our mental health.

Cotton, machine pieced, machine quilted

$8500 | 93 x 77 inches

Terri Shinn - Spotted Gum
(Snohomish, Washington, USA)



Trees have turned into a source of never-ending fascination and inspiration. Besides their wonderful textures and diverse colors, I am drawn to their amazing lines and shapes. This series of vessels endeavors to explore the textures, colors, and lines in the bark of trees from around the world. Bark is considered an accumulation of several different outer layers of a wood plant. Similarly, I use multiple layers to create my vessels, either by machine or hand stitching, or a combination of both. I am forced to slow down, to take my time, and truly study what nature has so masterfully created. I attempt to emulate its beauty while interpreting these forms in stitch.

Interfacing, hand-dyed fabrics, hand stitched, machine stitched

$1400 | 20.5 x 9 x 9 inches

Jennifer Tang - Chimes of Life
(Agua Dulce, California, USA)

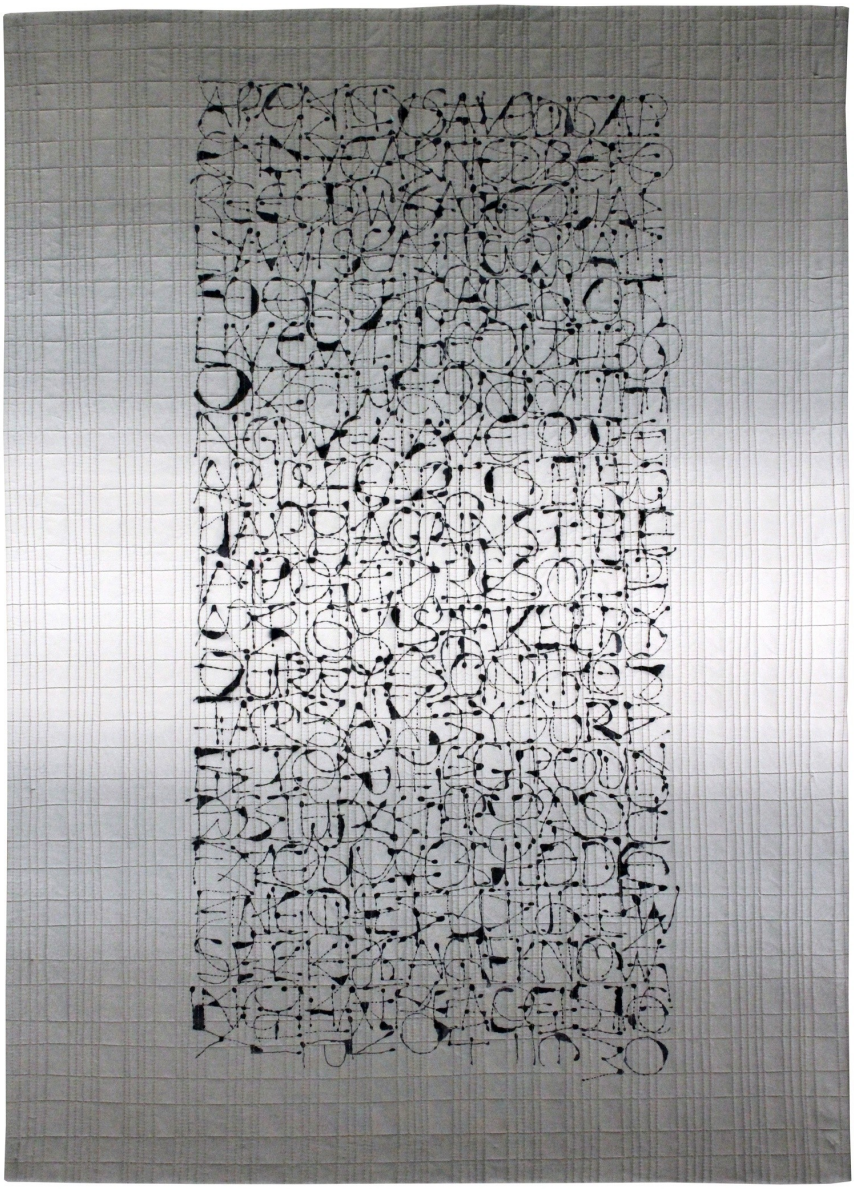


Chimes have significance around the world and their purpose has evolved over the centuries. Each pipe in this chime represents a different chapter of life. Each chapter is a combination of distinct experiences and moments in time. When I reflect on important times in my life, I think about the diverse experiences and special moments that have shaped who I am today.

Waxed linen, Japanese wood pestles, wood dowel, twined

$1200 | 16.5 x 10 inches

Hope Wilmarth - Encrypted II
(Houston, Texas, USA)



Words and letters are stacked on top of each other to create texture and intricate abstract design. The words within the encrypted message are famous phrases spoken by renowned world leaders.

Cotton, dye, machine quilted

$1500 | 37 x 27 inches

Nolan Wright - Shipwrecked
(Columbia, South Carolina, USA)



Memories of tide pools and drydocked fishing boats on the beach in Mexico.

Paint dipped pine needles, beeswax, coiled, knotted

$2000 | 7 x 20 x 16 inches