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Quilting Australia (Q.A.) Inc.

**VICTORIAN QUILTERS INC.
TOGETHER WITH
BROTHER INTERNATIONAL
AND
HILLSIDE QUILTING AUSTRALIA
ARE PROUD TO PRESENT
THE
**ONE
STEP
FURTHER
EXHIBITION**
2020**

**The Winner of the 2020 One Step Further Exhibition
Sponsored by Brother International
'Summer Inferno #4' by Sandra Champion (#42)**



Size: 97cm x 151cm

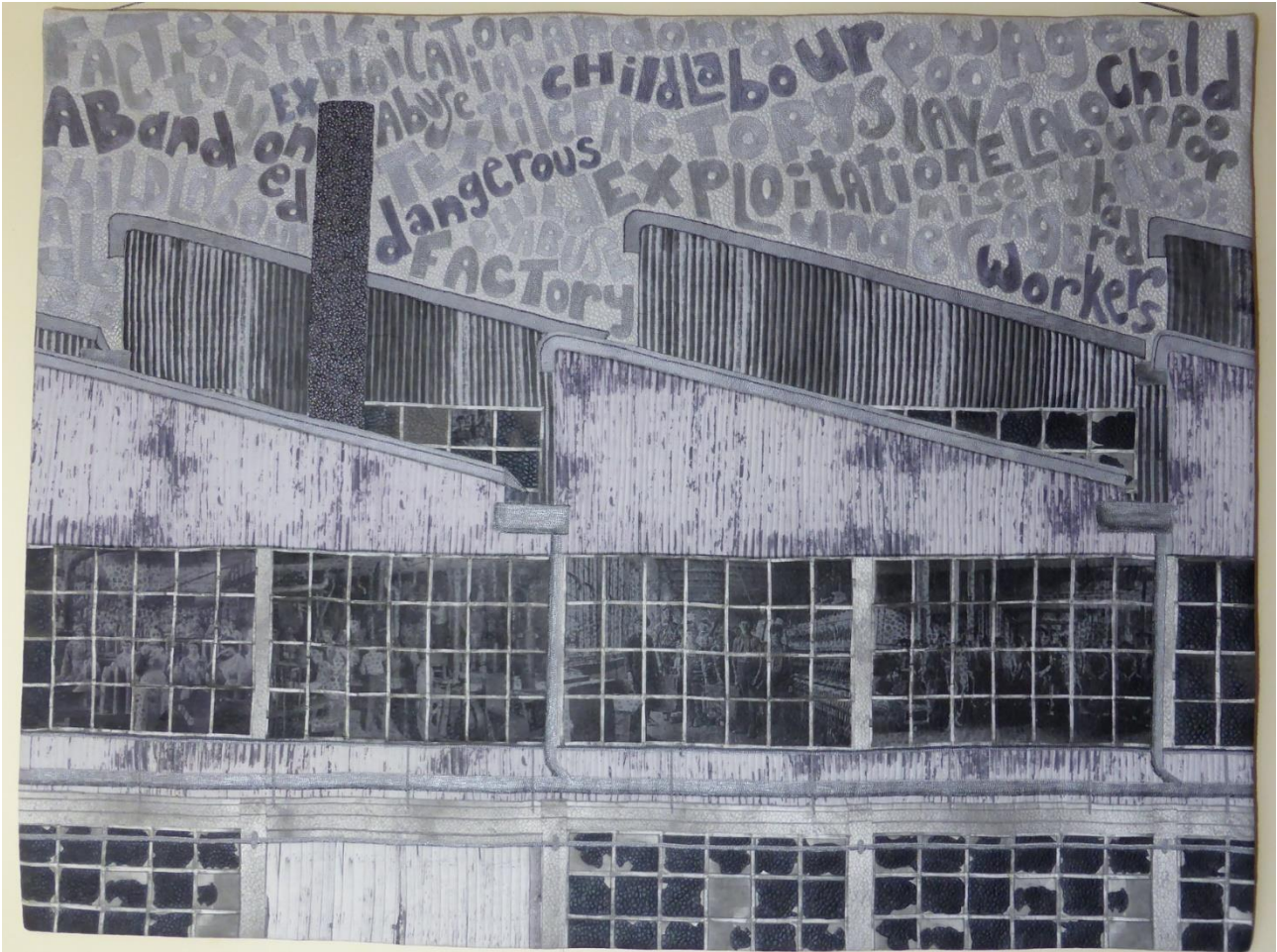
Materials Used: Vintage kimono silks, vintage papers, corrugated cardboard, perle cotton, repurposed dressmakers pattern tissue, silk.

Artist Statement:

The bushfires in Australia last summer were a catastrophe. The landscape was left blackened, and only piles of corrugated roofing and rubble remained where homes once stood.

To view a close-up of 'Summer Inferno #4' [Click Here](#)

Second Prize
Sponsored by Hillside Quilting
'Abandonment #4' by Sue Reid (#20)



Size: 148cm x 110cm

Materials Used: Acrylic paint, embroidery thread, extravorganza, silk organza.

Artist Statement:

An old factory, abandoned, fallen into disuse and disrepair. A relic from an industrial past, once employing many, including children, playing a huge part in people's lives. The sight of an old building can be both haunting and intriguing, producing memories of times past.

To view a close-up of 'Abandonment #4' [Click Here.](#)

Highly Commended

'Hundertwasser Print' by Sue Reid (#19)



Size: 104cm x 120cm

Materials Used: textile paint, machine embroidery thread

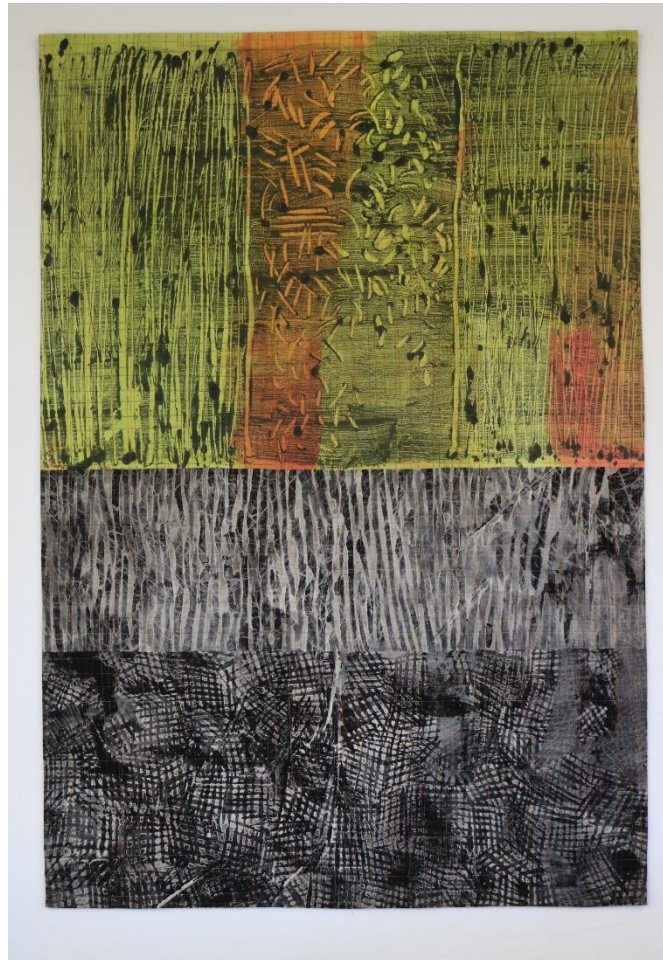
Artist Statement:

The style of an artist is as unique as his finger print. Friedensreich Hundertwasser was a visionary artist who rebelled against conventional techniques and style. He rejected straight lines, and used organic forms and bright colours in his work. A very unique individual.

To view a close-up of 'Hundertwasser Print' [Click Here](#)

Highly Commended

‘Adventure Journal #8: Temple Courtyard’ by Judy Hooworth (#9)



Size: 102cm x 148cm

Materials Used: Cottons, Procion dyes, textile printing inks

Artist Statement:

Travel excites and inspires me...juxtaposing colours, patterns and textures from my journeys... building layers of memory...

To view a close up of ‘Adventure journal #8: Temple Courtyard’

[Click Here](#)

Judges Commendation

'Tracks' by Judy Robinson Whitty (#36)



Size: 73cm x 99cm

Materials Used: Discharge dyed homespun with frangipani and hibiscus leaves. Rust and Procion hand dyed fabric and commercial fabric.

Artist Statement:

All living creatures make their tracks upon the earth, whether walking, flying or swimming these tracks eventually resurface as fossils alongside the imprints of plant life.

To view a close-up of 'Tracks' [Click Here](#)

'A Spring's Tale' by Irene Koroluk (#29)



Size: 94cm x 122cm

Materials used: Fabric, thread, batting, acrylic marker, bleach, native branches and leaves.

Artist Statement:

A Spring's Tale celebrates the changes that occurs in the Australian bushland during spring when the weather warms, flowers bloom and plants begin to grow more rapidly. It is a time when the landscape comes to life with new colours and forms, that are, a spectacle for our senses.

To view a close-up of 'A Spring's Tale' [Click Here.](#)

‘Abstract Interior’ by Barbara Mellor (#1)



Size: 40cm x 38cm

Materials Used: Raw silk background, cotton fabrics, tulle, cotton threads, fabric paints.

Artist Statement:

I usually use loose threads to create fluidity and movement in my work. In this abstract interior, loose threads are used to create a 3 dimensional effect inside this cavelike space. The image has wonderful shadows, rocks and roots hanging from the ceiling.

To view a close-up of ‘Abstract Interior’ [Click Here.](#)

'Abundance' by Rebecca Wolske (#50)



Size: 51cm x 58cm

Materials Used: Duck Cloth, Batik, Reece Scannell printed Linen, Lumiere Paint, Shrink Magic

Artist Statement:

This is a second piece in a series about the Australian Bushfires of 2020 in Victoria, and how our Bushland has an amazing way of re generating and becoming abundant with growth and life that fills it. 6 months on and our bushland reclaims it rightful place and bursts with life and once again provides for it's many inhabitants.

To view a close-up of 'Abundance' [Click Here.](#)

‘Albers Avacado’ by Beth & Trevor Reid (#44)



Size: 86cm x 95cm

Materials Used: Cotton homespun fabric, felt, 60/40 wool polyester wadding, cotton thread.

Artist Statement:

As artists we have always been known for our use of strong colour, we have been attracted by the theories of Josef Albers, the work of Mark Rothko and other colourists.

Sighting black and white, values that contain no hue, beside one another in one piece and using the same palette on each to test the vibrancy, the colours on the black appear the more vibrant of the two. The combination of avocado shapes are made up of complimentary opposites, two opposing colours that work well together. The felt avocados have a deeper saturation of colour as opposed to the level of saturation of the cotton homespun used for the seeds.

To view a close-up of ‘Albers Avacado’ [Click Here](#)

‘An Icy Landscape’ by Caroline Sharkey (#22)



Size: 65cm x 95cm

Materials Used: Cotton, Organza, Acrylic paint, water soluble.

Artist Statement:

Mark making with acrylic paint to change the surface of the textured fabric....I have wanted to experiment with this concept of pouring paint onto my confetti styled surfaces for a long time and found very pleasing results.

The white cotton fabric and the blue paint are colours I don't usually work in....creating the icy surface in chopped white fabric with flowing rivers poured in blue paint then heavily quilting to get the finish of icy flows through the quilt.

To view a close-up of ‘An Icy Landscape’ [Click Here](#)

'Bush Tracks' by Lynette Weeks (#45)



Size: 100cm x 150cm

Materials Used: Cotton, linen, silk, wool, bamboo

Artist Statement:

Filtered light plays on both the canopy and the undergrowth. Intense colours can be seen in the scrub of leaf litter while in the distance we see bushland and dangling bark seemingly floating in stained tones of the bush.

To view a close-up of 'Bush Tracks' [Click Here](#)

'Craig's Hut' by Lynette Weeks (#43)



Size: 60cm x 41cm

Materials Used: Cotton fabrics, Tea Bags

Artist Statement:

A portion of "Craig's Hut" that is situated atop Mt Sterling.

To view a close-up of 'Craig's Hut' [Click Here](#)

'Creative Textile Study 3 – Eucalyptus Leaves' by Lee Higgins (#16)



Size: 25cm x 65cm

Materials Used: Silk, silk velvet, cotton, Southern Blue Gum eucalyptus leaves.

Artist Statement:

Eucalyptus trees have held a fascination for me over a long period of time. After a period of illness which sapped my energy and creativity, I have revisited one of my favourite themes to help reignite my creative energies. In this study I have focused on Southern Blue Gum Eucalyptus leaves and eco dyeing, enjoying the variation in colour shape and texture.

To view a close-up of 'Creative Textile Study 3 – Eucalyptus Leaves'
[Click Here](#)

'Dancing Sunrays' by Karen McGregor (#15)



Size: 28cm x 68cm

Materials Used: Silk fabric, monopoly thread, assorted embroidery threads including metallic threads, yarns and wool, inktense blocks, organza and silk mesh

Artist Statement:

I love the effect of the sunrays which shine through the water as the waves trickle back into the ocean. I wanted to create a quilt which showed the movement and beauty of the play of water and sunlight.

To view a close-up of 'Dancing Sunrays' [Click Here](#)

'Distance' by Deb Layt (#25)



Size: 88cm x 100cm

Materials Used: Wool, Pearl Cotton, Transparent Thread

Artist Statement:

During these trying times togetherness is something rare so I decided use only what I had on hand. I began cording many colours of thread together onto the strong, black wool to create new fabric pieces. These pieces then began to represent families, communities and nations. I then cut them up as if separated by postcodes, borders and even countries. Putting them back together but separated is now how I see our new situation. Our community spirit and personal strength coming together but at a safe distance.

To view a close-up of 'Distance' [Click Here](#)

‘Early Morning Wander’ by Sue Broadway (#1)



Size: 47cm x 60cm

Materials Used: braid, hessian, commercial cottons, tulle

Artist Statement:

There's 'light at the end of the tunnel' or in this scene 'rays of light' at the end of the track. Our daughter has hiked in many parts of the world but always enjoys a walk in the Creswick Forest, behind our home; especially a late-autumn morning after returning from India and completing an enforced 2 weeks of self isolation.

Created on a woven base of braids and hessian to form the textured background.

To view a close-up of ‘Early Morning Wander’ [Click Here](#)

'Emergence' by Michael Hammer (#38)



Size: 110cm x 142cm

Materials Used: cotton top and bottom layer bamboo wadding

Artist Statement:

My goal was to explore the concept of a combination of areas of detail achieved by painting on plain fabric blended with coarsely pixelated pieced regions of lesser detail. The central face is pieced on the right and applique on the left. The goal was to give the effect of emerging from the background into reality hence the title. The paint used is acrylic artist paint mixed with textile medium and all fabrics are cotton. The design is entirely my own as is all painting piecing applique and quilting.

To view a close up of 'Emergence' [Click Here](#)

'Fire' by Janet Kidson (#26)



Size: 85cm x 68cm

Materials Used: Home-dyed cotton, rayon threads and fabric paint.

Artist Statement:

A memory of hot bushfires as they ravish this dry continent, taking all before them and leaving only cinders.

To view a close-up of 'Fire' [Click Here](#)

'Forest Blanket' by Linda Balding (#24)



Size: 37cm x 87cm

Materials Used: Old wollen blanket and silk, ribbon, fabric stabiliser, embroidery and sewing threads and marbles.

Artist Statement:

This work in my Forest series explores the haphazard nature and beauty of the Forest floor. I have used the very basics of quilting methods, squares cut from fabric then stitched together, but with a few twists. The wool is printed with the image of the five leaved water vine which takes over everything in the forest. The wool is attached to a stabilised layer of dyed silk representing the earth which is raised up on marble legs. The ribbons intertwine the blanket and the pops of colour catch your attention as in nature where we need to get up close to notice the special beauty of the detail. This work is best displayed flat on a plinth , waist high but can be hung.

To view a close-up of 'Forest Blanket' [Click Here](#)

'From the Earth' by Lorinda Freeman (#6)



Size: 89cm x 89cm

Materials Used: silk, non woven fabric and fabric paint

Artist Statement:

Fascinated with some of the working methods of John Wolseley (English born, Australian artist) I wanted to experiment with marks on cloth created purely by our natural environment. The germinated seed seemed to be a natural inclusion to the bush marks.

To view a close-up of 'From the Earth' [Click Here](#)

‘Galactic Ectoplasm’ by Jan Frazer (#30)



Size: 105cm x 102cm

Materials Used: Commercial Cotton fabrics, hand dyed cotton background, Superior Magnifico, Fantastico and King Tut threads, Chimizi Thread, wool and cotton batting

Artist Statement:

Visualising the elements that form a galaxy as an incoherent ectoplasm.

To view a close-up of ‘Galactic Ectoplasm’ [Click Here](#)

'Garden Treasure' by Linda Balding (#23)



Size: 35cm x 57cm

Materials Used: Eco dyed cotton, recycled sari fabric, African fabric, satin, silk and lace. Silk paper, buttons and machine and embroidery threads.

Artist Statement:

This small fabric collage reflects the treasures I love in my forest garden. The colours and textures of small objects, leaves, flowers, feathers, tall forest trees and the shadows of branches. The machine and hand stitching enhances this kaleidoscope of images.

To view a close-up of 'Garden Treasure' [Click Here](#)

‘Global Warning’ by Alison Muir (#48)



Size: 66cm x 147cm

Materials Used: commercial & recycled cloth

Artist Statement:

Australian politicians will not address climate change even when scientists warn of global catastrophes.

The Reef is bleached again and the young scream to be heard.

Maybe ‘global warning’ will get their attention but I am not hopeful!

To view a close-up of ‘Global Warning’ [Click Here](#)

'Great Barrier Grief' by Julie Evans (#7)



Size: 133cm x 131cm

Materials Used: Fabric & Fibre, beads

Artist Statement:

My interpretation of the Great Barrier Reef bleaching and shrinking with land development and climate change effects. Felled trees and changed landscape represented by the strong brown strips. The manipulated fabric is the organic shapes of the coral. The uneven quilt edge represents Australia's land boundaries.

To view a close-up of 'Great Barrier Grief' [Click Here](#)

‘Hanging by Threads’ by Linda Steele (#41)



Size: 63cm x 98cm

Materials Used: Wool tops, cotton fabric, wool/poly batting, wool, silk, cotton and rayon threads

Artist Statement:

The future of the Coral Reef is currently endangered and we must act now to save it.

To view a close-up of ‘Hanging by Threads’ [Click Here](#)

'He's Mine' by Michael Hammer (#37)



Size: 100cm x 116cm

Materials Used: Cotton, acrylic paint

Artist Statement:

This is a further exploration of a concept of combining painted regions with traditional applique to create a composite effect. The goal was to let the composite image as distinct from the quilting tell the story. This gave me a significant problem as to how to quilt the three layers together. Previous experience showed that quilting stitch patterns over the painted areas created very undesirable conflicts which I found detracted from the result. In the end I opted for minimal quilting with lines as far as possible following natural lines in the painted and applique areas so as to be as nearly invisible as possible.

To view a close-up of 'He's Mine' [Click Here](#)

'Hugs and Kisses' by Alison Charlton (#31)



Size: 63cm x 98cm

Materials Used: Cotton and silk fabric, cotton, rayon and silk threads, fabric paint, fibre reactive dyes.

Artist Statement:

"Hugs and Kisses" is the second in a series exploring the theme of "Self". In this piece, which was constructed during the Covid-19 isolation period, I have chosen to focus on the importance of relationships. The medical recommendation to social distance has highlighted how important physical contact with others is. Through the simple actions of greeting; a handshake, a hug or a kiss between extended family, friends and colleagues, we are able to connect with and strengthen our relationships with others. It is my sincere hope that we can soon return to a time when hugs and kisses can be freely exchanged.

To view a close-up of 'Hugs and Kisses' [Click Here](#)

'Integrifolia #6: Awakening' by Brenda Gael Smith (#18)



Size: 107cm x 68cm

Materials Used: Fabric, thread, poly-wool batting.

Artist Statement:

As the woody, cone-like fruit of the coastal banksia mature, the follicles open up to reveal irregular elliptical chambers. Seeds are released to start the cycle of regeneration anew.

To view a close-up of 'Integrifolia #6: Awakening' [Click Here](#)

'Interpreting Hakea Laurina' by Judith Oke (#8)



Size: 40cm x 40cm

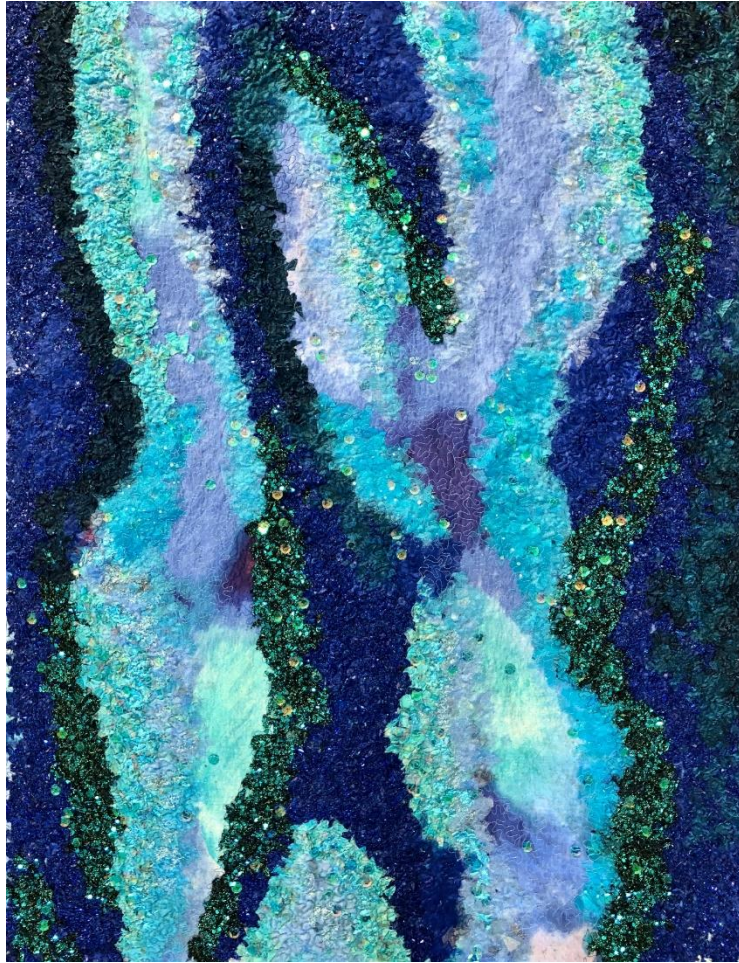
Materials Used: Wool suiting background with woollen blanket pieces for leaves. Silk thread used for embellishment.

Artist Statement:

This piece was created as a personal challenge using woollen fabrics in a primitive style interpretation of the Australian native tree Hakea Laurina. Seen in my local suburb, this tree displays gorgeous pink flowers in Spring and is an adornment to the street.

To view a close-up of 'Interpreting Hakea Laurina' [Click Here](#)

'Magic Blue' by Caroline Sharkey (#4)



Size: 74cm x 97cm

Materials Used: Cotton, Rayon, Nylon, Sequins and Water Soluble.

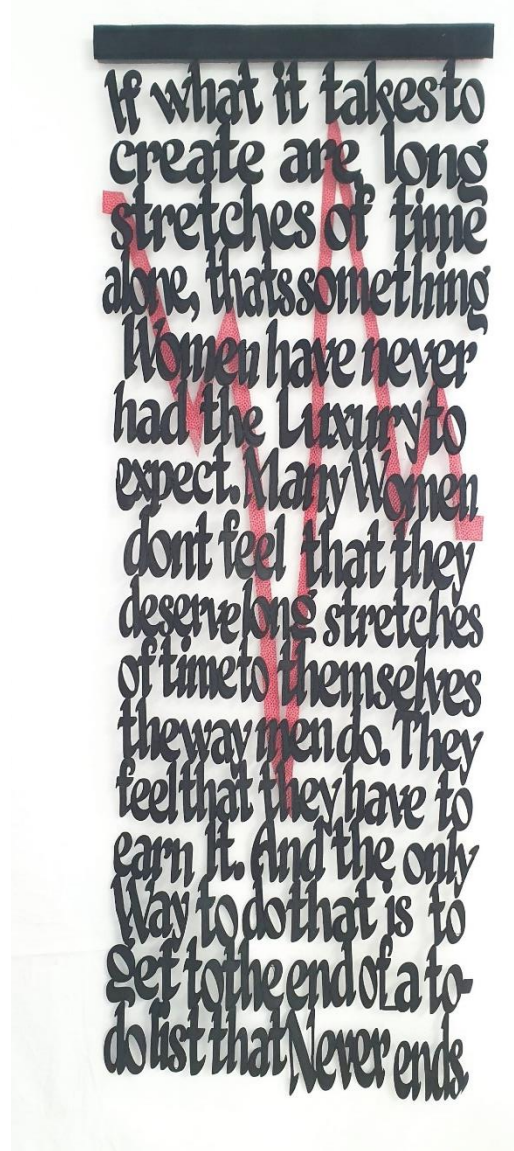
Artist Statement:

Blue Magic! The luster and sparkle of these fabrics combined with an abstract coloured background fabric brought together the Magic of this quilt.

Chopping fabrics and laying them out in different ways to embellish the surface is an ongoing process, an experiment to see the final result.

To view a close-up of 'Magic Blue' [Click Here](#)

'Monologue' by Brenda Wood (#5)



Size: 40cm x 110cm

Materials Used: Evolon, Net, Cotton, Commercially printed cotton

Artist Statement: I went to the Margaret Olley exhibition. She was introduced as being unmarried and childless, in the accompanying exhibition, neither Ben Quilty's marital status or fatherhood was mentioned. And I wondered Why do we have to refer to a female's status and position before accepting her as an artist? Of the Top 10 Australian artists, only one is female. After reading an article by Bridget Saulte in the Guardian, I was struck by the sentiment. It rang true. Women need wives. We put ourselves last and often feel guilty when we spend frivolous time creating something that feeds our mind and our hearts. Monologue depicts the beating rhythm of my life. Looking after my family was wonderful, but a battle.. a battle of never ending things to do and guilt when prioritizing my 'free time' often resulting in a frantic last minute rush for something that is important to me, often with compromised results.

To view a close-up of 'Monologue' [Click Here](#)

'Moth' by Bree Thomas (#14)



Size: 128cm x 65cm

Materials Used: Cotton, silk, wool, linen

Artist Statement:

Through many cultures moths have carried symbolism associated with secrets and whispers, transformation and change, determination and optimism, appearing to always be seeking the light.

To view a close-up of 'Moth' [Click Here](#)

'Over the Escarpment' by Jann Haggart (51)



Size: 178cm x 61cm

Materials Used: Re cycled damask table cloth, acrylic paint and fixative, rayon and silk threads

Artist Statement:

Small patches of yellow and bronze shine as the light catches the rock face as it travels over the escarpment at dusk.

‘Paperbark Pieces’ by Stephanie Allen (#11)



Size: 68cm x 55cm

Materials Used: Wool Roving, mixed yarns, fabrics and fibres

Artist Statement:

Paperbark trees were trees are so tactile and interesting, they have always intrigued me, now that I live on the east coast of Australia I see them more frequently. They captivated my textile interest and so led me to creating 'Paperbark Pieces'.

To view a close-up of ‘Paperbark Pieces’ [Click Here](#)

'Silver Eyes' by Linden Lancaster (#33)



Size: 104cm x 153cm

Materials Used: Cotton plain and vintage fabrics, screen printing fabric paint, various threads, cotton batting.

Artist Statement:

The humble and ubiquitous 'Silver Eye' (*Zosterops lateralis*) inhabits many backyards. But why isn't this delightful creature the subject of more artworks?

To view a close-up of 'Silver Eyes' [Click Here](#)

‘Slow Travel West’ by Julie A Haddrick (#28)



Size: 170cm x 60cm

Materials Used: Hand dyed fabrics including rust techniques and procion dye. Recycled and vintage Japanese indigo cloth; kasuri and shibori and persimmon dyed. Silk screen printed fabric, hand and machine stitched, appliqued

Artist Statement:

Slow travel west; a weathered Fred Williams landscape. The world's longest straight bitumen road, scrub of the outback; bush, paddocks, dams, farms, ruins, stock, crops and heritage listed national coastal parks and reserves; all connected by a grid of dirt tracks. This East to West, solo bitumen road, traverses land originally occupied by the Wirangu and Mirning coastal communities. The traditional owners of Yalata are the Kokata, Antakarinja, Pindiini, and Ngalea western desert peoples. The longest of skies connect this ancient and expansive landscape, from Adelaide's arid climate to the coastal greens of Perth. Roads link lives, connect people; mapping the past with present. This water starved landscape, reliant totally on artesian water and occasional rainfall makes Haddrick's image a stark reminder that Australia (and the global environment) is not immune to the challenges posed by declining groundwater resources. Haddrick created this quilt whilst travelling with caravan across the Nullarbor Desert in outback Australia.

To view a close-up of ‘Slow Travel West’ [Click Here](#)

'Solitude' by Lee Vause (#39)



Size: 71cm x 86cm

Materials Used: Varied cotton and polyester fabrics and threads, batting and canvas

Artist Statement:

COVID-19 infection is spreading throughout the world, social distancing and lockdown measures are a means of mitigation but this is leading to high levels of stress and anxiety.

SOLITUDE just one of a portrait series is a lighthearted approach using the universal infection control colour of yellow to depict the situation many of us are experiencing in these unprecedented times.

Dressed up looking through the curtain while in lock down.

To view a close-up of 'Solitude' [Click Here](#)

'Stepping Out' by Shirley Sparks (#17)



Size: 66cm x 92cm

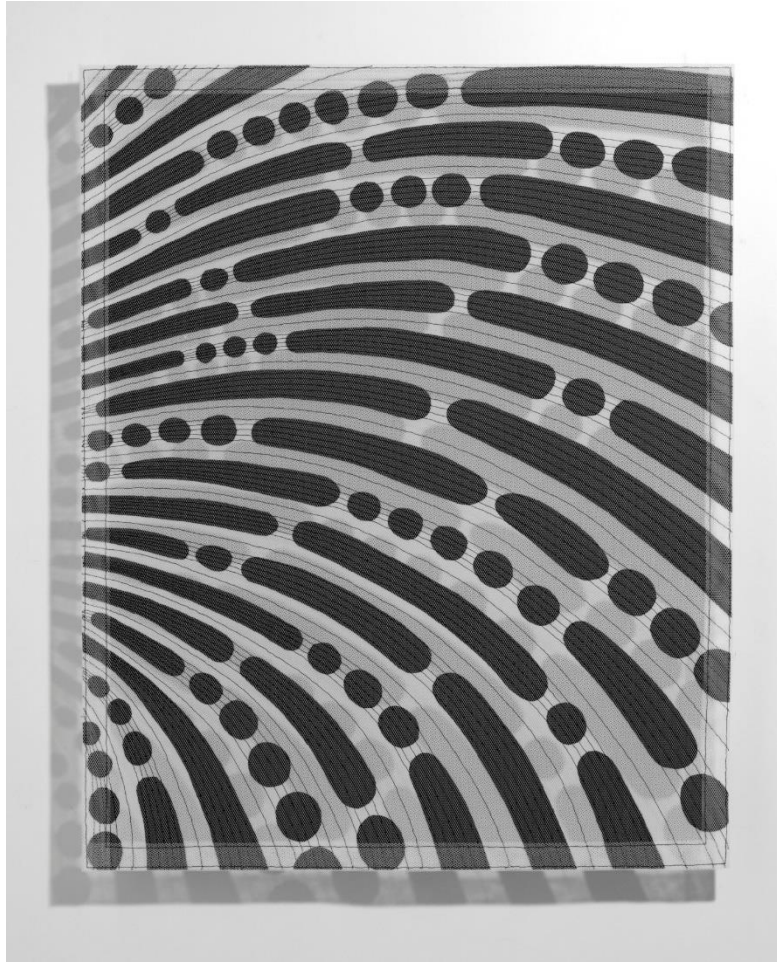
Materials Used: cotton fabrics, textile paints

Artist Statement:

The hexagon shapes used in patchwork and quilting was the inspiration for Stepping Out. Using a design that was traditional used for bed quilts to create a modern piece of textile art.

To view a close-up of 'Stepping Out' [Click Here](#)

'Storm Code' by Dianne Firth (#21)



Size: 56cm x 69cm

Materials Used: Polyester net, viscose felt, polyester thread

Artist Statement:

Morse code and semaphore are two systems that humans use to send messages. Nature also sends coded messages. The story of a storm is held in the pattern of detritus behind left after it has passed.

To view a close-up of 'Storm Code' [Click Here](#)

‘The Threads That Bind’ by Dale Rollerson (#1)



Size: 40cm x 50cm

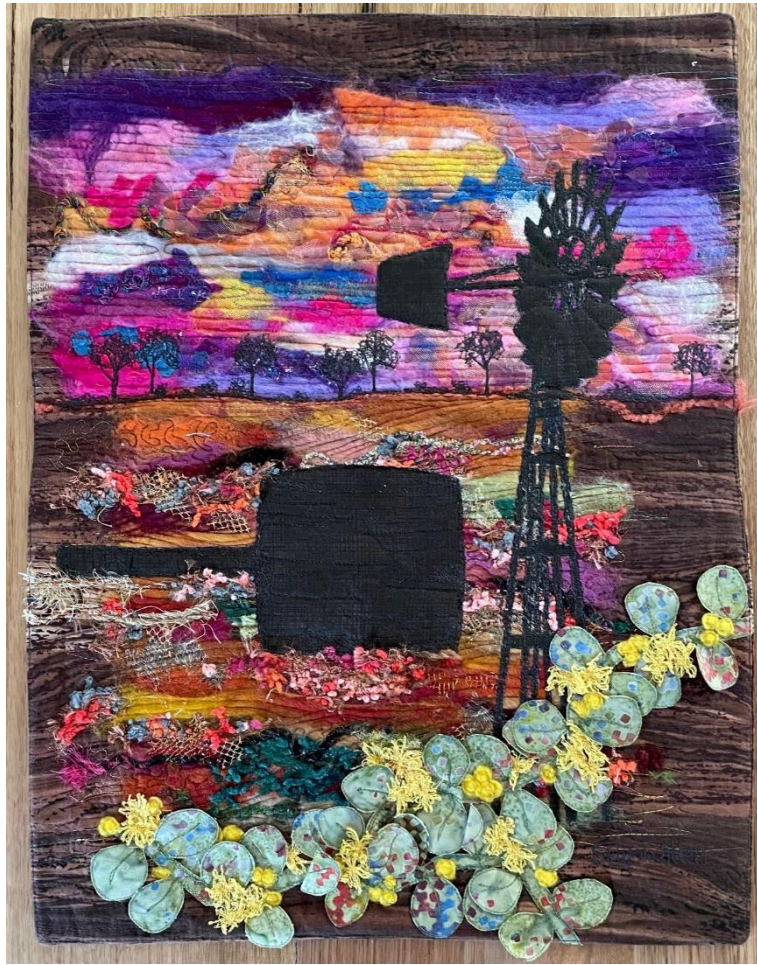
Materials Used: silk fabric - silk fibres - abaca paper - cotton scrim - nylon chiffon – threads

Artist Statement:

Dale Rollerson is a textile artist who has been playing with threads, fibres and fabrics for a long time. She particularly likes to experiment and explore.

To view a close-up of ‘The Threads That Bind’ [Click Here](#)

'The Water Square' by Stephanie Allen (#12)



Size: 36cm x 48cm

Materials Used: Wool roving, fabric & fibres

Artist Statement:

Mustering cattle in the Northern Territory we used 'Water Squares' as a fenced holding area before pushing the cattle through to a laneway which led them straight to the cattle yards. Typically the majority of cattle would gather at their Water Square at a certain time of day – mustering around this means you're only chasing up a few strays rather the whole herd scattered across a full paddock. The Water Square generally has a small dam or troughs for the herd to come into to water. This picture is depicting the scenario of a trough set up where a windmill would keep a tank filled and the water would gravity feed to the trough. There is not normally a lot of grass cover in the water square as it is a small paddock with high traffic. I've added in my favourite native tree the wattle as it is found right across the country.

To view a close-up of 'The Water Square' [Click Here](#)

'Waiting for Spring' by Annette Packett (#40)



Size: 65cm x 99cm

Materials Used: Hand Dyed fabrics, Silk, Chiffon, collage materials

Artist Statement:

This piece was created at the commencement of the lock down of our lifestyle due to Covoid 19. I have used the imagery of the deciduous trees to convey the feelings and expectations we have as we wait for Spring and the hope and joy that we will eventually know when life returns to normal.

'O how wonderful is the Spring---the great annual miracle which no force can stay no violence restrain.'

Henry Wadsworth Longfellow

To view a close up of 'Waiting for Spring' [Click Here](#)

‘We Will Remember Them’ by Shirley Drayton (#49)



Size: 158cm x 85cm

Materials Used: Cotton, Wadding, Aluminium Coke cans & Crepe bandage

Artist Statement:

Coca Cola put out a series of cans with names printed on them. When I saw the word "Champ" on one, it inspired me to create a quilt incorporating some of these cans. Champ was the nickname of my father's Cobber/Mate, who bandaged my dad up when a sniper bullet broke his leg, whilst they manned a Bren Gun in 6 foot high Kunai grass in New Guinea in WWII.

With the word "Legend" I created a map of Tobruk, which was held by the "Rats of Tobruk" for 8 months by soldiers of the Australian-led Allied garrison that held the Libyan port of Tobruk against the Afrika Corps, during the Siege of Tobruk in World War II. My father was a "Rat of Tobruk".

To view a close-up of ‘We Will Remember Them’ [Click Here](#)

'When Paths Cross' by Alison Charlton (#32)



Size: 40cm x 100cm

Materials Used: Cotton fabric, cotton and polyester threads, fibre reactive and indigo dye, fabric paint

Artist Statement:

The first in a series exploring "Self", "When paths cross" depicts the way in which our lives are intertwined with others, each of whom is on their own journey. For me, those relationships surround and intersect with the artery that sustains me, my family.

To view a close-up of 'When Paths Cross' [Click Here](#)

'When The World Swung Off its Axis' by Marina Holland (#47)



Size: 101cm x 69cm

Materials Used: cotton, linen, poly cotton, cotton batting, thread

Artist Statement:

At the height of the COVID-19 pandemic, the world reeled daily at the latest news. In this work, a random mish-mash of applied strips (which carry the names of countries and cities infected) conveys the chance connections which have silently spread the virus. Each applied strip is backed with words which convey our feelings of fear, frustration and loss as well as our great admiration for the bravery and endurance of health workers and many other heroes who have proved their mettle in this great crisis. Echoing the random nature of virus-spread, the strips twist and turn unexpectedly, revealing only partially.

To view a close-up of 'When The World Swung Off it's Axis' [Click Here](#)

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