





# FIBER ART MASTERS:

## A Visual Tour of Maine Artists' Work and Studios

For close to twenty years, Maine Fiberarts has championed the work of Maine fiber artists—knitters, weavers, papermakers, quilters and others—as well as the wider community in which they work. We do so through revolving exhibitions at our Topsham gallery, exhibitions at museums and galleries, our online Maine Fiberarts Tour, and our Fiber Folio photo blog.

When we presented an exhibition of the work of sixteen master fiber artists at our Topsham Gallery in 2014, it drew crowds of admirers. People were amazed at the innovation and skill with which contemporary artists push this medium. As an outgrowth of the theme, this book is the result of a project—funded in part by the Maine Arts Commission, along with our generous members and friends—to focus a more permanent light on our Maine masters as influencers of the next generation. It contains stories and artwork of twenty dedicated and outstanding masters—artists who develop their work through experimentation, evolution, and years of work and practice. The words are those of the artists themselves.

Christine Macchi and Carol Jones, 2016



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| 3             | 5                  | 7             | 9               | 11                  | 13       | 15                         | 17          | 19             | 21           | 23      | 25                     | 27             | 29          | 31            | 33             | 35              | 37                  | 39              |
| Barbara Burns | Elizabeth A. Busch | Susan Carlson | Katharine Cobey | Janet Thwing Conner | Anne Cox | Gayle Fraas & Duncan Slade | Jeremy Frey | Hillary Hutton | Dahlov Ipcar | Emi Ito | Natasha Kempers-Cullen | Roslyn Logsdon | Susan Mills | Arlene Morris | Theresa Secord | Sarah Sockbeson | Jill Snyder Wallace | Jill Vendituoli |

Maine  
Fiberarts







# BARBARA BURNS

tapestry designer and weaver

Cundy's Harbor, Maine

[www.burns-studio.com](http://www.burns-studio.com)

I grew up surrounded by my mother's collection of tribal masks and sculpture. I loved that each one was expressive, mysterious and primal. This led me to my fascination with faces and my desire to portray people who are historically or personally compelling. I find the dichotomy of the ancient medium of tapestry expressing contemporary subjects a powerful tool.

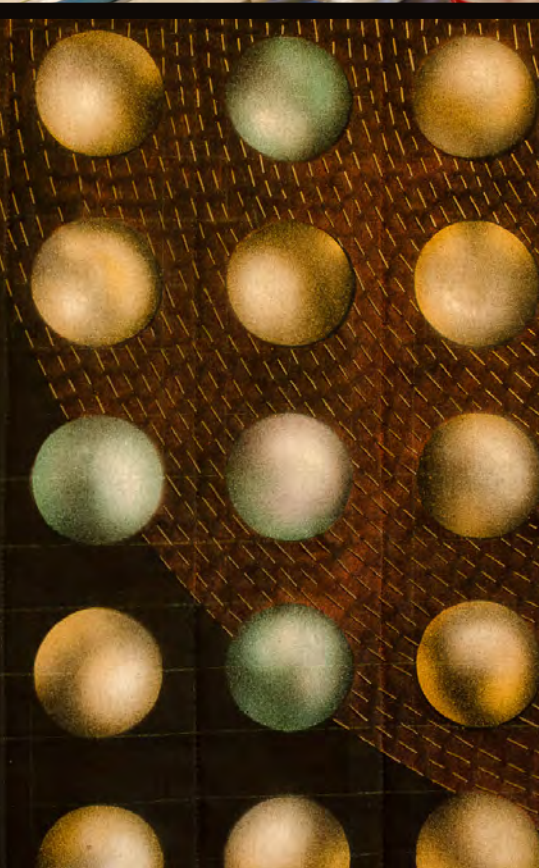
The medium of tapestry weaving allows me to create images and cloth at the same time. The tactile experience of working with fiber, along with the depth of color and richness of the woven surface excites and drives me. I find the process of creating cloth and image satisfying as it ties me to my past and to my Grandmother who taught me to sew at an early age. She instilled in me a love of creating with my hands and an appreciation for good cloth.

I have exhibited extensively in the US as well as in England, Serbia, the Czech Republic, Slovakia, Hungary, Poland, Australia, Scotland and Denmark. Awards I have received include Best Traditional Tapestry awarded by The Institution for Tapestry Making, Serbia; First Place at the Blue Ridge Hand Weaving Show; HGA award for Excellence in Weaving; Best in Show at Creative Strands in 2003; and a finalist for the NICHE Award in 2009.

My training in tapestry includes a completed course of study at West Dean College in England and eleven years under the tutelage of Archie Brennan and Susan Martin-Maffei, world renowned tapestry artists. I have studied costume and textile conservation and was the head of the Costume and Textile Department at a small museum where I indulged in my other passion, historical costume and textiles.







# ELIZABETH A. BUSCH

**painted wall quilts, kinetic sculpture**  
**Glenburn, Maine**  
[www.elizabethbusch.com](http://www.elizabethbusch.com)

**W**ith a BFA in Painting and Art Education from the Rhode Island School of Design, I was given a solid background for all art and design endeavors. My work includes paintings, art quilts, and kinetic sculpture commissions. I enjoy teaching all of my processes in workshops worldwide.

Before becoming a self-employed artist in 1987, I spent 21 years working for others—first, as an Architectural Designer for 18 years, and then as an Arts Administrator overseeing Maine's Percent for Art Program for three years. At that point, I decided to try making a living as an artist. Happily, for the last 26 years, that is exactly what I have done.

My painted quilts are in numerous public and private collections including the Museum of Art and Design in New York; the International Quilt Study Center in Nebraska; Ft. Lauderdale Hollywood Airport in Florida; and Memorial Southeast Hospital in Texas, to cite a few.

Thirty-one sites across the country have permanent installations of my kinetic sculpture. These Public Art Commissions have been awarded since I began this new work in 1989. My painted/woven sculptures are suspended in hospitals, schools and office buildings throughout the United States, including the Scientific Laboratories of the State of New Mexico in Albuquerque; Begich Middle School in Anchorage, Alaska; Holy Redeemer Hospital in Philadelphia, Pennsylvania; Maine State Museum, Library and Archives in Augusta, Maine, to name a few.

Studio Images at [folio.maine1berarts.org/elizabeth-busch/](http://folio.maine1berarts.org/elizabeth-busch/)







# SUSAN CARLSON

**free-hand, raw edge fabric collage**

**Harpswell, Maine**

***www.susancarlson.com***

I have been creating images with fabric for over 30 years. My favorite subjects are living creatures—portraits of people and animals with personality and stories to tell. My goal is to help the viewer see all creatures great and small with fresh eyes. A pink rhino, a polka dotted dodo, a much-larger-than-life-size golden toad. The liberties I take, the choices I make are intended to provoke a response—typically hoping to invoke a sense of wonder.

Each of these creatures is easily recognizable. Because we think we know them, our familiarity may lead us to dismiss them too easily. It's only when we look closer that we understand how unique each is. When seen up close, the sheer number of pieces of fabric used makes for a density of color and texture. Treating fabric as one would apply paint, I add layer upon layer until the desired effect is reached.

I have been teaching my fabric collage method both nationally and internationally since 1994, and have written two books, "Free Style Quilts: A 'No-Rules' Approach" and "Serendipity Quilts: Cutting Loose Fabric Collage."

Studio Images at [folio.maineherbararts.org/carlson/](http://folio.maineherbararts.org/carlson/)







# KATHARINE COBEY

sculptural knitter and teacher

Cushing, Maine

[www.katharinecobey.com](http://www.katharinecobey.com)

I am a sculptural knitter. Like most of us, I learned to knit by following "knit 2, purl 2" instructions for scarves, shawls, sweaters, gloves and dresses. But slowly, as I learned to work without patterns, I realized that clothing could be expressive as well as useful; that knitting need not limit itself to shaping clothing, it could shape all sorts of things. As a feminist, I realized that sculptural knitting could prove that belittling the domestic skills was a mistake. As I began knitting expressively, knitting became much more interesting to me.

There are limitations. I can knit a chair's shape, but unless I weld its stitches in pipe, it will not support me. My thirty foot boat does not float, but it moves its four passengers safely across the water it implies. Art is transformation. The challenge is to make significant and expressive forms about ourselves, and about the worlds we inhabit and imagine.

I use Churro wool, black plastic bags, wire and silk, and hand spin or cut my own yarns.

**I hand knit and shape forms...**

- about ritual
- about bodies
- about gesture
- about story telling
- about leaders
- and about being leader less
- about scare crows
- and the out of doors
- about the homeless and others
- about my own fears and strengths
- and about what I can make shift.

Studio Images at [folio.maineherarts.org/katharine-cobey/](http://folio.maineherarts.org/katharine-cobey/)







# JANET THWING CONNER

designing and making hooked rugs

Hiram, Maine

[www.jconnerhookedrugs.com](http://www.jconnerhookedrugs.com)

My work includes various sizes of hand hooked rugs and mats. In my use of color and design, my rugs are considered primitive or country Victorian in style. All designs are original; the wool strips are cut by hand from recycled and heirloom fabrics, and many of the colors are the result of natural dyes. The tools I use were inherited through three generations.

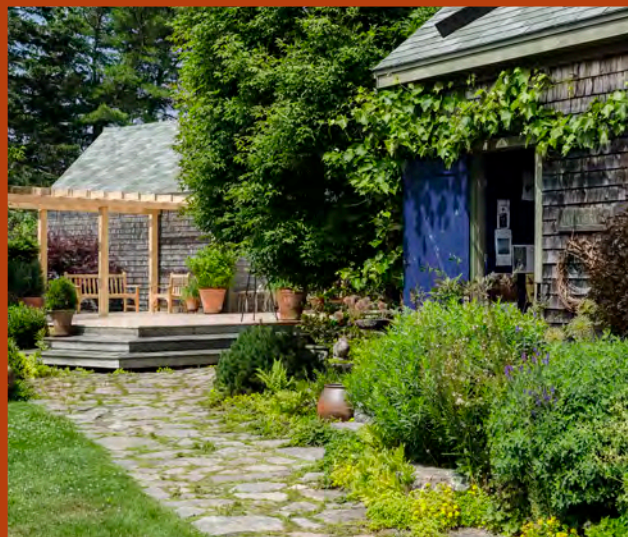
Because of my 30 year career as an elementary art teacher, I am always excited about getting people started on a new craft. I teach classes for beginning and experienced rug hookers in pattern design, dyeing for special color effects, and Folk Art style rug hooking.

Several of my rugs have been exhibited at the Brick Store Museum in Kennebunk, Maine, and at the Portland Public Library and the Whimsical World Art Gallery in Portland, Maine. My work was accepted in Philadelphia at the juried Moore College of Art Alumnae Exhibition of 2004. The same year I had a solo show at Maine Fiberarts in Topsham. In 2010 I was selected as the "Featured Artist" at the Fiber Center at Maine's Fryeburg Fair. I have been selected as one of the "200 Best Traditional American Craftsmen" by EARLY AMERICAN LIFE magazine's jury of Curators from Historic Williamsburg, Sturbridge Village, and Shelburne Museum.

Publications include several articles in "Rug Hooking Magazine," either by me or about my work, and the achievements of my students. I authored a few chapters in Stackpole Books' FINISHING HOOKED RUGS: FAVORITE TECHNIQUES FROM THE EXPERTS, and co-authored RUG HOOKING TRADITIONS with James and Mercedes Hutchinson, released August 2016. I welcome commissions for personal subjects—houses, pets, nautical scenes—and, of course, for fine art adaptations.







## ANNE COX

maker of things

Martinsville, Maine

[www.hedgerowdesign.com](http://www.hedgerowdesign.com)

I like the slow process of cutting strips of wool and pulling each one through the backing, and how different this is from painting or drawing as a result. It is not unlike the landscape design work I also do, that takes time to unfold as plants grow and change.

While working on a rug, I am aware that I am creating the rules for the rug, the structure, the order that I will either observe or break. In this confined space, these are my rules, my structure.

A few things draw me as I do the rugs. One is that I want to pay attention to the natural world around me and to celebrate it. I want to create rugs that are rugs, for the floor, more than as hangings on walls. And lately, I have been fixated on the borders and how they enhance the meaning of a central image in a rug, and help with the "rugness" of a piece.

Studio images at [folio.maineiberarts.org/anne-cox/](http://folio.maineiberarts.org/anne-cox/)







## GAYLE FRAAS & DUNCAN SLADE

artists/textile artists/art quilts

Boothbay, Maine

[www.fraasslade.com](http://www.fraasslade.com)

[www.gaylesladedesign.com](http://www.gaylesladedesign.com)

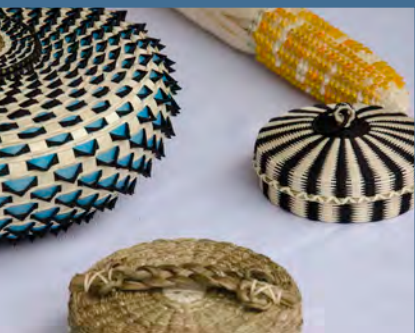
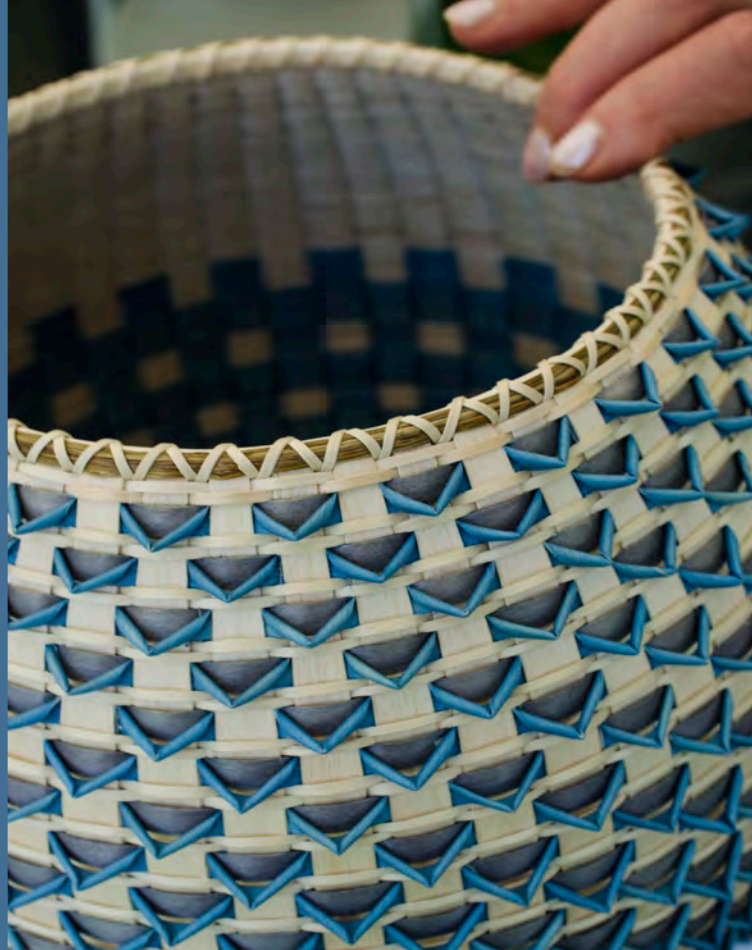
Collaborating artists, Gayle Fraas and Duncan Slade's work explores the relationship of ornamental surface and the portrayal of landscape in quest of a sense beyond place. Studio work has involved techniques for screen-printing and painting with dye on fabric. Other mediums include paint and ink on paper, metal and wood. Our collaborative dialogue has been continuous since the mid 70's. Pieces are conceived and executed by either one or by both as a team. It is the content, intent and meaning of the work that is shared. Each piece continues our visual conversation.

Textile structure and surface is a constant in our visual language, having been explored as material, subject and metaphor. Recent studio work involves the translation of ink on paper to dye on silk. To emulate the spontaneity of working on paper we chose a wet on wet process where the mark of the hand dissolves on wet silk.

We walk wooded trails, late in the day as the light fades and color drains. The twenty-four panels of "Traverse" metaphorically addresses traveling the trails as pattern and glimpses of landscape.







# JEREMY FREY

**contemporary basket weaver**

**Eddington, Maine**

*[www.jeremyfreybaskets.com](http://www.jeremyfreybaskets.com)*

I am a Passamaquoddy artist and have been creating art since I was a child. My family has been weaving ash and sweetgrass baskets for more than eight generations. However, as a child I didn't have much contact with the art of basket weaving. It wasn't until my early twenties that I became so drawn to basketry. From the day I wove my first basket, I've never stopped.

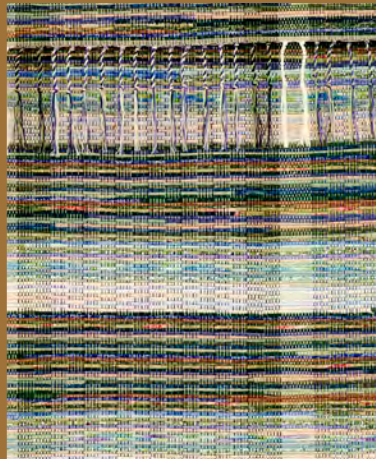
My work is always evolving. I constantly strive to create newer, more elaborate and complex pieces. I have refined the simple teaching from my mother beyond what most would consider possible in this medium, including myself. I find weaving to be a personal meditation and my involvement with our sacred weaving art form has saved my life, given me meaning again.

I use brown ash (*Fraxinus nigra*) as a base material for my baskets. I harvest all of my own materials and travel the state looking for the perfect ash tree. Once found, I bring a log home to begin the long and laborious pounding of the tree. This process is done to separate the growth rings by hitting the tree with the blunt end of an axe which breaks the fibers between each growth ring. The growth rings are removed and then processed thinner by hand, splitting them until they reach the desired thickness for the particular basket I'm working on.

I also sustainably harvest sweetgrass and cedar bark for my art. It can be used in its raw form or braided. I include porcupine quill work on some of my pieces. The Northeastern tribes have been doing quill work for a very long time, yet I was the first to incorporate quill basketry and ash basketry into one coherent art form.







## HILLARY HUTTON

handwoven cotton rag rugs

Vienna, Maine

[www.huttonstudios.com](http://www.huttonstudios.com)

In 1981, I moved to Maine from a life in Boston working in theater costuming. I wanted to slow down and get back to nature. With one loom in tow we moved to Friendship, Maine where I started a business weaving a line of clothing which I traveled back to Boston to sell in shops and galleries.

Today, I am still weaving on any one of five looms. Life is slower. We have moved to Vienna, Maine and we have time to enjoy the lovely rural setting in which we live. I have transitioned from weaving and sewing clothing to making cotton rag rugs. My rugs are designed to reflect the nature that surrounds us.

Summers are busy going to craft fairs. Winters are spent weaving and designing. Then again, the round of craft shows in the Summer. A cycle of seasons that we have come to count on.

Studio Images at [folio.maineiberarts.org/hillary-hutton/](http://folio.maineiberarts.org/hillary-hutton/)







CHARLES IPCAR PHOTO



CHARLES IPCAR PHOTO



CHARLES IPCAR PHOTO



CHARLES IPCAR PHOTO



CHARLES IPCAR PHOTO

# DAHLOV IPCAR

painter and author

Georgetown Island, Maine

[www.exitfive.com/dahlov/](http://www.exitfive.com/dahlov/)

Born in Windsor, Vermont in 1917, Dahlov Ipcar was raised in New York City's Greenwich Village by her parents, famed painter and sculptor William Zorach and painter and fabric artist Marguerite Zorach. Beginning in the early 1920s, the family summered on a farm on Georgetown Island, Maine, where Ipcar later moved with her husband Adolph in 1937.

In 1939, Ipcar had her first solo exhibition at the Museum of Modern Art in New York City. In 1945, she illustrated Margaret Wise Brown's children's book, *THE LITTLE FISHERMAN*. Since then, Ipcar has written and illustrated 30 children's books of her own, along with four fantasy novels and a collection of short stories. Along with easel paintings, illustrations and soft sculptures, Ipcar has also completed ten large-scale mural projects, two for U.S. post offices in Tennessee and Oklahoma.

Ipcar earned an honorary Doctor of Humane Letters from the University of Maine in 1979. Honorary Doctor of Fine Arts degrees followed from Colby College in 1980; Bates College in 1991; and the Maine College of Art in 2013.

Numerous awards received span the years from 1978 through 2012 for both literature and art. Her work is included in the permanent collections of the Bates College Art Museum, Lewiston, ME; Bowdoin College Museum of Art, Brunswick, ME; Brooklyn Museum of Art, Brooklyn, NY; Colby College Museum of Art, Waterville, ME; Farnsworth Library and Art Museum, Rockland, ME; Mary Baldwin College Art Museum, Staunton, VA; Metropolitan Museum of Art, New York, NY; Newark Museum, Newark, NJ; Portland Museum of Art, Portland, ME; University of Maryland Art Museum, College Park, MD; University of Maine at Orono, Farmington and Southern Maine, ME; Westbrook College/University of New England, Portland, ME; Wheelock College, Boston, MA and the Whitney Museum of American Art, New York, NY.



ROBERT IPCAR PHOTO





# EMI ITO

handweaver

Bath, Maine

[www.emiito.com](http://www.emiito.com)

I am a handweaver using basic weave structures, natural fibers and varied techniques to create textiles and garments. Many weavers will weave material, and then cut and sew the fabric into finished items. I like to design a piece first, then try to achieve that design in the weaving. I am always concerned with how a piece will look on the body.

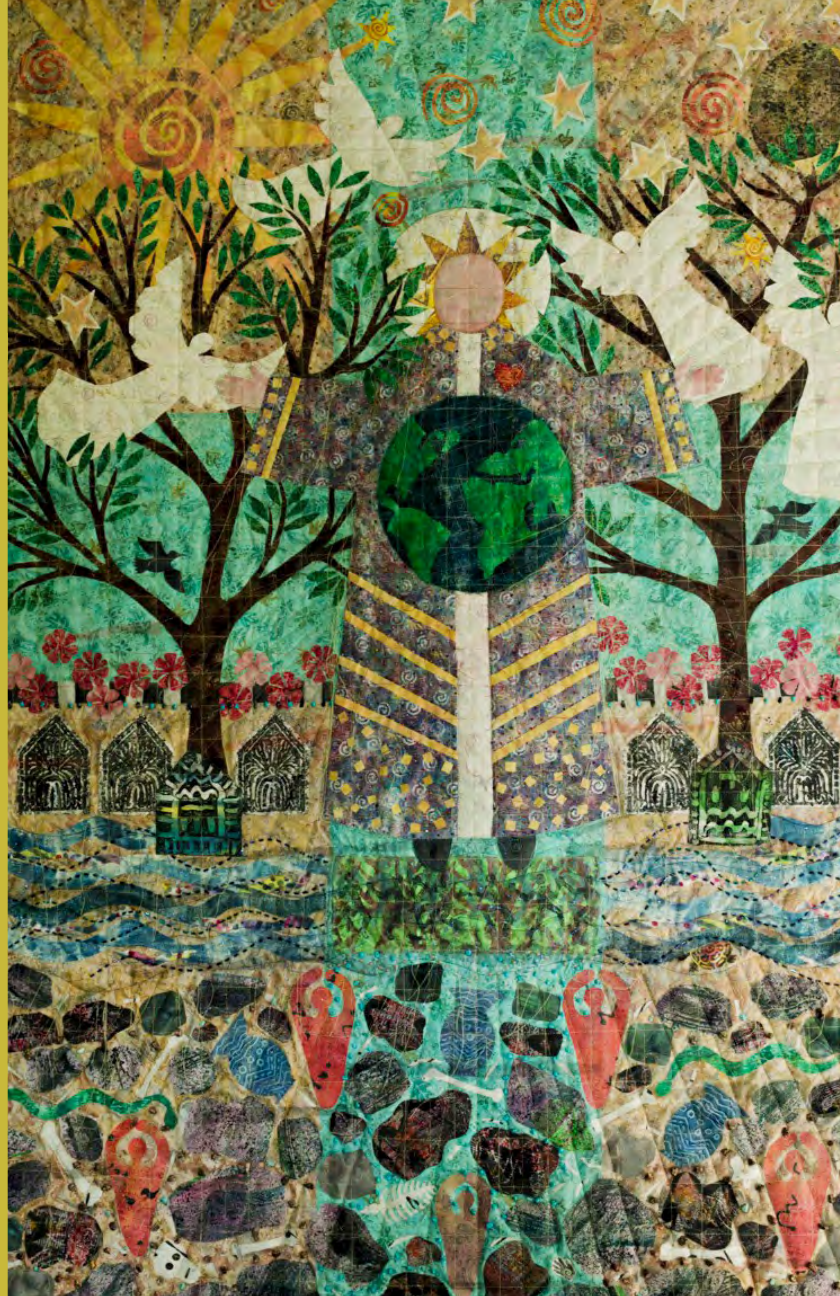
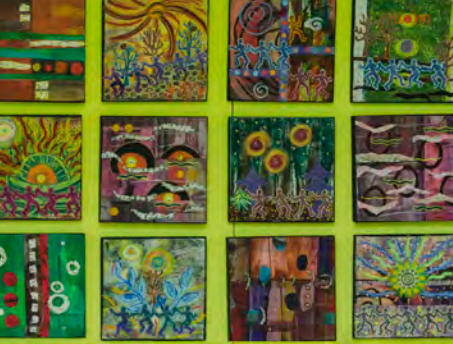
I own and use Saori, Oxaback and Leclerc looms, and Majacraft and Schacht spinning wheels. I mostly weave using wool and silk. I have incorporated alpaca, cotton, linen, sewing machine thread, and spun and unspun roving into my work.

I often use plain weave, but vary the size, grist, and weight of materials within one piece to create different effects and textures. I use commercial fibers and yarns gathered at yarn shops or purchased directly from farmers to create shrugs, shawls, throws and bags.

Throughout the year, I sell work either through galleries or at various art and craft shows in Maine. I have shown work at Maine Fiberarts and am currently working with Maine Crafts Association on an upcoming show.







# NATASHA KEMPIERS-CULLEN

**collage artist and adventurer**  
Topsham, Maine

**M**y work is a journey of discovery. Collage approach has become the clear way to express my ideas. Working with fabric seems to be so natural—I don't even question it. It is an extension of my being and the education I received from the women in my family.

Having developed this collage process, I can focus deeply on the concepts, the beliefs, the life that energizes me. There are three themes which interact and appear in all of my work: a reverence for nature, positive human spirit, and the concept of house and home as safety and love and strength. My spirit resonates on a pure intuitive level with African art, and for years I have wanted to add stitches and embellishments to the paintings of Paul Klee! (Just kidding, Mr. Klee!)

The processes involved in the creation of my work include painting and printing on fabrics with textile inks and fiber reactive dyes, cutting, piecing, appliqué, weaving, collage, quilting, and embellishing with glass beads, buttons, and assorted threads. My pieces grow spontaneously. Intuition plays a strong part in the process of building my art works, which I call "collage constructions." This process is an exploration, an adventure. I never know the outcome ahead of time. Painting and embellishment are equally important in my work. One influences the other, they are dependent on each other, and together create a unified whole. I am fascinated equally by color, pattern, line, and texture—layers of visual play. References to traditional quilt-making appear throughout my work to honor the history of this medium.

I hope that my work challenges, excites, inspires, and ultimately delivers a sense of delightful engagement.

Studio Images at [folio.maineheritagearts.org/kempers-cullen/](http://folio.maineheritagearts.org/kempers-cullen/)







# ROSLYN LOGSDON

## hooked wall hangings

New Harbor, Maine (summers)

[www.roslynlogsdon.net](http://www.roslynlogsdon.net)

When I was ten years old, my father signed me up for drawing classes at the Brooklyn Museum Art School. That was where my journey began. My plan was to be a painter until I discovered the art of rug hooking; I have never turned back. I fell in love with the technique and realized I would hook what I could have painted.

My images fall into various categories: people, places, nature. The combination of people—few or many—with their repeated design elements and variations offers many opportunities to explore imagery. By simplifying, I try to capture the essence of who they are. Architectural elements speak to me. I am fascinated with design combinations, textural surfaces, and dimension.

Of late, I have been exploring nature, leading to abstract designs of light and shadow, movement, and space. The Maine landscape has added trees, rocks, and ocean to the mix, along with an occasional barn. Subtle color combinations and tactile surfaces create an imaginative statement made to entice the viewer to reflect on the scene. Through the years, I have exhibited in various Maine galleries in addition to Maine Fiberarts. My work has also been seen in many galleries across the country.







## SUSAN MILLS

**mixed media fiber artist**

**Bowdoin, Maine**

[www.susanmillsstudio.com](http://www.susanmillsstudio.com)

**M**y art is inspired by nature, by the physical world and the world of Spirit. It is my way of recording my inner journey and embodies my search for a new myth, a metaphor that pierces the illusion of separation by honoring and illuminating both the visible and invisible realms. Healing the split between our inner and outer worlds, our bodies and souls, we heal both ourselves and our planet. We are all individuals, yet we are all connected. When one of us takes a journey, it affects us all.

I attempt to illustrate symbols, tools and vessels that speak to Shamanism. The symbols include shields (Protection), masks (To Invoke Spirit), portals (Threshold Between Realms), vortexes (Travel Between Realms) and carpets (Means of Travel in Upper and Lower Worlds). The tools are made for specific purposes as "To Pierce the Veil" and "To Draw Down Moonlight." The vessels are to hold sacred the harvest that comes from Spiritual Trekking.

I continue to explore a spiritual practice that includes Shamanic Journeys and meditations. I see these as "Night Travels" as they delve into the Darkness, which I see as being the Mystery where we all meet in Spirit.

Studio Images at [folio.mainefiberarts.org/susan-mills-studio/](http://folio.mainefiberarts.org/susan-mills-studio/)







# ARLENE MORRIS

artist

Brunswick, Maine

[www.arlenemorris.com](http://www.arlenemorris.com)

Sometimes I feel I'm all over the place when it comes to art. One minute I am engrossed in a painting, liking it but then needing to walk away from it. I cannot get back far enough to see it. I'm too close; it's inside of me. I keep pushing myself forward not knowing where I am going; at the same time realizing I'm just along for the ride. When I'm really into making a book, it takes over. I'm frantic to complete it. My hands and head are working like crazy; I'm excited. I'm not excited. It's a rollercoaster ride. I love a good idea and then it goes flat, but then it seems to fly and I try to catch it.

At the moment nothing is more beautiful than handmade paper and an idea when they come together. It started with a written piece; a stream of consciousness line that went on for four typed pages about now and then ... the time in between, growing up, before we have a sense of who we are and where we are going...a child looking forward; a woman looking backward. Out of the writing came a series of handmade paper figures, each painted, pieced, stitched and molded with embroidered words from the story.

When art carries you away, you follow it as far as it takes you. You work without really knowing where you are going; trusting you shall discover something, hoping to learn. It's always just out of reach, but you get glimpses if you are lucky. Your heart beats faster; you try not to question yourself. The hands and mind work as one. Just keep pushing the boundaries. The secret is knowing when to let go. Stop too soon and you lose; stop too late and you lose. Sometimes things just collect in a pile; other times they make the wall. No one really cares but you. It's a great way to live a life.







# THERESA SECORD

traditional Penobscot ash  
and sweetgrass basketmaker

Waterville, Maine

[www.wikepibaskets.com](http://www.wikepibaskets.com)

I am a passionate advocate for preserving the ash and sweetgrass basketmaking heritage of the Wabanaki tribes of Maine (Maliseet, Micmac, Passamaquoddy, and Penobscot tribes). As a master basketmaker, I still use the basket molds inherited from my great-grandmother to shape my art.

With a MS degree in geology from the University of Wisconsin, and after a short stint with Mobil Oil, I returned to Maine to work for my tribe as the staff geologist in the mid-1980's. In 1988, I was one of the first apprentices in the Maine Arts Commission's Traditional Arts Apprenticeship Program, learning basketry from elder Penobscot basketmaker Madeline Tomer Shay for the next five years.

Determined not to watch traditional basketry fade into history, in 1993 I co-founded the Maine Indian Basketmaker's Alliance (MIBA) and became its first director, mobilizing fellow Maine basketmakers to work together to save their own art and bring forward a new generation of artists. We succeeded, lowering the average age of basketmakers in Maine from 63 to 40 and increasing numbers of weavers from 55 to 200.

Some of the many awards I was honored to receive include several first place awards in Basketry at Heard Museum Guild Indian Fair and Market in Phoenix, AZ and the storied Santa Fe Indian Market in Santa Fe, NM. My baskets have been purchased by collectors and museums throughout the U.S. and have appeared in several national exhibitions that I also guest curated.

Since retiring from MIBA after 21 years, I continue my work as an artist and cultural advocate. My latest work encourages ongoing conservation of the sacred ash trees against the emerald ash borer beetle. Most recently, in 2016, I was honored by the National Endowment for the Arts with a National Heritage Fellowship, a lifetime honor and the nation's highest honor in the traditional arts.







# SARAH SOCKBESON

**contemporary traditional fine art  
ash and sweetgrass basketry**

**Indian Island, Maine**

**[www.sarahsockbeson.com](http://www.sarahsockbeson.com)**

I have been an artist my entire life. Even at a young age, I was intrigued by Native art in particular. Being Penobscot, I had seen baskets in museums and in the homes of my family members and was always fascinated by them. I was also told stories about my great-grandmother who was a basketmaker in the early 1900s.

I wanted to be a part of this tradition even though it had not been handed down in my family. In 2004, I was honored to have the opportunity to apprentice with a skilled master weaver, Jennifer Neptune, as part of the Maine Arts Commission Traditional Arts Apprenticeship Program. She showed me first how to split the ash splints, how to prepare my material, and taught me the traditional techniques necessary to weave ash and sweetgrass baskets. Since then, I have sharpened my skills with each basket woven.

Although I am using traditional material and techniques, my style comes from the place I live today, in this modern society. Basketry, to me, is a fine art and in order for the tradition to survive, it must evolve. It is important for my work to appeal to a modern audience, while still remaining true to cultural traditions. To create a work of art out of a raw material such as the ash tree is almost magical. When I look at some of my creations, even I sometimes wonder how they came to be. As I weave, it is almost like having a spiritual connection with the past.

I look to the past, present and future for my inspiration. I see it as being vitally important to acknowledge the traditions of the past. I have a responsibility to honor my ancestors who have practiced the art of basketry long before I was alive.







## JILL SNYDER WALLACE

**mixed-media embroideries, assemblages**

**Minot, Maine**

**[www.jillsnyderwallace.com](http://www.jillsnyderwallace.com)**

I create intriguing embroideries and mixed-media 'textile-inspired' fiber art. Trained in both graphic design and studio arts, my artistic creations live comfortably in both the craft and art worlds and have been exhibited throughout New England and beyond.

As gallery coordinator for the League of NH Craftsmen, my eyes were opened to the art of the hand. A love of history nurtured by employment at a local historical society peaked my interest in material culture and the stories that objects tell. A desire to learn and to experiment with new techniques continues to be fueled by membership in the Southern Maine Chapter of the Embroiderers' Guild of America, where workshops and skills are generously shared.

Communicating a thought, question or emotion is a primary focus. The content or language of my work is fueled by life experiences. This labor of love medium enables me to explore and to comment on history, as well as to digest contemporary experiences and to express personal emotion.







# JILL VENDITUOLI

needlepoint tapestry artist

West Newfield, Maine

[www.jillavendituoli.com](http://www.jillavendituoli.com)

How it all began. . . Quite simply. Twenty-eight years ago, I decided to combat the long Maine winters' nights with something that would productively keep my hands busy. I've always had busy hands. In college, studying music, I would play the piano for hours and when I began stitching, I just transferred that concentrated hand action to a needle and canvas. I chose needlepoint as my craft because, in a house with a knitter, a crewel embroiderer and two rug hookers, it was important to me to have a form of creative output that was distinctly my own.

It's also been a journey of self-discovery that I hadn't expected to take—a boldness to try new subjects and styles was born from an unexpected passion. I knew what my stitching forbearers had done before me and how important their stitching efforts had been in lives that were often without any other means of creative expression. I wanted to honor them and go further with my own threaded voice.

Fiber is such an amazing medium. It is very liberating to work artistically without the limitations of shape or form and with a flexibility that allows me to incorporate objects and create three dimensional tapestries.

All of my work begins as a "needle vision" and long may they come. . .







Incorporated in the year 2000, Maine Fiberarts is a 501(c)(3) statewide arts nonprofit advancing Maine's fiber community—art, craft, farm, school and business. At our Topsham Center, we present revolving gallery exhibitions of fiber art; host workshops, studio tours and field trips; maintain two websites including our ground-breaking, searchable Maine Fiberarts Tour /Resource Guide (free listings to all who work in fiber in Maine); conduct networking and information exchange; host Fiber Friday gatherings and artists' talks; maintain an opt-in email list (14,00) and related database (3500); and represent members' artwork to curators, to collectors and to the public.

Visit us at our Topsham headquarters, in Maine, or at our website [www.maineiberarts.org](http://www.maineiberarts.org) to learn about our Tour Map/Resource Guide, Statewide Fiber Bulletin, and our Fiber Folio ([www.folio.maineiberarts.org](http://www.folio.maineiberarts.org)) presenting visually-compelling fiber journeys throughout Maine and New England.

*Maine  
Fiberarts*

13 Main Street  
Topsham, ME 04086  
207-721-0678  
[www.maineiberarts.org](http://www.maineiberarts.org)



# FIBER ART MASTERS:

## A Visual Tour of Maine Artists' Work and Studios

This book is the brainchild of two women who have been immersed in various phases of fiber art all their lives. Now living on opposite coasts and working together on many Maine Fiberarts projects—one being this book.

All photography, unless otherwise specified or provided by artists, is the work of Christine Macchi, Founding Director of Maine Fiberarts, a craftswoman and photographer who has led Maine Fiberarts to accomplish major projects that are galvanizing awareness for fiber. She also served as the book's project director and editor. Design and layout of the print and ebook is the work of Carol Jones, graphic and website designer, former fiber art entrepreneur, knitwear designer, sheep breeder, and Maine agricultural products marketing specialist.

Besides the twenty represented in these pages, we know there are many more masters creating art throughout the great State of Maine. We intend for this presentation of Maine's Fiber Art Masters to be the first such project of many more to come.

Several of the artists included in this book are also profiled in our online "Fiber Folio" with more images of their work and studios at [www.folio.maineherarts.org](http://www.folio.maineherarts.org).



*Christine Macchi*



*Carol Jones*

*Maine  
Fiberarts*

13 Main Street, Topsham, ME 04086

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