



With a Little Help From My Friends

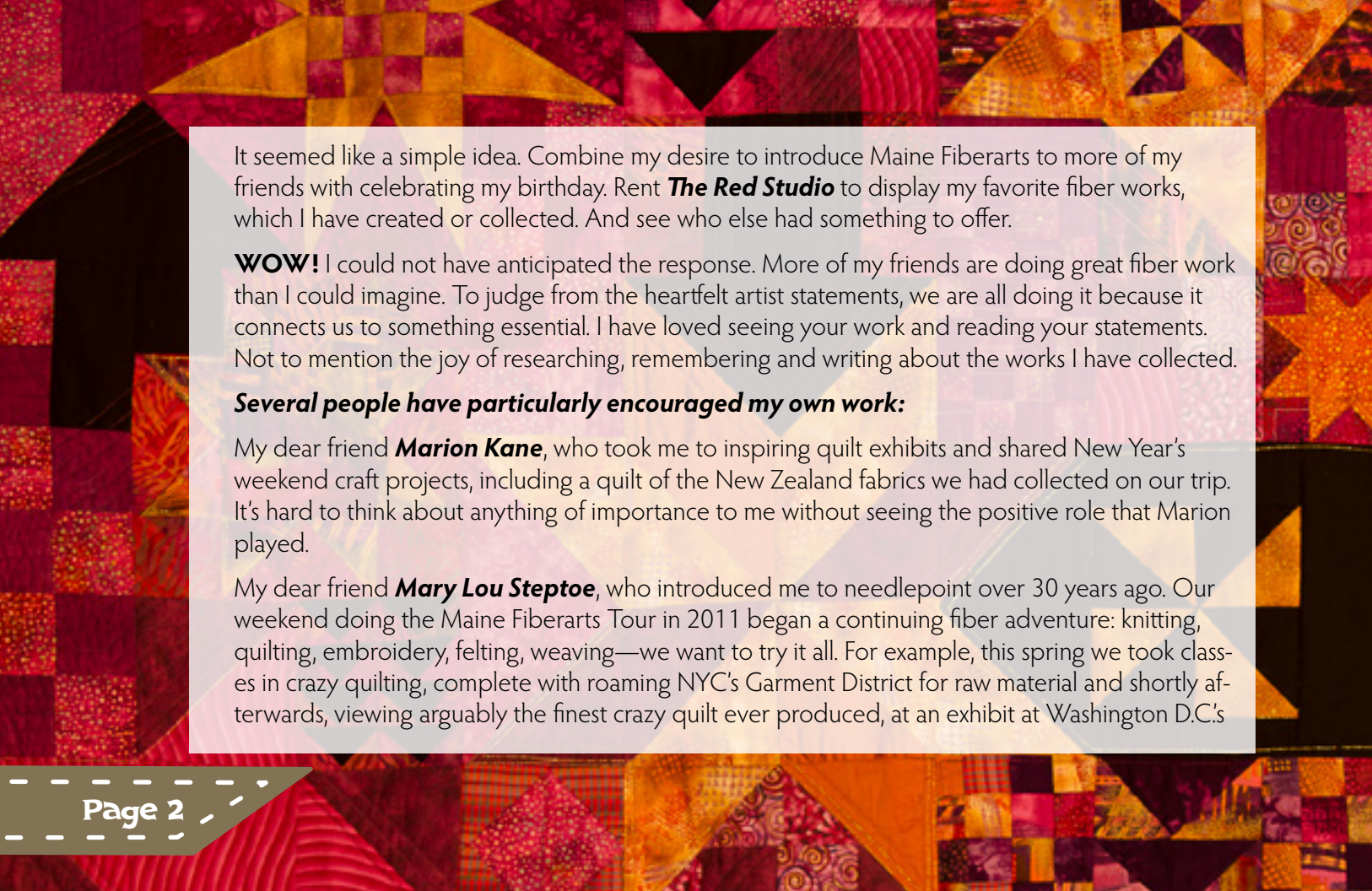
AN EXHIBITION
OF FIBER WORK

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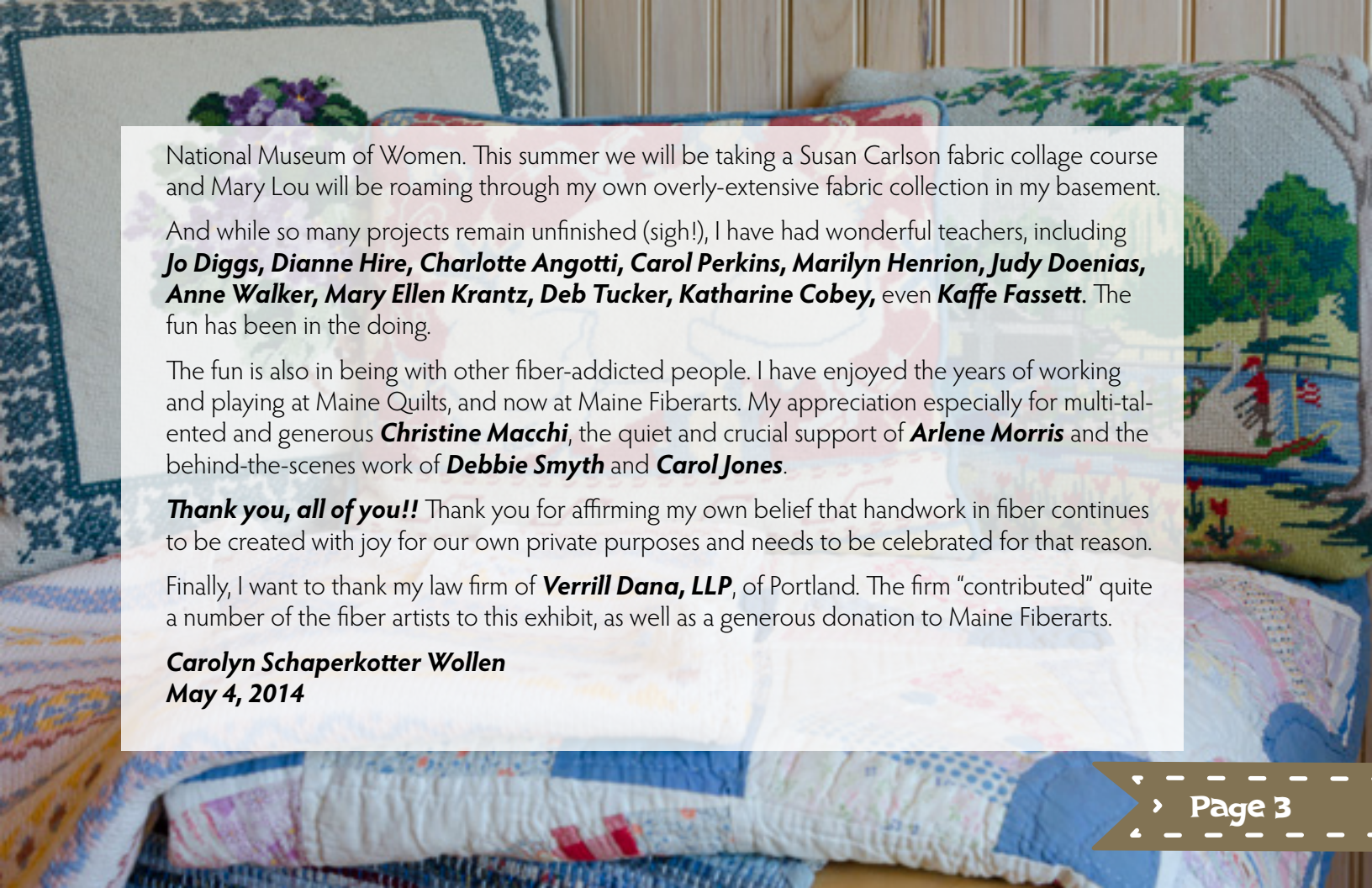
It seemed like a simple idea. Combine my desire to introduce Maine Fiberarts to more of my friends with celebrating my birthday. Rent **The Red Studio** to display my favorite fiber works, which I have created or collected. And see who else had something to offer.

WOW! I could not have anticipated the response. More of my friends are doing great fiber work than I could imagine. To judge from the heartfelt artist statements, we are all doing it because it connects us to something essential. I have loved seeing your work and reading your statements. Not to mention the joy of researching, remembering and writing about the works I have collected.

Several people have particularly encouraged my own work:

My dear friend **Marion Kane**, who took me to inspiring quilt exhibits and shared New Year's weekend craft projects, including a quilt of the New Zealand fabrics we had collected on our trip. It's hard to think about anything of importance to me without seeing the positive role that Marion played.

My dear friend **Mary Lou Steptoe**, who introduced me to needlepoint over 30 years ago. Our weekend doing the Maine Fiberarts Tour in 2011 began a continuing fiber adventure: knitting, quilting, embroidery, felting, weaving—we want to try it all. For example, this spring we took classes in crazy quilting, complete with roaming NYC's Garment District for raw material and shortly afterwards, viewing arguably the finest crazy quilt ever produced, at an exhibit at Washington D.C.'s



National Museum of Women. This summer we will be taking a Susan Carlson fabric collage course and Mary Lou will be roaming through my own overly-extensive fabric collection in my basement.

And while so many projects remain unfinished (sigh!), I have had wonderful teachers, including **Jo Diggs, Dianne Hire, Charlotte Angotti, Carol Perkins, Marilyn Henrion, Judy Doenias, Anne Walker, Mary Ellen Krantz, Deb Tucker, Katharine Cobey**, even **Kaffe Fassett**. The fun has been in the doing.

The fun is also in being with other fiber-addicted people. I have enjoyed the years of working and playing at Maine Quilts, and now at Maine Fiberarts. My appreciation especially for multi-talented and generous **Christine Macchi**, the quiet and crucial support of **Arlene Morris** and the behind-the-scenes work of **Debbie Smyth** and **Carol Jones**.

Thank you, all of you!! Thank you for affirming my own belief that handwork in fiber continues to be created with joy for our own private purposes and needs to be celebrated for that reason.

Finally, I want to thank my law firm of **Verrill Dana, LLP**, of Portland. The firm "contributed" quite a number of the fiber artists to this exhibit, as well as a generous donation to Maine Fiberarts.

Carolyn Schaperkotter Wollen
May 4, 2014



Pieces in the Exhibition

Framed Fiber Work

Felted Log Cabin

Made in Spring 2013—Original composition

Framed piece combining the feel of the Log Cabin quilt pattern and needle felting

Made by Lorain Francis

Goldlight

Original composition

Framed landscape, hand appliquéd

Made by Jo Diggs

Marion's Landscape

Made in or circa 2009—Original composition

Framed landscape in green. This small framed landscape is one she did for me as a housewarming gift when I moved into my little red Falmouth house in 2009, and was clearly inspired by some of the New Zealand work we saw. (Comment by CSW)

Made by Marion Kane

Pier Houses

Made in or circa 2007—Original

Framed free motion machine embroidery

Made by Serena McWilliam

Spiral Universe

Original composition

Framed fabric collage

Made by Susan Carlson

"Remembering Windows on the World" (detail) by Carolyn Wollen

Work on previous two pages by Carolyn Wollen, Pamela Cleghorn, Carol Geist, and Carrie Blackmore

Spools

Original composition

Framed appliqué of thread spool

Made by Elizabeth Noyce

Study for Innerspace 10

Made in or circa 2003—Original composition

Hand-pieced and quilted study for wall hanging

Made by Marilyn Henrion

Surrendering

Made in or circa 2014—Kimberly Crichton

"Surrendering" is made of paper and embroidery thread.

Made by Kimberly Crichton

Swiss Alps

Made in or circa 1990's—Pattern purchased from Stitchery Square, a needlepoint store in Camden (sadly, now closed)

Framed Needlepoint of Swiss Alps. Mary Lou Steptoe taught me how to needlepoint in Law School in 1971. Later, I forgot I knew how until a chance encounter with Noelle O'Reilly's purchase of a needlepoint kit in the 1990's in Rangeley. I started again, particularly enjoying learning new stitches, as in this work.

Made by Carolyn Wollen

Tangerine Delight

Made in or circa 2006—Original composition

Framed fabric collage landscape

Made by Susan Wademan

Yellow Inlet

Original composition

Framed landscape, hand-appliquéd

Made by Jo Diggs



Knitting

A Mobius Band plus photo of Bill

Made in or circa 2014

Blue Scarf (Mobius) and photo of Bill shearing a Romney ram

Made by Ki Clough

Baby Blanket

Made in or circa April 2014—From a pattern by Jared Flood available at brooklyntweed.net

Hand-knit baby blanket using yarn from Harrisville Designs

Made by Mary McQuillen

Baby Hat

Knit baby hat

Made by Elizabeth Klebe

Work by Susan Carlson, Marilee Pandiscio, and Jill Roberts.

Beaded Scarf

Made in or circa 2004—Design of B. J. Adler

A turquoise wool scarf of knitted squares with beading for decoration

Made by Barbara "B.J." Adler

Carolyn's Scarf

Made in or circa 2013—Pattern purchased at Halcyon Yarn

Soft blue scarf. Mary Lou does not expect to have this scarf in the show, which she specially knitted for me. I introduced her to the wonders of Halcyon Yarn, and we took knitting classes there a couple of years ago. The classes revived her long lost knitting skills memory and she has not looked back. (Comment by CSW)

Made by Mary Lou Steptoe

Daughter Megan's Sweater

Made in or circa 2012—Easy Sweater Pattern

Pink sweater

Made by Laura Young

Faeroese Flower Shawl

Made in or circa 2004—Pattern designed by Lucy Neatby, Dartmouth, Nova Scotia

Hand-knit shawl using cashmere/silk blend from American Cashmere Company

Made by Jan Todd

Fair-Isle-inspired cotton vest

Made in or circa early 1980's—© Carol B. Geist 1983

Improvised from several pale colors of cotton yarn purchased at Woolworth stores round about NYC

Made by Carol Geist

Handknit Navy Blue Tunic

Made in or circa 2010—© K. Cobey design

Knit of wool on the diagonal in a manner invented by Katharine Cobey. Individual pieces are started and—after a bit of development—are joined, so that the knitter works down the front, up to the center of the back, down the other side of the back, and then up the opposite front. Knitting back and forth across the entire piece then proceeds until ending in rather clever ways. Fun and ingenious!

Made by Christine Macchi

Handknit Magenta Shawl

Made in or circa 2013—Original design

The shawl is started with three stitches at the center axis. Increases are worked at each edge and next to the center column, every other row, until the length desired is achieved or yarn runs out! Any combination of stitches may be used to form the increased edges or the blocks of textured areas. See the book, *Diagonal Knitting*. (Comment by CDM)

Made by Katharine Cobey

"Momo's Crocheted Afghan" by Carrie Blackmore.



Sequined Shell

Made in or circa 1970's

This garment was described in *No Idle Hands*, a book detailing the social history of American Knitting: "Those a little older, however, lavished the same skillful, painstaking efforts as had their knitting foremothers. Mrs. Irene Steptoe, of Chevy Chase, Maryland, describes one of her sixties projects, a sequin-covered shell knit of fine baby yarn: 'It is like a shimmery sheath, and it has been washed by hand many times and it is still pretty. It took patience, for the sequins came 1000 on a string and it took 10 strings to cover my shell. I can't bear to throw it away, remembering all the fun I had making it.'"

Made by Irene ("Tommy") H. Steptoe

Triangle Scarf

Made in or circa 2007

In 2007, Kelsey (Carolyn's daughter-in-law and my friend) and I visited New York, and Carolyn took us out for a night on the town. I knit this scarf as a thank you gift for that amazing, fun, and memorable night.

Made by Erin Kuka



Needlepoint

Christmas Stocking "Elizabeth Maud"

Made in or circa 1970's (started) and finished around 1989—Purchased painted canvas

White unicorn under blue starry sky, surrounded by forest creatures (same as #2, but different colors)

Made by Mary Lou Steptoe

Christmas Stocking "Julia Grace"

Made in or circa 1991—same as #1—Needlepoint

Gold unicorn under purple starry sky, surrounded by forest creatures (same as #1, but different colors)

Made by Mary Lou Steptoe





Dad's Cross Stitch

Made in or circa 1995–Needlepoint

Dad's cross stitch picture

Made by Marilee Pandiscio

I Do Knot Count the Time

Made in or circa 2010–Original composition

Needlepoint clock face

Made by Jill Vendituoli

Life Tapestry

Made in or circa 1993–Some of the squares are from Ehrman Tapestry

My inspiration for the overall design of this tapestry was the Myers Briggs Personality Type Indicator grid, which specifies sixteen personality types. The personality theory is based on work by C. G. Jung, a Swiss psychiatrist, who coined the term "individuation," defined as a process of transformation whereby separate and unknown parts of the self are brought into consciousness and assimilated into the whole personality. I use both (Myers Briggs and Jung's theories) in my psychotherapy practice,

"St. Elmo, Patron Saint of Seamen" by Debby Hammond.

however this tapestry was part of my personal process toward growth and maturity. Each square was stitched individually and is a visual representation of a part of my life and personality. I tried to have a balance of the four elements of life too (earth, air, fire and water). Then I integrated the pieces by overlapping the canvas and stitching the white borders, uniting the parts into a cohesive whole.

Made by Margaret Webster

Napping Kitty

Made in or circa 1970's?

Needlepoint pillow

Made by Pamela Cleghorn

Public Garden (Boston) Swan Boats

Made in or circa 1970's?

Needlepoint footstool cushion

Made by Pamela Cleghorn

Pillow and Ottoman Cover

Design by Kaffe Fasset

Made by Fred Beams

St. Elmo, Patron Saint of Seamen

Made in or circa 2005-2006—Design of and canvas painted by Hannah Russell, Falmouth, Maine

Church kneeler of St. Elmo. The kneeler illustrates a terrible storm at sea, with massive waves, billowing foam in the roiling ocean, and streaks of lightning that burst out of the dark skies. This kneeler is one of 10 in the "Saints" series, which honors ancient and contemporary saints.

Made by Debby Hammond

Violets for Mother

Made in or circa 1990's—Handpainted canvas from Rita's Needlepoint Store in NYC

Needlepoint pillow of violets: My mother loved violets and my father always remembered the lavender dress she was wearing the first time he saw her.

Made by Carolyn Wollen

"Life Tapestry" by Margaret Webster



Quilting

Carols' Gardens

Made in or circa 2006—Original composition inspired by Watercolor Quilts by Magaret & Slusser

Quilted wallhanging in "watercolor" style. This piece was started at one of the wonderful Rangeley Quilting Camps led by Carol and Dan Perkins of Threads Galore. I finally finished it after the energy I gained at the week-long workshop led by Carol Wishcamper and Karen Moran. Both Carols are terrific gardeners; hence its name. The wall hanging has been exhibited at Quilt Shows in NYC and in Maine.

Made by Carolyn Wollen

Charlotte's Guide to the Galaxy

Made in or circa 2005—Original composition

Started in quilt design class taught by Charlotte Angotti in Chicago.

Made by Carolyn Wollen

Work by Katharine Cobey, Carolyn Wollen, Mary McQuillen, B. J. Adler, Karin Anderson, Laura Young, Mary Wiezbicki, Liz Cenedella, Debby Hammond, Ki Clough and Erin Kuka



Jacobean Tour

Made in or circa 2010

Quilted and appliquéd wall hanging

Made by Susan Gerhardt

Mom's Clothes

Made in or circa 2003

After my mother passed away in 2003, I was going through her clothes to donate. There was the button-down blouse she always wore to the doctor because it easily accessed her port. There was the housecoat she wore throughout my childhood. There were the polyester slacks with the permanent pleat. And the turtle-necks—every season, every holiday. I decided to take a few of my favorite pieces and make quilt squares for each of my siblings for Christmas that year. Each was different—this one is mine.

Made by Jill Roberts

Momo's Quilt for Jimmy Schaperkotter

Made in or circa 1940's—Traditional—Quilting

Traditional fan quilt made with saved scraps

Made by Carrie Blackmore

My Postage Stamp Took a Trip Around the World

Made in or circa 2013—Traditional pattern

A miniature traditional Trip Around the World pattern worked in 576 one-inch squares. The quilt is machine-pieced and machine-quilted on my domestic machine.

Made by Linda Garvin



Remembering Windows on the World

Made in or circa 2003-2005—Original composition

Quilted wall hanging of the Twin Towers. "Remembering Windows on the World" quilt hanging. The full statement of this, my first real quilt, is actually printed on the quilt. The story is important to me. The quilt started out to memorialize the attack on the first tower on 9/11. But through others' art, I came to see this piece as envisioning something far more gentler. And I wanted it to be filled with my good memories of evenings at Windows on the World, the restaurant on top of the North Tower.

Made by Carolyn Wollen

"Remembering Windows on the World"
by Carolyn Wollen

Sacred Geometry: Triangle

Made in 2013

Pieced, appliquéd, and beaded wall hanging based on the drawings of my teacher and mentor, Beverly J. Semmens, Associate Professor of Art, University of Cincinnati, who died in 2010. It was one of the pieces created as part of a body of work entitled "Based on Beverly: A Postmortem Creative Collaboration" and was included in a show at Maine Fiberarts (Nov.-Dec. 2013) and in a solo show on the campus of Mount Aloysius College, Crescon, PA (Mar. 2014).

Made by Dr. Donald Talbot

Sunshine and Shadow or Bear Paw Quilt

Made in or circa 2000

Sunshine and Shadow (yellow with black, green and rust, machine-pieced and machine-quilted); Bear Paw (green and brown, machine-pieced and machine-quilted)

Made by Deborah Smyth

Other

B. J. Knitting Photo Collage

Created over the last ten years—Various and self-designed

This is a photo collage of knitted pieces by B. J. Adler

Made by Barbara "B. J." Adler

Bowl of Many Colors

Made in or circa 2007—It's A Wrap by Breier, class taught at Mariner's Compass

Wrapped Cord Basket. I loved making this covered cord basket!

Made by Carolyn Wollen

Four Season Room Rug

Made in or circa 2012—Traditional design

Small Woven Rug. In the spring of 2012, Marion Kane suggested that we take a handweaving course with Sara Hotchkiss, of Waldoboro, Maine. We asked Mary Lou Steptoe to join us and we chose our own color scheme for the work. Notably, Mary Lou's colors were based on a Noro yarn she had fallen in love with. Unfortunately, by the time we got it scheduled, Marion no longer was able to do the weaving because of her increasing frailty due to the ovarian cancer that took her life later that summer. So Mary Lou and I went and wove our rugs and Sarah graciously wove the one intended for Marion, with Mary Lou and I each contributing a couple of rows. There is a picture of the three completed rugs on the fence near my home. Mary Lou's went to her Sperryville, Virginia country home. Marion gave her rug to Tophie, her son, for his new Mount Desert home. And mine stayed in Falmouth. Three rugs, three beloved places and for me, two very beloved friends

Made by Carolyn Wollen

From Schoodic Point

Made in or circa 2000's

Hooked Rug Wall Hanging

Made by Liz Cenedella

Handpainted Moon Stitched on Canvas

Made in 2014—Original art

I've painted you a moon on raw canvas... The background is from a dropcloth and the moon is cut out. I tried to make the moon sparkle, and by painting a face, hoped to give it life and make it less distant.

Made by Arlene Morris

Maine Mermaids

Made in or circa 2006—Original composition

Hand Hooked Rug of Mermaids

Made by Susie Stephenson

Male Green -Winged Teal

Made in or circa 1996

Hand-carved from a block of basswood

Made by Jan Todd

Momo's Crocheted Afghan

Made in or circa 1940's?—Traditional

Black Crocheted Afghan

Made by Carrie Blackmore

Tree of Good Hope

Made in or circa mid-1990's—Original composition

Freeform woven tapestry

Made by an Unknown Artist

X's and O's

Made in or circa 2014

Camouflage colored, felted vest

Made by Deborah Smyth

Thanksgiving Wreath

Made in or circa 1996

A wreath created from cotton fabric, felt, and embroidery floss. I spent many hours on this wreath, and I have hung it in my kitchen every year from early November until early December, in spite of my daughter's protests through her teenage years (she found it embarrassing)! This goofy turkey reminds me to keep a sense of humor—and to think twice about collaborations proposed by bored 10-year-olds!

Made by Karin Anderson

Wind-Blown

Made in April 2014—My original pattern

6" x 16" Wall Hanging with 3 kites

Made by Mary Wierzbicki

Mary Lou Steptoe and Barbara Burns chat at the reception.



Barbara “B. J.” Adler

Arts Administration Executive

B. J. Adler is a lifelong lover of handmade objects. Her fiber arts obsession is knitting, which she has done since she was taught to knit as a five-year-old child by her mother. Her knitted works range from scarves to sweaters, and from baby sweaters to afghans. But her passion is socks! She uses a pattern handed down from her Mother, which she believes is infallible for any size sock. And her Christmas and Hanukkah (seriously!) stockings are coveted by friends and family. She is proud to be a lifelong friend of Carolyn Wollen and proud of their Midwestern Missouri handmade heritage. B. J. has made a photo collage of some of her knitted pieces including: a placemat from a set of 12, two baby sweaters, a baby jumper, a baby sweater and sock set, a “Sheep may safely graze” adult sweater detail, and the detail of “Hanukkah Harry” from a Hanukkah stocking.

New York, NY

bjadler@gmail.com

In the Exhibition: Beaded Scarf, B. J. Knitting Photo Collage

Karin Anderson

Organizational Consultant

My artistic ability is largely about orchestrating people. When my daughter was 10, she announced one afternoon that “we” needed to do a Thanksgiving sewing craft project together. While I was an accomplished seamstress at one time, my daughter had never sewn a stitch. So, I found a pattern for a Thanksgiving “wreath,” we selected fabrics together, and by the time we/I finished cutting out the pieces, I understood who would be doing the sewing.

Portland, ME

www.dalagroup.wordpress.com

In the Exhibition: Thanksgiving Wreath

Fred Beams

Retired Dean of Students, Groton School

Carolyn’s fellow trustee at the Betterment Fund, Bill Clough, introduced me to fiber through sheep raising and sheep shearing in the 1970s. I discovered the exchange of raw wool for finished yarn in Harmony, Maine, and proceeded to knit sweaters for my young daughters during faculty meetings. My mother-in-law, an avid needlepoint designer and stitcher, encouraged me to swap my knitting needles for needlepoint projects she had been unable to finish due to advancing arthritis. This was 30 years ago, and I happily entertained myself needlepointing during faculty meetings. I have stitched multiple rugs, pillows and Christmas stockings, and although I retired from Groton School in June, my needlepoint production continues to increase!

Camden, Maine

fbeams@groton.org

In the Exhibition: Pillow and Ottoman Cover, Design by Kaffe Fassett

Carrie Blackmore

Grandmother Extraordinaire!

My grandmother “Momo” as she was affectionately called, must have been the genetic source of all of my interest in fiber. As I was growing up, I mostly appreciated all the hemming of my clothes. But both my cousin Nancy and I got the sewing bug. Now I treasure a few things made by Momo which I still have. I have memories of both myself as a little girl, and much later my son, curled up with the black crocheted afghan. I believe the style is appropriately called “granny square” and appears on various TV sitcoms including “Roseanne.” The traditional fan quilt was made for my brother Jimmy Schaperkotter, when he was just born. My mother was able to identify material in it from dresses she had when she was a little girl—that old quilting tradition of saving scraps! (Comment by CSW)

Columbia, MO

In the Exhibition: Momo’s Crocheted Afghan, Momo’s Quilt for Jimmy

Susan Carlson

Fabric Artist, Author and Teacher

I have admired Susan Carlson's freeform fabric collage work for years and clearly quilt show judges, TV directors and students agree! Last summer I visited her new studio, and as a result, purchased this wonderful example of her work and got Mary Lou Steptoe to agree to take a week's class with Susan this summer. Susan's work is chronicled in her book **Serendipity Quilts**. (Comment by CSW).

Harpswell, ME

www.susancarlson.com

In the Exhibition: *Spiral Universe*

Liz Cenedella

Officer, Pen & Brush, Inc. (international women's organization) and Vice President of Cinderella Press

Carol Geist alerted me to this wonderful wall hanging at an exhibit of Pen & Brush. I believe it is a scene from Schoodic Point. Liz is a professional fiber artist, as well as a decorative painter, teacher, printer and nonprofit leader in NYC who summers in Maine.

New York, NY

info@penandbrush.org

In the Exhibition: Rug Hooked Wall Hanging

Pamela Cleghorn

Senior Program Officer—Maine Community Foundation

Off and on over the years, I've done a bit of knitting, macramé, and needlepoint. Delighted to help Carolyn celebrate her special day.

Portland, ME

pcleghorn@mainecf.org

In the Exhibition: *Napping Kitty, Public Garden (Boston) Swan Boats*



Ki Clough

I love knitting for family and friends and I have always done it. I learned to spin a few years ago which makes sense since my husband, Bill shears all the sheep in the area where we live.

New London, NH

wpclough@aol.com

In the Exhibition: *A Mobius Band and photo of Bill shearing sheep in a Maine Shepherd's Hat*

Katharine Cobey

Knitter, teacher, writer, artist

Katharine maintains a working studio in Cushing where she spins, knits and teaches. She studies traditional knitting thinkers and writers in an effort to learn what knitting can do and how that can be extended or innovated into a new purpose. She has exhibited work at museums and galleries throughout the U.S. and in Maine, and recently authored a book on **Diagonal Knitting**. Besides from her own studio, Katharine teaches at Fiber College, Halcyon Yarn, Penland and Haystack Mountain School of Crafts. (Comment by CDM)

Cushing, ME

www.katharinecobey.com

In the Exhibition: *Handknit Magenta Shawl*

Bill Clough wearing a fibery tie by the Beams

Kimberly Crichton

Artist + Principal, Transform, LLC

Drawn to the power of the written word, as well as to art and craft, Kim is a self-taught fiber artist, an advocate, and a philanthropic consultant. In all her work she seeks to promote and support needed social change, to explore and expand ways of seeing and understanding ourselves and the world around us. Kimberly is most interested in processes of transition and transformation—concepts that form the foundation of her art. The stitches often highlight the destruction of one thing and the birth of another.

Portland, ME

www.kimberlycrichton.wordpress.com

In the Exhibition: Surrendering

Jo Diggs

Fiber Artist and Teacher

Jo Diggs has been one of my early inspirations, and I have purchased works of hers for myself and others, framed prints, taken lessons and visited her displays at Portland Museum of Art, several Maine Quilt Shows in Augusta, Maine Audubon and Designing Women. I was delighted to find one of her pieces hanging at the National Quilt Museum in Paducah when I visited. She has lent me two spectacular examples of her work which feature the use of Skydyes fabric. Jo is also represented in two books, *Points of View (Landscape Quilts)* by Valerie Header and *Skydyes: A Visual Guide to Fabric Painting* by Mickey Lawler. (Comment by CSW)

Portland, ME

In the Exhibition: Yellow Inlet, Goldlight

Lorain Francis

Sr. Program Director & State Coordinator for the Maine Downtown Center, a program of the Maine Development Foundation

I never met a wool fiber I did not like or wonder what I could create with it! I knit, knit to felt, wet felt, needle felt and dabble in nuno felting. I am starting to spin, a real beginner, but have dreams of art yarns. I play in hooked items and have braided a few rugs. I started with fibers in high school, when I had access to a loom and wove my bedroom curtains. Moving to Maine from Fairport, NY in 2006, I was thrilled with the fiber community here. I fit right in and feel like I have come home!

Union, ME

lfrancis@mdf.org

In the Exhibition: Felted Log Cabin



"Felted Log Cabin" by Lorain Francis, "Bowl of Many Colors" by Carolyn Wollen, Handknit Scarf by Mary Lou Steptoe, and Gauntlet Mittens by Christine Macchi



Linda Garvin

Retired

I began quilting when I retired to Maine six years ago. I am a member of Cobblestone Quilt Guild and study with Karen Eggert (Portland). This piece was my first attempt at creating a miniature quilt. I met Carolyn through my Applegate neighbor, Marion Kane.

Falmouth, ME

lggarvin@aol.com

In the Exhibition: My Postage Stamp Took a Trip Around the World

Carol Geist

Lawyer and charitable foundation trustee

I am a trustee of The Betterment Fund, a private charitable foundation which makes grants for the benefit of the people of Maine. I also am a partner in Davidson, Dawson & Clark LLP, a New York law firm. In a brief long-ago prior life I worked as a fashion designer, and I still harbor unfulfilled interests in the worlds of fashion and textiles.

New York, New York

cbgeist@verizon.net

In the Exhibition: Fair Isle-inspired cotton vest

Susan Gerhardt

Pine Tree Quilters Guild officer

At every Maine quilt show, I found myself drawn to works done by Susan Gerhardt, so I was delighted to be able to purchase this piece at the charity auction one year. (Comment by CSW)

South Thomaston, ME

In the Exhibition: Jacobean Tour

Debby Hammond

Community volunteer, which includes involvement with the Kneeler Guild at the Episcopal Church of St. Mary the Virgin in Falmouth, Maine

St. Mary's has some 150 needlepointed kneelers, all designed by artist and lifelong parishioner Hannah Russell. The project began in 1980, and Hannah continues to design kneelers. One artist, one vision, one magnificent offering to the glory of God. Happy Birthday, Carolyn! Thank you for inviting me to share my needlepointed kneeler with your family and friends. I became involved with the Kneeler Guild because of my admiration for Hannah Russell's artistry, deep faith, and Biblical knowledge and because I needed a way to make a contribution to the parish that didn't involve meetings. I had made most of my clothes for about 20 years, and stitched a lot in crewel, but had not explored needlepoint. The kneeler project was perfect, because it required only one stitch to fill the canvas, and two others for the finish work, the long-arm cross to "frame" the top, and the binding stitch on the corners.

Yarmouth, ME

dfhammond@gwi.net

In the Exhibition: St. Elmo, the patron saint of seamen

Marilyn Henrion

Fiber Artist and Teacher

I have gone to several of Marilyn's solo exhibits in NYC and also had her as a teacher of locker hooking at City Quilter in NYC. She is represented in the Smithsonian Institution of American Art and in collections worldwide. Here is part of Marilyn's description of the series "Innerspace" of which I own a study of one piece: "In the summer of 2003, Marilyn Henrion was granted an artist residency in Cape Cornwall, England at a cottage at the very westernmost tip of England on the cliffs of the wild Atlantic Ocean. These works express the meditative experience generated by uninterrupted solitude in a place seemingly removed from time. The architectural space of the cottage serves as a metaphor for one's inner life." (Comment by CSW)

New York, NY

www.marilynhenrion.com

In the Exhibition: Study for Innerspace 10

Marion Kane

Marion was a philanthropic leader par excellence, leading the Maine Community Foundation and then the Barr Foundation in Boston

Marion and I often spent New Year's Eve at my cabin in Rangeley, which was also her birthday weekend. We started doing craft projects. One year, I showed her how to do fusible landscapes, based on a class I had taken with Anne Walker. We also visited all the quilt venues we could during my week with her in New Zealand in 2007, a change from her other visitors who went hiking! The small framed landscape exhibited here was clearly inspired by some of the New Zealand work we saw. (Comment by CSW)

Formerly of Falmouth, ME

In the Exhibition: Marion's Landscape

Elizabeth Klebe

Chair of Women's Board at Maine Medical Center

I love knitting these little hats. They are quick, practical and adorable. A perfect project whenever I can find a little free time.

Falmouth, ME

In the Exhibition: baby hat

"Marion's Landscape" by Marion Kane, "Goldlight" and "Yellow Inlet" by Jo Diggs



Erin Kuka

Attorney

I learned to knit in 2004 and was quickly addicted; knitting is the perfect accompaniment to my NPR habit. I love trying new patterns and projects. Some of my favorite projects include scarfs, gloves, the one sweater I made so far (I'm steeling myself to make another soon!), and felted storage boxes.

Milwaukee, WI

erinkuka@gmail.com

In the Exhibition: Triangle Scarf

Christine Macchi

Craftswoman, Photographer & Executive Director, Maine Fiberarts

Christine founded Maine Fiberarts over 15 years ago as a spinner and knitter who admired all the beautiful fiber work she found throughout Maine. With the help of many—most notably Carol Jones, Arlene Morris, Deb Smyth, board trustees, members and friends—and through Maine Fiberarts, she has created fiber festivals, Tour Maps, open studio and farm weekends, collaborative exhibitions, photo image libraries, workshops, Fiber Folio, mainefiberarts.org, and our galleries at 13 Main Street, Topsham. Happy Birthday, Carolyn! We loved your party and the shows it inspired.

Dresden, ME

www.maineiberarts.org

In the Exhibition: Handknit Navy Blue Tunic

Mary McQuillen

Colleague of Carolyn's at Verrill Dana. Was part of Verrill Dana Quilters who made quilts for charity auctions.

I learned to knit from another student at Smith College and have been knitting ever since. My Smith friend learned from her German mother, so she taught me the continental way (with the yarn in the left hand). This was lucky for me—I'm very opinionated about the superiority of the continental method (my sister knits English style). Not surprisingly, I'm a big fan of Elizabeth Zimmerman. Her baby sweater in *Knitter's Almanac* is one of my favorite patterns.

Portland, ME

mmcquillen@verrilldana.com

In the Exhibition: Baby Blanket

Serena McWilliam

Fiber Artist

In 2007, I watched Serena do this kind of amazing thread work over Solvy at the Christchurch Arts Centre in Christchurch, New Zealand (which was later almost destroyed by the 2011 earthquake). I gave another in this series, which was done in memory of her mother, to my friend Ann Kaplan. See the article about Serena in *Stitch, Contemporary New Zealand Textile Artists*. (Comment by CSW)

Christchurch, New Zealand

serenamcw@paradise.net.nz

In the Exhibition: Pier Houses



Arlene Morris

Artist; Board Member— Maine Fiberarts, Androscoggin River Alliance

What fun to be part of this event. Thank you Christine and Carolyn for taking risks and especially for your love of community. You are both champions of building a life around art, craft, and the making of simple things by hand for the pure joy of it. We know how solitary our lives can be; so when the opportunity arrives to share, learn and educate each other, that's pretty special. Thank you for including me in your dreams...energy field...community—whatever it is that brings people together and makes us human. It only takes a lifetime...Happy Birthday Carolyn!

Brunswick, ME

www.arlenemorris.com

In the Exhibition: Handpainted Moon Stitched on Canvas



Elizabeth Noyce

THE outstanding Maine philanthropist.

Betty was known for her incredible generosity to the people of Maine. She also collected wonderful Maine art. Less well known was her own fabric art. One night when I stayed at her home, I told her I thought she could make a living as a fabric artist and she laughed and said she didn't think so! This piece was exhibited after her death in the "Cut From the Cloth of Life" exhibit of her work at Portland Museum of Art and the Farnsworth Art Museum in 1999 and 2000. When Betty died, her family gave this piece to her great friend Marion Kane, who gave it to me at her death because she knew it meant so much to me. (Comment by CSW)

Formerly of Bremen, ME

In the Exhibition: Spools

Marilee Pandiscio

Legal secretary at Verrill Dana in Portland. I have also been a volunteer at the Ronald McDonald House of Portland for 14 years. Was part of Verrill Dana Quilters who made quilts for charity auctions.

With respect to fiber arts, I enjoy sewing, quilting, and cross stitch.

Scarborough, ME

mpandiscio@verrilldana.com

In the Exhibition: Dad's cross stitch

Jill Roberts

Legal secretary at Verrill Dana, LLP. Was part of Verrill Dana Quilters who made quilts for charity auctions.

I love to create!! I cannot follow a pattern but I can copy the heck out of stuff!!! Fabrics have always found a way into my life—patterns, colors, textures.

Portland, ME

jroberts@verrilldana.com

In the Exhibition: Mom's Clothes

Work by Carolyn Wollen, Dr. Donald Talbot, Elizabeth Noyce, Arlene Morris, Kimberly Crichton, Linda Garvin, Serena McWilliam, and Marilyn Henrion

Deborah Smyth

Happily retired

To keep me quiet when I was seven years old, my older cousin taught me to knit. I've been working with fiber ever since—knitting, sewing, crocheting, and quilting. Working with fiber was a wonderful counterpoint to my highly-stressed professional life and remains my constant companion in the leisure hours of retirement.

Brunswick, ME

deborah.smyth@gmail.com

In the Exhibition: Sunshine and Shadow, Bear Paw Quilt, Felted Vest

Susie Stephenson

Fiber artist, teacher and writer

On the Maine Fiberarts Tour one summer, Mary Lou Steptoe and I discovered Susie Stephenson's home studio. Susie uses only recycled wools in her art. We were enchanted and I left with the "Maine Mermaids" rug for my daughter-in-law Kelsey, who I think is a bit of a mermaid herself, and a copy of Susie's book *Designing and Hooking Primitive Rugs*. The rug is actually used, which is what Susie expects. (Comment by CSW)

Edgecomb, ME

www.mainemats.com

In the Exhibition: Maine Mermaids

"Maine Mermaids" by Susie Stephenson, other work by Carolyn Wollen, Deborah Smyth and Jan Todd



Mary Lou Steptoe

Retired—formerly a lawyer in both government service and private practice; specialty was antitrust

I grew up loving all types of textile arts and working with most (the exception being knitting, at which my mother was such a master that I had no desire to compete). In the 60's, needlepoint was very much in fashion: my college roommate and I even made a special pilgrimage to Florence to see the original Bargello chairs. I needlepointed 8 chair seats for my parents at that time. Then came law school (where Carolyn and I were roommates) and starting the business of being a lawyer. Needlepoint and most other side interests were put aside—but I never completely gave up needling, and worked the silver unicorn a few stitches at a time in the 70's. When my first daughter was born in 1989, I rushed to complete it in time for her first Christmas. My second daughter came along 17 months later, which put me in quite a quandary to give her a stocking which matched her sister's. By

some miracle, my local needlepoint store was able to locate the design, and I managed to complete it (often by dint of stitching while on telephone conference calls), just in time. Though my daughters are now in their 20's, they still insist upon hanging up their stockings when they visit at Christmastime.

Chevy Chase, Maryland
marylou.steptoe@gmail.com

*In the Exhibition: Christmas Stocking "Elizabeth Maud,"
Christmas Stocking "Julia Grace," Carolyn's Scarf*

Irene ("Tommy") H. Steptoe (written by her daughter, Mary Lou Steptoe) "Tommy" (no one ever called her Irene)

Hellen Steptoe (1910-2004) grew up in the then rural outskirts of Portland. While boys did outdoor chores on the farm, girls were expected to work inside, filling and trimming the oil lamps, preparing food, and knitting. My mother used to say she could knit as soon as she could walk—and would demonstrate the painful rebuke she got from her grandmother for slipshod work (being thumped on the head with a thimble)—this at age 4, for not turning the heel of a sock properly, a complicated procedure involving multiple needles. I never saw her sit down without a

pair of knitting needles in hand, whether as a passenger in a car, at the movies (she would knit in the dark), or late nights watching Johnny Carson, when the rest of the family had gone to bed. I was the beneficiary of much of her work—at least until the grandchildren came along. I still have and wear many of the sweaters she knit for me, which, since she preferred to knit with pure wool, have held up splendidly through the decades. The sequined shell is a rare piece that she made for herself—more for the challenge than for actual use, I suspect, as she was not a "dressy" person. World War II brought together a nurse from Maine and a doctor from West Virginia. They moved to Washington, DC where he set up his obstetrics practice. My mother stayed home to raise my brother and me until we were school age; then she happily went back to nursing. When my mother died, Carolyn made a contribution to Maine Fiber Arts in her memory—which is the beginning of the story of our involvement with this wonderful organization.

Chevy Chase, MD
In the Exhibition: Sequined Shell

Dr. Donald Talbot

Associate Professor and Visual Arts Program Coordinator
Dr. Donald Talbot is an Associate Professor of English and Fine Arts and Visual Arts Program Coordinator at Mount Aloysius College (Cresson, Pennsylvania). Talbot's work has been featured in **Fiberarts Design Book 6 and Book 7** and has been seen in shows and galleries across the United States. Talbot maintains a summer teaching studio (Atelier 9) in Lisbon Falls, Maine.

Lisbon Falls, ME
dtalbot@mtaloy.edu
In the Exhibition: Sacred Geometry: Triangle

Jan Todd

Retired

Being retired offers me more time for the fiber work I have learned to love: hand spinning and knitting. Learning about wood carving at Bethel's Adult Ed opened doors to a craft I wanted to learn and introduced me to many other fine carvers. It also helps continue my interest in watching the birds.

Cumberland, ME

In the Exhibition: Faeroese Flower Shawl, Male Green-winged Teal

Jill Vendituoli

Fiber Artist

I discovered Jill and her wonderful fiber work when I followed the Maine Fiberarts Tour Map to her out-of-the-way Sunnyfield Studio. I later recommended Jill as an artist worthy of a full exhibit at Maine Fiberarts and happily that occurred last year. (by CSW)

West Newfield, ME

www.sunnyfieldstudio.com

In the Exhibition: I Do Knot Count the Time

Partygoer Charlotte Wollen



Susan Wademan

Fiber Artist and Teacher

Sue is a well-known fabric artist in Queenstown, NZ. Marion and I visited her studio in 2007 on our trip. At the time, Sue had a huge fabric landscape hanging at the Queenstown Airport. See article about Susan in *Stitch, Contemporary New Zealand Artists*. (Comment by CSW)

Queenstown, New Zealand

www.suewademan.weebly.com

In the Exhibition: Tangerine Delight

Margaret Webster

Psychotherapist

Margaret Webster is a licensed psychotherapist, living in South Portland in the same house for the last 34 years. She is married, a mother of two, grandmother of five and step-grandmother of six.

South Portland, ME

margaretdwebster@gmail.com

In the Exhibition: Life Tapestry

Mary Wierzbicki

Legal Assistant at Verrill Dana. Was part of Verrill Dana Quilters who did quilts for charity auctions.

Making a kerchief in 4-H at about 9 years old began my love for sewing. Since that time and many years later, I have sewn clothing, for weddings and special occasions, children, and period correct civil war attire. A few years ago, John, my husband, and I made 20 quilts for the Katahdin Lake Wilderness Camps in Baxter State Park, Maine. My motto for sewing: "Let the mistakes you make be your friends, for they teach you."

Lisbon, ME

jmbjw@roadrunner.com

In the Exhibition: Wind-Blown

Carolyn Wollen

Attorney at Verrill Dana, LLP, and Trustee, The Betterment Fund.
Was part of Verrill Dana Quilters who did quilts for charity auctions.

My story is contained within all the stories in this exhibit: my inspirational grandmother, Mary Lou teaching me to needlepoint when we should have been studying Torts, wanting to find a medium to express my thoughts about 9/11, and now my exploration of all kinds of fiber adventures inspired by Maine Fiberarts and wonderful teachers.

Falmouth, ME

In the Exhibition: Mother's Violets, Swiss Alps, Remembering Windows on the World, Carols' Gardens, Bowl of Many Colors, Four Season Room Rug, Charlotte's Guide to the Galaxy



Fiber art gatherer, Carolyn Wollen

Laura Young

Vice President of Philanthropy, Maine Community Foundation

I find it funny to even think of myself as an "artist." I learned how to knit a few years ago from some of my neighbors who gathered weekly for craft night. I started knitting scarves but quickly switched to sweaters for more substantial and interesting pieces.

Portland, ME

lyoung@mainecf.org

In the Exhibition: Sweater for Daughter Megan

Unknown Artist

The purchase of this wonderful wall hanging was quite important to me. I saw it at a Maine Audubon Show and it was the first artwork I purchased for my rebuilt cabin at Rangeley after the first one burned to the ground. It was called "Tree of Good Hope" and I thought that was just the karma I needed. Unfortunately I cannot find the name of the artist. I have seen more of her work hanging at the University of Maine at Augusta campus.

In the Exhibition: Tree of Good Hope

"Faeroese Flower Shawl" by Jan Todd, "X's and O's" vest by Deborah Smyth, Needlepoint stockings by Mary Lou Steptoe, Knitted hats by Elizabeth Klebe and Ki Clough





"Yellow Inlet" by Jo Diggs

*Maine
Fiberarts*

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THE RED STUDIO

*Maine
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