

Louise Barker

Louise Barker's sense of design is tactile and organic. When she creates, she tries to allow the materials to speak for themselves. Her work in fiber, jewelry and mixed media reflect a balance of sophistication with elements of nature. Louise incorporates fiber in unexpected ways. Her layering of different media results in a textured, organic experience. She continues to find new ways to express herself.

Louise has been a resident of the Flathead Valley for many years and never tires of the surrounding beauty and the artistic community that is here. She has shown and sold her work locally and online. She is married with two daughters and three grandchildren.

A joyful day for her is immersing herself in her studio to explore and play!

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Lynn Johnson



Crafting for me started at an early age. As a child I received a Revell bird kit every Christmas until I had them all. They hung on my bedroom wall until long after I left my childhood home.

My love of birds and animals lead me to a degree in wildlife biology from Michigan State University and that has inspired me throughout my crafting career.

I fell in love with fiber in 2012 and the rest they say is history.

My work continues to evolve and while I try to replicate nature, I have fun exploring the sillier side of my subjects.

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MAGGY ROZYCKI HILTNER



Maggy Rozycki Hiltner is a full-time studio artist and activist who moved to Red Lodge, Montana with her family in 2005 to establish the Red Lodge Clay Center. She grew up in Pennsylvania and comes from a family of makers: her mother and grandmothers needlepointed pillows and made quilts and stitched or knitted their clothes and toys; her father built odd things and cooked outrageous meals and painted murals in their home.

She earned a BFA in Sculpture with a concentration in Fibers from Syracuse University and was a Studio Assistant at Arrowmont School of Arts and Crafts. For over 20 years now, she has been collaging found embroidery and quilts with her hand-stitched imagery, giving these abandoned textiles new meaning and relevance. Her work has been published and exhibited in museums and galleries nationally and internationally. She was a 2015 recipient of the Montana Arts Council Artist's Innovation Award.

Rozycki Hiltner searches antique shops, thrift stores and yard sales for embroidered linens, collecting the brightly colored flowers, foliage, and animals that appear in her work. What she cannot find she hand-stitches and mixes in with the collected embroidery. She uses the familiarity of the stitch along with seemingly lighthearted and cheerful designs to convey more serious subject matter. She often uses humor to tell her stories, and very rarely is everything quite what it seems.

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Monique Kleinhans



Monique is a collage artist of techniques--blending her respect for traditional patchwork with bobbin-work, thread painting, watercolors, felting, weaving, and often on her own hand-dyed and hand-painted fabrics. Many of her compositions include three-dimensional objects with a variety of fibers and textures.

Born and raised on the same farm where her grandfather grew up in Northwest Montana, she picked up the tradition of quilting from her Mother. "Just as my father took up the plow from his father, I learned to love and work with fabric from my Mother. An avid quilter and teacher, My Mother's work lit my creative fire, and much of what I've learned has come from our playing and experimenting together. The things that I cherish most from my Mother's teachings are the desire to constantly discover and explore, embracing my sense of adventure, and of course, having a sense of humor."

Monique owns and operates Ladybug's Cabin in Bigfork, Montana, and has designed over two dozen patterns for applique, table décor and bed quilts. She considers her patterns an invitation to explore and play. And she loves to share her fascination of color and texture in the fiber arts to inspire others to let their creativity shine.

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Paula Rindal

My journey with art has taken many shapes and detours over time, but I always return to fiber in one form or another. I never tire of mark making with natural inks, rust, plant matter and indigo. Every type of fabric takes the printing process differently making the end result a constant surprise.

The making is very unpredictable which encourages me to be flexible and play with new ideas. I find myself quickly changing directions, trying new fabrics, adding layers, and changing tools along the way.

I hope my pieces evoke a sense of play and encourage others to reconsider their relationship with imperfection.

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Ruth Lane



When I discovered felting, I finally found the creative outlet for which I had been searching. The versatility of fiber allows me to “play” with a wide variety of materials including, wool, silk, fabrics, yarns and threads. Creating one of a kind fiber art pieces to share with the world fulfills my creative passion.

One technique that I especially enjoy is the ancient technique of felt making. Traditionally to make felt, raw or dyed wool was dampened with soapy water and agitated (usually by stomping or rolling) to “felt” the wool. I use this traditional method of wet felting and then embellish the felt with free motion machine embroidery, hand stitching and other techniques to develop a unique design.

After retiring in early 2020 and the development of the world-wide pandemic, I had extra time on my hands. I decided to explore organic form, creating pieces with differential shrinkage using the wet felting process. Variations in form were created with differing weights of wool layers and changing the direction of the fiber layout to take advantage of the natural properties that wool exhibits when it is felted. The forms that I created were inspired by nature, particularly pods and flowers. The shapes developed as the wool was felted and fulled causing more shrinkage in certain areas which created each unique form in fiber.

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Sally Glutting



Quilts can be everywhere-on a bed, on the wall, on a table, in a window, on a mug with a glass of wine, or even outside.

Sally Glutting, quilter and fiber artist, has been putting thread, and beads into imaginative fiber art that invites you to celebrate the world around us.

Sally goes where the stitch takes her. Nature is a favorite inspiration. Recent work focuses on surface design techniques including eco printing, fabric dyeing, rusting, stamping and printing.

“Well, okay, here’s the thing...

I like making fabric out of yarns, threads, fabric scraps, tulle, Angelina fibers, silk, paper, plastic and wool roving. And I like to paint, dye, print, fuse, sew, rust, felt, stamp, color, stitch, embroider, bead, knit, and crochet on it. It is all about interesting layers, detail and texture and COLOR.”

One Loose Thread

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Barbara Tylka

I made my first quilt in 1998, shortly after moving to Northeast Oregon. It was a “Pine Needles” quilt with applique elk, trees, and moon. Naturally, it was the pieced background that excited me! I dove into quilt making, using traditional techniques to make traditional quilts.

Within a few years, however, I was ready to move on to designing and constructing art quilts. After all, how many bed quilts does a woman really need? Since then, I have moved beyond traditional techniques and materials in my quilts.

After retiring from general surgery in 2015 and moving to Bozeman, MT I have continued quilt making and have also begun to explore surface design.

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Claudia Paillao

Since 2013, Missoula, MT based fiber artist, Claudia Paillao has been turning heads and dropping jaws with her imaginative and realistic wool sculptures.

Living and working in Montana, the Patagonia born sculptor—a recently minted U.S. citizen doesn't have to look far to find inspiration from the natural world for her needle felted figurines. Claudia's abiding respect for the natural world and her reverence for her subjects—often birds—drives her effort to perfectly replicate them to the feather. Even her wool is locally sourced in Montana!

Her successful business, Patagonian Hands affords her the chance to work in much of the western United States connecting with customers and building loyal fans. Although Claudia is best known for her amazing felted birds, she is always broadening her skills as a silversmith and designer. Claudia stretches the boundary of needle felting as a medium with her award winning , two dimensional wool portraits in which Claudia, 'paints' with dyed wool on a flat surface resulting in a work that more closely resembles a photograph or a painting. This willingness to explore new mediums and acquire new skills is evident in her trajectory. Claudia's works can be found in galleries, private collections, and fine art shows throughout the world.

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Diana Lasa-Blair



Diana Lasa-Blair has lived on a small ranch near Kalispell for over 20 years.

She is the owner of Going to the Sun Fiber Mill, where she processes her own llama fiber & local wool. Diana sells her finished products under the name of Alpine Textiles.

Shearing the raw wool, washing, carding, & spinning it into yarn or felting into fabric can be seen in her 100% woolen rugs, hand spun yarn, or felted items, such as bowls, purses, or insoles.

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Heidi Zielinski



Growing up in Western Montana I developed a kinship to the outdoors—forests, trees, streams, meadows, big sky, rocks, flora and fauna. I live in a river valley surrounded by the Rocky Mountains. Using the medium of fiber art and the techniques I explore within it, I have found a way to share my passion for living with nature that is exciting, challenging and rewarding. Although I have never been skilled at using drawing or painting to create realistic imagery, I have found that through mostly abstract designs I can communicate my feelings about and observations of the natural world. I use my work to capture moments and share a passion for nature with others.

My process begins with choosing the cloth and how it will be cut and laid out or pieced together. I often create cloth using various processes: dyeing, painting, stamping, printing, rusting, etc. Using machine and hand stitching I sculpt and add movement, shadow and texture. Finally I embellish using beads, yarns/fibers and found objects to compliment, contrast and enhance the work. In each layer I make decisions to bring the elements together. The level of detail is important to the whole and the visual complexity of it draws the viewer in to discover more about the work. I love the interplay of shape, color and stitch that makes up my work and helps to tell my story.

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Karen Straight



As a multi-media artist, I love working with various mediums, but wool is my favorite. It is simultaneously painterly and sculptural. The very nature of wool lends itself to realism, texture, two-dimensional and three-dimensional works of art, leaving the opportunity open for the incorporation of unexpected elements. When I paint with wool, I try to connect with and capture these amazing scenes and beings on our area, especially their beauty and fragility. I favor realism, enjoying how this approach encourages us to celebrate animals' natural beauty and engage directly with them, their needs, and their environment.

I love sharing the joy of learning, growth, and fiber arts with others. Much of my professional life has been devoted to animal welfare and teaching at the college level as a sociologist. I am thoroughly enjoying this new stage of my life, turning these interests towards my artistic creations and teaching fiber art.

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Katy Kellogg Nygard



Katy's relationship with textiles began at age 5 when she fashioned a needle and thread from a bobby pin and piece of string in order to repair the tattered edges of a favorite childhood blanket. She has since costumed plays, designed and manufactured one-of-a-kind garments, and currently enjoys making art pieces from fabric she prints using a wide variety of surface design techniques.

Katy has exhibited her work since 2000 in both juried and invitational shows and has received several awards. Her work has been published in Quilting Arts Magazine, Surface Design Newsletter, and Uppercase Magazine.

Katy's work can be seen at www.katynygard.com. Her textile design portfolio is available for print-on-demand at www.spoonflower.com/profiles/fiberdesign.

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Lanette Cuffe

“Homestead”

I found this chair sitting in the rain with broken springs and no fabric. After it dried out and I replaced the springs, I looked on Pinterest to see how to tie springs...and lo and behold, all these fun art chairs appeared! So I made 3 wool wall hangings out of wool fabric and threads. Most of the threadwork is by hand, with some by machine.

I chose a “homestead” theme and put in around 80 hours of effort and much fun. This is one of my favorite projects ever!

The foot stool has joined the chair this year--continuing the path from the homestead.

Looking at the back, you'll see the house from the back view.

Homestead won Best of Show in the 2019 Quilt Show in Kalispell put on by the Flathead Quilt Guild.

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Laurie Schmitt



Nature inspires me. When I see coneflowers in my garden, mergansers swimming by my kayak or a majestic mountain while hiking, I wonder how to create them out of fabric and fibers.

Color fascinates me. Exploring age old color schemes, working with hue, value, intensity, or recreating color schemes found in nature become a design adventure.

Surrounded by women who sewed growing up, I was destined to sew. Quilting is a passion. I enjoy playing with all the techniques I've learned over the years to work with fabric and fiber in their array of color, texture, and scale to tell a story.

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