



A Life in Color

50 Years of Quilts by Caryl Bryer Fallert-Gentry

Exhibition Plan

Retrospective exhibition at the
National Quilt Museum, March
14 – October 11, 2025.

In October of 2022, when I sent my annual donation check to the National Quilt Museum in Paducah, KY. I enclosed a letter letting them know that I was coming up on 50 years of making quilts and I was interested in doing a 50-year retrospective.

The executive director called several weeks later and invited me to do an exhibition in 2025. Like most museums, they plan exhibitions 2-3 years in advance.



RACHAEL BAAR
MUSEUM CURATOR
ASSOCIATE DIRECTOR

In the spring of 2024, I was contacted by the Museum's exhibition curators, and we had a zoom meeting to discuss the exhibition. They were OK with me doing most of the planning and organizing.



LAURA HENDRICKSON
DIRECTOR OF COLLECTIONS/REGISTRAR

My first step in organizing the show was figuring out what quilts I would have available. I have made over 600 quilts in the last 50 years, but most of them have sold. When I got ready to make the final selections last fall, I had 120 quilts for sale ...











Bryerpatch Studio GALLERY

Quilts by Caryl Bryer Fallert-Gentry Currently Available for Sale or Exhibition

To purchase, commission, or exhibit Caryl's work please [contact Caryl directly](#).

For work that is available for exhibition only [click here](#) or go to the bottom of this page.

Click on any link or image below for the complete story of the quilt.
Use your "BACK" button to return to this page.












Click on Quilt	Quilt Title	Year	Width	Height	Price
	Aquarium #2	2014	30"	30"	\$4600
	Aquarium #3	2022	41"	56"	\$7800
	Arches	2017	44"	44"	\$12,000
	Bandoneon	2017	30"	30"	\$3600
	Blizzard	1989	90"	40"	\$2,000
	Bradford Fantasy #2	2015	30"	30"	\$4200
	Bradford Fantasy #3	2020	30"	30"	\$3800
	Branches #2	2024	33.75"	41"	\$6500
	Branches #3	2024	51"	71.5"	\$12000
	Cabbages	2019	30"	30"	\$3600

...and an additional 12 that were not for sale but were available for exhibitions.

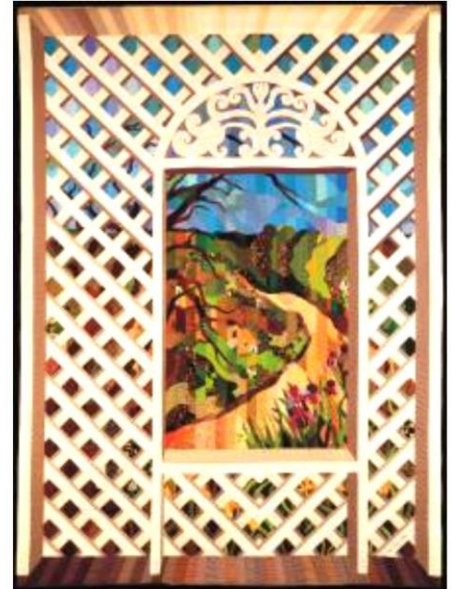
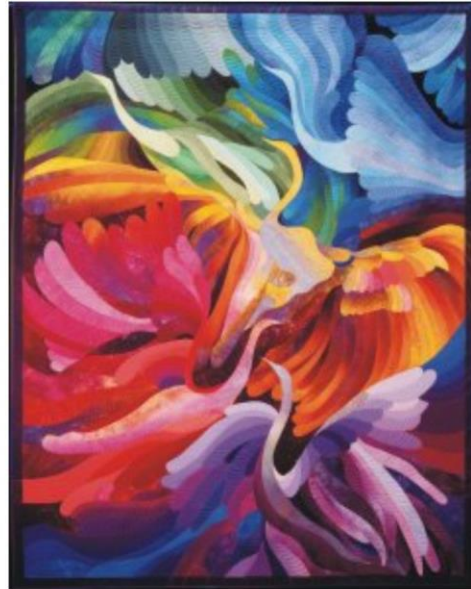
I keep track of all of this on my website.

www.bryerpatch.com

OLDER WORK AVAILABLE FOR EXHIBITION

Click on Quilt	Quilt Title	Year	Height	Width	Price
	Cathedral Window	1984	90"	72"	\$NFS
	Centennial #1	2001	22"	18"	\$NFS
	Farewell to the Silver Bird	1997	48"	48"	\$NFS
	Grey Medallion	1984	90"	60"	\$NFS
	Hidden Influences #2	2003	36"	41"	\$NFS
	Me & My 404 Blues	1987	52"	52"	\$NFS
	Mothers Day	1996	20"	22"	\$NFS
	Poochie Smoochie	1996	18"	24"	\$NFS
	Rail Fence	1976	90"	80"	\$NFS
	Response #1: Stunned	2001	18"	18"	\$NFS
					

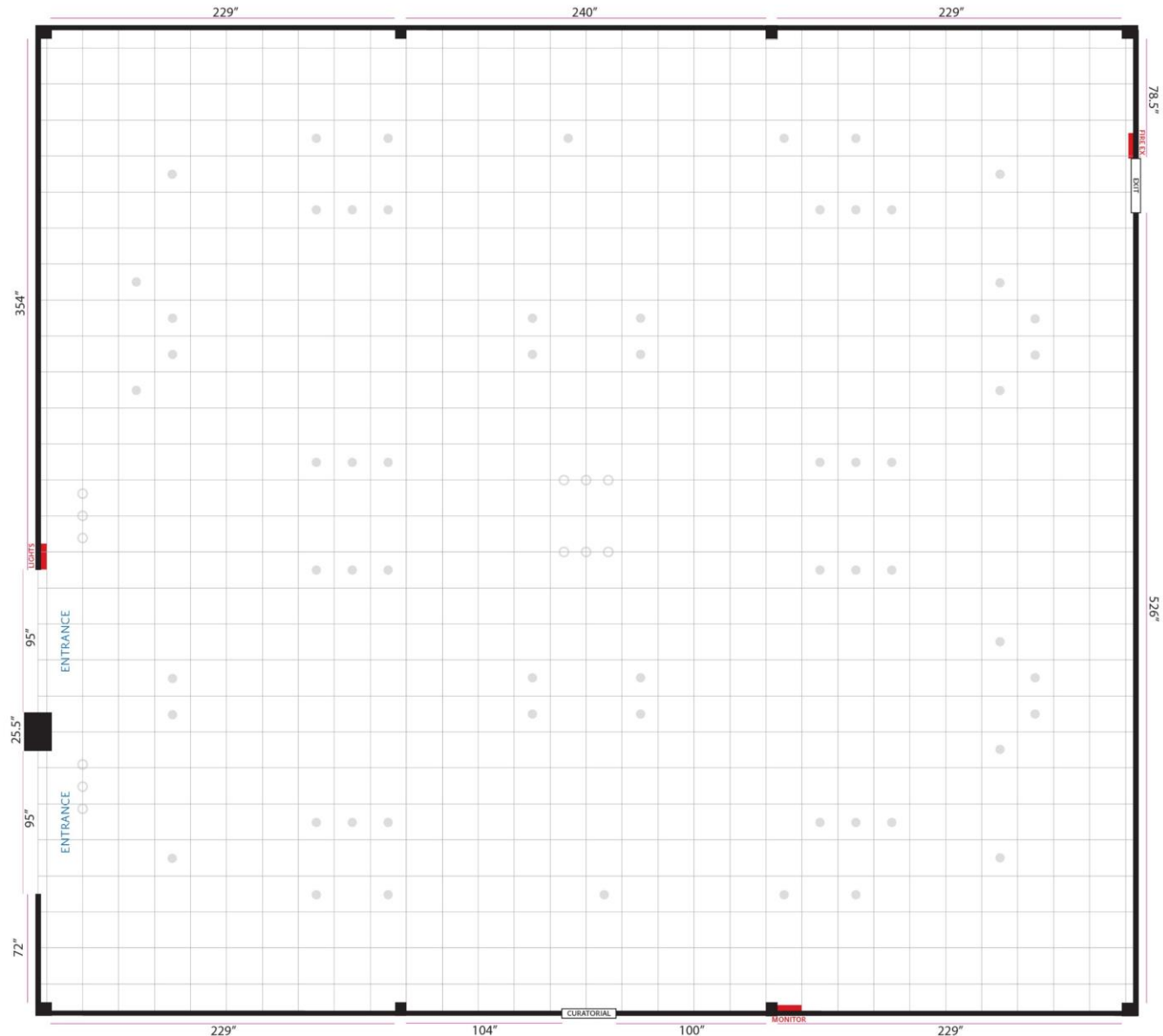
The Museum also owns six of my large quilts and one miniature.
By eliminating the quilts that were already traveling in other exhibitions and a couple I saved out for national competitions, I narrowed the list down to about 100.





THE NATIONAL
QUILT
MUSEUM

GALLERY C



This is the gallery floor space...



Walls:

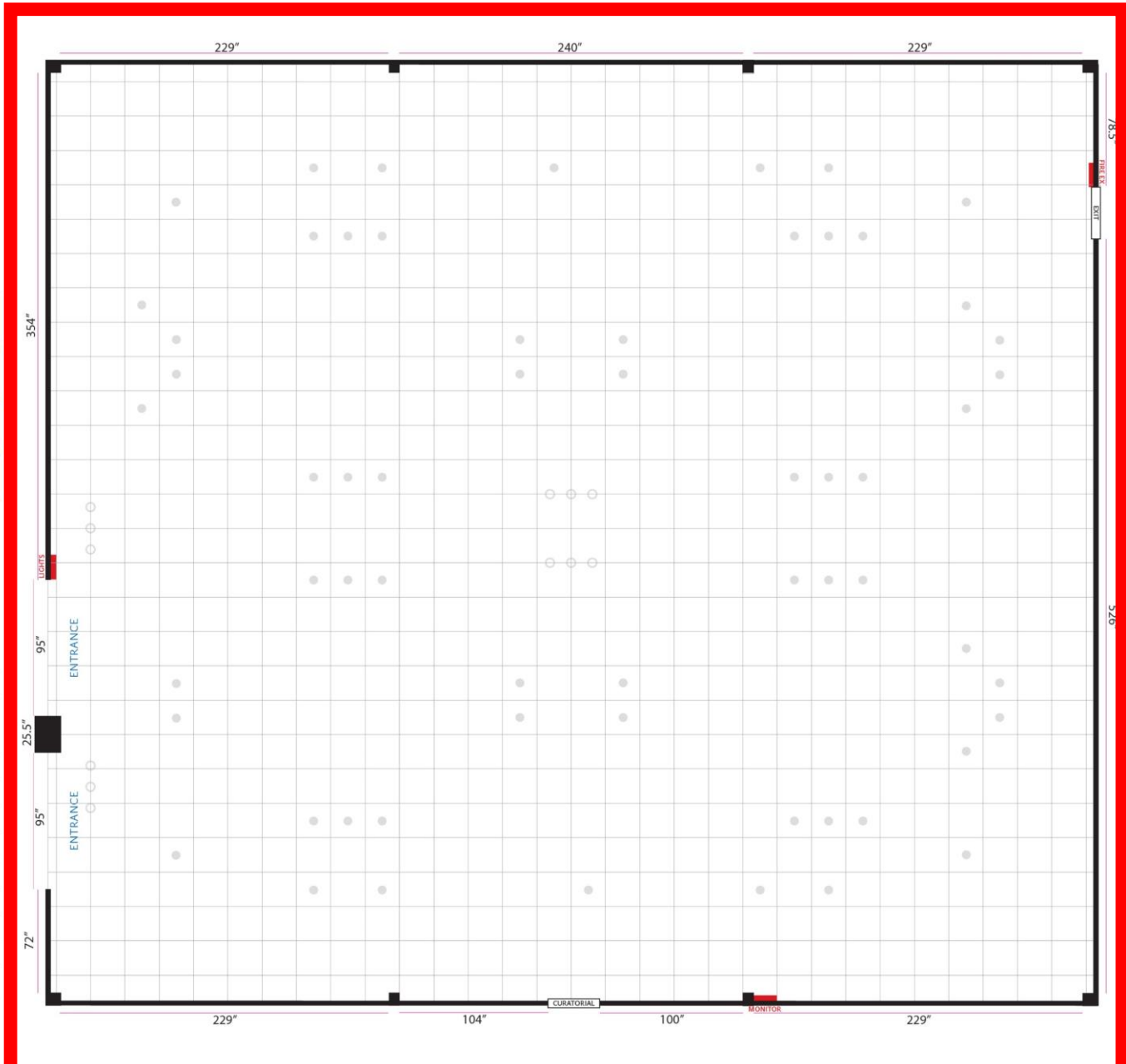
C: 121"W x 104"H x 36"D	C: 121"W x 104"H x 36"D
C: 121"W x 104"H x 36"D	C: 121"W x 104"H x 36"D
C: 121"W x 104"H x 36"D	C: 121"W x 104"H x 36"D
ANGLED C: 121"W x 118"H x 40"D	TALLER C: 121"W x 118"H x 36"D

Benches: 
18"W x 48"L x 18"H

Exhibit: _____

Dates: _____

Notes: _____





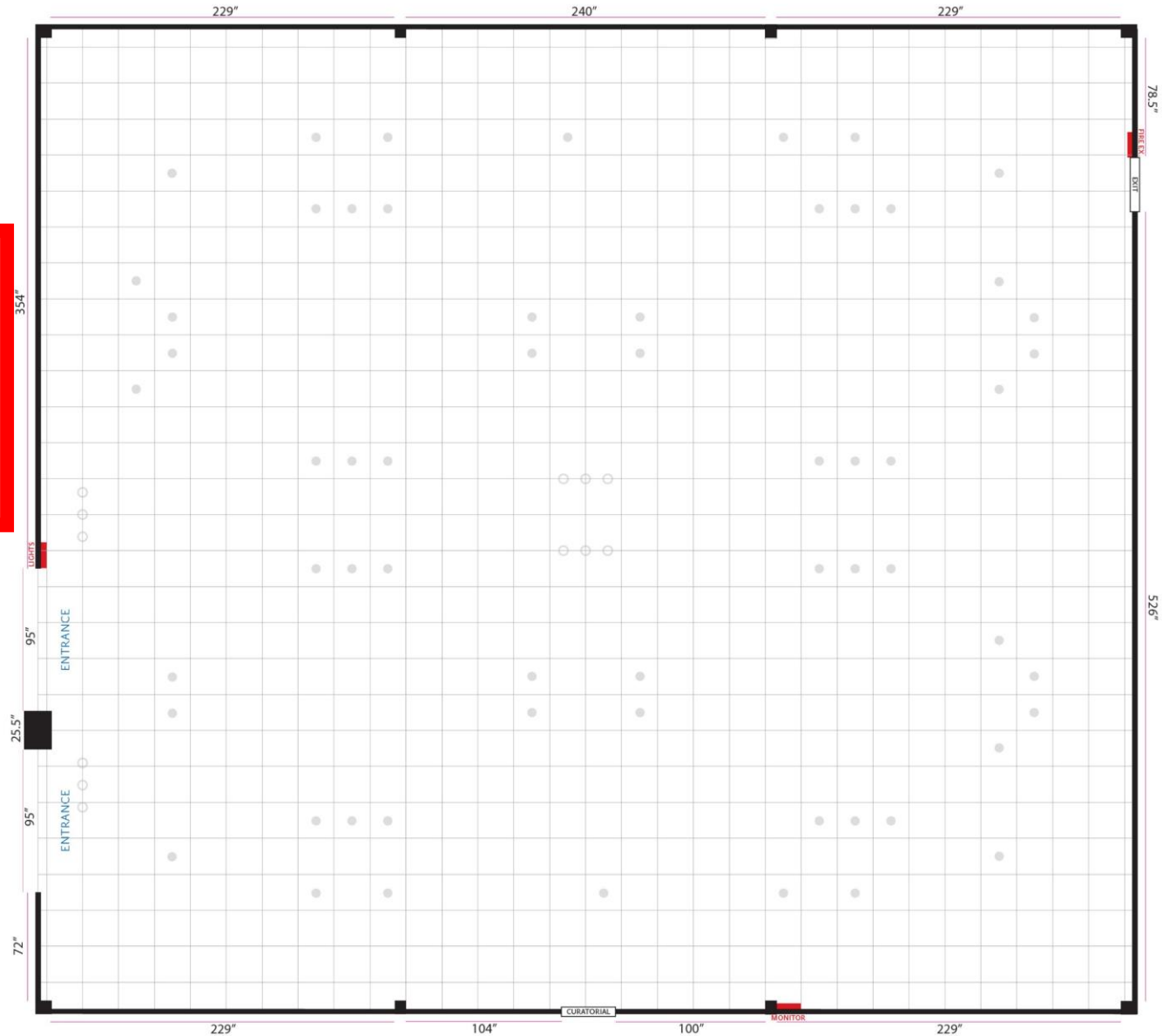
THE NATIONAL
QUILT
MUSEUM

GALLERY C

C: 121"W x 104"H x 36"D	C: 121"W x 104"H x 36"D
C: 121"W x 104"H x 36"D	C: 121"W x 104"H x 36"D
C: 121"W x 104"H x 36"D	C: 121"W x 104"H x 36"D
ANGLED C: 121"W x 118"H x 40"D	TALLER C: 121"W x 118"H x 36"D



Notes:

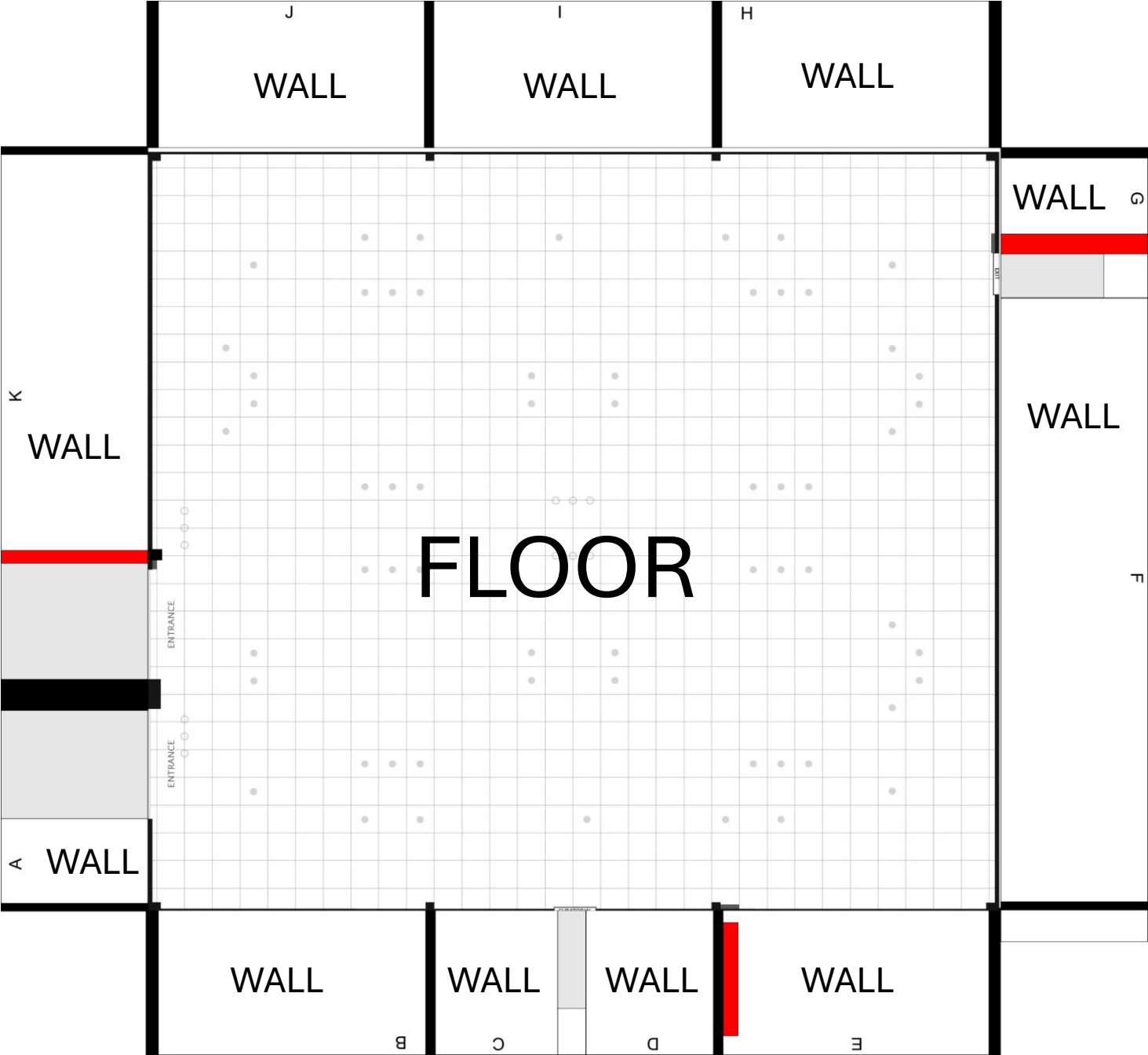


695"

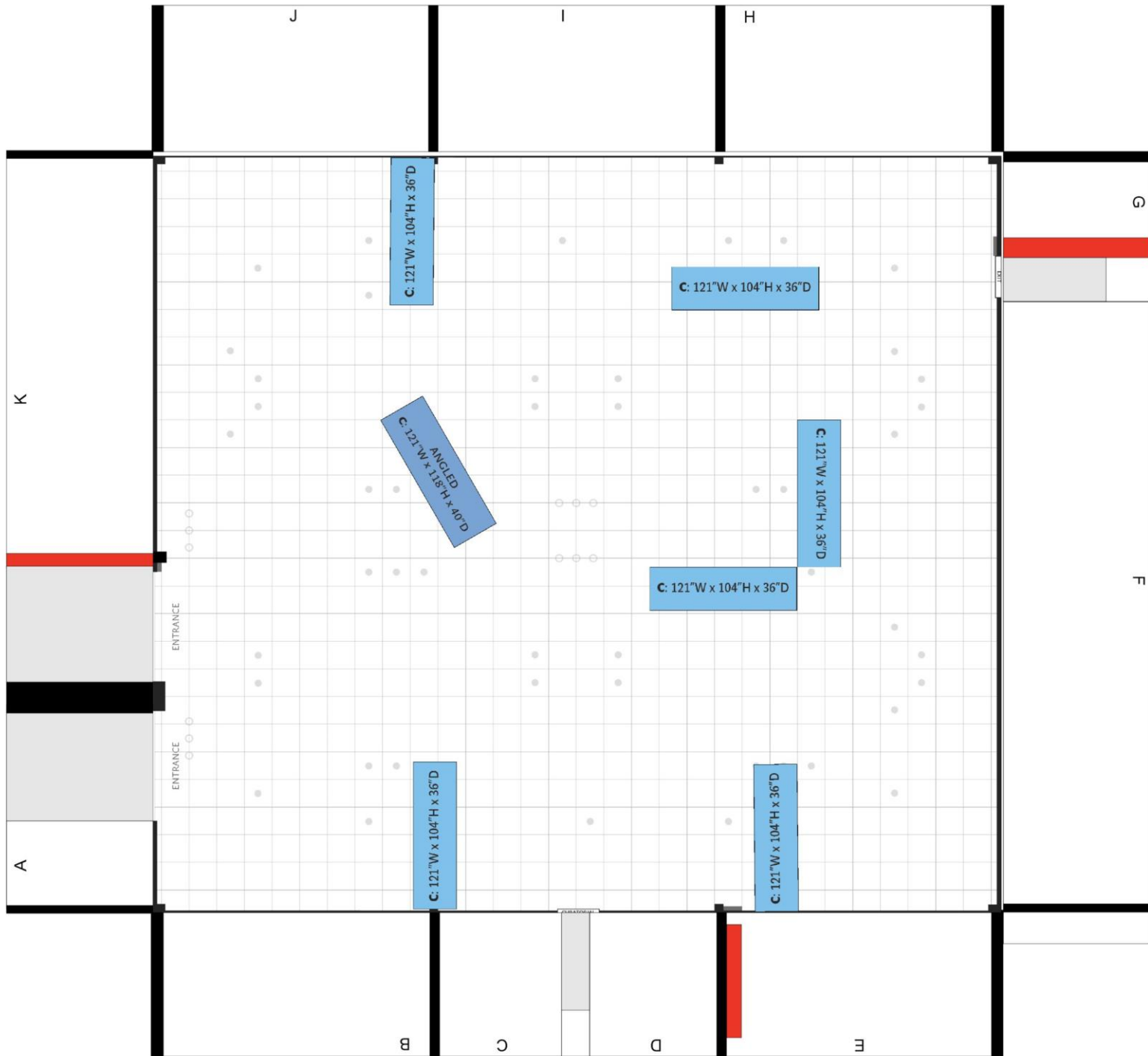
In Corel Draw, I made the floor
diagram full size ...

621"

...and drew
diagrams of the
walls along the
edges...



...and the
moveable
walls in the
center.



I imported thumbnail photos of all the quilts that were available, made them full size and plopped them on top of the diagram. Then I moved them around to see what would fit.

I used very low-resolution pictures to keep the size of the file manageable.



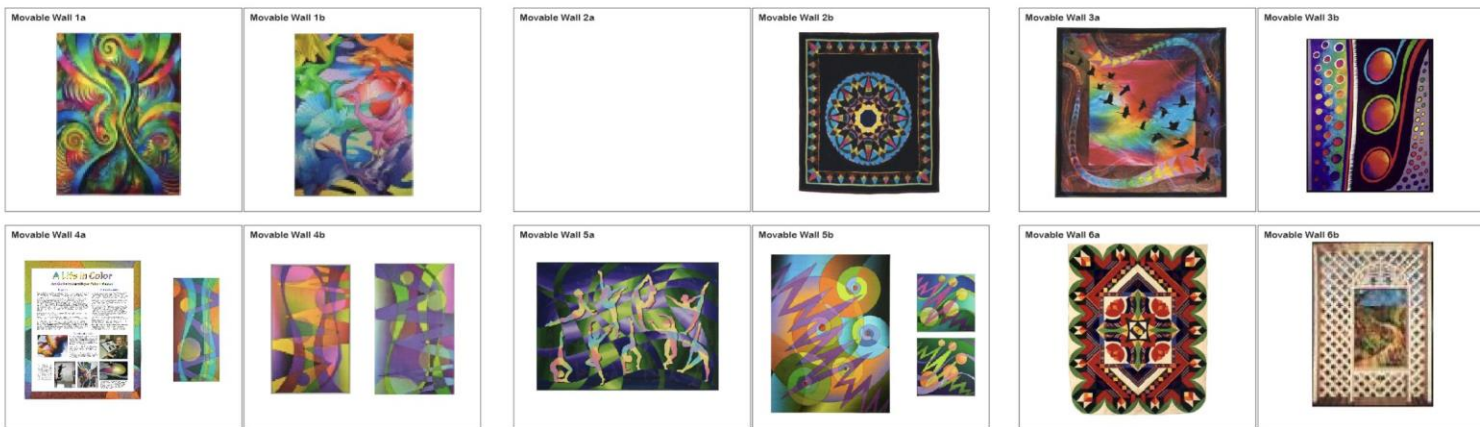
These are the left-overs
that didn't make the cut



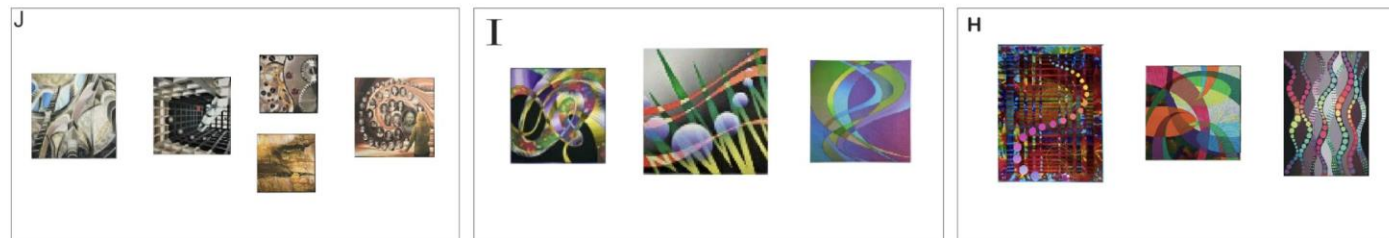
I rearranged the 67 quilts that made the cut into groups that made sense, taking into consideration whether they

- were visually harmonious as a group
- came from the same time period
- had a similar theme
- were part of a series.

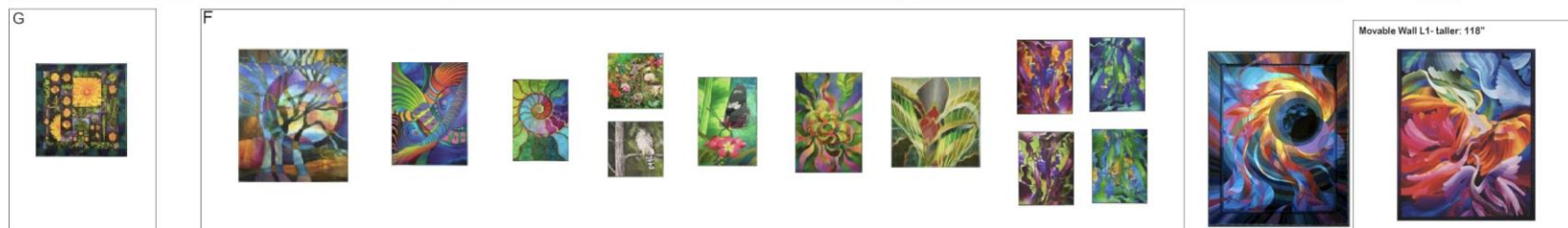




I turned the walls right-side-up so I could see what they would actually look like when you were standing in front of them.



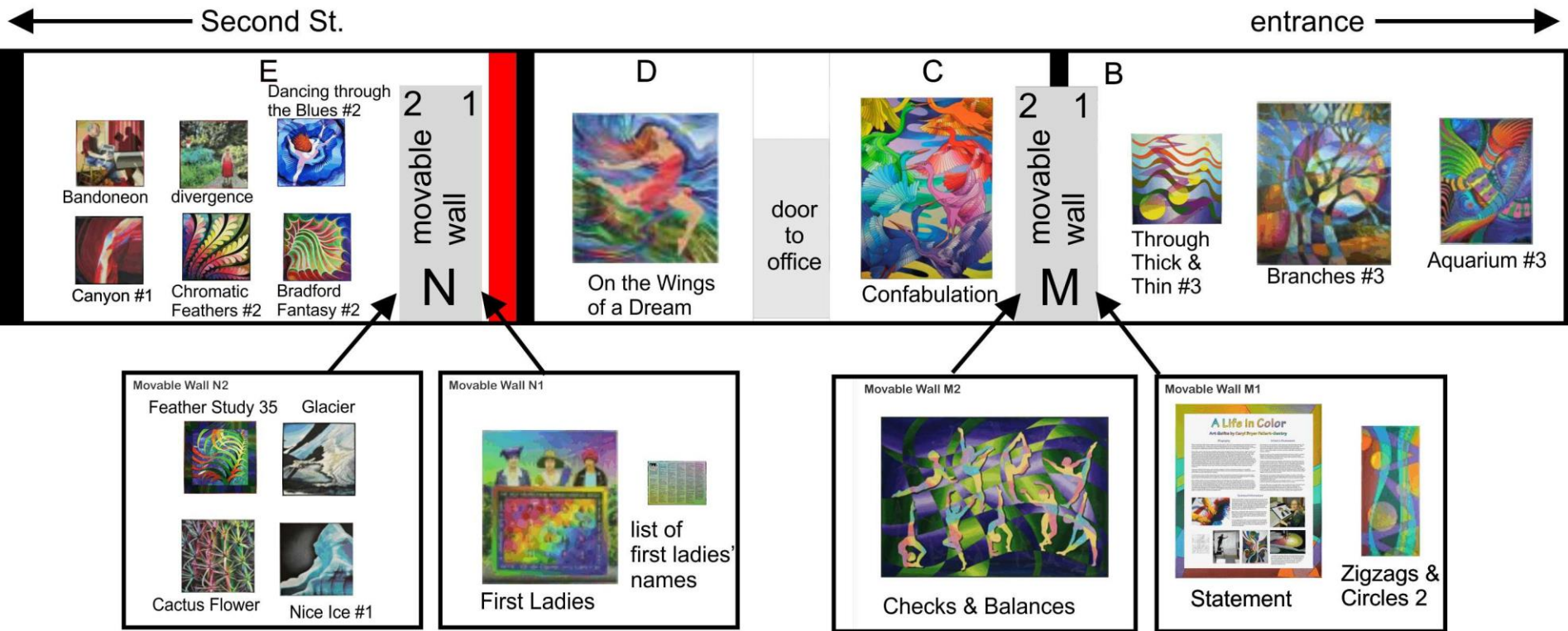
Hung between moveable walls or from the ceiling so both sides can be seen



I made a slide show for the curators explaining the reasons for my suggested layout for each of the walls. I knew that they would have the final say and could make changes, but they followed my suggestions exactly.



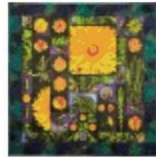
Here are right-side-up views of the walls in my suggested arrangement. More details later.



I included details about spacing...

Second St. Wall

G



Splendor in the grass

emer-
gency
exit
door

Northern
Harrier



Please don't
eat the dahlias

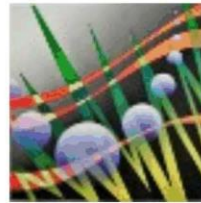


Lepidopteran 4

Fossil
Fantasy



F



Zigzags & Circles 9



Lepidopteran 5



Garden
Party 2



Midnight
Fantasy 10

Vineyard



Rainforest



Nightlights



Confla-
gration

Madison St. Wall

J



Arches



MONA
Perspective

Watch
#2



MONA
Wall

1 2
movable
wall
S

I
Response
#1: Stunned



Farewell to the
Silver
Bird

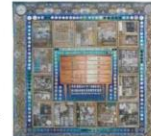


Poochie
Smoochie



Watch Master
back photo

Watch
Master



Mother's
Day



Centennial

H



Fibonacci's
Garden



Parabollipses



Spirogyra #1

Movable Wall S1



Deception
Decom-
position 3



Plunge

Movable Wall S2

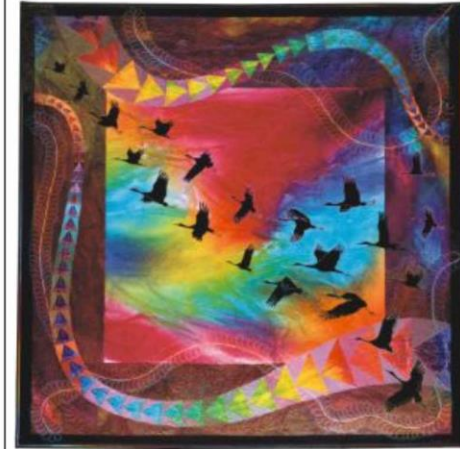


Celebration #2

Spacing between quilts is about 15"

...and which quilts would hang from the ceiling so you could see the backs, or had compatible colors, or similar sizes, or a similar theme, or came from the same decade, etc.

Movable Wall L1- taller: 118"



I would love for the three Best of Show quilts to be angled toward the entrance to draw people into the gallery. Corona 2 and Migration 2 should hang from the ceiling, so they can be seen from both sides.

They could be angled toward the center, so they don't take up such a wide space.

Movable Wall L2 - taller: 118"



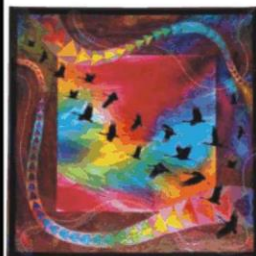
Movable walls in center of gallery (away from outside walls)



Corona #2



Birds of a different color



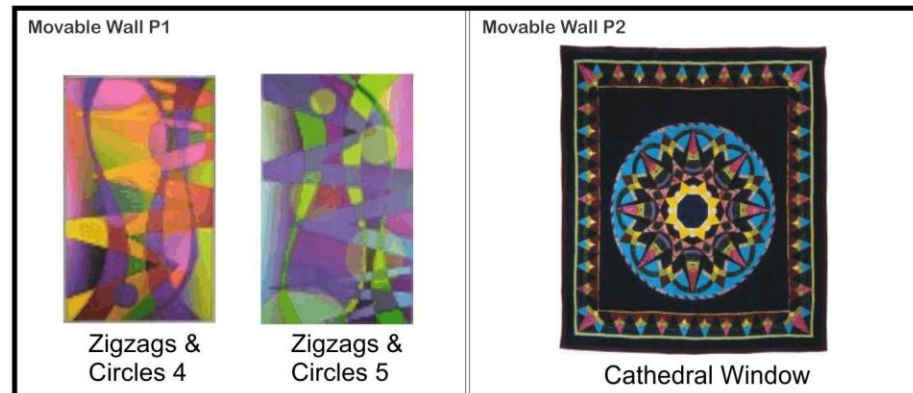
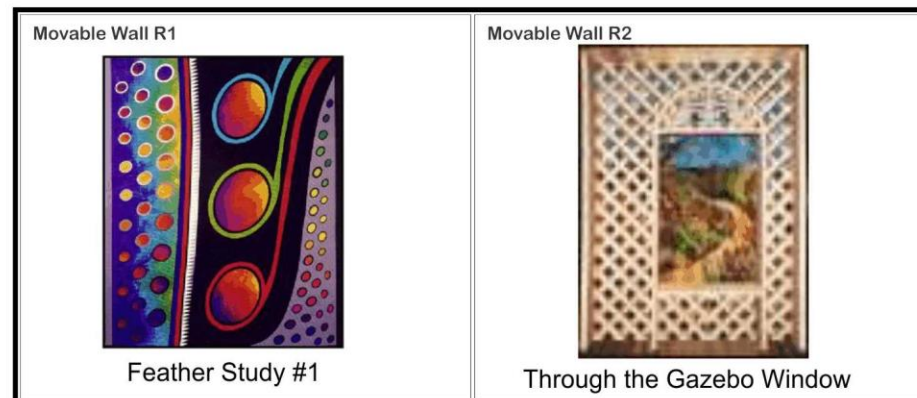
Migration #2

Facing the
entrance
← when you
come in the
gallery



Illusion #2

Facing
away
from
entrance
←



These four quilts all feature saturated rainbow colors

1 M 2

A Life in Color

C: 121"W x 104"H x 36"D



First Ladies has a quilt within a quilt, which lifts up to reveal a list of 162 women and what they did. I don't mind if a docent lifts the quilt, but I would like to provide a photo of the list so people can read it without touching the quilt.

dance
theme



1 N 2

C: 121"W x 104"H x 36"D



CURATORIAL

door
to
office

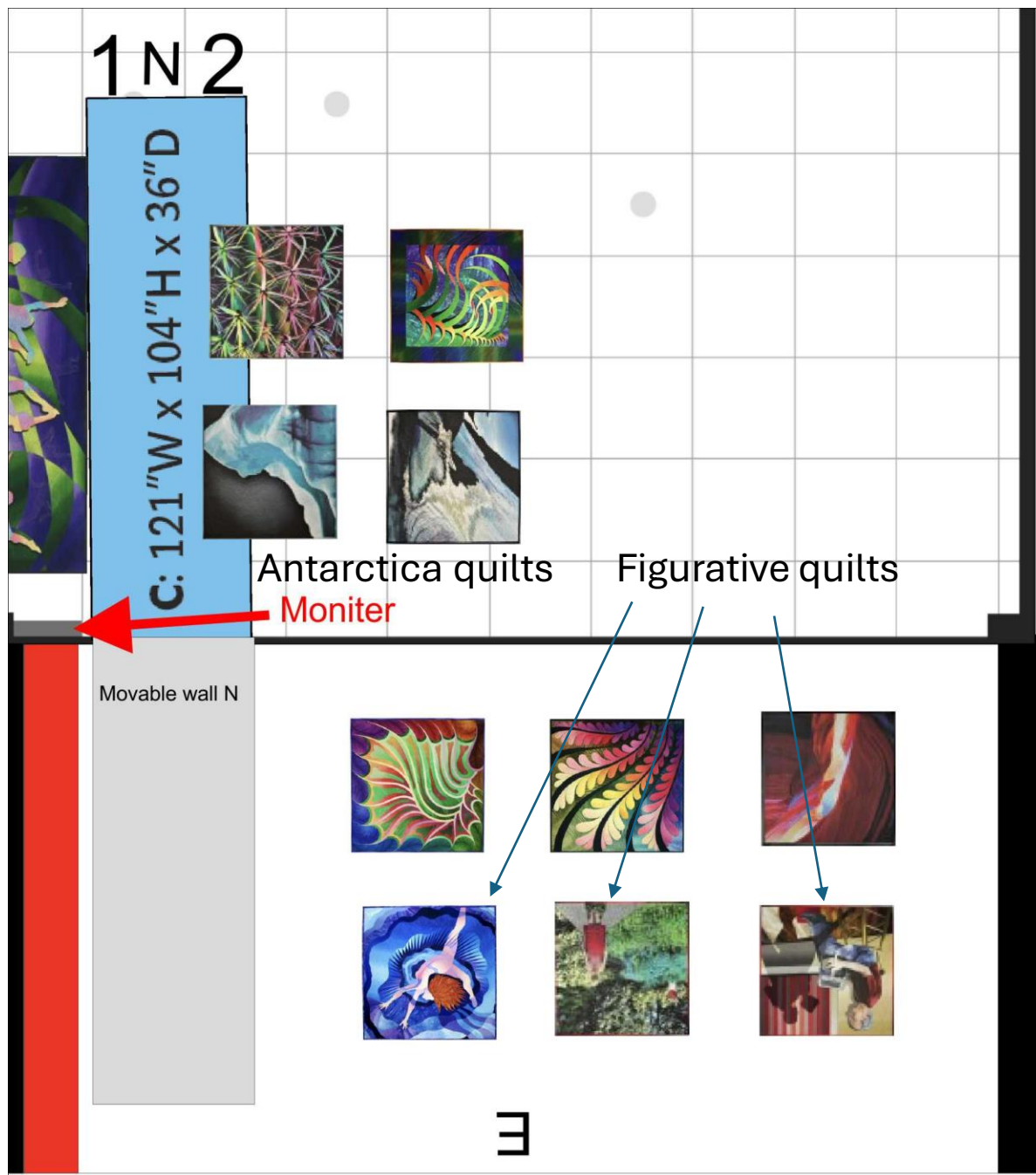
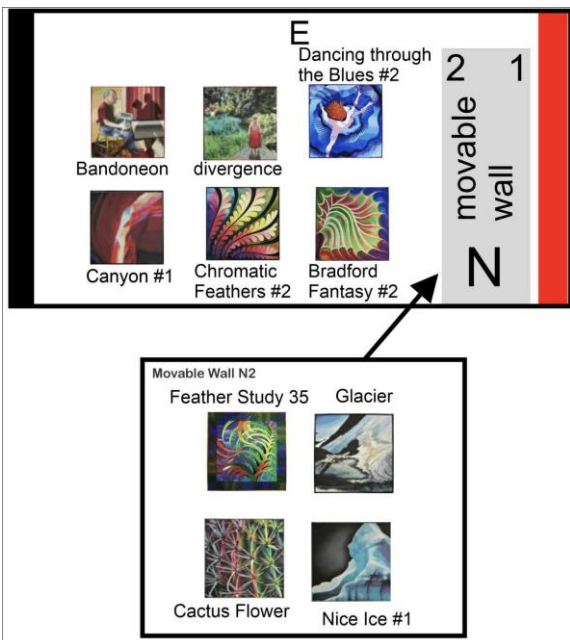


C



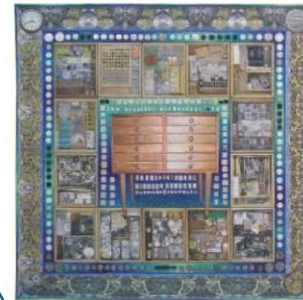
D

The quilts in this group are all exactly 30" square, so they can be stacked.



S

These are all autobiographical quilts about people things and events in my personal life.



Watch Master is a two-sided quilt. I would like a photo of the back to hang next to it.

2

C: 121"W x 104"H x 36"D



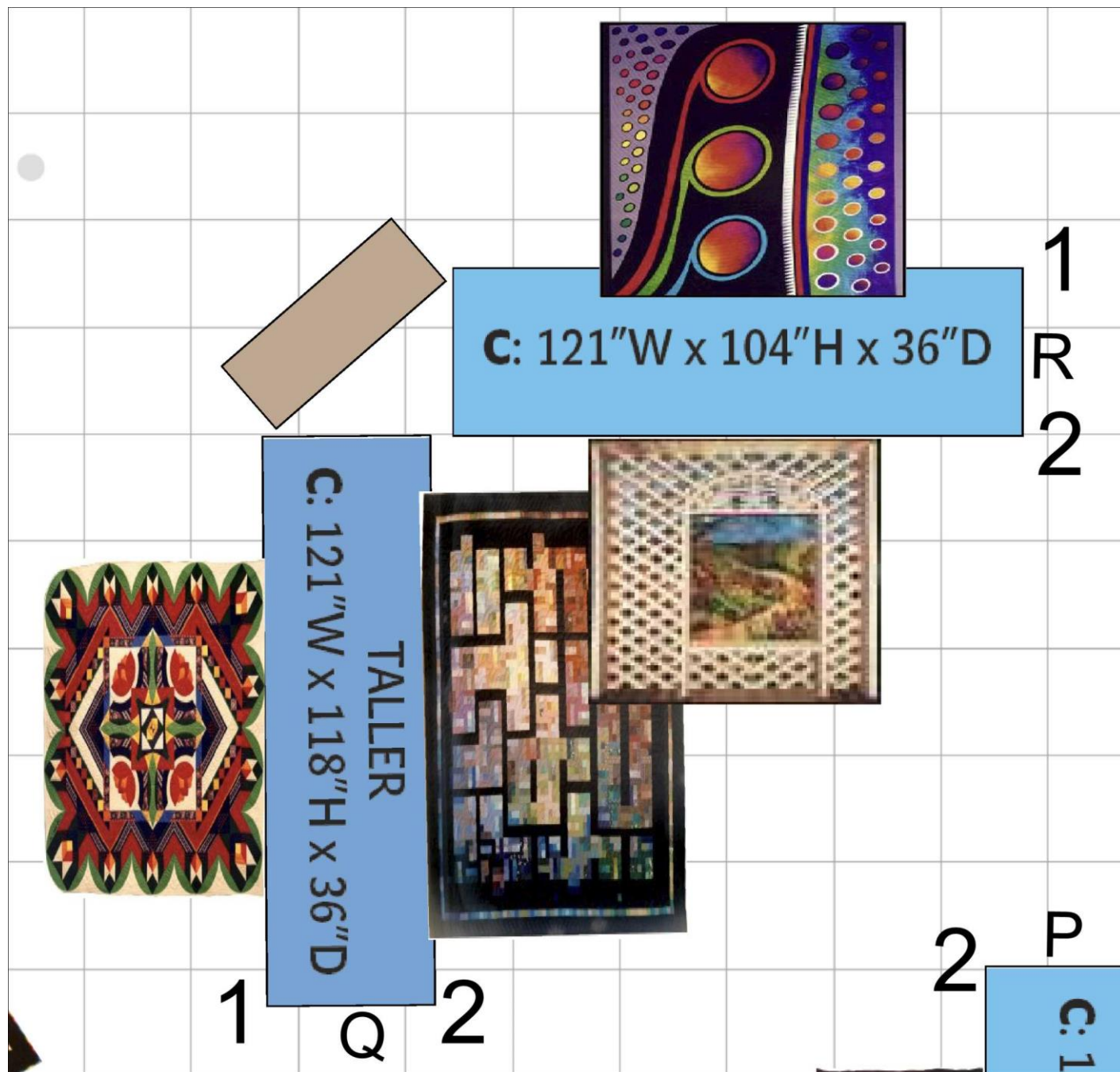
bench

C: 121"

My earliest quilts are in the center of the gallery. Red Poppies was my very first ART quilt (1983).

Through the Gazebo Window (1985) was the first to win Best of Show in a national competition. It needs to hang next to Urban Maze, because Urban Maze was made from the strip-pieced fabrics left over from Through the Gazebo Window. UM is also the largest quilt in the show, so it makes sense to hang it on the taller movable wall.

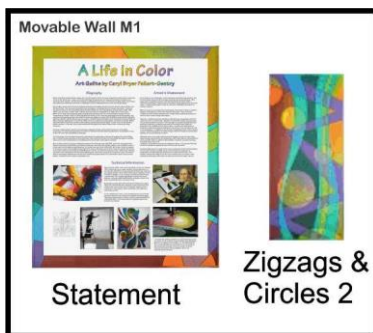
On side 1 of movable wall R is Feather Study #1, the first of a series of 37 quilts. It relates visually to the quilts on wall H.



I also designed a poster for the entry wall with a bio and artist's statement.

I would like this, or something like this as the show signage.

If you want to use this, let me know and I'll send you a full-size image in whatever format you need to have it produced.



A Life in Color

50 Years of Quilts by Caryl Bryer Fallert-Gentry

Biography

When Caryl Bryer Fallert-Gentry began her very first quilt in 1975, she never imagined it would lead to a life-long career in the textile arts. Today, she is internationally recognized for her award-winning fine art quilts, best known for their organic, curved-seam designs, scintillating use of color, and illusions of light, depth, and motion. Her attention to detail has earned her a reputation for fine craftsmanship as well as stunning designs.

Since 1983, Caryl's work has been exhibited extensively throughout North America, Europe, Japan, Brazil, and the Pacific Rim. She has had twenty-three solo exhibitions, including shows in Canada and Japan. Caryl has won Best of Show at the International Quilt Festival (2009), the American Quilters Society Show (1989, 1995, 2000), and more than a dozen other national and international competitions. In 1996, Caryl received the Masterpiece Quilt Award from the National Quilting Association. She has received Master Awards for both Contemporary Artistry (2002 & 2006) and Machine Artistry (1997) from the International Quilt Association, and machine workmanship awards from both the American Quilters Society (2004 & 2009) and the Quilting the Quilt national exhibition (2003). Special honors include: 100 Most Important Quilts of the Twentieth Century (2000), 30 Most Influential Quiltmakers in the World (2002), Bernina Leadership Award (2003), All American Quilter (2004) and International Quilt Festival Silver Star (lifetime achievement) Award (2006). Caryl's work can be found in public, museum, corporate, and private collections throughout the United States and in numerous foreign countries.

Caryl has authored three books, plus numerous magazine articles, instructional brochures, and digital workshops. Her work has appeared in hundreds of national and international publications, including the covers of the 1987 and 1991 Quilt National Catalogs.

For thirty years, Caryl traveled extensively, lecturing and conducting workshops throughout the United States, and in eleven foreign countries on five continents. She continues to share her knowledge through her website where many of her publications are available as free downloads. (eyerpatch.com).

Born in Elgin, Illinois, Caryl was a lifelong resident of the Chicago area until 2005, when she relocated to the historic Lower Town Arts District of Paducah, Kentucky. Here she built a studio, gallery, and workshop center a short walk from the National Quilt Museum. Her studio was open from 2006-2014. Bob Fallert, Caryl's husband of thirty-four years, died in 2006 shortly after their move to Kentucky, and in 2013, Caryl married Dr. Ron Gentry in a private ceremony at the National Quilt Museum. In 2014, she sold her Paducah studio, retired from teaching and retail, and relocated to Port Townsend, Washington, where she continues to create new work in her latest studio overlooking Puget Sound and the awe-capped Cascades. Much more information about Caryl and her quilts is available on her website: eyerpatch.com.

Artist's Statement

For as long as I can remember, I have expressed myself through artwork. My formal training was primarily in design, drawing, and studio painting. After many years of painting, sewing, and experimenting with other media, I discovered that fabric, used as a fine art medium, best expressed my personal vision. I made my first quilt in 1975-76, and since 1982 fabric has been my primary medium.

Most of my work is constructed conventionally, from layers of fabric, stitched together with batting or other filler between the layers. I love the tactile qualities of cloth and the unlimited color range made possible by dyeing and various other surface design techniques.

Textures, created by layering, pleating, embroidering, and quilting, invite the viewer to touch as well as look. Illusions of movement, depth, and luminosity are common to most of my work. The inner glow is created by hand dyeing or painting my fabrics in gradual progressions from light to dark. Both my geometric color studies and my more organic, curved seam abstracts are inspired by visual impressions collected in my travels, in my everyday life, and in my imagination. In addition to my pieced and appliqued work, I have made a series of quilts from photos and other images which are designed and painted digitally and printed directly on fabric.

Although some of my quilts include pictorial images, my work is most often about seeing, experiencing, and imagining, rather than pictorial representation of any specific object or species. My intention is to focus on positive energy and depict that in my work.

I intend for my quilts to be seen and enjoyed by others. It is my hope that they will lift the spirits and delight the eyes of those who see them.

During my fifty years as a quilt artist, I have continued to learn new techniques as new tools became available and as I have found new images in my imagination and developed the techniques to create them in cloth. As a teacher, I believe the magic of art lies in our heads and in our hearts. I love sharing my techniques with others so they can share their magic with me.

Technical Information



Since the late 1980s I have used only fabrics of my own design. 100% cotton fabrics are dyed, painted, and printed by me, or are from the collections I have designed for Benartex, based on my original designs. Since 2016 I have begun creating one-of-a-kind fabric designs on my computer and having them printed commercially. This creates my palette of colors and visual textures. I work on a Microsoft Surface computer where I can draw and paint directly on a touch-screen.

My designs usually start with small pencil sketches on paper. These are scanned into the computer (I use Corel Draw) and refined until I have a clear idea of what the shapes will be. I usually do a value study in black and white, and I often do a color study as well.

For my appliqued work, I use a transparency, an overhead projector, and pencil to enlarge the designs on freezer paper. The freezer paper pattern is then cut up to make templates for cutting the fabric. Free instructions for appliqueing can be found on my website.



I consider the quilting stitches to be the finishing touches on a work of art, not just a way to hold the layers together. Most of my quilting is free-motion, i.e., the feed dogs on the sewing machine are lowered and I use my hands to move the quilt sandwich under the needle. I call this drawing with thread. All my quilting is done on a stationary head machine.

Unlike many museums, the National Quilt Museum pays for shipping both to and from their exhibitions. All my quilts that are wider than 41" were rolled into my custom shipping tubes with an inventory list and repacking instructions inside each one.

PACKING INSTRUCTIONS

1 Pelican case – 35 small quilts rolled

1 large box – 3 big quilts folded

6 tubes made from Sono tubes with quilts rolled inside

Master Packing List

What is in each of the eight containers for A Life in Color.

1		Aquarium #3	2022	41"	56"	Pelican Case
2		Arches	2017	44"	44"	TUBE 2
3		Bandoneon	2017	30"	30"	Pelican Case
4		Birds of a Different Color	1999	74"	93"	NQM
5		Bradford Fantasy #2	2015	30"	30"	Pelican Case
6		Branches #3	2024	59"	71.5"	TUBE 5
7		Cactus Flower	2021	30"	30"	Pelican Case
8		Canyon #1	2018	30"	30"	Pelican Case



Polician Case Quits						
Case ID	Case Title	Case Status	Case Priority	Case Age	Case Type	Case Category
001	Case 001	Open	High	10	Case 001	Case 001
002	Case 002	Open	High	10	Case 002	Case 002
003	Case 003	Open	High	10	Case 003	Case 003
004	Case 004	Open	High	10	Case 004	Case 004
005	Case 005	Open	High	10	Case 005	Case 005
006	Case 006	Open	High	10	Case 006	Case 006
007	Case 007	Open	High	10	Case 007	Case 007
008	Case 008	Open	High	10	Case 008	Case 008
009	Case 009	Open	High	10	Case 009	Case 009
010	Case 010	Open	High	10	Case 010	Case 010
011	Case 011	Open	High	10	Case 011	Case 011
012	Case 012	Open	High	10	Case 012	Case 012
013	Case 013	Open	High	10	Case 013	Case 013
014	Case 014	Open	High	10	Case 014	Case 014
015	Case 015	Open	High	10	Case 015	Case 015
016	Case 016	Open	High	10	Case 016	Case 016
017	Case 017	Open	High	10	Case 017	Case 017
018	Case 018	Open	High	10	Case 018	Case 018
019	Case 019	Open	High	10	Case 019	Case 019
020	Case 020	Open	High	10	Case 020	Case 020

I photographed every step of the packing process and wrote detailed instructions so the curators would know how to fit everything in at the end of the show.









Lepidopteran #4

Hand painted, pieced, appliqued & quilted by Caryl Bryer Fallert-Gentry

2016 • 32" wide x 48" high

100% cotton fabric; hand dyed and/or designed by Caryl Bryer Fallert-Gentry

Batting: 50% cotton / 50% bamboo

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Fossil Fantasy

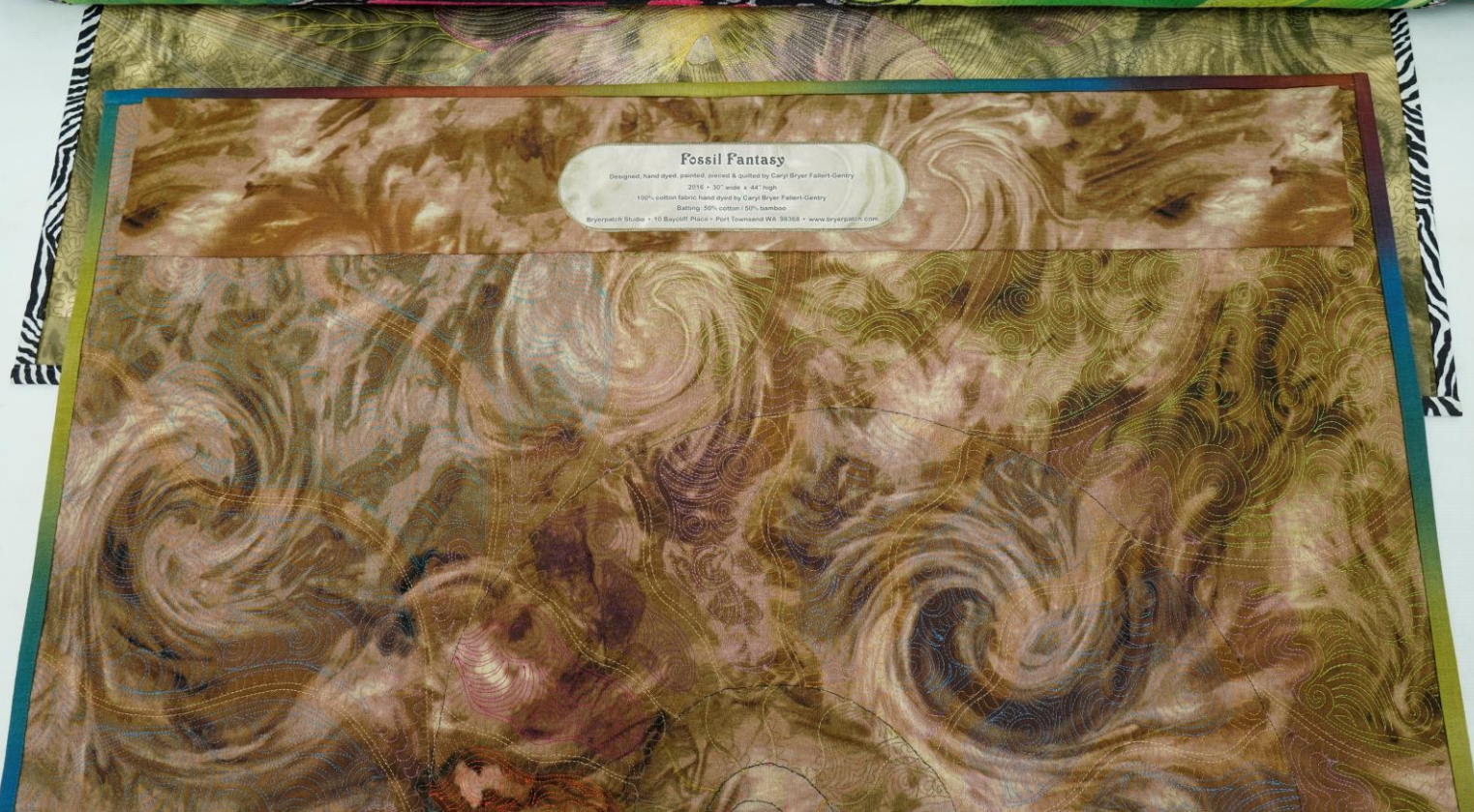
Designed, hand dyed, painted, printed & quilted by Caryl Bryer Fallert Gentry

2016 • 30" wide • 44" high

100% cotton fabric, hand dyed by Caryl Bryer Fallert Gentry

Batting: 50% cotton/50% bamboo

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Deception Decomposition #3

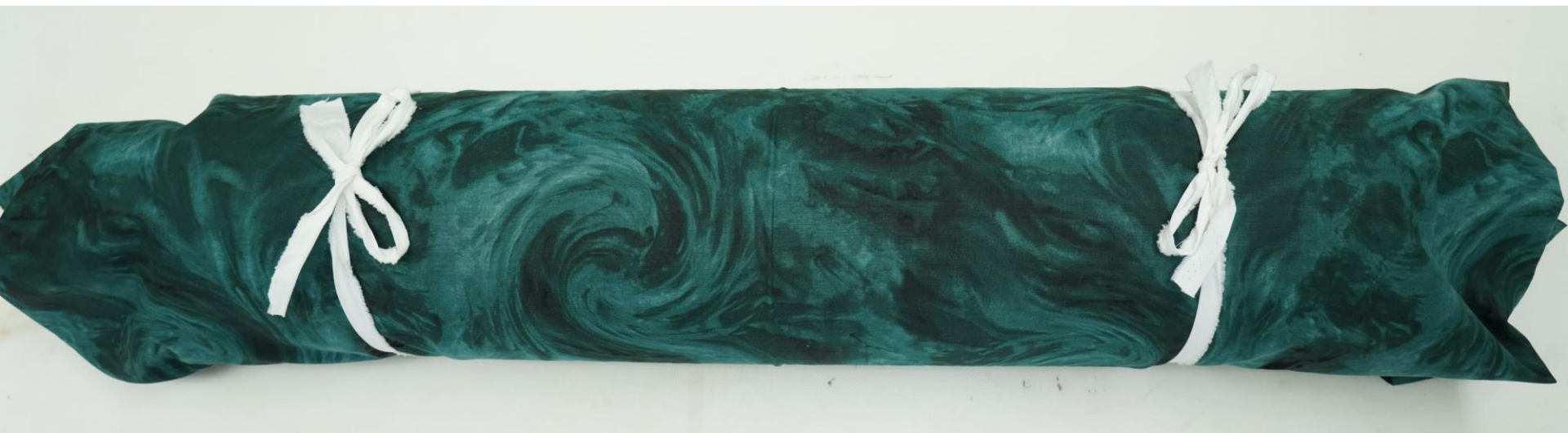
2022 • 29.5" wide x 40" high
Original photography, digital design & painting, digital printing, thread painting, dye painting,
& machine quilting by Caryll Bryer Fallert-Gentry
digital printing by Spoonflower.com
fabric: 100% cotton • batting: wool • thread: polyester & acrylic
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Zigzags & Circles #5

2025 • 65" wide x 67" high

digital design & assembly, machine quilting by Cheryl Fryer Talbot's Quilt

digital quilting by Quilted by Quilted

fabrics: 100% cotton • quilting: cotton/batton • thread: purple & grey

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Carry Bryer Tallent



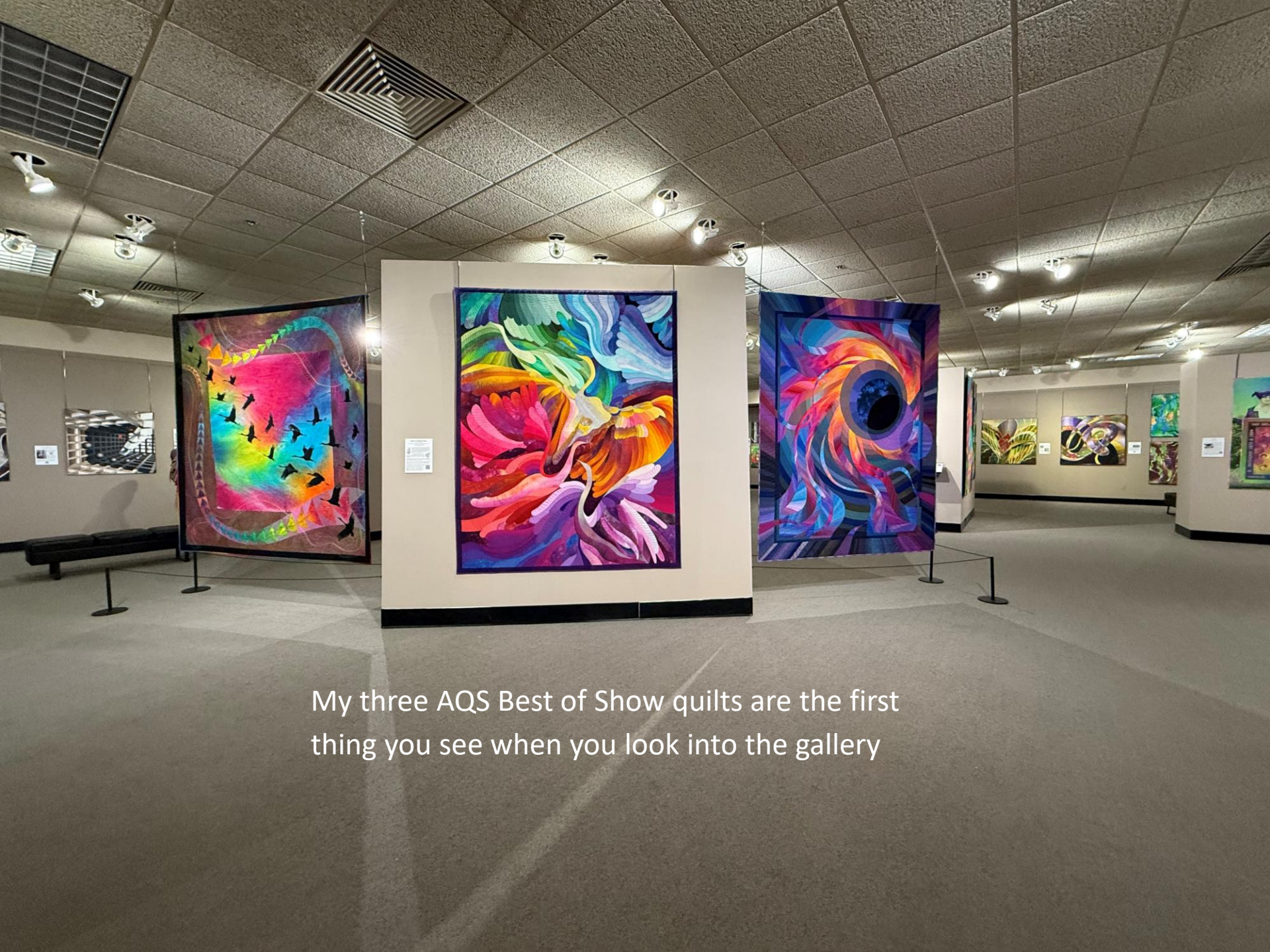
On April 21 we arrived at the museum to find a big sign on the front announcing the current exhibitions.





THE NATIONAL QUILT MUSEUM





My three AQS Best of Show quilts are the first thing you see when you look into the gallery

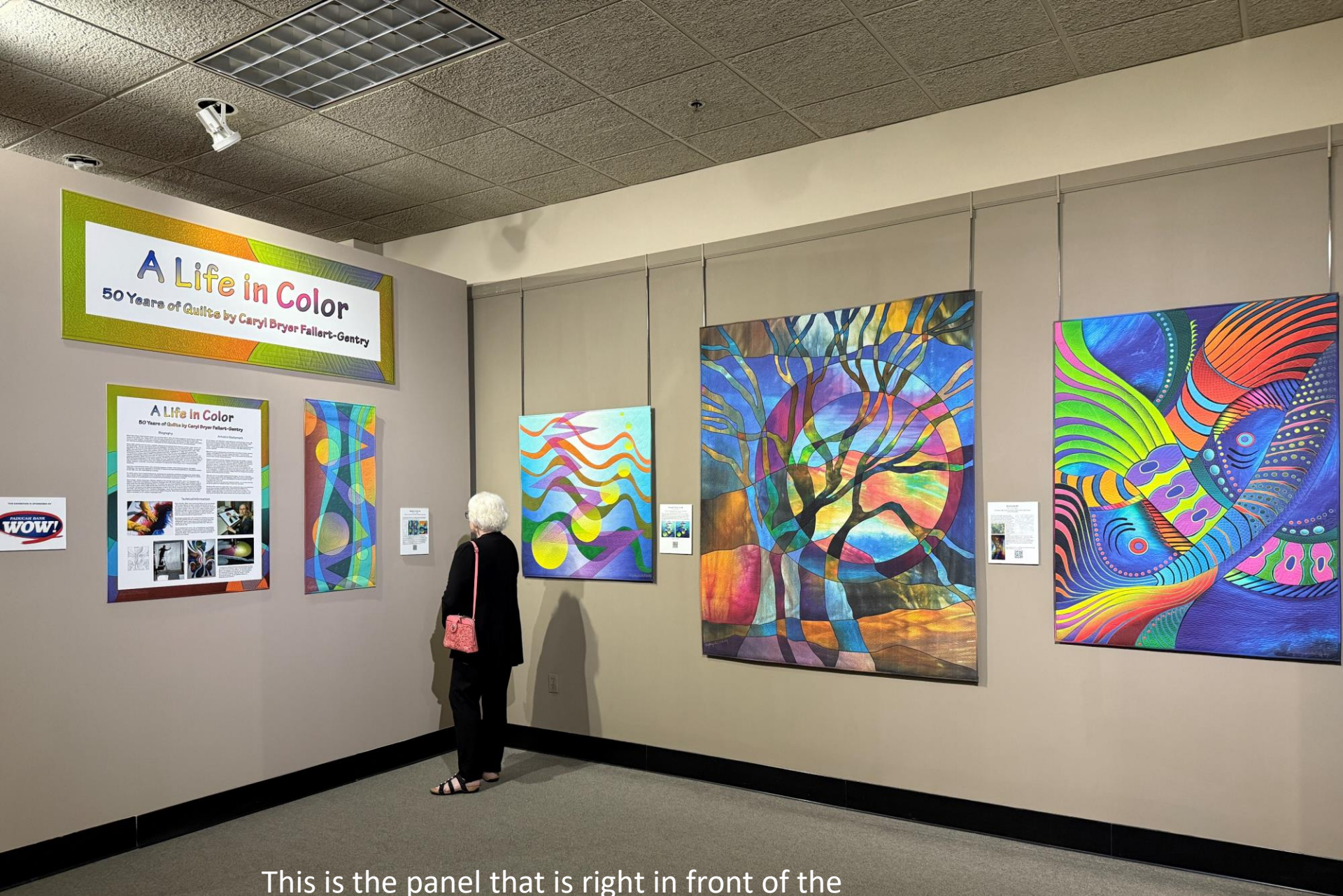


Two of them are double sided so they are hung from the ceiling so you can see both sides.





This is what they look like from the back.



A Life in Color

50 Years of Quilts by Caryl Bryer Fallert-Gentry

A Life in Color

50 Years of Quilts by Caryl Bryer Fallert-Gentry

Biography

Artist's Statement

Technical Information

WOW!

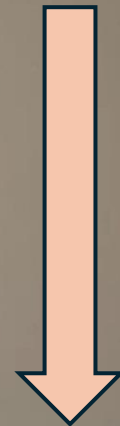
This is the panel that is right in front of the entry door, with my bio and artist's statement.

A Life in Color

50 Years of Quilts by Caryl Bryer Fallert-Gentry

For this exhibition I did what I call "enhanced signage." I made a full 8.5 x 11 page for each quilt and included some additional information about each piece.

Enhanced signage



A Life in Color

50 Years of Quilts by Caryl Bryer Fallert-Gentry

Biography

When Caryl Bryer Fallert-Gentry began her very first quilt in 1970, she never imagined it would lead to a lifelong career in the textile arts. Today, she is internationally recognized for her award-winning quilt designs, her extensive collection of quilts, and her numerous exhibitions, including the 2014 exhibition "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" at the Smithsonian American Museum of Natural History.

Since 1970, Caryl's work has been exhibited in numerous galleries, museums, and public spaces across the United States and abroad. Her quilts have been featured in numerous books, including "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" (2014) and "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" (2014). She has also been featured in numerous documentaries, including "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" (2014) and "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" (2014).

Caryl has authored three books, plus numerous magazine articles, technical brochures, and digital workbooks. Her work has been featured in numerous exhibitions, including the 2014 exhibition "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" at the Smithsonian American Museum of Natural History.

For many years, Caryl traveled internationally, lecturing and exhibiting her quilts throughout the United States and in eleven foreign countries on five continents. She continues to share her knowledge through her website where many of her publications are available as free downloads. (Biography continued)

Born in Elgin, Illinois, Caryl was a lifelong resident of the Chicago area until 2010, when she relocated to the historic town of Elgin, Illinois. She has a Bachelor's degree in Art from the University of Illinois at Chicago and a Master's degree in Art from the University of Illinois at Chicago. She has been married to her husband, John, for 40 years.

Since the late 1970s, Caryl has used only fabric of her own design. Her quilts have been exhibited in numerous galleries, museums, and public spaces across the United States and abroad. Her quilts have been featured in numerous books, including "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" (2014) and "A Life in Color: 50 Years of Quilts by Caryl Bryer Fallert-Gentry" (2014).

My designs usually start with a small pencil sketch on paper. These are scanned into the computer if not done directly on the computer. I then use a variety of software to create the final design. I usually use a color study to check the colors and, often, use a color wheel as well.

For my experimental work, I use a transparent, an overhead projector, and pencil to create the design on fabric. The fabric is then placed in a flat bed to make the design. The design is then scanned into the computer and used to create the final quilt.

I consider the quilting process to be the final step in the design process. I use a variety of quilting techniques to create the final quilt. I use a variety of quilting techniques to create the final quilt. I use a variety of quilting techniques to create the final quilt.

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Artist's Statement

For as long as I can remember, I have expressed myself through art. My mother encouraged me to draw, to paint, to write, and to create. I was always a creative person, and I always found a way to express myself. I was always a creative person, and I always found a way to express myself.

Most of my work is constructed unconsciously. From reports of fabric, I build together with fabric to create a new fabric. I use the fabric to create a new fabric. I use the fabric to create a new fabric. I use the fabric to create a new fabric.

Textiles, created by hand, are a beautiful medium. They are a beautiful medium. They are a beautiful medium. They are a beautiful medium. They are a beautiful medium. They are a beautiful medium. They are a beautiful medium.

Although some of my quilts include pictorial images, my work is based on color, texture, and form. I use color, texture, and form to create a new fabric. I use color, texture, and form to create a new fabric. I use color, texture, and form to create a new fabric.

During my 40 years as a quilt artist, I have continued to learn and grow. I have continued to learn and grow. I have continued to learn and grow. I have continued to learn and grow. I have continued to learn and grow. I have continued to learn and grow.

I use a variety of quilting techniques to create the final quilt. I use a variety of quilting techniques to create the final quilt. I use a variety of quilting techniques to create the final quilt. I use a variety of quilting techniques to create the final quilt.

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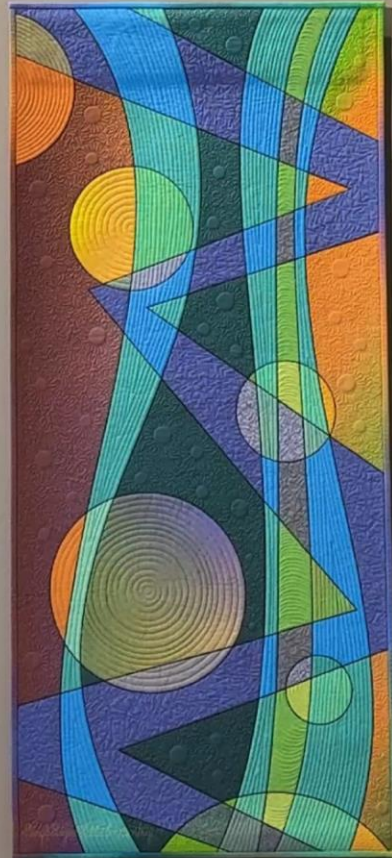
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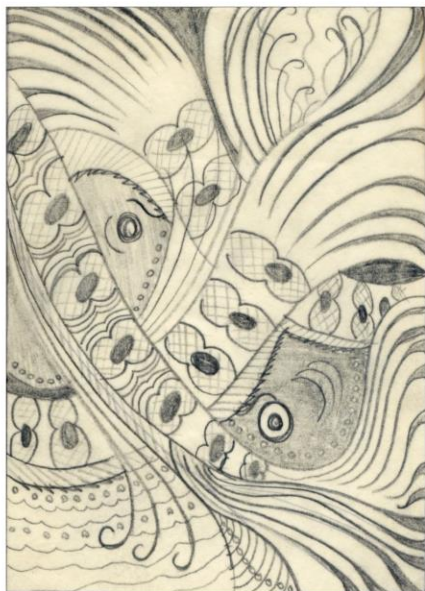


In some cases, I included the original pencil sketch for the design or the original photo that inspired it.

Aquarium #3

41" x 56" • 2022

Techniques: original design, digital painting, dye painting, digital printing, machine quilting



This quilt began with a small sketch made in 1989, shortly after returning from Australia and the Great Barrier Reef for the first time. I have kept the sketch for many years and have made several different interpretations of it. The shape of the fish bodies and tails are a kind of fantasy amalgam of many different species. The colors and patterns were inspired by parrot fish and other brilliantly colored tropical fish.

The full-size design was drawn and painted digitally in Corel Draw. I incorporated images from some of my own one-of-a-kind, dye-painted fabrics. The design was digitally printed by Spoonflower. It is heavily

quilted with dozens of different colors of polyester and acrylic thread. The binding was designed especially for this quilt and printed at the same time as the quilt top. The back of the quilt is one of my one-of-a-kind dye-painted fabrics.



Arches

44" x 44" • 2017

Techniques: Machine pieced and quilted

The inspiration for this quilt came from photos we took in 2016 in the Baptistery of St. John in Pisa, Italy (Battistero di San Giovanni: started in 1152). Rather than trying to reproduce the photo in fabric, I created a composition that captures the feeling one has inside the building, looking up at the lofty arches with the light streaming in.



I started by compressing the photo into a square and making a much-simplified drawing in pen. The drawing was scanned into the computer and



colored in Corel Draw. This was not a final color rendering. I was just playing around with colors and values to get a general idea of what was likely to work.

All the fabrics in the quilt came from the various collections I have designed for Benartex.



In some I showed work in progress and in others additional biographical information

Celebration #2

64" x 84" • 2015

Techniques: Hand dyed & painted, machine pieced and quilted



This quilt is a celebration of pattern and color. The design grew out of a series of abstract sketches, loosely based on some original, spiral quilting patterns that I have used in many of my quilts. Some of the fabrics were hand dyed in gradations. Others were painted in gradations, resulting in more visual texture. Some were painted with multiple colors on fabrics that had been manipulated into folds, resulting in lots of pattern and contrast.

The free-motion quilting was all done freehand, with no marking. I just made it up as I went. I used many different patterns and dozens of different thread colors, matching the background color in some areas and adding contrast in others. The back is made from two fabrics in my Splash collection for Benartex, and the stripe down the center is made from left-over painted fabrics from the front.



Centennial

18" x 22" • 2002

Techniques: photography, scanning, digital design, digital printing, machine piecing and quilting

This postage stamp quilt is in honor of my father, Cecil Joseph Bryer, who celebrated his 100th birthday on July 24, 2001. The hundred guests who celebrated with him included his three children, nine grand-children, and 15 great grand-children. The large center photo was taken on his 100th birthday. The small photos surrounding his head trace his life from his baby picture in 1901 to his 99th birthday in 2000. The pictures were scanned into the computer, and the center panel of the quilt was designed in Corel Draw, then printed on an ink jet printer with archival ink on cotton broadcloth which had been soaked in Bubble Jet Set to make it permanent. The border was pieced and appliqued.



On his 100th birthday he drove his car one last time and then donated it to charity.....his one concession to being a centenarian. Until 2004, he continued to live on his own in the house which he bought in 1941. He passed away in January of 2005, at the age of 103½.

This quilt was made especially for *PAQA Post*, an exhibition of 18" x 22" quilts in the format of postage stamps by members of the Professional Art Quilt Alliance.



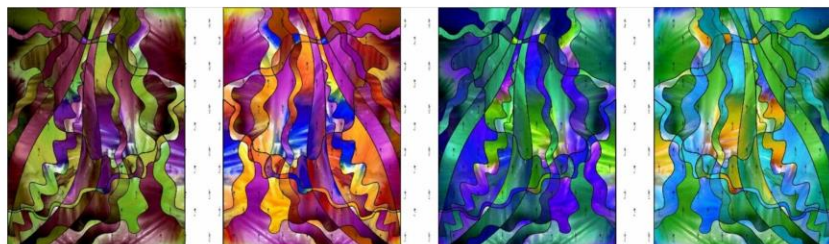
In each one, I included a QR code that takes you to the quilt record page on my website for even more information about each quilt.

Rain Forest • Conflagration • Vineyard • Night Lights

30" x 40" • 2024

Techniques: original drawing, dye painting, photography, digital design, digital painting, digital printing, machine quilting

The design for these four quilts began with a doodle, which was hand-drawn with a stylus directly on the touch-screen of my Microsoft Surface Computer using Corel Draw. I used a trace program to turn it into separate shapes. I took a photo of one of the fabrics I dye-painted twenty years ago, then used different sections of the image to fill the various shapes in my design, resizing them, rotating them, and mirror imaging them to create the final composition. I liked the black outlines of the shapes and made them thicker so they would show up from a distance. Once I had turned the whole design into a bitmap, I used a hue function to alter the colors in four different ways. All four color-ways were printed on cotton fabric by Spoonflower.



same design - 4 color-ways

Corona #2: Solar Eclipse

76" x 94" • 1989

Collection of the National Quilt Museum • AQS Best of Show 1989

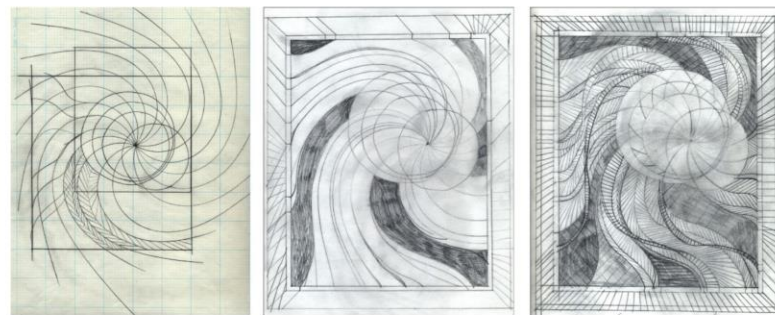
Chosen as one of the most important quilts of the 20th century.

Since the time I was a young child in a grade school science class, I have been fascinated by the dramatic storms on the surface of the sun, which can flare out into the sky for hundreds of miles. This is my second quilt portraying the solar eclipse. The design is more a portrayal of my feelings about the power of the sun than an exact representation of what a scientist might see through a telescope.

The quilt is constructed from 100% cotton fabric, dyed, and over-dyed in both chromatic (color to color) and value (light to dark) gradations. These gradations create the illusion of movement and light on the surface of the quilt.

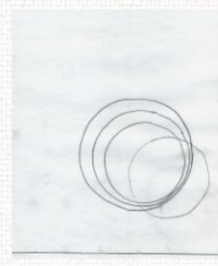
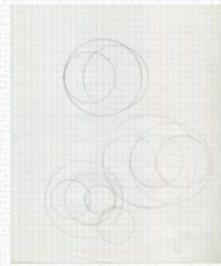
Both the front and back of the quilt were constructed using a traditional technique called string piecing. That is, the picture was drawn full size on heavy paper and then cut apart on the major lines of the design. Strips of fabric in many colors were sewn to the paper templates and, after they were covered, the paper was removed, and the picture was sewn together from the back with traditional seams. This is the last quilt I made with traditional seaming from the back. Shortly after finishing this quilt, I invented "applipiecing" which makes curved-seam construction much easier.

I cut far more strips than I needed for the front of the quilt and used most of them on the back, making giant, traditional Robbing Peter to Pay Paul blocks.



Original pencil sketches on paper.

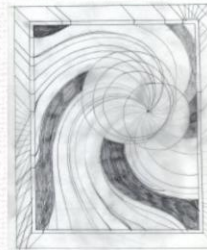
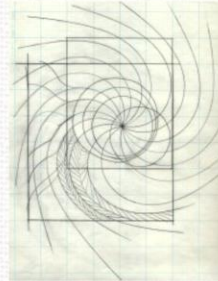
www.bryerpatch.com



[HD Full](#)

[HD Detail](#)

Once I decided how the circles would be arranged, I experimented with the background and border until I had a design I thought would work. (see below)



At the time I did not yet own a computer, or an overhead projector, so I taped together large sheets of paper and laid them on the floor of my studio, which at that time was in the former formal living room of our 1879 farmhouse in Oswego, Illinois. and made a larger version of the pencil sketch. I used rulers to draw perfectly square and parallel borders, and a yardstick compass and flexible curve to draw a 76" x 94" version of my thumbnail pencil sketch.

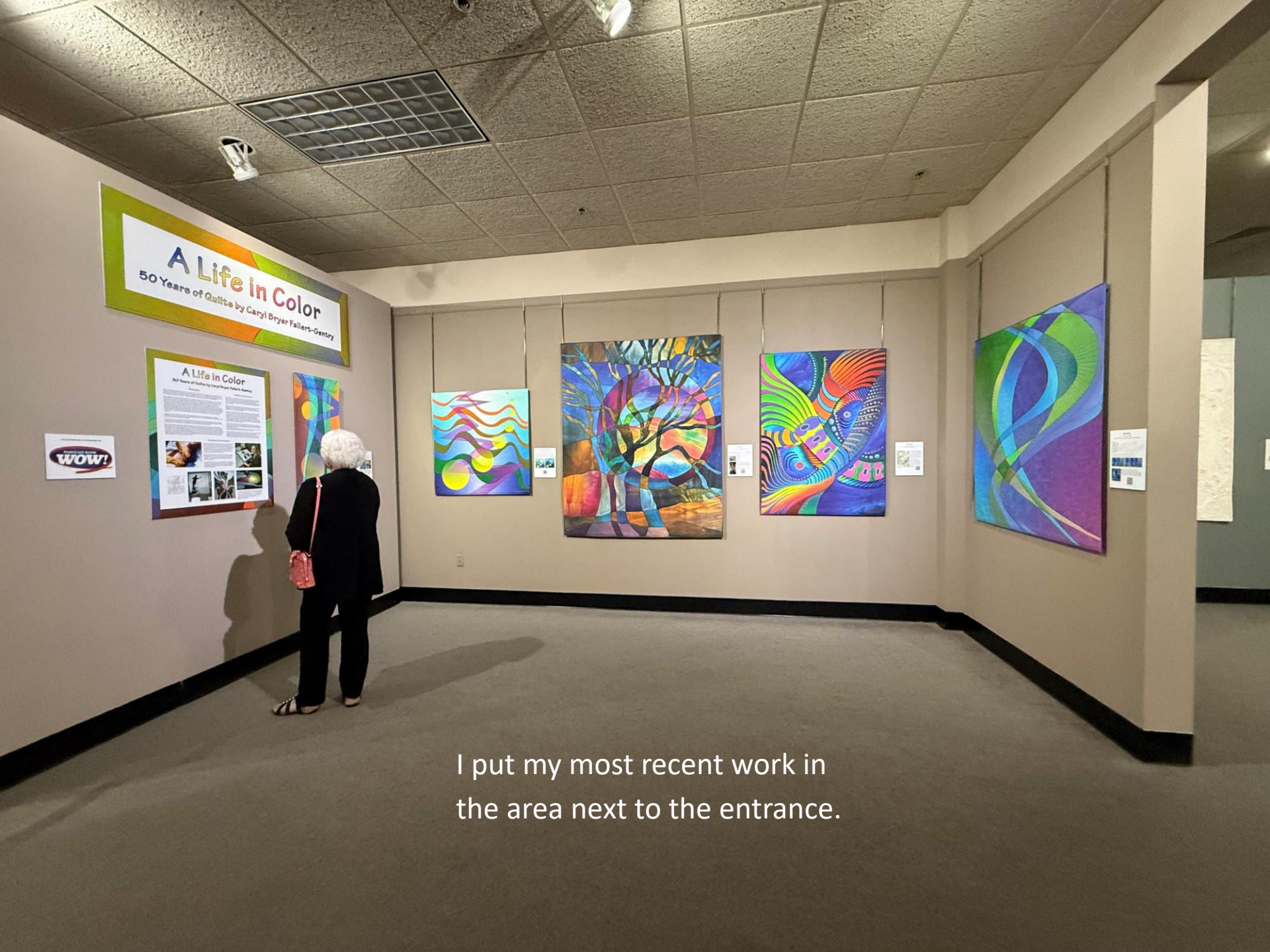


When the large drawing was finished, I hung it on the wall and began cutting it up to form my templates for piecing. I began by piecing the circles of the sun and moon.



The quilt is constructed from 100% cotton fabric, dyed, and over-dyed in both chromatic (color to color) and value (light to dark) gradations. These gradations create the illusion of movement and light on the surface of the quilt.

Both the front and back of the quilt were constructed using a traditional technique called string piecing. That is, the picture was drawn full size on a piece of paper, and then cut apart on the



I put my most recent work in
the area next to the entrance.



I didn't try to arrange the whole show in chronological order. I just tried to make it look good and make sense.

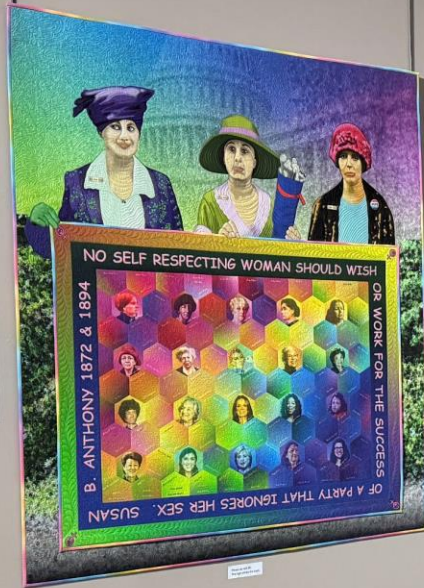


Sometimes it was just a matter of finding a place where a couple of really big pieces would fit.





First Ladies has a quilt within a quilt and even the docents are not allowed to touch the quilts at the museum...



...so they made a poster of the list of names that is under the flap and hung that next to the quilt.



BACK

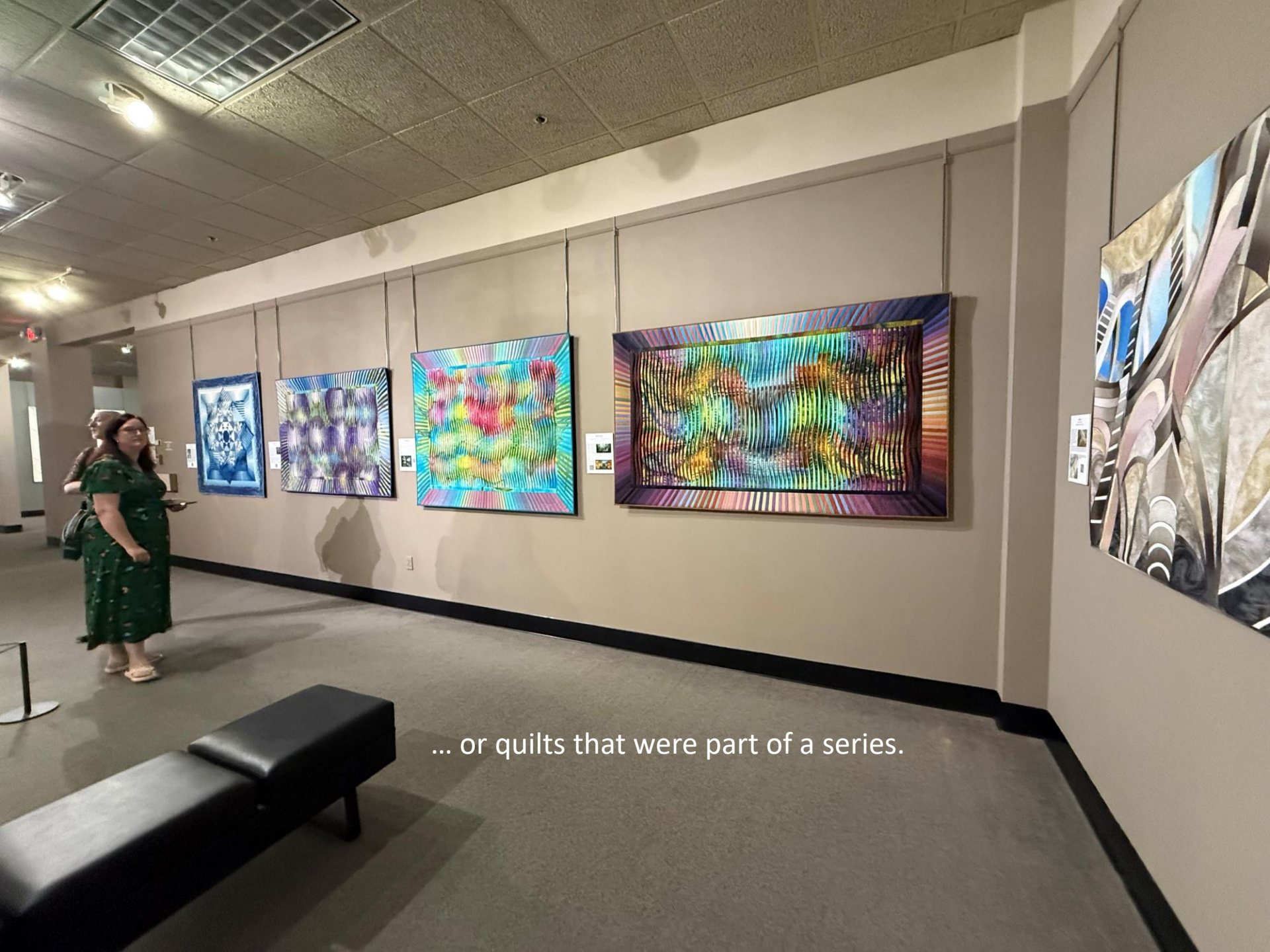


They did the same thing for the back of the
Watch Master quilt

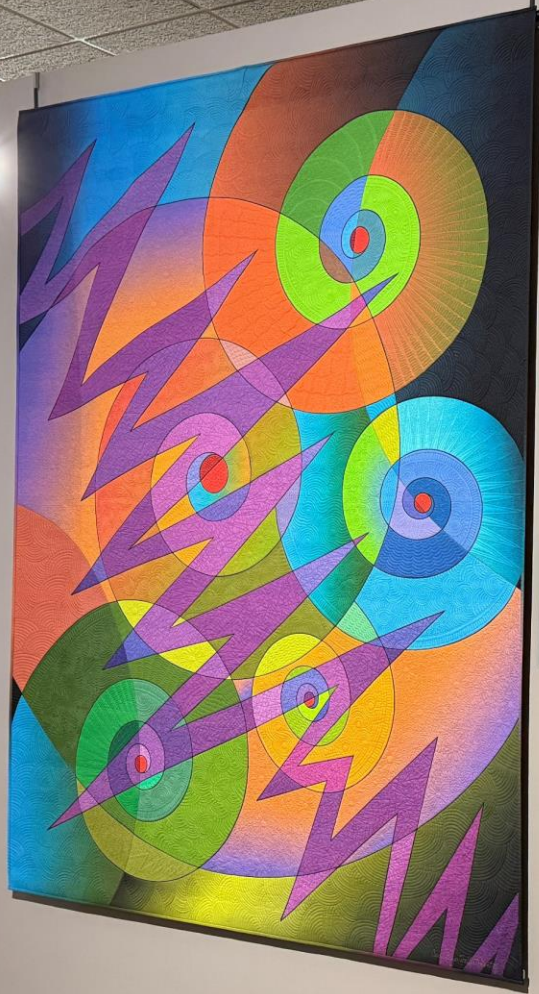




On some walls I grouped work
from the same decade



... or quilts that were part of a series.



Design & Color #100-01
by [Artist Name]
[Description text]
[QR code]

Design & Color #100-02
by [Artist Name]
[Description text]
[QR code]





When I owned my gallery in Paducah, I discovered that you can group pieces that are unrelated and they will still look OK if they are all exactly the same size. These quilts are all exactly 30" x 30"



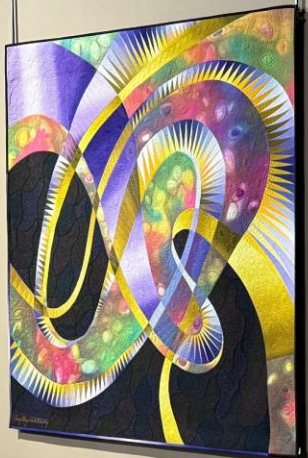
All the quilts on this long wall were made since I moved to Port Townsend in 2014.



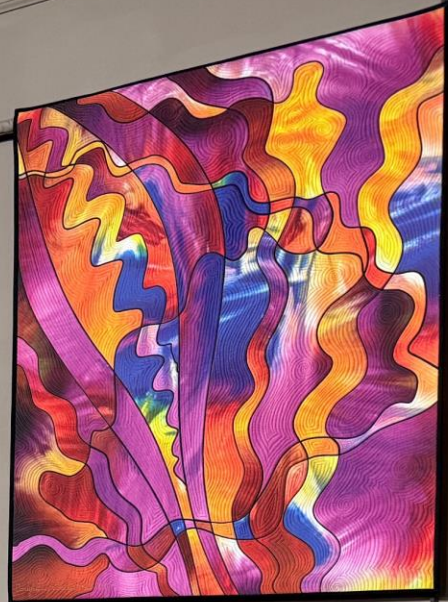
Abstract artwork by [Artist Name]



Abstract artwork by [Artist Name]



Abstract artwork by [Artist Name]



Abstract artwork by [Artist Name]



Barred Owl
Strix varia
The barred owl is a large owl with white feathers and dark horizontal bars. It is found in the eastern United States and Canada. It is a nocturnal bird and is known for its long, haunting call.



Garden Scene
A vibrant painting of a garden scene featuring various flowers, including red and pink blooms, and a small insect on a stem.



Butterfly
A colorful painting of a butterfly with black and white wings and red markings, perched on a bright pink flower. The background is a lush green landscape.



Nautilus Shell
A vibrant, abstract painting of a nautilus shell, showing its intricate spiral pattern in various colors like blue, green, and yellow.



Abstract Shapes
A vibrant, abstract painting featuring a large blue sphere, a red and orange curved shape, and green and yellow abstract forms.

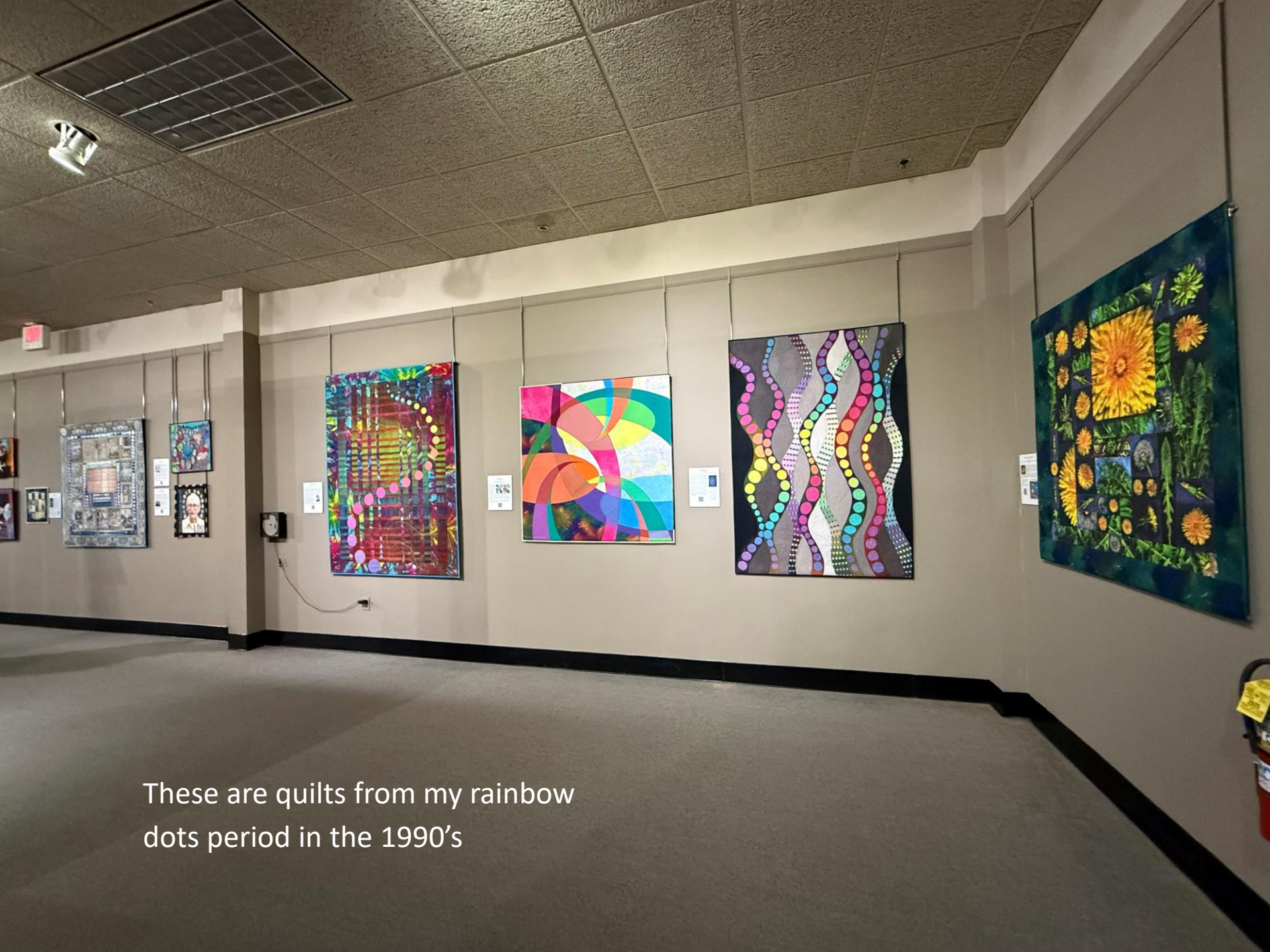


Stylized Flower
A vibrant, abstract painting of a stylized flower, featuring a central red and yellow shape surrounded by green and yellow abstract forms.



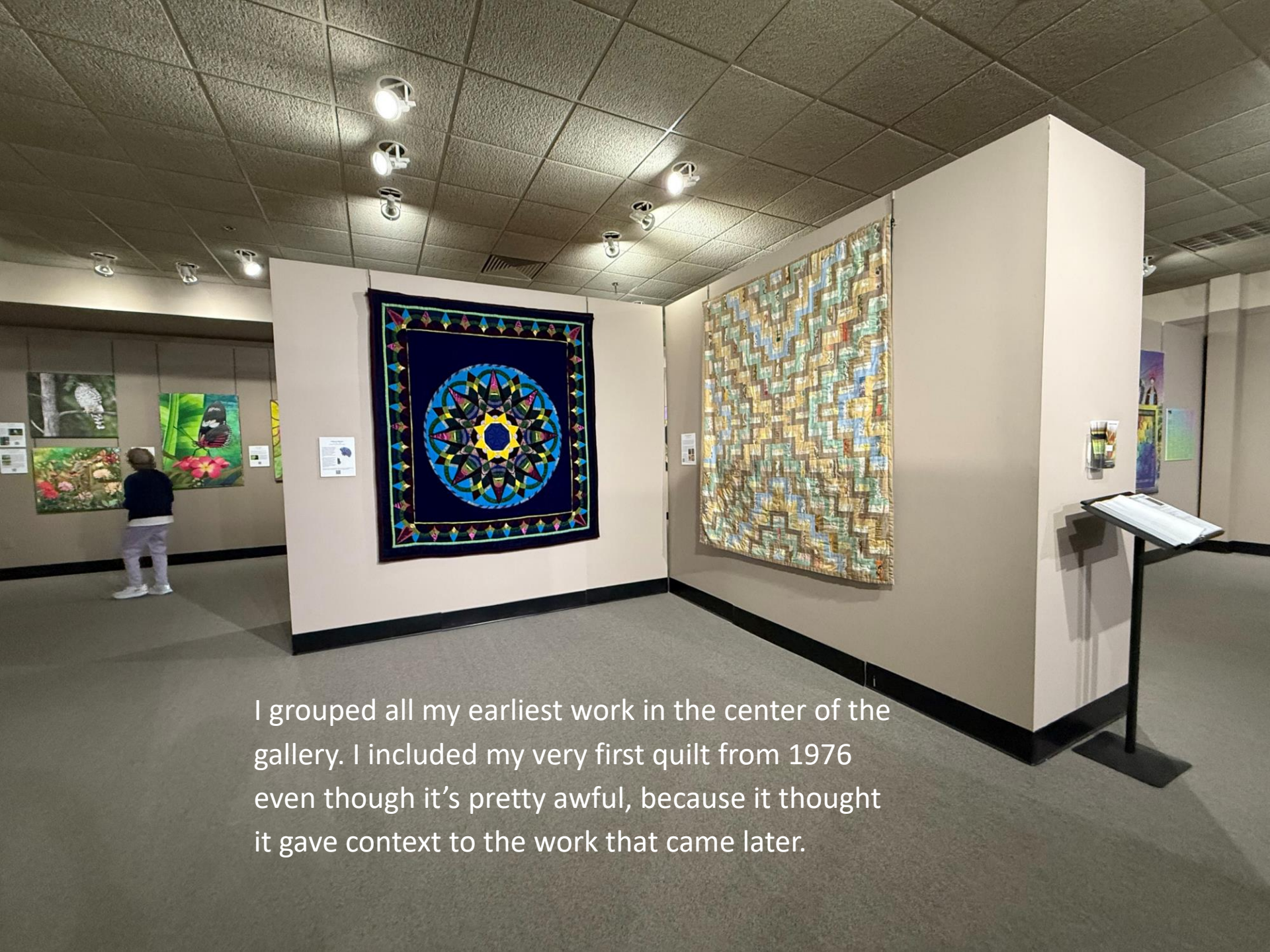
Stylized Flower
A vibrant, abstract painting of a stylized flower, featuring a central red and yellow shape surrounded by green and yellow abstract forms.





These are quilts from my rainbow dots period in the 1990's

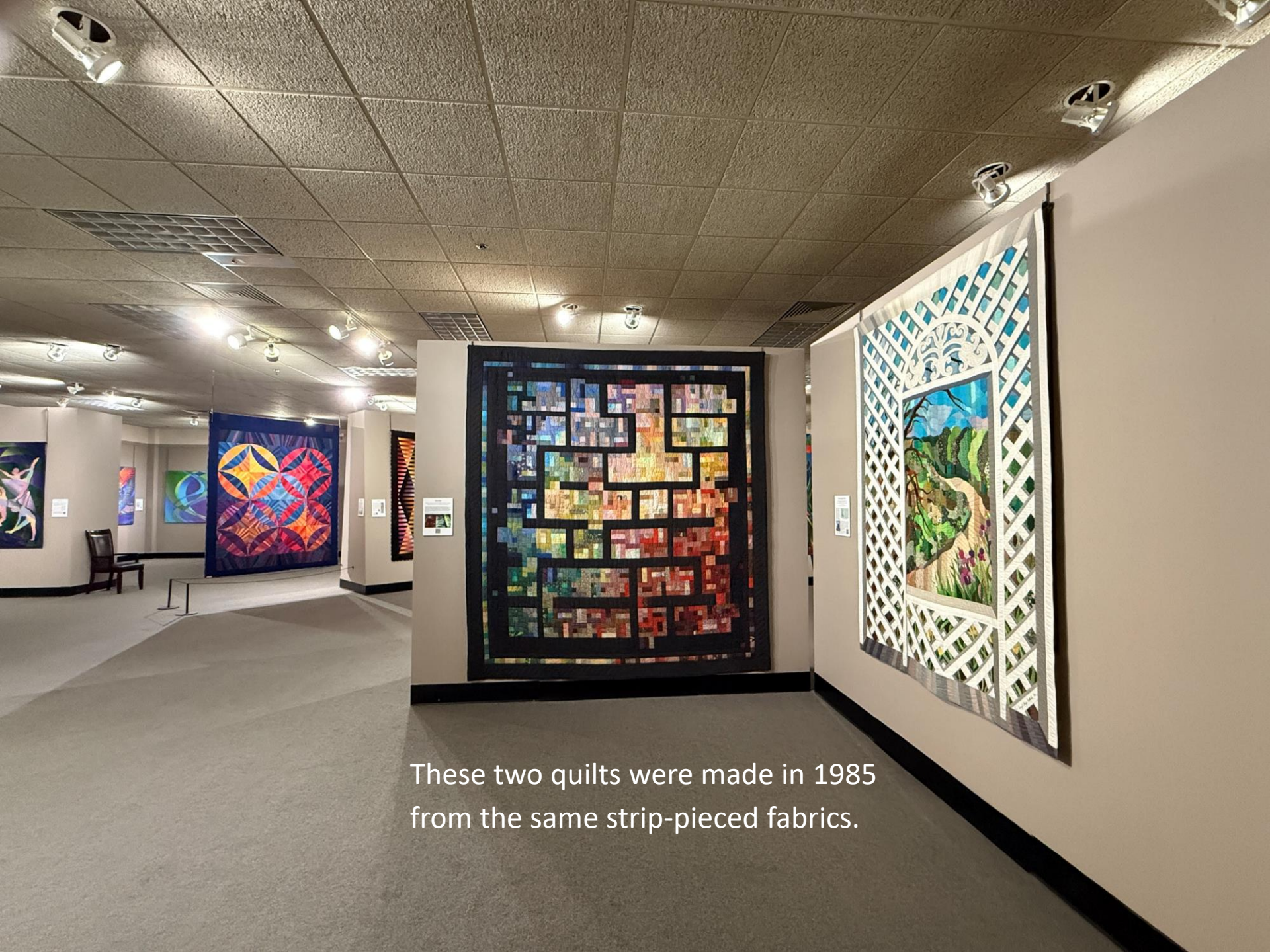




I grouped all my earliest work in the center of the gallery. I included my very first quilt from 1976 even though it's pretty awful, because it thought it gave context to the work that came later.



When someone came in and looked around and said "oh I could never do this" I could show them this quilt and if they had taken any classes... their first quilt was probably better than this.



These two quilts were made in 1985
from the same strip-pieced fabrics.



Through the Gazebo Window • 86" x 62" • Copyright © 1985 Caryl Bryer Fallert • Bryerpatch Studio • www.bryerpatch.com

Through the Gazebo Window was my first quilt to win a best of show award.





1982

Red Poppies was my first art quilt, the first quilt I ever entered in a show, first to win an award, and first to be published.



1993



Illusion #2 was made in 1993
and is the second in a series of
more than 50 quilts in this style.



This is my biographical wall. All the quilts in this group are about significant people or events in my life.



2016 Celebration #2 was
the first large quilt I
made in my Port
Townsend studio



Celebration #2 • 64" x 84" • Copyright © 2015 Caryl Bryer Fallert-Gentry • Bryerpatch Studio • www.bryerpatch.com

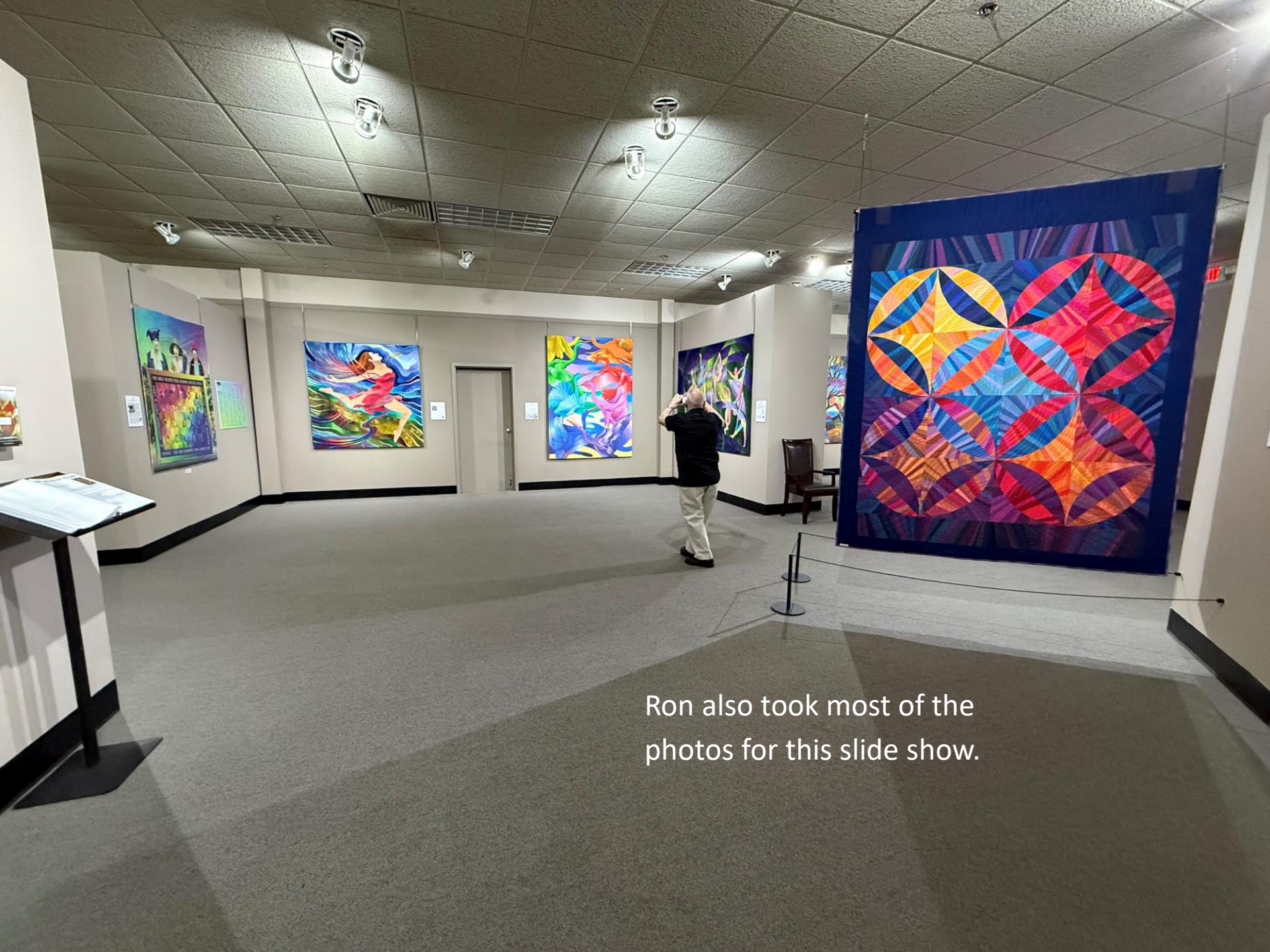
It will go into the museum's permanent collection sometime next year.



This is what I call my neutral corner, or as close to neutral as I'm likely to get. All of these pieces are inspired by photos my husband Ron and I have taken in our travels together. Ron was a really good sport and spent most of the week sitting on that bench in this corner and explaining how he combined 12 photos into one



This the only quilt I've ever made in which I gave design collaboration credit.



Ron also took most of the
photos for this slide show.

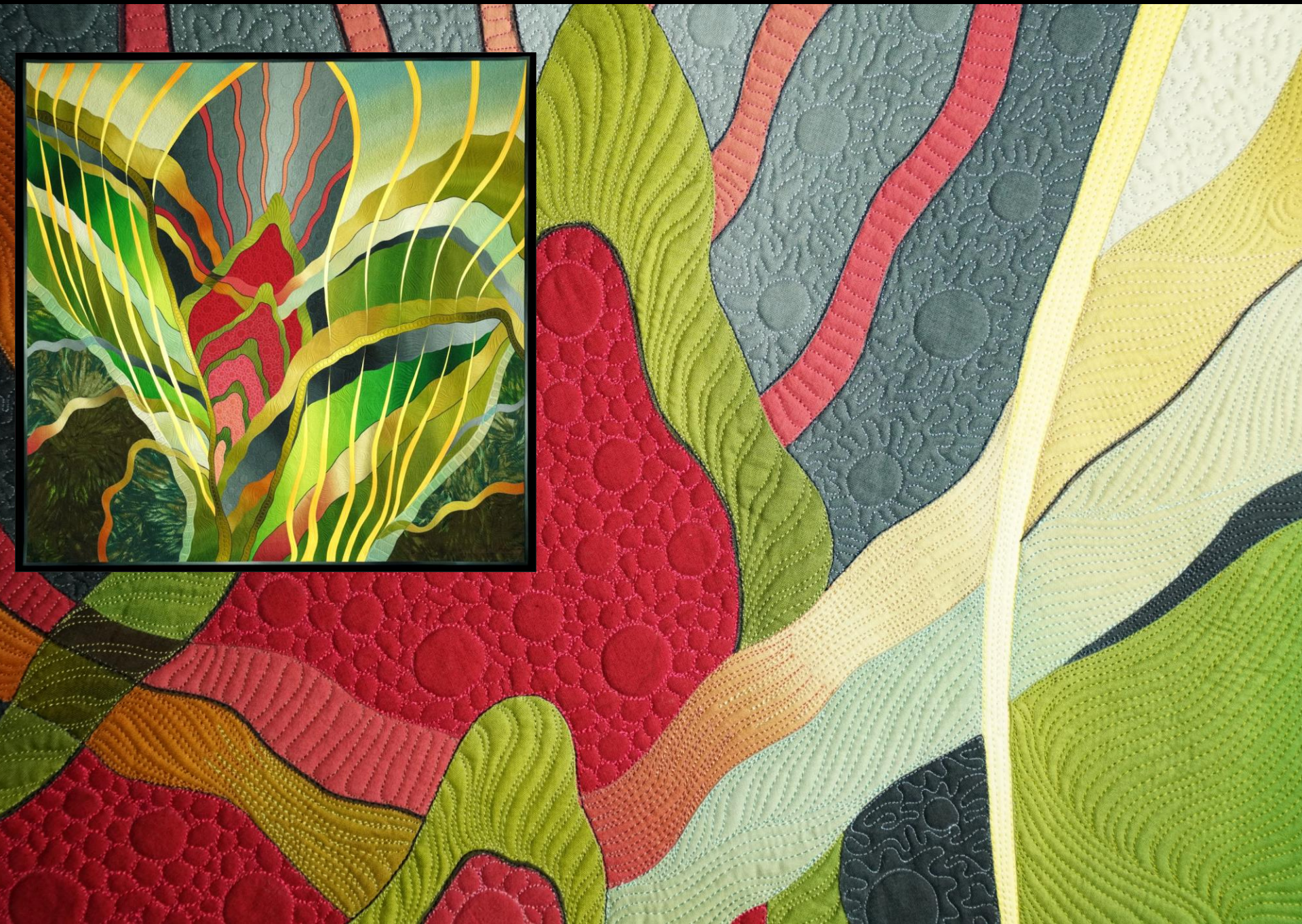


I was usually too busy talking with visitors to remember to take pictures.

The #1 question of the week, much to my surprise, was “how do you make those thin black lines?”



If the quilt was made before 2020, they were made with a sharpie marker.





After 2020, they are part of the digital design I send to Spoonflower to be printed.



When the National Quilt Museum
was built in 1991...



...they commissioned a glass artist to make a series of stained-glass windows depicting quilts that had been featured in AQS publications.





This is my stained-glass window. It looks much better on the inside looking out.

It's based on a quilt I made in 1984.



Morning Glory Trellis • 43" x 45" • © Copyright 1984 Caryl Bryer Fallert • Bryerpatch Studio • www.bryerpatch.com

Ohio River

**My studio & Gallery
Now a B&B &
banquet hall**



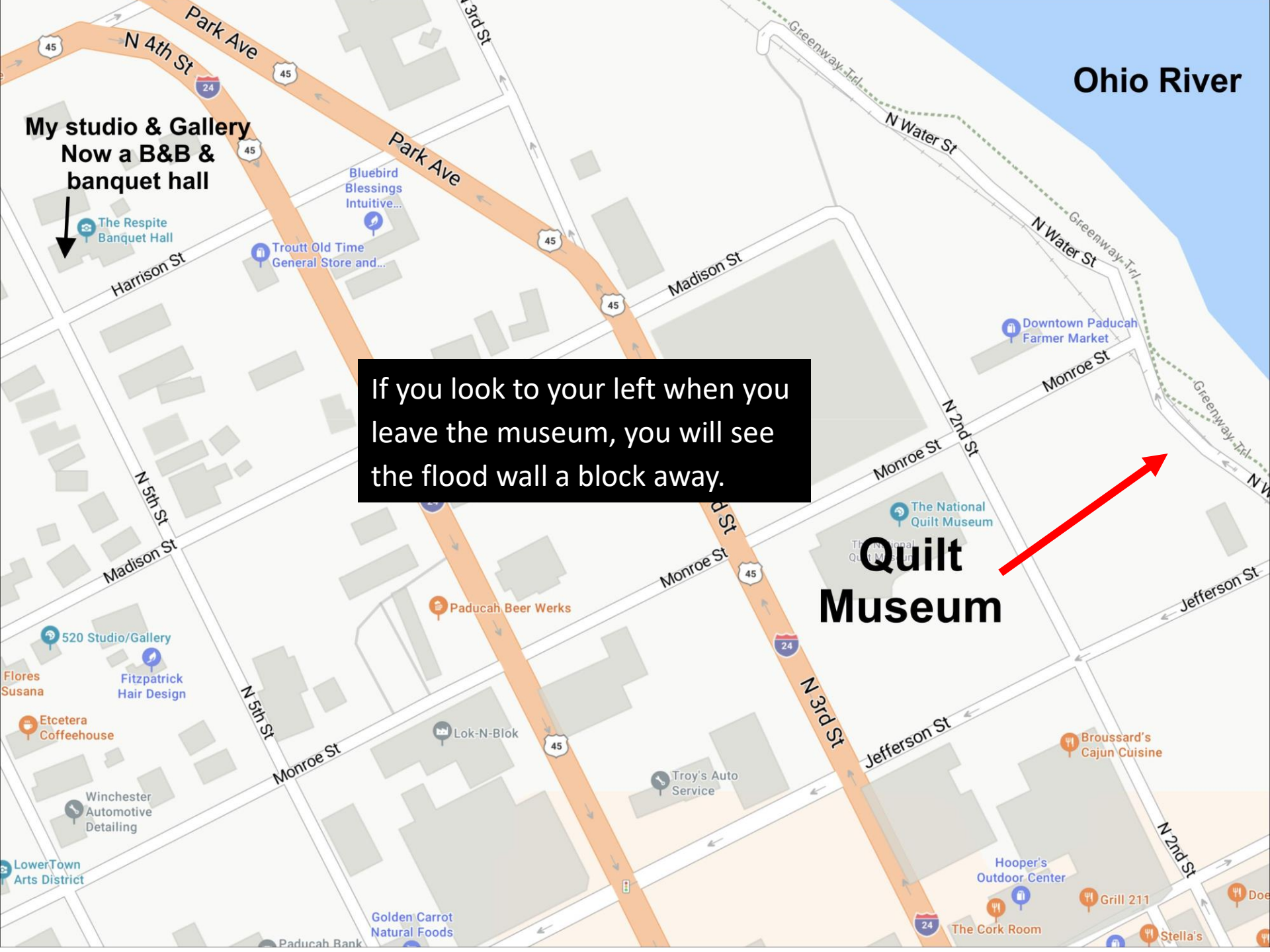
The Respite
Banquet Hall

Bluebird
Blessings
Intuitive...

Troutt Old Time
General Store and...

If you look to your left when you
leave the museum, you will see
the flood wall a block away.

**Quilt
Museum**




Paducah is located at the confluence of the Tennessee and Ohio Rivers.

Illinois

Kentucky





After they had
a devastating
flood in 1937...

U.S.E.O.-Hunt. W.Va.
Jan. 25, 1937
Huntington, W. Va.
4th Ave. & 11th St.
looking west

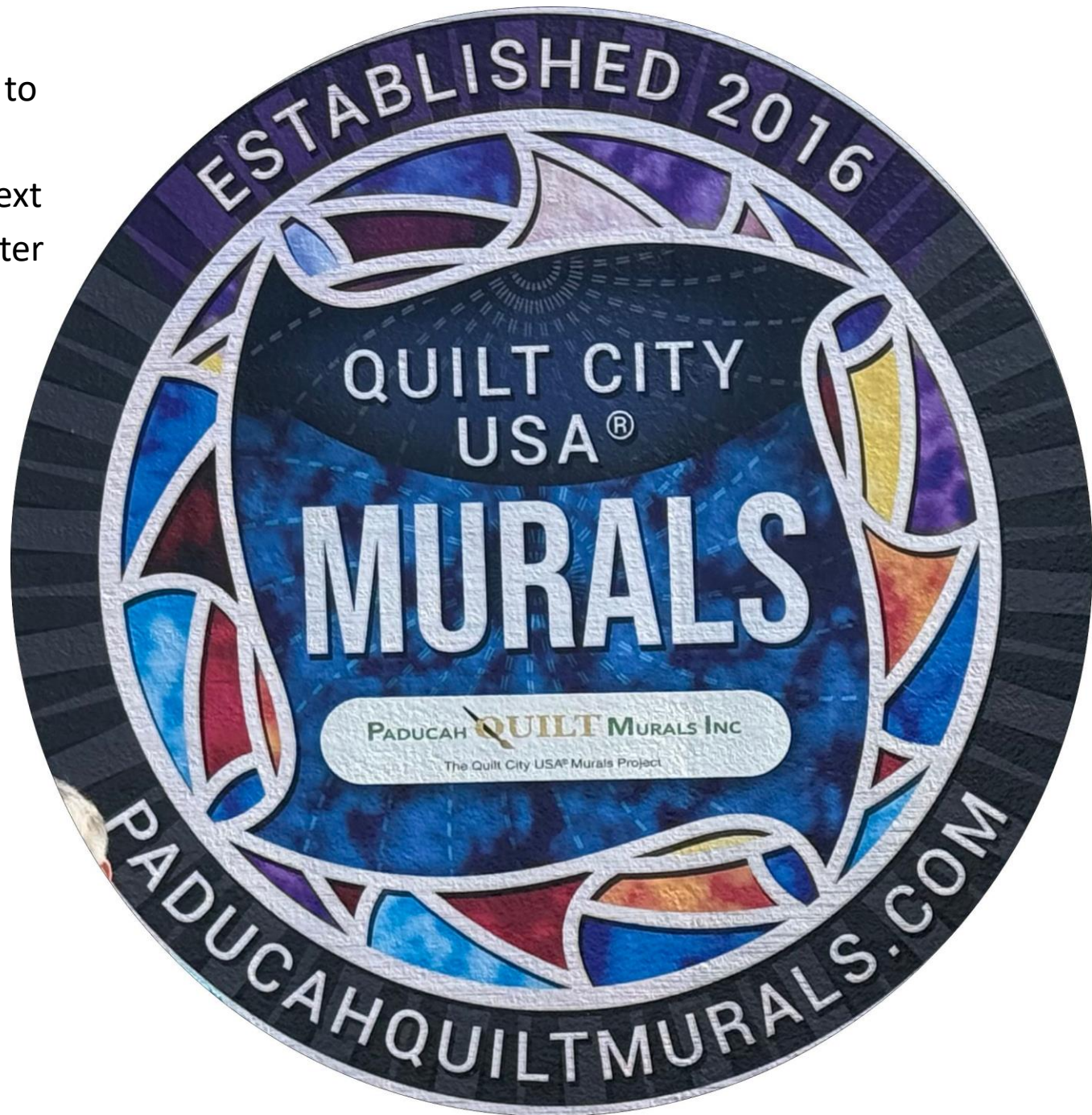
...they built a flood wall to protect the downtown area



In 1996, they hired a muralist to paint the history of Paducah on the three blocks of floodwall that are in the downtown business district.



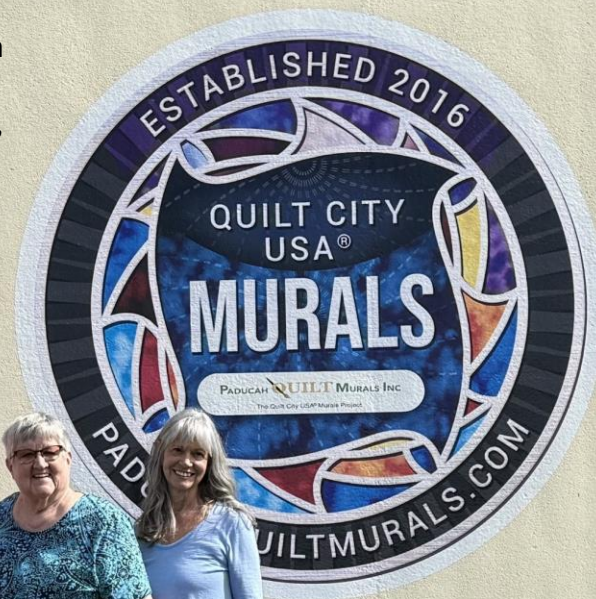
In 2016, they decided to paint quilts on the section of floodwall next to the convention center where the big annual quilt show is held.





The first quilt to be painted was my Corona 2: Solar Eclipse. My friends and former neighbors in the photos are the former mayor of Paducah, former AQS show coordinator, and former member of the visitor's bureau team.

The woman in the middle with the pink hair is my good friend, Char Downs, who painted the mural.



I thought she did a great job of capturing the texture and stitching.
It took her longer to paint it than it took me to actually make the quilt.



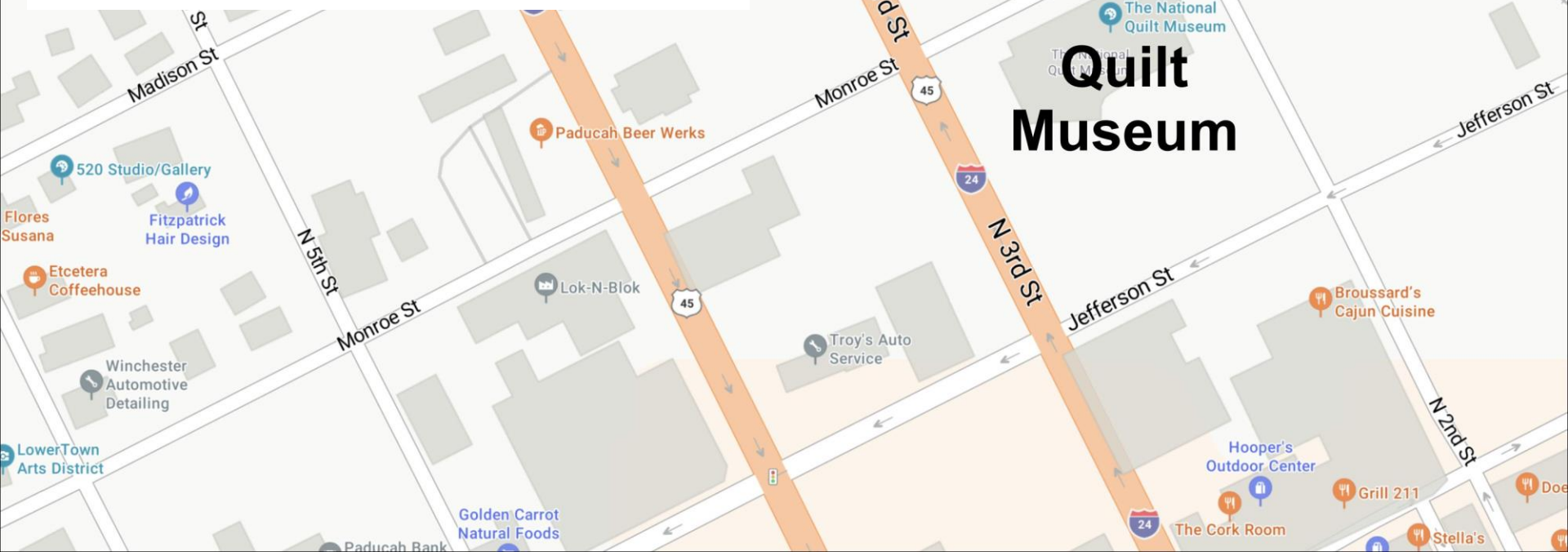
Ohio River

**My studio & Gallery
Now a B&B &
banquet hall**



The map I showed you earlier also showed the location where I built my home, studio, and gallery in 2005.

**Quilt
Museum**



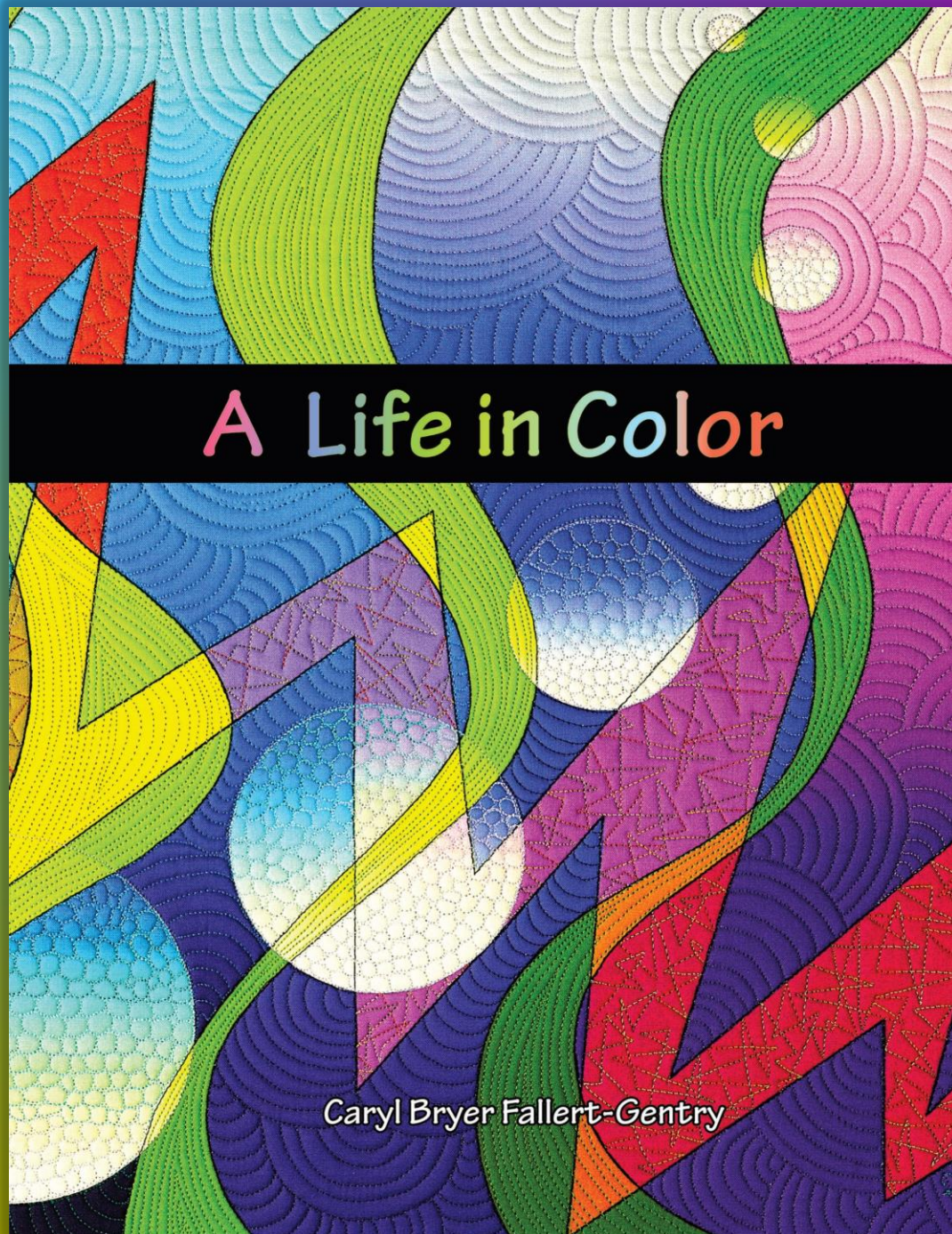
Formerly the Bryerpatch Studio/gallery/workshop center/home



I lived there for 9 years and it's now a B&B, so Ron and I rented our old bedroom for the week while we were there in April.

Now The Respite: B&B and Banquet Hall

For a 50-year retrospective I thought I needed something nicer than a three-ring binder, so I published a book. It has photos of more than 200 of my quilts including the 67 quilts in this show and many of the important quilts I no longer own which led to the work I'm doing today.



bookbaby.com

Hardcover
\$40

Paperback
\$30



THE END