



The Grand National
2017

GN

Oh! Canada

May 7 to September 3





Landscapes

Heather Grover, Moose Jaw, Saskatchewan,
2016

Procion MX and acid dyes, fabric inks and paints on fabric and over dyed threads, chenille fibres yarns and doilies. Chenilled, raw edge appliquéd, needle turned appliquéd, hand and machine quilted, thread painted, wet and machine felted, crazy quilted, hand embroidered and crocheted. 8" x 8".

Inspiration/Credits:

Group of Seven, Emily Carr and Robert Bateman.

This book is a collection of mini landscapes inspired by my travels across Canada. It is my own version of a souvenir postcard recording what I observed, capturing that moment in time.

Welcome to The Grand National QUILT SHOW 2017

For its first nine years The Grand National Quilt Show was presented annually; following 2011 biennially. It is and has always been presented by a volunteer committee in co-operation with the Joseph Schneider Haus National Historic Site. Over the years the show was hosted by three different venues including Kitchener-Waterloo Art Gallery and Homer Watson House & Gallery.

Four of the current committee members are founding members and have worked together on each show. We are thrilled that our final Grand National Exhibition, *Oh! Canada*, has been brought home to the Joseph Schneider Haus where it opens on May 7, continuing through September 3, 2017.

We are honoured to be presenting this prestigious national show once more, deep in the heart of Waterloo quilt country, at this

exceptional historic site, and we are indebted to the Region of Waterloo for making this partnership possible.

With each GN show, quilt artists from across Canada have been challenged to interpret a variety of themes. In this special commemorative year, 2017, *Oh! Canada* is the theme. Canada's talented artists from coast to coast submitted 111 works of quilt art for consideration, from which 55 works were selected forming the impressive collection you see here. The Committee sincerely thanks all the artists who were inspired by our challenge, particularly those whose work will grace these galleries for the four months of the show, allowing the public to celebrate our nation's 150th birthday with us.

Kathy Bissett, Chair

We are grateful for the generous support of the following sponsors in presenting the 2017 Grand National, *Oh! Canada*.

Janome Canada, Toyota Motor Manufacturing Canada Inc., Kitchener and Waterloo Community Foundation, Waterloo County Quilters' Guild, Northcott, Creative Sisters Quilt Studio and the Friends of the Joseph Schneider Haus.

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The Grand National Committee:

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Curator's Statement



Since 2003, the volunteer Committee of the Grand National has inspired and encouraged innovation in Canadian quilters across the country by inviting them to create a piece of wall art based on a particular theme. The results exhibited in the twelve subsequent exhibitions have been nothing short of awe-inspiring; our artists have submitted works that have been thoughtfully composed, skilfully designed, visually assertive and technically masterful; through them we have come to know a Canada that only a quilter or fibre artist could envision. Our first Grand National, *Reflections*, captured Canada's expansive, painterly landscapes; *Constructions* (2004) endowed our country with an unforgettable sense of place, and *Airborne* (2005) transported it beyond all earthly bounds, transforming and transfiguring it, surpassing even the Committee's wildest expectations. And so it went...as our quilters captured Canada's

Wildlife (2006), explored their community's *Local Colour* (2013) and unleashed their imaginations in *Fantasy* (2007) and *Off the Wall* (2010).....

So what can we possibly say after enjoying such a delightful smorgasbord of Canadian quilt art over so many years but **Oh! Canada.** We're happy to be coming full-circle from *Reflections of Canada* and to be coming home to Joseph Schneider Haus National Historic Site to be celebrating Canada's Sesquicentennial. Quilters, then, were invited this year to capture in their art the very essence of their part of Canada that gives cause for celebrating our glorious nation in 2017.

So we thank the courageous artists who on this auspicious moment-in-time chose to commemorate one of the icons of the classic Canadian experience in their work. The familiar ones are mostly all here for the celebration: The **Maple Leaf** centres Villett's colourwash flag in *Oh! Canada* and in Payne's *From the World to Canada*. The ritual of the maple tree's sweet springtime harvest is a nostalgic memory in Grover's quilted *Landscape* booklet. A **scarlet-clad**

Mountie of the RCMP - *Canada's Finest* - stitched in leather by intrepid quilter, Renske Helmuth, serves as a dignified foil for the canine version, the whimsical *Monty of the Royal Canadian Mounted Police* by Kit Ormsby who assures us that Monty adores wearing hats. Representing Canada's great **Northern Wilderness** is the awe-inspiring drama of an aurora borealis imbuing the land of the Inuit peoples with a magical *Northern Spirit* (Hertzberg). Nanuk, denizen of the polar sea ice - the wise, powerful, much-loved **Polar Bear**, makes an appearance in Mandeloso's *Home is on the Sea Ice*. A **Canada Goose**, *Homeward Bound* (Pearce), prepares to skid quietly onto a sunset lake.

Appropriately, in this year when so many refugee families are being welcomed to our shores, some quilters have reflected back on their own immigrant roots. McLean employs a pair of well-worn *First Shoes* to relate the story of her Mother's perilous entry into the world of Lucky Lake Saskatchewan in 1914, a child not expected to survive the unforgiving prairie life chosen by her pioneering parents. Vanderweit's

composition of simple rod-back kitchen chairs, *Room at the Table* evokes the warmth of a family welcome that newcomers to our country receive be they refugees, immigrants or come-from-aways. "There's room for all at the Canadian table." Rice's abstract textile tribute to *Home*, depicts perhaps most dramatically the richness of Canada's cultural canvas, the distinctive landscapes of its vast terrains. Using a traditional log cabin block with its hearth-red centre, the quilt artist marks the inclusive communities where immigrants have found a home, separate though interconnected one with the other.

Other quilters have chosen to depict imprints left on the land by the various cultural groups that have shared its bounty. The Agawa pictographs summon forth the figure of a First Nations chief as he traces images of animals, figures, canoes - powerful symbols for his people, painted on nature's granite canvas....*Painted Rocks* (Sachro). An abandoned Ukrainian barn settling into the prairie grasslands asks the question "Is This Where Baba Milked the Cows?" (Bayda). The sign on a store in Victoria's Chinatown, *Come Back Later* alludes to the less-than-

welcome response experienced by many of the first Chinese immigrants to Canada. In startling contrast, on the opposite coast, the indomitable spirit and infectious generosity of the Newfoundlanders, latecomers to Confederation, are celebrated by several artists both in textile and in text (poetry)

Since both the beauty and the capricious nature of our environment define us as Canadians, its no surprise that many quilters responded to this year's challenge in a quintessentially Canadian way, expressing strong connections to 'place' in their work and giving the natural landscape top billing. Of particular note, representing two of Canada's far-flung regions is the breathtakingly beautiful landscape quilt of the St Elias region of the Yukon, *Braided Channels* (Oswald) and *On Guard for Thee* (Garland) which freezes a moment in time as the viewer looks out to sea, gazing along the fence line at the Cape Spear Lighthouse, the most easterly point in North America. Closer to home, *Misty Morning on Lower Buckhorn* skilfully replicates in fabric the magic of that morning moment in Ontario cottage country. One can almost hear the loons.

But the 'pride of place' must go to Saskatchewan's Heather Grover for her textile travel journal, entitled simply, *Landscapes*. This enchanting little memoir transports the armchair traveller from a sugar bush in the Ottawa Valley, across a prairie snowscape, over a tidy Saskatchewan farmstead, along a rushing river in Alberta to the patchwork foothills of BC and thence to Vancouver. Along the way Grover calls upon a full toolkit of creative techniques to enliven her carefully-curated pallet of fibre, fabric and fantasy finishes. Emerging quilt artists could learn much from this fibre art primer.

The quilt artists of **Oh! Canada** have, in their inimitable fashion, contributed to our celebrations of Canada's 150 in ways that are "clearly Canadian", yet clearly their own; they and all who have participated in The Grand National over the years, have individually and collectively made huge contributions to the quilting genre, elevating the quilt from the bed to the wall and positioning it firmly in the world of fine art.

Susan Burke, Curator





My Canada

Judy Villett, New Westminster,
British Columbia, 2014

*Commercially printed cottons and cotton batting.
Machine pieced and free motion machine quilted.
67.25" x 40.5".*

Created as a happy accident, this Canadian flag is much larger than I intended! Commissioned to create a flag approximately twice as large as the seasonal flag series that I had already done (33" x 22"), I assumed that doubling the number of 2" squares in the original design would double the area. I was amazed as the piece grew to cover my whole 5' x 8' design wall! The words I quilted words into the flag can really only be read from the back. The words include Energy, Refuge, Seasons, Space, Peaceful, Safe, Empty, Welcome, Cold, Reserved, Snow, Ice, Trees, Green, Wild, Queen, Borders, Roads, Skunks, Huge, Resources... words that came to mind when I was thinking of this country after living and travelling in other places.

Ode to Lavallée

artKWilt connection: (top to bottom)

Dorothy Holdenmeyer (Beamsville),
Nancy Winn (Waterloo),
Ilene Atkins (Kitchener),
Marg Notar (Waterloo), and
Judy Pearce (Kitchener), Ontario, 2017

Custom printed cotton sateen by the Spoonflower Co., Derwent fabric pencils, Fabriko markers, NeoColor wax oil pastel crayons, Prismacolour pencils, beads. Hand sketched and painted, free motion machine stitched and hand beaded. 49.25" x 66".

Inspiration/Credits:

Sony Tape Full Color Sound by Milton Glaser; northern images from Jean Weller and Canada Publications.

It was June 1880 when the music for O Canada was composed by pianist, Calixa Lavallée (1842-1891), Canada's "national musician" at the time. Originally composed as a national song for French Canadians, O Canada was officially designated as Canada's national anthem 100 years later, in 1980. Inspired by the iconic artwork of (and with permission from), Milton Glaser, our group chose to honour Mr. Lavallée's contribution to Canadian patriotism with this wholecloth art quilt, with each artist challenged to represent scenes & symbols from 5 geographical areas of the country into her line of music.





My Town on the River

Pamela Allen, Kingston, Ontario, 2012

Commercial and recycled mixed fabrics. Hand raw edge appliquéd and machine free motion quilted. 60" x 48".

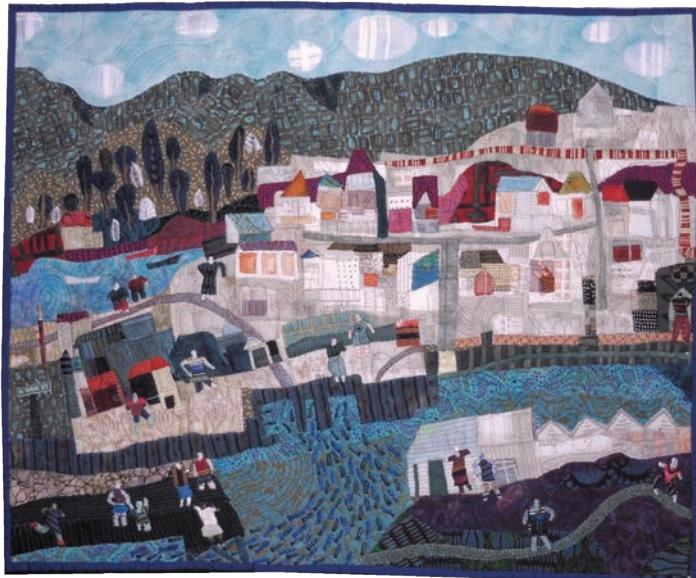
The beauty of my hometown of Kingston is enhanced by water, water everywhere – the lakefront and the Rideau River.

Waiting for the Capelin

**Pamela Allen, Kingston,
Ontario, 2015**

Commercial and recycled mixed fabrics. Raw edge appliquéd and machine free motion quilted. 43" x 35".

Millions of little fish swarm to the shores of Newfoundland in June/July. The year I was visiting they failed to arrive!





Beautiful British Columbia My Home

Elaine Anderson, North Vancouver,
British Columbia, 2016

Commercial and recycled mixed fabrics. Hand appliquéd, machine pieced, silk ribbon and cotton thread embroidered and hand quilted. 66" x 66".

Inspiration/Credits:

Piecemaker 2000 Calendar Quilt; Land of the Midnight Sun (artists' own design).

This quilt is a story map of BC for my grandchildren, depicting the vast rugged expanses to the wonderful modern city of Vancouver. It celebrates our history: the West Coast First Nations and their mammoth lodges and totem poles; the first Europeans who came by sea, by river and by rail; the industries that made the province prosper – fishing, logging, agriculture, and modern oil and gas production; the wildlife and outdoor activities that attract visitors from around the world; our legislative assembly building; and our provincial symbols like the Dogwood and the Stellar's Jay.

Rain, with a Chance of Sun

Terry Aske, New Westminster, British Columbia, 2016

Cotton fabrics, fusible web, poly-cotton thread, cotton batting. Machine pieced, fused raw edge appliquéd, machine quilted and faced edges. 20" x 29".

I live near Vancouver BC, which is located in a spectacular scenic location between the ocean and mountains. With a temperate sea climate, we have mild but very wet, dreary and dark winters. This is an abstract interpretation of a typical Vancouver winter day – mostly dark, gray and rainy – with the chance of occasional sunny periods.



Solitude

Terry Aske, New Westminster,
British Columbia, 2013

Cotton fabrics, cotton batting, fusible web. Fused raw edge appliquéd and machine quilted. 18" x 45".

Inspiration/Credits: Photograph by the artist.

At the Point-No-Point Resort on Vancouver Island, BC, a solitary bench, painted shiny red, perches on a bluff overlooking the Juan de Fuca Strait and the mountains of the Olympic Peninsula. Surrounded by trees, with the sound of chirping birds above and crashing waves below, this is a perfect location to drink in the view, commune with nature, and enjoy a moment of solitude.



Mosaic of Canada

Ilene Atkins, Kitchener, Ontario, 2017

Commercial cottons, beads and crystals. English paper pieced, machine quilted and hand beaded. 26" x 30".

Such diversity in this country. Such beauty in its landscapes. Such richness in all its facets. A wonderful mosaic, sprinkled with a little sparkle, has been inspired by all the elements of this great nation.



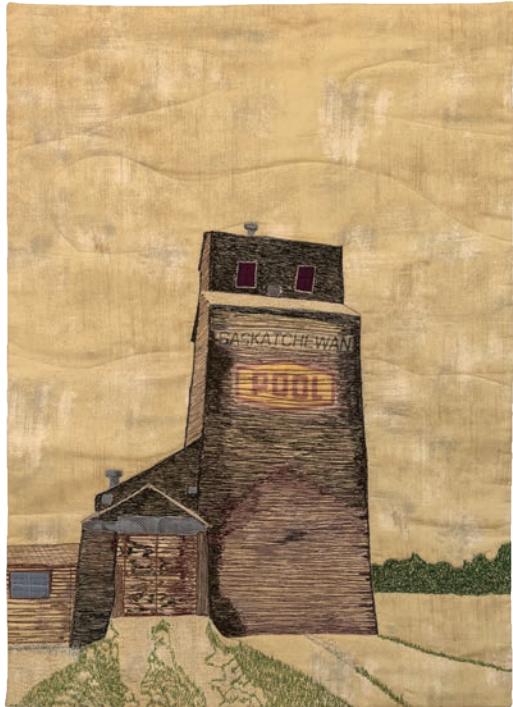
Canada 150

Ana Paula Brasil, Richmond Hill,
Ontario, 2017

Cotton, quilting thread, cotton batting, fusible paper, interfacing and glue stick. Amazing Squares [The artist's original collage/mosaic technique that employs a fusible]. 39" x 39.5".

This quilt represents all my love and admiration for Canada, a place where I am respected for being who I am, and how I am. A freedom spirit! I am free to live safely, respectfully and with dignity. I am privileged to experience living in Canada. I am honoured to say this wonderful country is my place, my home.





My Talisman

Elinor Burwash, Edmonton, Alberta, 2017

Cottons, suiting, silk, organza, interfacing, Seta colour paint, Hobbs Heirloom batting, cotton threads – 30wt and 50wt. Machine thread painted, machine appliquéd, print transferred and fabric painted. 20" x 27".

Inspiration/Credits:

Photograph by the artist that was enlarged by Julie Plotniko. The process to outline the quilt was guided by Julie at a class at Quilt Canada in 2016.

I was born in a small prairie town under the shadow of its grain elevator. It was the guide to find the way home when berry picking with my small sisters. My first professional position was in a town with an elevator. It could be seen from the highway welcoming me back and the beacon when on long country rambles. Now when I drive to Saskatchewan and see one I feel a deep sense of connection. This quilt will remind me of my roots when the elevators have disappeared and I can no longer venture afield.

Is This Where Baba Milked the Cows?

Eileen Bayda, Saskatoon,
Saskatchewan, 2016

Cotton and batik fabric, 100% cotton batting, embroidery floss. Hand painted sky, machine and hand appliquéd, free motion machine quilted and hand embroidered. 44" x 57.5".

Inspiration/Credits:

David Taylor's hand appliquéd techniques to adapt photographs for quilting.

My husband's Ukrainian ancestors' contributions to Canada enrich our present daily lives. We are eternally grateful. Bud lived on his grandparents' homestead at St. Julien, Saskatchewan, following his father's death in a train accident. Bud was 4 years old. Later he spent summers with Baba, Gido, and Uncle Bill where he continued to explore the barn and help with the chores.

My enlarged original photograph was converted to this pattern. It took four years to complete.





Tulips for Canada

Albert Cote, Niagara Falls, Ontario, 2017

Cotton, silk, flannel, linen, wool embroidery thread. Raw edge appliquéd, machine pieced and machine quilted. 30.5" x 44".

Gardening is my second passion and this tulip was developed for Canada's Birthday. I will plant them outside and hang this inside!

the big C

Millie Cumming, Fergus, Ontario, 2017

Cotton, silk organza, cheesecloth, cardboard, plastic ID bracelets. Hand appliquéd, machine pieced, machine quilted, tied with surgical knots and photo transferred onto silk organza. 50.5" x 57.5".

Inspiration/Credits: Canadian flag.

A new diagnosis of the big C gives me a whole new appreciation of the privilege of being Canadian, and in particular, of the treasure of universal Medicare. Thank you, Canada!





On Silent Wing

Patricia Dance, Port Alberni,
British Columbia, 2015

Cotton, synthetic sheer. Machine pieced, raw edge appliquéd, shaded with Inktense pencils and machine quilted. 40" x 40"

Inspiration/Credits:

First Nations-style design, used with approval and owl photograph by Mark Williams, used with permission.

I have always appreciated the imagery in First Nations artwork, and BC offers many amazing examples of their culture in a variety of art forms. I designed the moon to reflect their style of work, and added the owl as a focal point because of my love of nature. I spend a fair amount of time in the field observing birds and other wildlife. Our country has so much to offer the outdoor enthusiast, and I attempt to share the beauty I see around me through fabric.

On Guard For Thee: Lighthouse, Cape Spear, NFLD

Helen Garland, Toronto, Ontario, 2017

Commercial cottons, cotton batting, cotton thread, freezer paper templates. Pieced and free motion quilted. 70" x 55".

Inspiration/Credits:

Photograph by the artist; the design and piecing technique of Ruth B. McDowell.

Newfoundland can only be described as impressive. I was fortunate to visit Newfoundland a few years ago and ended up at the most eastern point of Canada, Cape Spear. There are two lighthouses at Cape Spear: the old, original lighthouse, no longer working, and the newer, working one shown in my quilt. I'm sure many people have walked along the fence line at the top of the cliff toward the old lighthouse and looked back to see the new lighthouse 'standing guard'.





Fishers' Loft

Jane Dawson, Goderich, Ontario, 2017

Commercial and hand dyed fabrics, fusible web and freezer paper. Invisible appliquéd with blind hem stitch and free motion quilted. 34.5" x 55.5"

Inspiration/Credits: Gloria Loughman (quilter & teacher).

A visit to Newfoundland a few years ago inspired this art quilt. Tucked away on a quiet back lane, Fishers' Loft is an Inn overlooking the harbour of Ship Cove. The Inn is a collection of structures which reflect the traditional architecture of Trinity Bay between 1850 and 1900.

Fishers' Loft is located in Port Rexton, one of 12 picturesque outports dotted along the rugged coastline between New Bonaventure and English Harbour on Trinity Bay - the Trinity Bight. The internationally renowned Skerwink Trail is on the Inn's doorstep and is considered one of the top 10 hiking trails in Canada.

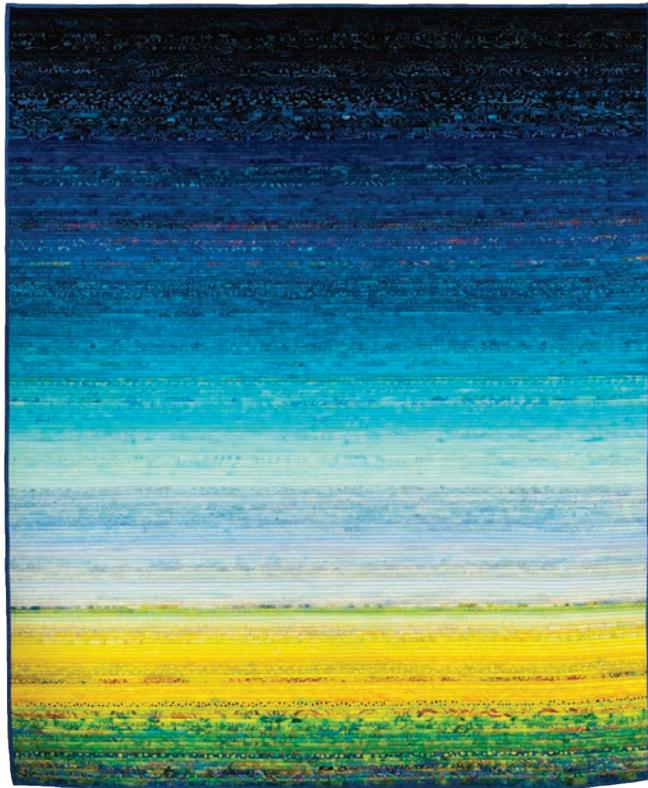
Western Horsemanship Jacket

Anna Gajewska, Crossfield, Alberta,
2017

Denim, yarn, beads, ornamental ending, stabilizer, polyester lining. Machine pieced and quilted, couched and beaded. 19" x 27".

Horseback riding is not only a style but also a part of American culture associated with life in the West. Rodeo came to Canada in early 1900 as an American Show Business phenomenon. This is why the idea to create a piece of horsemanship apparel came to me. History of Canada inspired me to design a uniform style project with flared French cuffs and peaked collar. The jacket is dedicated to my friend Susan. She is a "uniform lady" (Fire Officer) and Western Horse Rider equally. Instead of suede, lycra or leather, I chose denim which is strongly associated for me with the West.



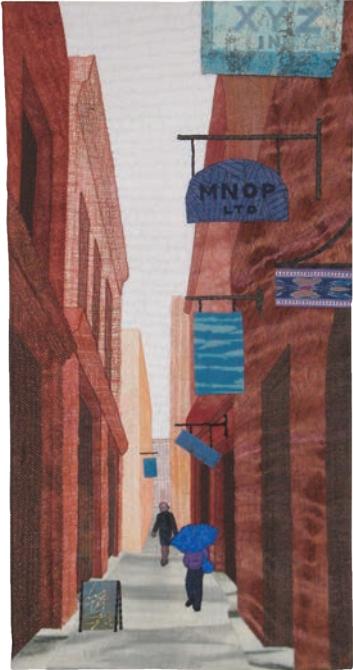


Canola Fields

Leah Gravells, Edmonton, Alberta, 2014

199 cotton batik fabrics, Hobbs Heirloom Batting, Gutermann thread. "Quilt-as-you-go" technique using 3/4" strips. 41.5" x 50.5".

I was inspired by the bright yellow flowers of the canola fields of Alberta. The prairies are an amazing geographical area of Canada and the canola fields celebrate this diversity. On the prairies, the fields and the blue sky create unending space.



Come Back Later

Phillida Hargreaves, Kingston, Ontario, 2013

Cotton, hessian and cheesecloth, painted, dyed and discharged fabrics. Appliquéd, machine quilted and hand stitched. 20" x 39".

This piece shows Fan Tan Alley in Victoria. It is currently a popular tourist destination, full of small artisan's shops. But Victoria was where Chinese immigrants first landed in Canada to work on the railroad in the nineteenth century, and the narrow street is also part of Canada's oldest Chinatown.

The title of the piece reflects the fact that it was raining when I visited, and most of the shops were closed. But it also reflects Canada's response to Chinese immigration, which was extremely restrictive for many decades.

Canada's Finest

Renske Helmuth, Moorefield, Ontario, 2017

Cotton and leather. Thread painted on leather, machine quilted. 37.5" x 26.5"

The Mounties have served Canada since 1873. I have seen the RCMP Musical Ride at least half a dozen times, and always feel thrilled by the dramatic charge at the end.

To me, a red-coated Mountie is a patriotic symbol for Canadians from coast to coast.





Prairie Springtime Ritual: The Return of the Great Blue Heron

Anna Hergert, Moose Jaw, Saskatchewan, 2015

Hand painted Dupioni silk, polyester sheer, peacock feathers, rayon and hand painted cotton threads. Fabric thread painted, appliquéd, machine quilted and Kantha stitched. 49" x 43".

Each year on the Canadian prairies we anxiously await the return of the Great Blue Heron, a sure sign that winter has lost its icy grip. The heron's silhouette in fields with standing water help us to slow down, become more mindful and just take in the grace of this majestic bird. The return of the heron makes me grateful for this vast country I am privileged to call home.

Northern Spirit

Pat Hertzberg, Caledon, Ontario, 2017

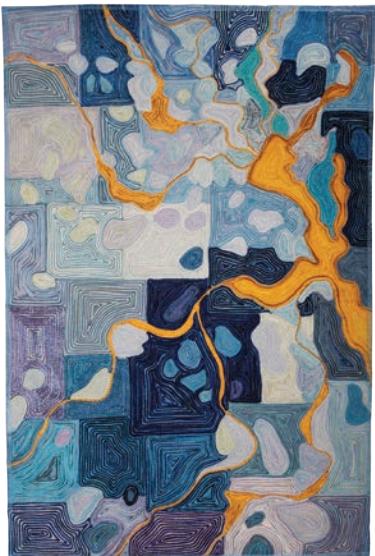
*Hand dyed and assorted fabric, scrim, assorted threads and resin.
Dyed, discharged, painted, quilted, free motion embroidered and
appliquéd. 17" x 42".*

Inspiration/Credits:

Canadian Northern wilderness – celebrating Canada's 150th birthday!

There is a magical quality unique to the Northern Canadian wilderness. Northern lights, pristine lakes, frozen rivers, rock, trees, ice and snow are iconic to Canada's identity. Yet there is something more. Generations of indigenous people have honoured our natural heritage, imbuing spirit in the land. One senses it in quiet contemplation.

I was born in the north and return regularly, intrigued by the inspiring colours and textures of its rugged yet fragile beauty. This quilt attempts to capture the essence or spirit of our great Northern wilderness.



The Surveyor's Nightmare

Jayne Himsl, Weyburn, Saskatchewan, 2016

Crochet cotton, yarn, embroidery floss. Custom made cording couched to a base, free motion quilted. 23" x 35".

After a day's work in the hot sun, imagine the nightmare a surveyor may have. The Surveyor's Nightmare is inspired by aerial views of the prairie fields and sloughs.



Caragana Keys

Jaynie Himsl, Weyburn, Saskatchewan, 2016

Commercial cotton batik, synthetic iridescent sheer, assorted cotton and synthetic scraps, assorted threads, painted synthetic fabric for backing and binding, cording made with crochet cotton, embroidery floss and gel medium. Turn appliquéd, fuse appliquéd, custom cording, hand stitched, free motion quilted. 23" x 35".

Off the "coast of Saskatchewan" lay the famous man-made islands that are in the shape of a Caragana leaf. Caragana Keys uses Saskatchewan clichés to poke fun at the province.

Water Flowers I

June Horwich, Kitchener, Ontario, 2017

Whole cloth hand dyed silk, bamboo and cotton batting, cotton backing, rayon thread, brass ornaments, Derwent Inktense watercolour pencils. Low-water dyed, stencilled resist, thermofax screened, free motion machine stitched and hand stitched. 16" x 27".

Inspiration/Credits:

Photograph by Christine Hudecki, used with permission.

Canada is known for its abundance of fresh water. With so many lakes, rivers, and streams, we have an important resource to supply our needs for survival, and rich wilderness areas and parks to enjoy. We cannot travel to visit all of our waterways, but there are many fantastic pictures of them available. A photograph by Christine Hudecki of reflections in pooled water caught my eye. With her permission, I used parts of her picture to make images on my fabric. The shapes, created by light and water, remind me of flowers, which need light and water to grow.

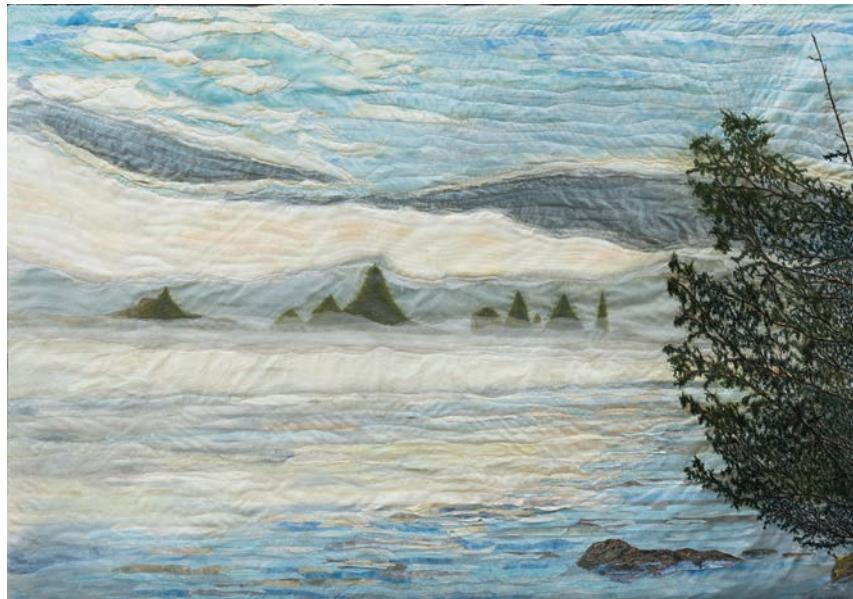


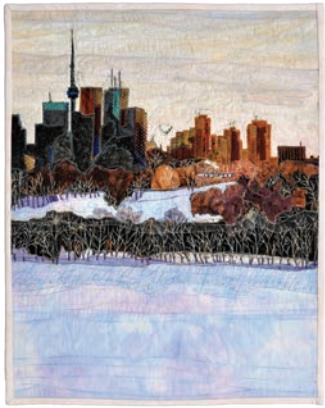
Misty Morning on Lower Buckhorn

Maureen McKeen, Lakefield, Ontario, 2016

Cotton, tulle, flannel, silk, acrylic paint. Layered small fused pieces of fabric, free motion quilted, machine thread painted and stretched over a wood frame. 54" x 38".

Canada speaks to me of water and those early mornings when we were on canoe trips woken up by the loons. We watched the mists rise off the water and wondered if those gray clouds would lift or settle in for the day. It didn't matter, we'd carry on regardless. That's what being Canadian means to me. We keep going and have a great time whether there's rain, snow, sleet or sunshine and we celebrate and are grateful for our glorious, safe, clean waterways.





January in the Park

Trish Johnson, Toronto, Ontario, 2017

Cotton and tulle. Raw edge appliquéd, machine quilted and hand stitched. 17" x 21.5".

What a thrill! To be walking home from Withrow Avenue School and turn out on to Broadview Ave and see this wide expanse of sky and snow and the Don River Valley. Also thrilling was tobogganing on this hill in Riverdale Park. There has been tobogganing on this hill for a long time. I love that Toronto is a city of creeks, and rivers, ravines, valleys and, of course, lots of trees. The skyline is changing fast. This is not quite the view we used to have. The skyline has already changed since I made this quilt.

This Was My Mother's World

Trish Johnson, Toronto, Ontario, 2016

Cotton, photo fabric, cyanotype on fabric. Cyanotype printed, photo retouched and toned, paper pieced by hand, machine quilted and hand stitched. 12" x 24".

Inspiration/Credits:

Photographs of the artist's grandmother, Elsie Maria Clark.

This quilt is about my mother's little part of Canada, Oak Point, on the Saint John River. Her childhood seemed idyllic until her father died when she was 6 and The Point was sold. Today, Oak Point is a park run by the Kiwanis.

It's also about traditions. My grandmother took the photos and printed them herself by exposing photographic paper to the sun, and I have printed cyanotype on fabric in exactly the same way. My cyanotypes depict the water around Oak Point and the wild flowers that grew there.



Walk in the Woods

Chris Lepard, Paris, Ontario, 2017

Hand dyed and rusted cotton, commercial cotton fabric. Hand dyed, rusted, pieced and machine quilted. 26" x 39".

This work was inspired by our rural property that runs along the banks of the Nith River. The woods are filled with many old, towering trees and there is a constant assortment of wildflowers from spring to fall. It is a place of natural beauty and tranquility.





Tofino Sunset

Tracie L. Maryne, Anmore, British Columbia, 2015

Commercial fabrics & threads, batting, digital photo transfer, medium interfacing as stabilizer. Digital photo transferred, thread painted through three layers. 18.5" x 15".

Inspiration/Credits:

Photograph by the artist.

Tofino, BC is on the far west coast of Vancouver Island and living not too far away, I have visited there many times. To me, Tofino is a magical place with its rain forests and endless beaches. It is a place I like to visit when I need to reconnect to nature and to myself; a place that helps rejuvenate the soul. It is a place filled with the beauty of nature where you can enjoy the crashing waves, eagles, ravens and gulls soaring overhead and picturesque sunsets.

First Shoes / Lillian Johannah Jordbro (1914-2015)

Birdie McLean, Edmonton, Alberta, 2017

Fabric, lace, fabric paint, coloured pencils. Collaged and layered with random thread work. 22" x 20.25".

Inspiration/Credits:

Lillian Johannah Jordbro

I was always enchanted by stories of my mother's perilous beginning and studied the one black and white photograph of her – a sweet baby girl dressed in a lace dress with little boots, one hand gently resting on her baby brother. Lillian had not been expected to live, having been born prematurely on a homestead near Lucky Lake, Saskatchewan in the spring of 1914. She lived to be 101, the first child of pioneering parents, Alexander from Norway and Nellie from Illinois. Lillian went on to homestead with her husband Bill, a true pioneer of Canada.



Home is on the Sea Ice

Kate Madeloso, Wolfville, Nova Scotia, 2017

Hand dyed and over dyed fabrics, commercial fabric, linen, cotton and metallic embroidery threads. Appliquéd, patchwork, hand embroidered and hand stitched. 21" x 24".

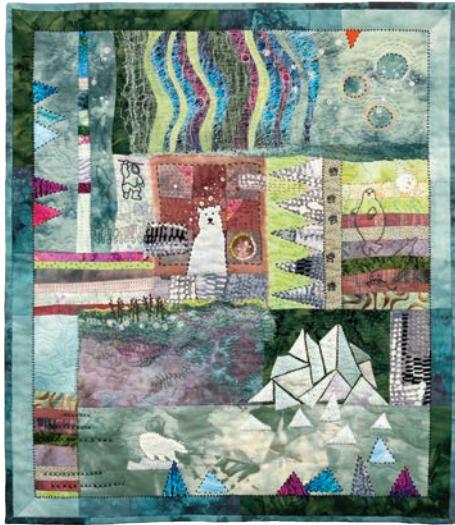
Inspiration/Credits:

The Yukon was the artists' home for four years: the northern lights, the tundra, the expanse and the wildness.

To the indigenous people of Canada, the polar bear is known as Nanuk - wise, powerful and almost human. This iconic sea animal is a source for stories, art and identity, as well as food and clothing for northern communities.

Ringed and bearded seals are the polar bear's main diet. Bears can detect seals' breathing holes up to a kilometer away.

This 'rider of icebergs' depends on habitat quality for survival. The loss of sea ice is a red flag to the current climate trend on our planet.





O' Kanata, Our Home and Native Land

Suzanne R. Neilson, Toronto, Ontario, 2017

Various fabrics and threads, beads and hot fix Swarovski crystals. Machine pieced and quilted, needle-turned appliquéd and embroidered. 30" x 39".

Inspiration/Credits:

Betty Albert's painting "Evening Star Woman" used with the artist's knowledge.

The bordering thirteen friendship stars represent our political evolution into ten provinces and three territories and a country known for its open and welcoming arms. However, it is important to honour those who were here first and, for that, I was inspired by Betty Albert's painting, "Evening Star Woman" to celebrate our First Nations people and my own French Canadian and Cree ancestry.

Ode to Newfoundland

Marg Notar, Waterloo, Ontario, 2017

Hand painted and commercial cottons, metallic and embroidery threads, glue, satin piping, beads, buttons, elastic, assorted yarns. Machine and hand pieced, free motion stitched, hand beaded and machine couched. 32" x 34".

Inspiration/Credits:

The colourful houses of Jellybean Row, St. John's, Newfoundland.

From my series of Odes to Atlantic Canada, here's this year's ditty:

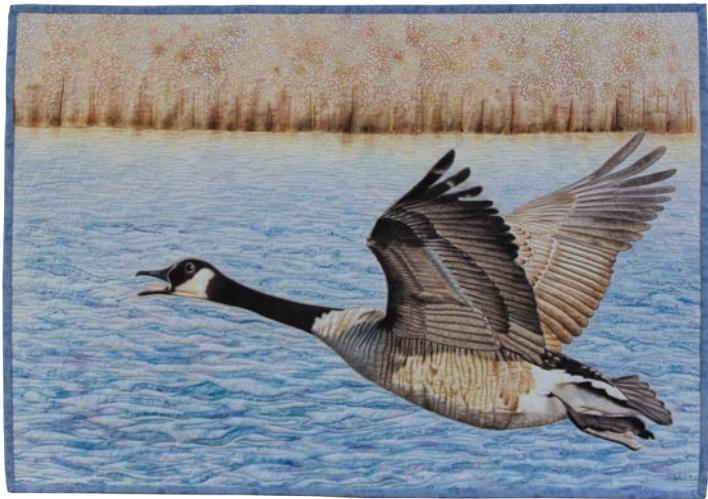
*The Rock's its name, time zone's its claim,
Its flag green, white and pink.*

*Charming St. John's, lobster and prawns?
Its Screech a fiery drink!*

*From rooftops quaint to Smarties paint,
Many a crayon-coloured home.*

*Once again, here we go,
Another Atlantic province poem!*





Homeward Bound

Judy Pearce, Kitchener, Ontario, 2016

Cotton, Prang crayons and ink. Painted and machine quilted.
29" x 20.5"

Inspiration/Credits: Photograph by Daniel D'Auria MD,
used with permission.

I enjoy Canada Geese, the V formation overhead, the sound of their honking, the way they skid onto the lake at sunset. There is much to be learned from them about their loyalty to each other and their mutual support during gruelling journeys. These are fine attributes for a bird that is, by its name, identified with our great nation.

Braided Channels St. Elias, Yukon

Maria Oswald, Whitehorse, Yukon, 2017

Netting, acrylic paint, oil sticks, Inktense sticks, silk/metallic/holographic/rayon/cotton/polyester threads. Machine appliquéd, free motion stitched, hot stylus burn of lamé/metallic fabrics, hand beaded, machine quilted. 40" x 33".

Inspiration/Credits:

Photograph by Jeffrey Spackman, used with permission.

I marvel at the expanse, permanence, and beauty of the Yukon. The interplay of rivers and mountains creates a majestic landscape. Every season presents different scenery. The shades of mountains and skies transform landscapes before my eyes. I was born in the Yukon and have for most of my life tried to capture the splendour of this land of extremes. Cold winter days pass quickly when determining appropriate fabrics, colour and threads to interpret my vision. Summer days are spent camping and exploring, always with thoughts of the next creation.





Arctic Ice

Anne Peters, Guelph, Ontario, 2016

Cotton and silk organza. Two layers were printed as one, thickened dye pulled through a silk screen treated with a corn flour resist. 20" x 17"

Inspiration/Credits:

Thanks to instructor, Carol Soderlund, for teaching a technique class called Layer upon Layer.

My romance with the Arctic began when I was 9 years old. My grandfather took a polar cruise and sent me a postcard of a vast white frozen landscape with a spectacular aurora borealis display filling the sky. Sixty-five years later that Arctic is no more. My piece imagines the Arctic of today; water eroding the snow cover and melting channels in the remaining ice. I will never see the Arctic I fell in love with in 1952.

(Left) detail of quilting with silk overlay pulled back

Winter at Balmoral Mills

Deb Plestid, Tatamagouche,
Nova Scotia, 2013

Hand painted cotton, commercial
cotton, cheesecloth, thread trees,
batiks. Machine pieced, raw and
turned edge appliquéd, free motion
machine quilted. 58" x 37".

Crisp, clear, cold, woefully under-rated, wonderful white winter.
"Mon pays, ce n'est pas un pays,
c'est l'hiver. – My country is
not a country, it's winter." Gilles
Vigneault





Tree Goddess

Mary Ann Rich, Simcoe, Ontario, 2016

Cotton and wool felt. Raw edge appliquéd and pieced by the artist; machine quilted by Louise Hamilton, Purple Rooster Quilting, Tillsonburg, Ontario. 20" x 39".

Inspiration/Credits:

This piece began in a tree workshop with Elaine Quehl, took on a life of its own, and had several re-workings with much help from the artists' fibre art friends.

The "Tree Goddess" is a magnificent black walnut that guards our home in beautiful Norfolk County. Black walnuts are southern trees found only in Carolinian Canada. The fact that our national flag bears a maple leaf, attests to the importance of trees in Canada. Carolinian trees are part of the fabric that makes up the unique landscape of Carolinian Canada. This region is endangered and needs our protection.

Twisted Maple

Janet Rhind, Oakville, Ontario, 2014

Silk, satin, yarn and netting overlay. Snippets layered and quilted.
14.25" x 17.75"

Inspiration/Credits:

Tom Thompson

I love the work of the Group of Seven and of Tom Thompson. I think his paintings just scream "fabric snippets" to me. I enjoy taking various fabrics and cutting them into tiny pieces and collaging them into little fabric paintings of my own.



Painted Rocks

Nancy Sachro, Sault Ste Marie, Ontario, 2017

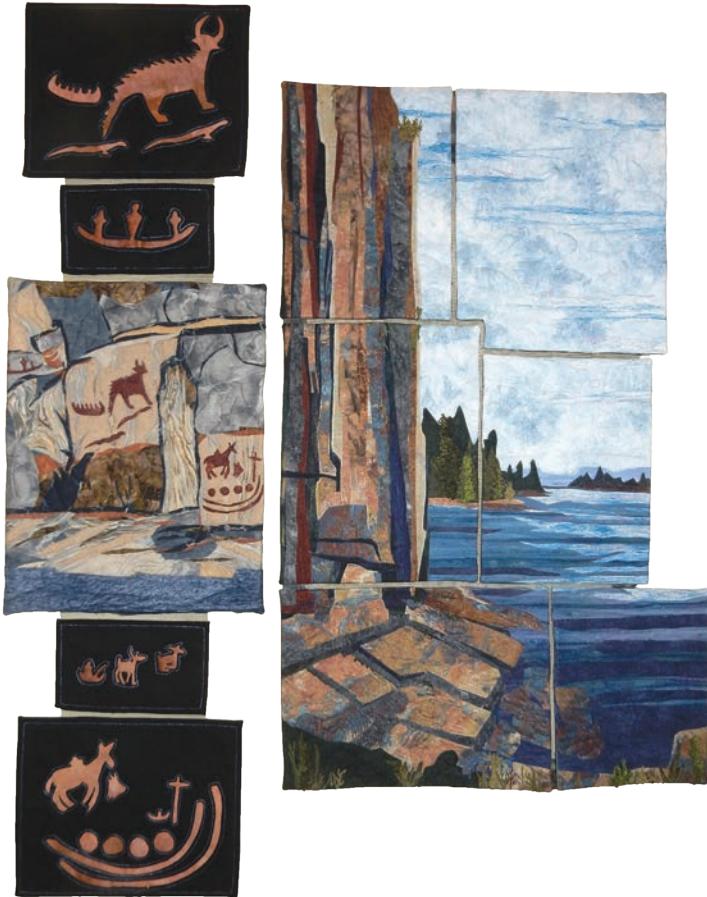
Commercial cottons, iridescent organza, sparkly and plain tulle, felt, perle cotton, floss, birch bark and fibreglass screening. Fused raw edge appliquéd, bobbin work, machine appliquéd, thread painted, quilted and hand embellished. 45" x 58".

Inspiration/Credits:

Photographs and oil paintings by the artist of visits to the site of the Agawa Pictographs.

"Painted Rocks" depicts the Agawa pictographs. Hike a woodland trail through huge rock crevasses, around moss covered boulders and trees, and finally emerge to find a sheer granite cliff plummeting onto a narrow ledge with the blue depths of Lake Superior below (right panel). Creep along the ledge to view images painted long ago by a First Nations chief (left panel).

Birchbark figures are appliquéd onto felt with tulle, representing animals, canoes, suns and most importantly, Mishipeshu, spirit of Lake Superior who calms the mighty lake or brings storms by thrashing his tail. An awe-inspiring location.





Home

Hilary Rice, Stirling, Ontario, 2017

Fabric, rag paper, thread. Relief painted and free motion stitched. 30" x 26".

"Home" was created from my perspective as an immigrant. It expresses my love for Canada, for the connectedness and acceptance of all who share its bounty. We all belong.

Loosely using the traditional log cabin block, the randomly placed red squares represent the hearth. There is visual reference to the neuron and its connective dendrites. Suggested land masses, rivers and lakes, snow and ice are also present.

We Canadians are spread across this massive land, most of us from elsewhere. But, Canada is home for us all.



West Coast Moments: Out of the Woods II

Carol Seeley, Campbell River, British Columbia, 2017

Fabric confetti, coloured pencil. Photo transferred, needle felted, 3D construction, thread painted, machine quilted and machine appliquéd. 12" x 41".

British Columbia is a place where the trees seem to reach the sky. Allow this lush vegetation to surround and enfold you into its magical power. I cannot help but feel a sense of connection to the earth as I walk through the forests of these giant trees.



Granaries by the Old Slough

Susan Selby, Springfield, Manitoba, 2017

Cotton canvas, cotton fabrics, cheesecloth, chalk pastels, paint sticks. Chalk pastels on cotton canvas, hand dyed cheesecloth overlay, fabric painted, raw edge appliquéd and free motion machine quilted. 32.5" x 23".

Three old granaries huddle against each other beyond a marshy slough on the Manitoba prairie. What histories do they hold? One seems it was once a home; what happened to the family of settlers? What were their sorrows? Their joys? Can you hear the children playing? The dog barking? Only their loneliness remains.



The Annual Canoe Trip

Ruthanne Snider, Kitchener, Ontario, 2017

Cotton and netting. Machine pieced, appliquéd, quilted and hand embellished. 25.25" x 19".

Inspiration/Credits:

Photograph by the artist.

"The Annual Canoe Trip" celebrates the uniquely Canadian opportunity to travel via canoe to magical places. A First Nations invention, the humble canoe is Canada's story. It has provided access to our complex lake and river systems from sea to sea to sea. Exploration, travel to the interior of the country, the fur trade, the development of commerce and settlement of the land would not have happened without the canoe. For many years, I have been fortunate to paddle along canoe routes in Northern Ontario, Quebec and the Yukon with family and friends. As a proud Canadian I will always cherish these life-altering experiences.

My Peaceful Oasis

Kathy Tidswell, Burts Corner, New Brunswick, 2015

White cotton, Pebeo Setacolor paints, acrylic paint, pencil crayons, homemade stamps, Gelli prints, digital print, commercial fabric, rayon embroidery thread, InvisiFil thread. Painting, free motion embroidered, digital printed, free motion embroidered, thread appliquéd, Gelli printing, blind stitch appliquéd, free motion quilted. 21" x 27".

Early each morning I walk on the Trans Canada trail, steps away from my home in rural New Brunswick. Breathing the fresh air, I see wildflowers, majestic pines and an unpolluted river, and may catch a glimpse of fox, deer, an eagle and perhaps a person or two.

While travelling last spring in London and Bruges, I felt overwhelmed by the crowds. Relieved to return to my peaceful oasis, thankfulness for my special part of Canada inspired this work.





Room at the Table

Maggie Vanderweit, Fergus, Ontario, 2017

*Hand painted and printed cotton, commercial fabrics.
Hand painted, printed, machine pieced and long arm
quilted. 36.5" x 39".*

Canada embodies the concept of inclusion. Beginning with our First Nations communities, we are a country of newcomers, refugees and "come from aways". We are incredibly blessed by our cultural diversity. As a child of Dutch immigrants, who were welcomed after experiencing the trauma of WWII, I simply would not be me, here and now, without this policy of acceptance.

My frugal father refinished these chairs when his workplace, the Guelph Correctional Centre, was throwing them out. We have used them for decades in our dining room, sharing our abundance with family and friends –immigrants and First Nations people: room for all at the Canadian table.

Swingin' St John's

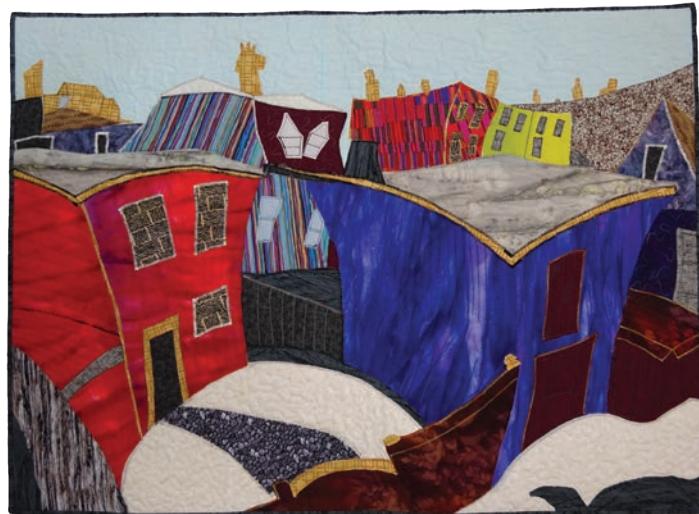
Carol Ross Williamson, Waterloo, Ontario,
2016

*Commercial cottons. Raw edge appliquéd and machine
quilted. 44.5" x 33".*

Inspiration/Credits:

"Space Between" painting by Keli-Ann Pye-Beshara, used with permission.

Keli-Ann Pye-Beshara's painting was hanging in an art gallery in St. John's, Newfoundland and it captivated me. This was my first visit to St. John's; the people were just so friendly and the music in local pubs so lively. All of this was reflected in this beautiful painting. Even the buildings look happy so I thought it would be fun to translate it into fabric.





Glorious Old Norfolk, 1867

Annette Yeager, Simcoe, Ontario, 2017

Cotton fabrics and trims, woollen scraps and vintage "findings". Appliquéd, embroidered, couched, hand stitched and hand quilted. 28.5" x 35.5".

Inspiration/Credits:

Sketches of animals and buildings by William Yeager, artist's brother.

At the time of Confederation, Norfolk County had planted the seeds of stability and dedication that would set root for generations of farmers to follow: small scale, labour-intensive mixed farming. Probably my father's experience of farming on a third generation farm in Norfolk was very much the same as that of his father's and grandfather's.

This traditional style album quilt captures my own memories and experiences of growing up on such a farm. The quilt, in Union Jack colours, features 1860s-era calicos, appliqués, hand-stitching, and a make-do approach - all typical of the period of Canada's founding as a nation.

Ontario's Garden: Norfolk County, 2017

Annette Yeager, Simcoe, Ontario, 2017

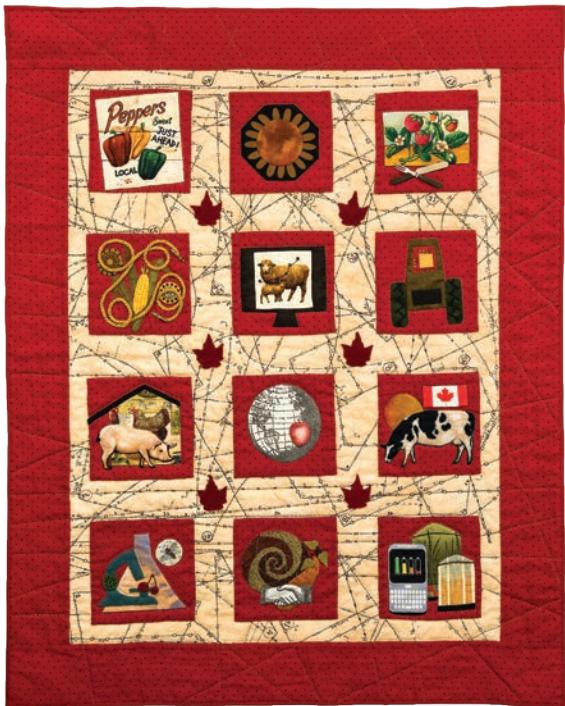
Cotton fabrics and batting, mixed media "findings", fussy-cut designs assembled in collage style, wool felt maple leaves. Appliquéd, hand stitched and hand quilted. 28.5" x 35.5".

Inspiration/Credits:

design suggestions/critique by William Yeager, local farmers; illustrations by Jack Daly (U. of T. Magazine, Spring 2016); Donna Atkins quilt, "Line Dance" in "Art Quilt Collage" by Deborah Boschert, (C. & T. Publishing, 2016); clip art.

This modern version of an album quilt, in Canadian flag colours and style, depicts today's farming in Norfolk County, 150 years after Confederation. Massive GPS-guided tractors and towering grain silos overwhelm, yet the farmer's most valuable tools are the smallest: high tech tablets and "smart phones." "Farm-to-Fork" food stands with their spin-off products, and local farmers' markets overflow with organic, artisanal and heritage produce, and innovative partnerships.

However, despite the sophistication of 21st century technology, farming remains a hands-on enterprise, and this quilt also cried out to me for hand-stitching and hand-quilting.





Diversity

Jim Wilford, Ingersoll, Ontario, 2016

Commercial cottons. Machine pieced and machine quilted. 77" x 90".

Inspiration/Credits:

Longarm quilted by Karen Cole, Dorchester, Ontario.

This quilt started out as a millennium project and ended up being a 150th Birthday quilt for Canada. It is a "charm" quilt, meaning that you use only one stencil and each piece is a different fabric. As a result, there are 3024 different fabrics used in the quilt. Canada is a very diverse country in geography and people, and probably has more than 3024 lakes.



Demolition: triptych: Abandoned, Wrecking Ball & Scrap for Sale

Joanne Young, Kitchener, Ontario, 2015

Aged cottons and linens, scrim, felt, batting, screening. Hand and machine stitched. Approximately 21" x 28" per panel.

Before you can build the new, you need to demolish the old. In downtown Kitchener, the new is a rapid transit system and increased GO train service to Toronto. My neighbourhood, which is close to the train station, has witnessed the demolition of building after building to make way for the new. As I struggle to adjust to the new, I commemorate what we have lost.



From the World to Canada

Anita Payne, Perth, Ontario, 2016

Clothing labels. Machine pieced, "Quilt-as-you-go" technique, machine satin stitch appliquéd, second backing, double border/binding. 36" x 36"

Inspiration/Credits:

Maple leaves by Mother Nature.

The original concept, while I was collecting labels for years, was a "Trip Around the World" quilt. With the current focus on the refugee crisis, and to celebrate Canada's 150th anniversary, it evolved to represent the global origins of people and products that come to Canada. Over 50 countries and many cities and regions are represented. Finland is the birthplace of all my grandparents. The land I live on is Algonquin territory. Other labels are local to my home (Perth, Lanark, Westport) and previous homes (Toronto, London, Ottawa, Stratford).



Monty, the Canine Royal Canadian Mounted Police

Kit Ormsby, Kenogami Lake, Ontario, 2014

Cotton, Tsukineko ink. Hand painted, thread painted and machine quilted. 19" x 21.5".

Inspiration/Credits:

Patty Blair's painting on fabric technique using Tsukineko Ink.

Keeping it all in the family, I fell in love with this little guy. Monty was my sister's dog and he loved being dressed in costume, especially one with a hat that had him prancing for all to see. To set the stage, our brother spent his career as one of Canada's finest RCMP, so when I saw Monty dressed in his version of a red serge I knew I had to try and capture that character that might at times seem similar to our brother. I'm not so sure he agreed!



Joseph
Schneider
Haus

