



GN The Grand National Quilt Show 2010 **GN**
Off the Wall

Homer Watson House & Gallery
Kitchener, Ontario
May 8 - June 13, 2010

The Grand National Committee gratefully acknowledges the support of the following sponsors:

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2010 Grand National Artists

Ilse Anysas-Salkauskas	Tracey Lawko
Marie Black	Karen LeDrew
Silvia Bos	Ingrid Lincoln
Kathryn Botsford	Brenda Luscott
Catharina Breedyk Law	Meta MacLean
Gordana Brelih	Judith Maher
Jill Buckley	Joyce McKinnon
Sonia Bukata	Carolynn McMillan
Ana Buzzalino	Margaret Notar
Elizabeth Duggan Litch	JoAnne Oldridge
Diane Eastham	Deb Plestid
Judith M. Eckhardt	Elaine Quehl
Judith Elder-McCartney	B.J. Reid
Margo Fiddes	Hilary Rice
Patricia J. Galinski	Sue Sharpe
Sharon Galna	Mary Snyder
Victoria Gray	Susan Strachan Johnson
Daphne Greig	Daniela Tiger
Heather Grover	Engelina Van Essen
Robert Gutcher	Maggie Vanderweit
Phillida Hargreaves	Maria Voitk
Anna Hergert	Beverly A. White
Trish Johnson	Terry Whyte
Marie Kajdasz	Carol Wiebe
Maureen Kay	Joanne Young
Lily Lam	

2010 Award Winners:

Grand Prize sponsored by Toyota Motor Manufacturing Canada
“The wood are lovely, dark and deep.”
Phillida Hargreaves, Kingston, ON

Janome Award of Excellence sponsored by Janome Canada
Icebergs & Cool Breezes
Anna Hergert, Moose Jaw, SK

Curator’s Choice Award (Susan Burke) sponsored by
Triangle Sewing Centre (Guelph) & Creative Sisters Quilt Studio (Kitchener)
Graffiti
Jill Buckley, London, ON

Curator’s Choice Award (Sandu Sindile) sponsored by
The Waterloo County Quilters’ Guild
Give Me a Chance
Gordana Brelih, Toronto, ON

Innovation Award sponsored by
Greenwood Quiltery (Guelph) & Triangle Sewing Centre (Guelph)
Taiji - The Supreme Ultimate
Lily Lam, Westmount, QC

Viewers’ Choice Award sponsored by Elna Canada
The Go Between
Hilary Rice, Corner Brook, NL

Honourable Mention
A Phoenix for the Tar Sands
Ilse Anysas-Salkauskas, Cochrane, AB

2010 Grand National Committee Members

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Sandu Sindile, Curator, Homer Watson House & Gallery

Catalogue Design
Kathleen Bissett

Photography
Grand National Artists and staff members of both Homer Watson House & Gallery and Joseph Schneider Haus Museum

Introduction

The Grand National quilt show, an invitational quilt exhibition presented annually in the “Valley of the Grand River” in Waterloo Region, was held in 2010 in the house and gallery of the area’s most venerated artist, Homer Watson (1855-1936). Though the show celebrates both tradition and innovation in the art of quilting, this year, through its theme “Off the Wall”, the organizing committee encouraged artists to create works that would be unconfined by conventional boundaries and thus be in some way, “off the wall”.

Some artists interpreted the theme literally, for example, Heather Grover of Moose Jaw who transformed a wall hanging into a piece of wearable art. Other artists crafted textile treatises on the contagion of graffiti and its fugitive life “on the wall”. There were compositions that projected off the wall, making creative use of the third dimension in reinforcing their messages and there were trompe l’oeil constructions that were never intended to be “on the wall”. One ambitious artist even crafted an example of the walls themselves – a quilted teepee – in Give Me Shelter.

More thought-provoking, perhaps, were the works that addressed the theme figuratively. The artist of the Picassoesque Black and White Madonna successfully integrated two incongruous styles though Faire le Menage, inspired by Monty Python, was simply a delight.

So the Committee extends its heartiest congratulations to the quilt artists of the 2010 Grand National and passes along curatorial kudos to them for their ingenuity, their creative energy and their technical virtuosity.

Susan Burke, Manager/Curator Joseph Schneider Haus Museum



Honourable Mention

A Phoenix for the Tar Sands, 2010
Ilse Anysas-Salkauskas (Cochrane, AB)

27" x 50"

Medium & Techniques: Recycled corduroy or synthetic fabrics machine-embellished with synthetic or cotton threads; three decorated cardboard tubes attached to a flat fabric background

Inspiration from media images of the Alberta Tar Sands

The oil extraction work in the Alberta "Tar Sands" is creating toxic waste and widespread devastation in the Fort McMurray area. With my art work I am hoping that these destroyed areas will be reclaimed for future generations – rather sooner than later.

Organized Chaos, 2009
Marie Black (Englehart, ON)

14" x 16"

Medium: Cotton, tissue paper, beads, mixed threads, yarns

Techniques: Torn and glued tissue paper, machine pieced, free motion stitched, needle punched, embellished with hand-made beads and silk yarn

Sometimes it is just fun to play with fabric and paper!





Pick Up Sticks, 2009
Marie Black (Englehart, ON)

16" x 20"

Medium: Cotton, flannel, gesso, acrylic and Lumiere paint, newspaper, cooking skewers

Techniques: Raw-edge appliqué, machine embroidered, free motion quilted, hand painted, dry brushed, sewn to second quilted background stretched over canvas

We still have a box of pick up sticks at our family cottage dating back to the early 50's. The ones used here came from my kitchen and the newspaper used to clean my brush. This piece came about by chance when I found an unfinished quilt top in my stash. I think that it had been there for fifteen years. A "what if" moment sometimes takes awhile.

Suspension, 2010
Silvia Bos (Englehart, ON)

26" x 20"

Medium: Cotton, tulle, string, beads, various threads

Techniques: Hand-dyed cotton, appliqué, string art for bridge, beading, machine pieced, free motion stitching

The original design, created from a sketch was a personal challenge. The quilt started with a string art bridge. The city developed from there.





Ogopogo Rises, 2008

Kathryn Botsford (Campbell River, BC)

33' x 37''

Medium: Commercial fabrics, assorted yarns and threads

Techniques: Machine pieced and appliquéd, hand appliquéd, machine thread painted with assorted threads and yarns, machine and hand embellished, machine quilted

“Ogopogo Rises” is an artistic interpretation of the legendary serpent-like creature, Ogopogo. Canada’s famous water monster is believed to inhabit the depths of Lake Okanagan in the south central interior of British Columbia. Even though the existence of Ogopogo has never been proven, sightings occur with regularity and the provincial government has declared it a protected species.

Black and White Madonna, 2007

Catharina Breedyk Law

(Perth, ON)

24" x 34"

Medium: Fabric, threads, washers, beads

Techniques: Paper-backed iron-on fusible, piecing, free motion quilting and embroidery, hand beading

Inspired by Medieval Madonnas

This Madonna is an interpretation of medieval art with a modern twist. Taking two incongruent styles and making it work is challenging and exciting at the same time. The hardness of the black and white, the washers, and the split faces really contrast with the softness of the subject, a Madonna and her child. A circle theme also runs throughout the piece which contrasts with the linear quality of a lot of the fabrics used. Finding embellishments in the hardware store is certainly a bit off the wall but the washers add to the juxtaposition of the hard





Curator's Choice Award
sponsored by
The Waterloo County Quilters' Guild

Give Me a Chance, 2009
Gordana Brelj (Toronto, ON)

35" x 72" (when hanging as a triptych)

Medium: Various fibres

Techniques: Machine and hand stitched, felted and beaded

Colour and texture are my passion. My work was inspired by my friend whose life fell apart. It began with happiness, love, joy until her life fell apart: tears, sleepless nights. As she looked at empty rooms, empty walls, she decided that this is the day without pain, the day that is going to change her life.... She is on her way to recovery... she is not alone.

Curator's Choice

The Curator's Choice Award goes to Gordana Brelih, for her piece titled "Give Me a Chance".

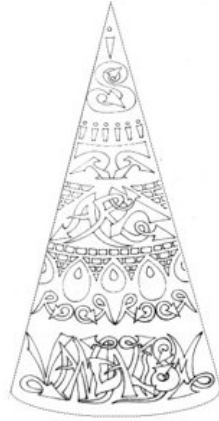
It is a free-hanging sculptural piece, very much "Off the Wall", with an exquisite technique and an emotional story behind it.

Gordana is describing the pains, the hope, the frustration, and the whole universe of a personal friend who had a nervous breakdown. The colours she used, red and beige hues, are suggesting the rage, the fury and the fast-paced life of her days and the serenity and peace of her nights, respectively.

There are ghost-like silhouettes populating her piece, some of them walking upside down, as a match to the world in which the subject is living.

There is a sense of a tubular triptych, of an almost religious piece, but with no God involved. And the prayers addressed to divinity have the same message, "Give me a Chance".

Sandu Sindile, Co-curator,
Grand National Quilt Show



Graffiti, 2010
Jill Buckley (London, ON)

41” x 41”

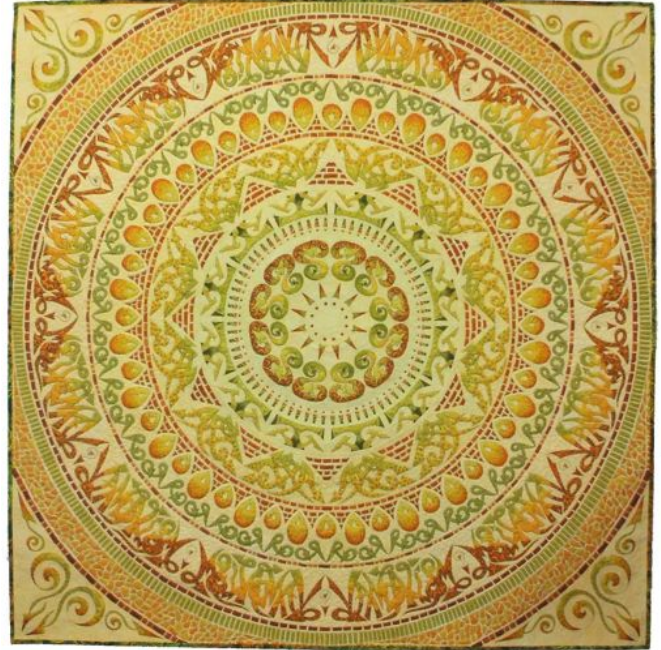
Medium: Cotton, cotton batik, bamboo batting

Techniques: Painted whole cloth, Setacolor paint, Sharpie marker, machine quilted on domestic sewing machine

Created, usually under the cover of darkness by anonymous artists, only to be later white washed over, graffiti is likely the most controversial art form.

This design, titled “Graffiti”, is made up almost entirely of lettering. Twelve sections or “pies”, (every other one being mirror imaged), repeat the message that is read from the centre out. It asks the question, is it Art or Vandalism?

Whatever your opinion of Graffiti, there is always a movement afoot to get it “Off the Wall”.



Curator's Choice Award
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Triangle Sewing Centre (Guelph) &
Creative Sisters Quilt Studio (Kitchener)

Curator's Choice.

Graffiti, by Jill Buckley, is a deceptively thought-provoking piece. At first glance, the viewer reads a harmonious design rendered in sunny complimentary hues with radiating concentric elements that are calming and vaguely mesmerizing. If you succumb to the draw of its strong central focus, however, you find yourself engaged in a much more complex viewing conversation.

The artist has chosen a mystical Celtic mandala to carry the essence of her message. Mandalas have long been used by Eastern cultures for, yes, meditation and trance induction but they have also been employed as aids for focusing the attention so that elemental issues of existence can be spiritually resolved. The issue that Buckley's mandala invites the viewer to meditate upon is the conundrum - the puzzle - of whether graffiti is art or vandalism.

The common human response to graffiti is to erase and eradicate it as one would a contagious disease; graffiti is a blight on the urban landscape. Yet 'tags' can be colourful and wonderfully graphic and certainly their compelling messages are considered by anthropologists to be culturally significant. Hence, the debate.

Buckley boldly enters this debate by creating a series of textile 'tags' of her own, inspired by contemporary graffiti writing while reflecting back to ancient Celtic design and decorative vocabulary. Her design is composed largely of letters, united and contextualized by constructions of stone and brick in both the magical mandala itself and in the background quilting. The disquieting elements of the debate are reflected in the zoomorphic references of the letters and in the serpentine forms with their razor-sharp tails that emerge threateningly from the text.

This is an exceedingly clever construct - complex, though designed so that it can be enjoyed on a number of different levels. Her choice to use traditional techniques in executing it was certainly a wise one. In this respect she has demonstrated unerring precision, total mastery of her technique and flawless execution. It will be an adventure watching this relative newcomer to the quilting world expand her artistic horizons in the years to come.

Susan Burke, Co-curator,
Grand National Quilt Show



Fagin, 2009

Sonia Bukata (Erin, ON)

60" x 60"

Medium: Fibre (wools, synthetics, cottons, vintage lace, lace)

Techniques: Collage, quilting, dyeing, hand stitching
Pattern by Nancy Johnson

My creations are entirely the product of an intuitive process which is frightening at times. In the case of Fagin, my only objective was to use wool as the foundation for the raw edge collage that has become my trademark. After dyeing the whole quilted piece comprised of cottons, synthetics, vintage pieces and transfer symbols, using Nancy Johnson's pattern, the name Fagin from *Oliver Twist* suggested itself, for its raggedy quality. The hat I designed to complete the look.

Give Me Shelter (from the slings and arrows of outrageous fortune), 2009
Sonia Bukata (Erin, ON)

48" x 72"

Medium: Fibre and found objects

Techniques: Free motion quilting, inkjet transfers, dyeing with natural dye

Beth Sullivan helped with the construction of the teepee frame

I gravitate towards nests, eggs, twigs and natural found objects. When I came across a postcard in a thrift shop of a teepee I was immediately attracted. The common denominator among all these things seems to be the need for protection and shelter; hence, the name. With the name in place, imagery of the Virgin Mary as well as journal pages that I write religiously for comfort and as a form of prayer and meditation were selected to reinforce the primary objective of shelter. The balance of the title is a quote from Shakespeare's Hamlet.





The Blue Door, 2009
Ana Buzzalino (Calgary, AB)

31" x 28"

Medium: Whole cloth fabric hand dyed with Procion dyes, discharge paste, fabric paint, crayons, rayon thread, silk batting, tulle

Techniques: Whole cloth dyed and discharged, fabric paint, colouring pencils, machine quilted

Inspired by an entry in "The Painted Quilt" by Laura and Linda Kemshall

This is the Off the Wall quilt for me as it is very much a new technique, and my second try. The results are quite unpredictable. It uses whole cloth dyed with Procion dyes and discharged. I ended up with what looked like peeling paint. I used a photo of an old door and replicated the feeling using thread and paint. The pumpkins, pears and ground have the original colour. The pumpkins and pears have been touched up with paint and colouring pencils to create depth.

Skin Deep, 2010

Elizabeth Duggan Litch (Elora, ON)

23" x 12"

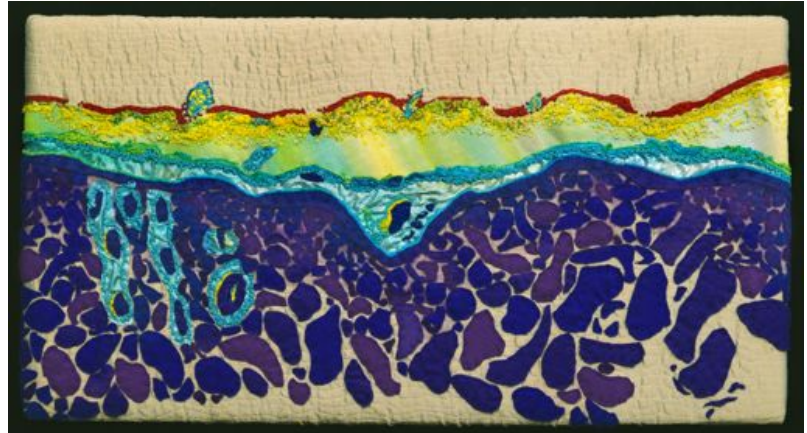
Medium: Hand-dyed fabric and threads

Techniques: Machine quilting and hand stitching

Inspired by an electron microscope- produced image of skin layers no longer producing hair from the follicles

Shampoo commercials extol heads of thick, shiny tresses as something which we can all achieve by simply using their product. For many of us, however, genes and age have something to say about that!

An electron microscope at the Rockefeller University provided an image of skin layers which are no longer producing hair from the follicles.





Banded Spirals Quilted Jacket, 2008

Diane Eastham & Karen LeDrew

(Waterloo, ON)

24" x 37"

Medium: Acrylic-based fabric paint, commercial cotton and silk fabrics, thread, Warm and Natural batting

Techniques: Original hand-painted cotton fabric blended with commercial fabric for accent; original jacket design, tailoring and quilting

I (Diane) have been painting fabric, a yard or two at a time for years, thinking I would use it to make an art quilt. One day, Karen happened to see my fabrics and fell in love with them. She thought they would make a beautiful quilted jacket. She had experience sewing them and I loved the idea of wearable art. Together we matched and pieced swatches of the fabric, an off-the-wall/on-the-body experience. We augmented with commercial fabric to accent and fill in as necessary. Karen then tailored the jacket to fit me, quilted it, and added the finishing details.

Celebration Dance, 2010
Judith Eckhardt (Elora, ON)

23" x 7"

Medium: Mixed media and three-dimensional

Techniques: Multiple techniques (30+) including hand and machine work, machine needle felting, painting, hand beading, stamping, embossing

Inspiration: Dale Rollerson, Maggie Grey, Jan Beany, Jean Littlejohn

Celebration Dance has 24 components, one pair for each month of the year. The dichotomy of a textile artist is illustrated with a spirit doll that represents our ability to be thoughtful about the meaning hidden in our work, while the other side illustrates the wild side of our nature as we try anything new and unusual. It is definitely "off the wall" as it sits proudly on its machine-quilted cobblestone base.

This series is a way to celebrate the completion of five years of textile arts study with Dale Rollerson of the Thread Studio in Australia.





Madame Collette, 2010

Judith Elder-McCartney (Seaforth, ON)

26" x 32"

Medium: Cotton fabric, sheers, lace, beading, Tibetan lamb skin

Techniques: Doll designing, piecing, beading, flower making hair

Credit to Judy Ward for inspiration

Madame Collette is Lady of the Evening or a harlot gone to the extreme. She now has many young ladies under her gentle control in the spacious, grand home on the outskirts of London. Collette was abandoned by her unwed mother in a cardboard box on the steps of St. Paul's Cathedral. She had an unhappy childhood growing up in an orphanage from which she ran away at age 15 when she began her life of prostitution to survive.

Collette is OFF THE WALL as far as her lifestyle being accepted by society today.

Sweet Peas, 2009

Margo Fiddes (Edmonton, AB)

28" x 59½"

Medium: Cotton

Techniques: Machine pieced, machine quilted

I have interpreted the theme “Off the Wall” quite literally in this piece by choosing a climbing plant. Sweet peas are my favourite vine and have always held a special place in my heart – they were the first seeds I ever planted. I remember under my mother’s direction carefully placing each smooth round ball in one of the little holes I had poked in the dirt with the tip of my finger. I have always loved growing them in great masses and never tire of dipping my head in their direction when I pass by to soak up their delicate fragrance.





At the Pond, 2010

Patricia J. Galinski (Toronto, ON)

14" x 59"

Medium: Tulle overlay – three dimensional

Techniques: Machine quilted

Inspired by the cottage wetlands

Cat-tails (bullrushes) at the pond, 3D effect. Upper dragonfly is raised from quilt back. Large suede cat-tail and leaves are raised from the quilt back; second cat-tail is beneath tulle. The three-dimensional effect makes the quilt appear to be coming “Off the Wall”.

Ace of Bass, 2006
Sharon Galna (Ajax, ON)

30½” x 26½”

Medium: Thread, batting, embellishments

Techniques: Hand embroidery, machine piecing,
machine quilting, hand embellishments

Inspired in a workshop with Pamela Allen



My son, Alex, plays a mean bass guitar. For those of you with teenagers, you know how “off the wall” some of their music can be (after all it’s not the wonderful stuff that we grew up with in the ‘70s!). It is especially true for those of us who listen to them practice.



Web of Colour, 2006
Sharon Galna (Ajax, ON)

30" x 24½"

Medium: Fabric, thread, batting, bead embellishments

Techniques: Hand piecing, machine piecing, machine quilting, hand embellishments

Inspired by the traditional Grandmother's Flower Garden

Grandmother's Flower Garden is a traditional pattern of which I am not fond, so I decided to try making one in a not-so-traditional way to see if I could change my mind. After deciding to do a colourwash effect instead of the traditional flowers, I set to work hand-piecing the hexagons. Once it was completed, it reminded me of morning sunlight in a garden. That inspired me to quilt the "dew-soaked" spider web and add the beaded spider, thus resulting in an "off the wall" version of Grandmother's Flower Garden.

Touque (tuk) n.

A neat word for a hat, eh?, 2008

Victoria Gray (Heffley Creek, BC)

38" x 22 ½"

Medium: cotton fabrics

Techniques: Hand applique, embroidery, fabric distressing, braiding, tearing, painting, stuffing, embellishment, machine quilting.

After watching the recent Winter Olympic Games, people all over the world learned the Canadian word for a knitted hat – touque, also spelled toque or tuque. I see them in many colours and styles as I enjoy my favourite sport of downhill skiing. They are part of our culture, not just our attire – functional, bright, subdued or wild, sometimes to the point of being “off the wall”. What fun it is to make these touques in fabric.





Doors I, 2008
Daphne Greig (North Saanich, BC)

Medium: Foldable fabric book

Techniques: Machine piecing, appliqué, fibre art collage, printed photographs, printed text

Inspiration: fibre books of Lesley Riley

Doors open, doors close, doors are usually in the walls. My “installation” book inspires me to open the doors to creativity.

Cascading Leaves, 2009
Heather Grover (Moose Jaw, SK)

24" x 32"

Medium & Techniques: Trapunto, thread play on dryer sheets & sunprints

Cascading leaves is part of a series. I am working on exploring the texture of landscape with fabric and thread instead of brush and canvas. Using traditional quilting techniques and combining them with fiber art techniques, I create realistic landscapes.





Evolution, 2009
Heather Grover (Moose Jaw, SK)

24" x 36"

Medium & Techniques: Felting, machine needlelace, trapunto, fabric weaving, spinning, beading & stump work embroidery

Inspired by Jan Beaney

Evolution is a free form felted piece that has been transformed from a wall hanging into a piece of wearable art.

Cycle of Life, 2009
Robert Gutcher (Toronto, ON)

11" x 11 ½"

Medium: Commercial cotton fabrics, various threads and yarns, beads, metallic trim

Techniques: Piecing, various machine appliqué techniques, thread painting, machine embroidery and quilting, hand beading

This piece was developed as a challenge to “Off the Wall”. It is a three-dimensional quilted cylinder set on a turntable for display purposes. It features four seasonal landscapes typical of Bruce County, Ontario where I grew up. The fabrics used in the landscape are used also to piece the opposing side of the backing.





Cancer's Legacy, 2010
Robert Gutcher (Toronto, ON)

26" x 30 ½"

Medium: Commercial fabrics (mostly cotton), tulle, various threads

Techniques: Machine appliqué, satin stitching, thread painting, trapunto, machine embroidery and quilting, hand bound

My wife was diagnosed with cancer two years ago. A flurry of further tests, surgery and post-surgery treatment brought positive results, but the emotional turmoil continues. This wall hanging portrays the shifting emotions as a recovering patient bounces between the walls of hope, despair, courage and fear.

Grand Prize
sponsored by
Toyota Motor Manufacturing Canada, Inc.

“The woods are lovely, dark and deep”, 2009

Phillida Hargreaves (Kingston, ON)

19” x 36” x 5”

Medium: Assorted hand-dyed fabrics, hand spun and knitted wool, embroidery yarns

Techniques: Appliqué, knitting, machine quilting and hand embroidery

The trees in this piece are literally off the wall in that they hang freely several inches in front of the background collage.

I want to give the sense of entering a dark wood where the outer trees are bright and colourful, but the trees become increasingly dark as they recede. Having some space between the foremost trees, the second layer of trees and the background increases the illusion of entering a dark and mysterious place.





Janome Award of Excellence
sponsored by
Janome Canada

Icebergs & Cool Breezes, 2009
Anna Hergert (Moose Jaw, SK)

42" x 36"

Medium: hand-dyed cotton, cotton batting, polyester sheer, glass beads, glass icicles, rayon threads, fiberglass screening

Techniques: hand-dyeing, individual quilts quilted and embellished by machine and hand, assembled on fiberglass screen backing for added stability, fused glass icicles.

Early spring in Newfoundland is an experience not easily forgotten. A piece of hand-dyed fabric captures the colors of the island and the cool breezes due to increased iceberg activity off shore. Incorporating glass icicles to emphasize this surreal experience suggest the icy air and mesmerizing icebergs floating just off shore in the glistening sunlight.

On the Edge, 2010

Anna Hergert (Moose Jaw, SK)

44" x 72"

Medium: Hand-dyed rayon and silk velvet, polyester sheer, acrylic paint, recycled mylar foil, recycled painted dryer sheets, plastic food film, metallic, rayon and polyester threads, fine rayon cord, 19-gauge wire, painted fibreglass screening

Techniques: Hand dyeing, machine lace, newly-created plastic fabric, machine appliqué and quilting with bobbin work (silk/rayon velvet plus layers of polyester sheers), wired edges, appliquéd shapes and machine embroidery on the back of piece

Living overlooking a lake responsible for providing drinking water to one-third of the province's population, I am focused on the preservation of our most precious resource and its depiction which result in unusual and off the wall interpretations in fabric and repurposed materials.

On the Edge was created to draw attention to the worldwide plight of water shortage and capture the serenity and elemental qualities of liquid versus solid states of H₂O while navigating the shore in the fall as ice was forming overnight only to be broken up at sunrise due to increased wind and wave activity.





Postcards from Grand Manan, 2007
Trish Johnson (Toronto, ON)

5" x 6"

Medium & Techniques: Quilted book; digital photographs printed on computer fabric sheets, machine quilted, hand stitching, bound together by zigzag



My husband asked, "What is your book about?" I answered: "It's about whether purple gets along with green or whether pink looks good next to orange. It's about little red stripes and whether that colour is really pink or peach." But the hero is you (my husband). When I am too tired to cook, you made chowder. My son's comment was, "It sounds like Grade 2 homework to me". It's true. I'm still working with the same themes. I love the place names in this book, Fish Fluke Point, Hole in the Wall, Dark Harbour. These are the places I've heard of all my life.

Get that Graffiti - OFF THE WALL

2009

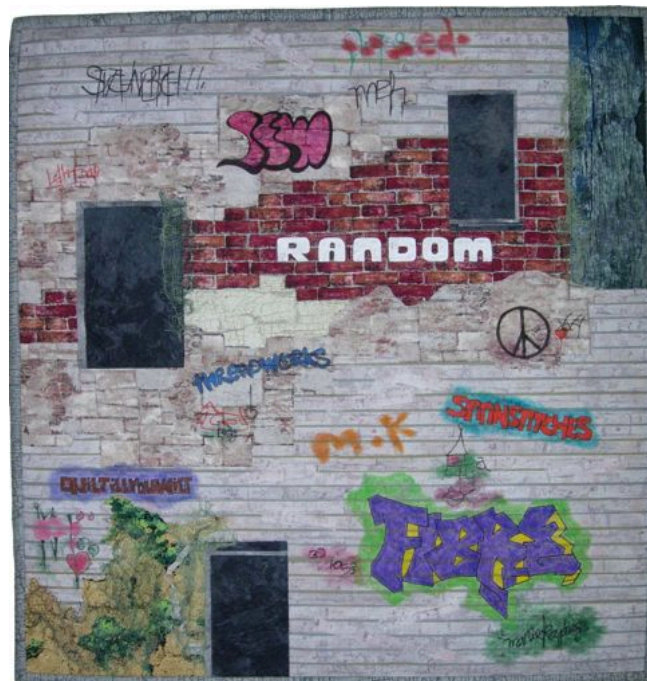
Marie Kajdasz (Victoria, BC)

20" x 22"

Medium: Cottons, scrim, acrylic paint, fabric markers

Techniques: Machine quilted

Writing or drawing on walls is one of man's oldest activities that has evolved into a cultural movement which has found a place in today's society whether we like it or not. It may be derived from the rock carving of early people on cave walls. "Taggers" who multiply their signatures over our walls are doing what their ancestors did. Both were motivated to leave their mark behind. This common thread of graffiti connects all eras of human history. My graffiti relates to fibre art and my personal tags have allowed me to leave my mark on my fibre wall.





The Cook's Apron, 2009 Maureen Kay (Elora, ON)

36" x 33"

Medium: Cotton fabric

Techniques: Hand quilting (sandwich is made up of three layers of cotton fabric), hand and machine embroidery

Lewis Carroll, "Alice in Wonderland", "Alice through the Looking Glass"

The grumpy, anarchistic cook is also a kleptomaniac who hides her stash in her apron pockets. She keeps two plates in her bib pocket. The "Private Property" pocket contains the fan and the watch of the March Hare. The "Red Roses for the Queen" (slashed through), contains two playing cards that had the responsibility of painting all white roses red. The "Three Egg Omelette" pocket contains three Humpty Dumptys that the cook has surreptitiously collected.

Taiji – The Supreme Ultimate, 2010
Lily Lam (Westmount, QC)

18” x 18”

Medium: Japanese indigo dyed hand woven and Fukuro obi for side 1 and side 2, structurally reinforced using aluminium wire

Techniques: Geometrically-drafted pattern, hand pieced, machine quilted

Inspired by a photograph of the wood sculpture “Triumph” by Canadian sculptor, Elias Wakan

Moving through space in countless circles, my Taiji teacher led me to discover the infinite power of the Taiji martial art form. Born of Nothingness, the Supreme Ultimate gives rise to all that returns to Nothingness. Off the wall is about breaking conventional boundary. Must a quilt have corners and lie flat? The ultimate test is in achieving the form for the intended function.

Innovation brings new elements into established directions. The Japanese teaches well. I had on hand only these beautiful textiles, needles and thread. I bought a pair of compasses. My Supreme Ultimate is born.



Innovation Award
sponsored by
***Greenwood Quiltery (Guelph) &
Triangle Sewing Centre (Guelph)***



Heirloom Tomatoes, 2008
Tracey Lawko (Toronto, ON)

12" x 12"

Medium: Fabric, thread, batting

Techniques: Modern stumpwork, thread painting, hand embroidery, hand appliqué, machine quilting

I think of my textile work as “modern stumpwork”. I apply modern tools and sensibility to the 16th century art form of Stumpwork embroidery, combining embroidery techniques with machine stitching to create richly textured, dimensional still life. The three heirloom tomatoes (Brandywine, Rainbow and German Green) from my local Farmers’ Market are gnarly, vibrant and bursting with flavour. The quilted plate is based on one I purchased at an antique market. The plate and tomatoes reach out off the wall to draw the modern viewer into the richness of times past.

Hot, Hot, Hot Chillies, 2007
Tracey Lawko (Toronto, ON)

18" x 18"

Medium: Fabric, thread, batting

Techniques: Dimensional hand appliqué (front),
traditional piecing (back), longarm quilting

*Created for the YHQG Members' Challenge theme:
"hot, hot, hot"*

The fabrics assigned for the challenge (which I used for the blue wall, mottled tablecloth and psychedelic bowl) seemed too cool a palette for the theme. I added the bright orange-reds of the habanero and jalapeno chillies to give it some heat. I couldn't get the nine-patch possibilities of the 3 x 3 "hot" out of my head so that became the back! This two-sided dimensional quilt jumps off the wall and should be hung so it can be viewed from both sides.





Erratic Patches, 2010
Ingrid Lincoln (Winnipeg, MB)

25" x 37"

Medium: Painted Tyvek, wire

Techniques: Paint, hand stitched with wire

This piece is truly off the wall. It is erratic in its construction combining lightweight filmy materials with heavy thread and industrial materials. Its shape shifts, buckles and hangs irregularly. It is meant to be seen from both sides. It challenges the viewer's perception of quilts and quilt making.

Klimt, 2010

Brenda Luscott (St. Jacobs, ON)

17 3/8" x 23"

Medium: Fabric, thread, fused metallic motifs, beads

Techniques: Layered fabrics, machine quilting, fused appliqués and metallic transfer motifs, beadwork

Inspired by the art of Gustav Klimt

This piece began as a simple layering of fabrics over a black background. When fabrics were cut away to allow the black to show through, a similarity to the work of Art Nouveau artist Gustav Klimt (1862-1918), emerged. Klimt's art was defined by bold patterns, his use of gold, and bright flower colours and shapes. Thus inspired, I added further elements and embellishments in order to reflect his rather "off the wall" style. I machine quilted using gold metallic thread, fused in place flower appliqués and metallic heat transfer motifs; finally I added various sizes and shapes of beads.





Cafe Rousseau, 2010

Meta MacLean (Town of Mount Royal, QC)

34" x 30"

Medium: Fabric

Techniques: Hand appliqué, painting, beading, machine quilting

When friends get together to celebrate it is an all too rare experience for many of us. It is usually an “off the wall” experience and maybe this is a reminder for us to celebrate more often.

Faire le Menage, 2009

Judith Maher (Peterborough, ON)

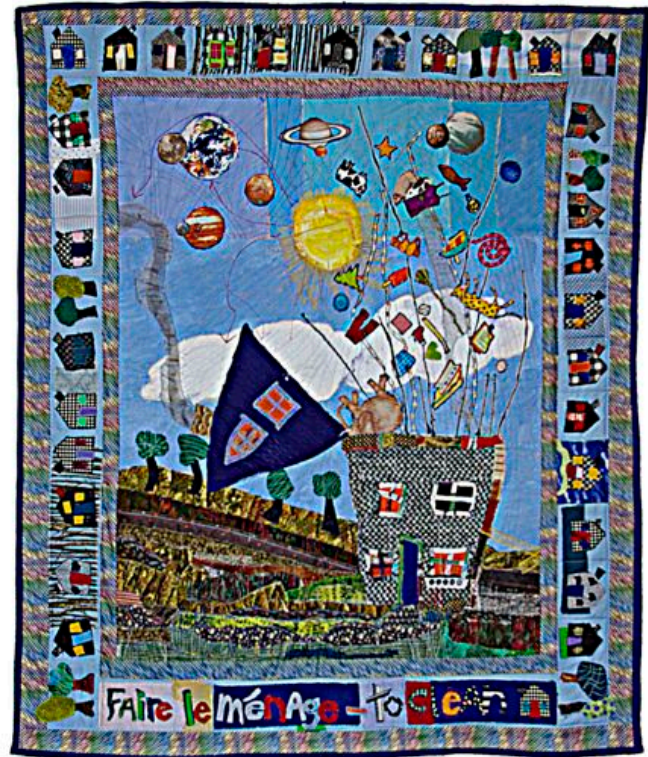
36" x 41"

Medium: Cotton fabrics, netting, decorative threads, curtain sheers, ribbon, artist's acrylic paints, cotton bamboo filler

Techniques: Machine pieced and appliquéd, paint on lightweight canvas backing, machine quilted

Inspired by a bit of personal history gone wonky!

Our abodes, often seemingly subversive, tend to “dirty up” behind us as we clean – so...imagine putting hinges on the roof and – puff – all unwanted “thingies” blast off into space. Gone the unwashed clothes, the dishes, the dust, the old newspapers, the snakes in the grass, the ugly undies, the wild animals masquerading as pets, the weird people and news stories from other planets – and their planets as well – and especially the proverbial “elephant” in the room. No need for therapy after that!



Consider the Ravens, 2010

A. Joyce McKinnon (Thunder Bay, ON)



Wall piece: 40” x 24.5”

3-D bird: 7.5” x 13 ½” x 22 ½”

Medium: Commercial and hand dyed fabrics (mine), variety of thread, wire, feather

Techniques: Wall piece: machine pieced, free motion quilted, machine appliquéd

3-D bird: fabric sculptured bird with individual layered and quilted feathers, hand attached; twisted wire feet and legs

Inspired by live ravens



“Consider the ravens: they neither sow nor reap...” In myths or legends, these great black ones are sometimes viewed as rogues or ill omens, but they have always fascinated me. I see them as part of the North which I dearly love. They often accompany wolves at a kill site, studiously nipping in and out to share the banquet. One also sees ravens performing wonderful aerial acrobatic moves, and pairing off in attentive couples. To listen to their many vocal utterances also adds to their mystery. Off the wall has been a perfect theme for me to attempt the creation of them in fabric.

Westport Sunset, 2009

Carolynn McMillan (Burlington, ON)

45" x 31"

Medium: Cotton fabrics

Techniques: Pieced appliqué, machine quilting

Inspired by a personal photo taken in Scotland

The increasingly rosy glow reflected off the wall of our whitewashed self-catering cottage in Kintyre in May 2006, caused my husband and me to grab our cameras and to drive quickly down to Westport Beach to watch the sunset. Transfixed by the beauty, we shot frame after frame of the developing richness of the colours in the sky as the sun dipped below the horizon.

I drafted a quilt pattern from a favourite photograph and the result of that exercise is now back on the wall.





Peonies, 2009
Margaret Notar (Waterloo, ON)

17" x 22 ½"

Medium: Cotton, cotton batiks, organza

Techniques: Fused appliqué, Angelina foils, metallic threads, embroidery floss, free motion quilting, expandable paint, oak frame

Inspired by the photo-inspired art quilts of Leni Levenson Wiener

The peony bushes in my backyard blossomed into a wall of flowers last summer with colours so vibrant I had to take a photo once they were in a vase in the house. Leni Levenson Wiener's work inspired me to make a wall quilt of the peonies. Once framed, I had to take it "off the wall" to submit it to the Grand National.

No Writing on This Wall, 2010
JoAnne Oldridge (Guelph, ON)

47" x 24"

Medium: Batik and hand dyed fabric

Techniques: Machine stitched graffiti motifs, raw edge appliqué

Inspired by Graffiti Alley in Toronto and my own collection of graffiti pictures



Graffiti is an urban blight. “Tags” and “Pieces” deface many walls and buildings. Most of these are very amateur and not a pleasant addition to the urban landscape.

And yet ... there is a charm and artistic aspect to graffiti that has won it respect in some circles. Some graffiti artists have even entered the art mainstream and there are “Graffiti Alleys” in most large cities, sanctioned by city governments. There is no denying the influence of graffiti on modern graphic art (or perhaps it is vice versa). At its best it is a compelling backdrop to urban living.



Walls Long Gone, 2008
Deb Plestid (Tatamagouche, NS)

42" x 57"

Medium: Cotton fabrics, cotton, rayon and polyester threads, batiks

Techniques: Machine pieced, turned machine appliqué, three-dimensional leaves, photo transfer, machine quilted

Inspired by the ghost layering techniques of Katie Masopust Pasquini

In the solitude of this Acadian forest stands a fine reminder of the fortitude, ingenuity and fine handcraft of Nova Scotian pioneers. Stones are all that remain of a life left behind – stone steps into a foundation and the crumbling remains of a stone hearth. Heart – hearth; the difference a single letter. Post and beam homes were built with the timbers cleared to create fields The walls fall yet the heart and hearth remain.

Opening Act, 2007
Elaine Quehl (Ottawa, ON)

48" x 39"

Medium & Techniques: Hand-dyed fabric by artist, fusible appliqué, free motion machine quilting by artist

Hosta leaves unfurling after a spring rain leap “off the wall” in this study of green. The contrast of highlights and shadows contribute to the drama of this piece which was inspired by a stunning close-up photograph I shot during a visit to Prince Edward Island.





Mizz Divine, 2010
B.J. Reid (Toronto, ON)

14" x 23" x 13"

Medium: Mixed media

Techniques: Hand quilting, beading, soft sculpture
on a wire armature

This diva is definitely not a wall flower.

The Go Between, 2010

Hilary Rice (Corner Brook, NL)

3 panels, each 21½” wide

Medium: Hand-painted silk (by artist), commercial fabrics, synthetic satins and lining, lame, chiffon, organza, tulle, metallic mesh, copper, painted Tyvek, painted Heat-Away stabilizer, Angelina, glass beads, chenille cord, rayon heavy thread; polyester, metallic, monofilament thread

Techniques: Collage, copper embossing, hand painting of silk, thermo-fabrication with heat gun, free motion embroidery and quilting, sheer overlay and encasement, couching, bobbin stitching, hand beading

Woodworking of wooden frame created by Michael Rice

As I sat at my sewing machine layering stitched detail over the unique fusion of melted materials, I recognized the depth of story that always comes to life when I work on my art. This particular story is about connections between this world and the “other”. As this “divider” sits in my living room, it acts like an ancient interface – a portal, leading us into the depths and mysteries beyond. So, while it divides our living space, it also shifts us between our world and the next. Where does it take you?



Viewers' Choice Award

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Off the Wall, 2010
Sue Sharpe (Guelph, ON)

31" x 45"

Medium: Batiks, hand dyed cottons. Solvy, fusible web, tulle, Angelina, beading

Techniques: Raw edge appliqué, thread painting, hand couching, machine quilting

From a photo (with permission) by Paul Sharpe

All summer long the blue heron comes to the rock wall and searches the crevasses for tasty morsels. Now as the sun is setting and the frogs have all hidden for the night, the heron launches itself one more time ... off the wall.

Wisteria on My Window, 2010
Mary Snyder (Kitchener, ON)

32" x 45"

Medium & Techniques: Fussy cut blooms and leaves. Raw edge appliqué, machine quilting

Inspiration: Natalie Sewell's landscape quilts

Last year I was travelling from Amsterdam to Copenhagen on the Baltic. I really liked the wisteria there that was in full bloom and decided that was what I would make into a Roman shade for my bathroom window. I fussy cut all the blooms and leaves and glued them on before machine quilting everything. It took two hours to quilt the background in each section.





The Geomo Tree of Life, 2006
Susan Strachan Johnson (Rockwood, ON)

43" x 63"

Medium: Quilt

Techniques: Machine pieced, machine quilted

Inspired by the works of John Willard

Random cutting and rotating pieces in a quilt is a lot like life – things never go back together in quite the same way. As far as colour was concerned, I used whatever came to hand next because what is around the corner in life is always unexpected too.

Inclination, 2010

Daniela Tiger (Toronto, ON)

4" x 6"

Medium & Techniques: Sterling silver with two semiprecious stones in bezel. Free motion on silk with appliqué of copper wire

Inspired by Eve in her garden from the Bible

Eve reclines in her garden contemplating the forbidden fruit. Will she be inclined to try it? Time will tell the story.

I read somewhere that one cannot be neutral in the presence of a hat, and, I feel this is so true. Hats can be whimsical (as is this one) or serious, but they always make a statement. Women through the centuries have worn head pieces to signify grandeur as well as servitude. Mine is a statement of empowerment. Eve was the thinker, explorer, and daredevil in the garden. My respect to the Eves everywhere.





Checkedered Past, 2010
Engelina Van Essen (Mitchell, ON)

23" x 27"

Medium: Hand dyed and commercial cotton, knitting yarn

Techniques: Machine appliqué

Inspired by a zebra picture in the newspaper

When think about the theme “Off the Wall”, the question, “What if?”, was constantly on my mind, until finally I had an idea. So here it is, a baby zebra in a coat that begs all kinds of questions. Mother nuzzles her baby and wonders, “Why?”

What Joan Saw, 2010

Maggie Vanderweit (Fergus, ON)

38" x 60"

Medium & Techniques: Original hand-painted fabric, curved machine piecing, machine quilting

Inspired by a personal photo

In Rouen, France, I was struck by the half-timber houses of ancient construction. This wall was opposite the square where Sainte Jeanne d'Arc was burned at the stake in 1431 for her refusal to accept the church's hierarchy, for claiming to hear God, for following her visions, for witchcraft and for wearing men's clothing. Twenty years later she was exonerated and her journey toward sainthood began. D'Arc helped to inspire thousands, unite a divided country, fight winning battles and contribute to Charles VII becoming King. I hope when she looked at this house from her prison tower, she was filled with the voices of her angels and divine inspiration.





On the Whim of the Winds, 2010
Maria Voitk (Humber Village, NL)

17" x 48"

Medium: Cotton, silk fabrics, wool yarn, threads, wooden hoops (2), beads

Techniques: Straight stitching, appliqué, machine quilting, hand sewing

Inspiration: Fungi of Switzerland, Volumes I - VI : J. Breitenbach/F. Kränzlin, Dr. David Malloch, New Brunswick Museum



Realizing decomposers in fabric is what I set out to do. For an action-filled quilt, in addition to the fruiting bodies (the mushrooms hiding in the substrate) I depicted microscopic spores in whirlygig-motion, thousands and thousands, buffeted by the wind, some to become viable in the substrate (the hanging kinked yarn), most lost on the wind. The spore and mushroom colours, shapes, textures, are based on reality. The installation is in the form of a windsock with fibre chimes, and “shows” really well with a small fan blowing it sideways.

The Leftover Box, 2010
Beverley A. White (Port Elgin, ON)

8" x 11" x 11"

Medium: Cotton, beads, dowels, yarns, ribbons, buttons, found objects

Techniques: Machine stitching, collage, off-loom weaving, crochet, free motion embroidery, rust dyeing, couching yarn, paper piecing

Piecing left-over samples, fragments of grandmother's work; two pieces made by grandmother – pillow case & needle book

Off the wall or "Off the table" ... samples found on my work table of trial pieces of work ... learning new techniques over the years. The finished box longed to contain something - the old doll's pillow cover made by my grandmother for me when I was a child and the old needle case she gave me to start me on my own needle working seemed like good choices. Saved ribbons and buttons also found a place. The striped fabric was a garage sale find. Nothing new was purchased ... truly, a box of leftovers!





Fancy Girls, 2010
Terry Whyte (Kenogami, ON)

33.5" x 22"

Medium: Mixed media

Techniques: Paper in reverse appliqué, thread painting, organza-covered painted papers, painted tissue-covered muslin, fabric painting, beading, hand-dyed fabric

Inspiration: Olga Norris for paper in reverse appliqué



Once dressed in fancy finery, each flower was appliquéd, reverse appliquéd or painted onto my hand-dyed background fabric. The panels were quilted on a domestic machine and hinged together using beads.

The Summoning, 2008

Carol Wiebe (Kitchener, ON)

32" x 33 ½"

Medium: Mixed media

Techniques: Free motion machine stitching on paper (with a fabric layer underneath and acrylic felt "batting"), painting, hand stitching, stamping, (handmade stamps), collage (my own images), crochet

Suddenly she sees
the wall and knows it
as her own
construction.
Her strength has atrophied
Behind it but
There are advocates
She can summon. Many hands
will rise as she gains
The summit many arms will join
To break her
fall. She only has to leap to reclaim
her freedom.





Witness, 2010
Carol Wiebe (Kitchener, ON)

20" x 26"

Medium: Mixed media

Techniques: Free motion machine stitching on paper (with a fabric layer underneath and acrylic felt "batting"), painting, hand stitching, stamping (handmade stamps), collage (own images)

Did she make a grave decision or
have a great fall?

Only the moon has
witnessed it all.

There are no king's horses,
There are no king's men,
And the moon cannot put her
together again.

Scrapyard I & II, 2009
Joanne Young (Kitchener, ON)

each 44" x 88"

Medium: Cottons, wool, batting, dustcover material, assorted papers, Tyvek, cheesecloth, Punchinello, screening, tulle, assorted meshes and nets, assorted glitzy fabrics, stretchy lace, feathers, knitting tapes, brads, pompoms, wire, washers, button

Techniques: Collaged, machine quilted, embellished

Growing alongside us is the world of rust and decay, piling higher and higher, one day to tower over us. We try to fence it out. But will the fence hold? For how long?

