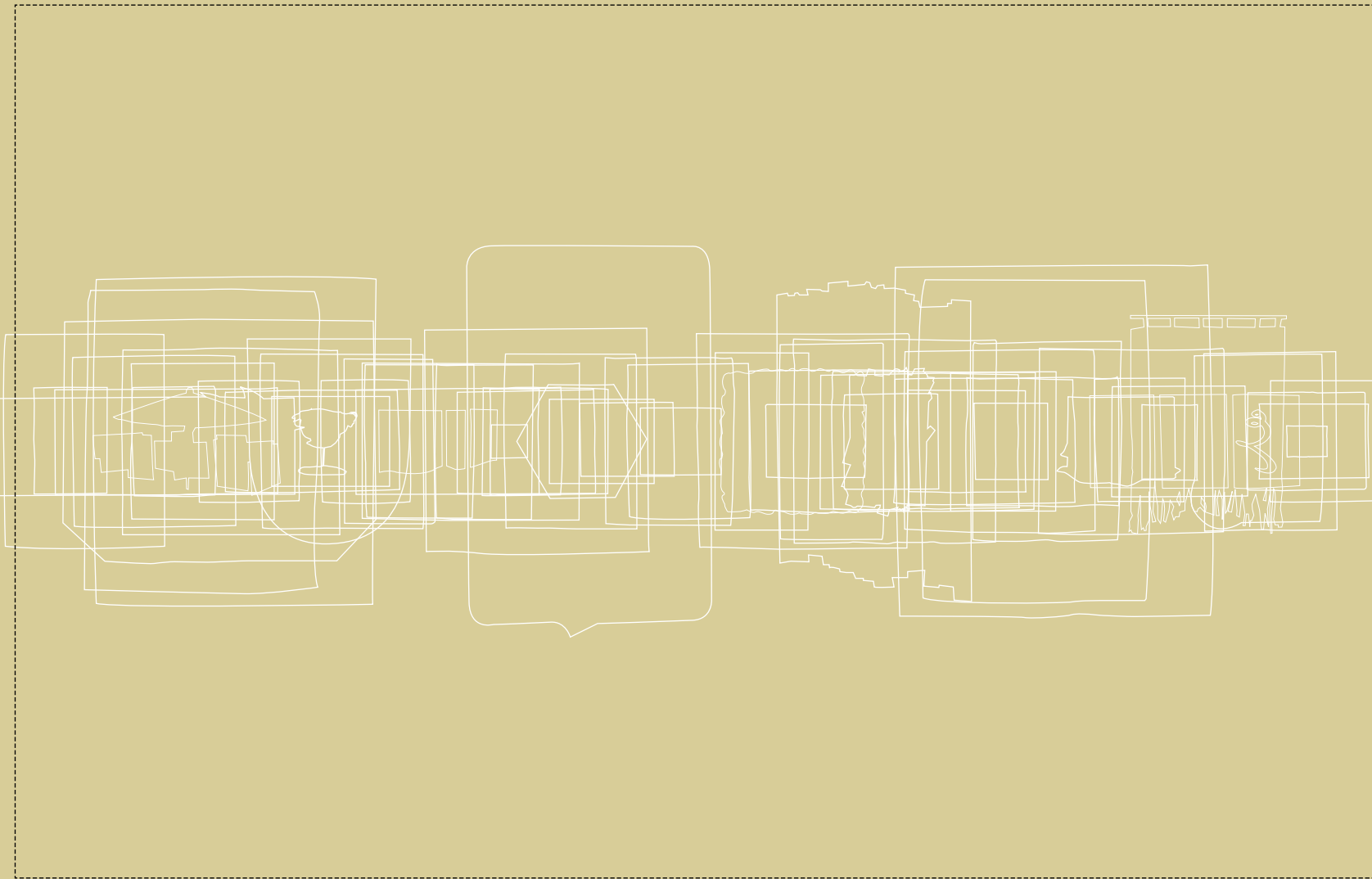




THE GRAND NATIONAL AIRBORNE





THE GRAND NATIONAL AIRBORNE

May 8 – June 26, 2005

kw|ag

Kitchener-Waterloo Art Gallery



THE GRAND NATIONAL AIRBORNE

May 8 – June 26, 2005

kw|ag

Kitchener-Waterloo Art Gallery

www.kwag.on.ca

101 Queen Street North
Kitchener ON
Canada N2H 6P7
T > 519 579 5860
F > 519 578 0740
mail@kwag.on.ca
www.kwag.on.ca

2005 Grand National Committee Members

Ralph Beney	Maureen Kay
Kathleen Bissett	Elizabeth Litch
Susan Burke	Marion Marr
Marlene Good	Louise McCaul
Jan Hember	Lynnette Torok
	Pauline Westmacott

Front Cover Image

Postcards From A Broad Or Two

Enid Baker (Oliver, BC)

Pieced, machine quilted; fabric thread.
40" x 43"

Presenting Sponsor



Award Sponsors

Nolting Quilting Machines (Cuddly Cocoons):
Viewers Choice Award

Home Hardware: Grand Prize

Janome Sewing Machine Co. Ltd.:
Award of Excellence

Kitchener Textiles: Curator's Choice

Reichard's Dry Goods: Curator's Choice

ISBN 0-9738180-0-X

Design

Jay @ WALNUT

Printing

Cober Printing Ltd.

Back Cover Image

Snowy Owl Meets West Coast Totems,

Judy Farrow (Parksville, BC)

Machine pieced, appliquéd, fabric collage,
free motion detail. 58.5" x 50"

INTRODUCTION

I am pleased to pen this introduction to the catalogue which chronicles the third annual exhibition of the quiltmaker's art, *The Grand National*. We delight in presenting this project, at once a national survey of quiltmaking in Canada, and a challenge to the artists who are asked to respond in the quilt artist's vocabulary to a different theme with every iteration of the project. The artists' responses to this year's theme, *Airborne*, have yielded a feast for the eye, colourful and full of wit, beauty and inspiration.

This project is a collaborative endeavour, organized by the Kitchener-Waterloo Art Gallery and the Joseph Schneider Haus Museum to coincide with, and contribute to, the annual Waterloo County & Area Quilt Festival, a significant cultural event that brings thousands of visitors to the region each year. Susan Burke, Manager/Curator of the Joseph Schneider Haus Museum, and the Committee Chairs, Kathleen Bissett and Louise McCaul have worked very hard and creatively to

make this show happen. Their attention to detail and insistence on the quality of the selections are greatly appreciated, as is their energy, positivism and great sense of humour.

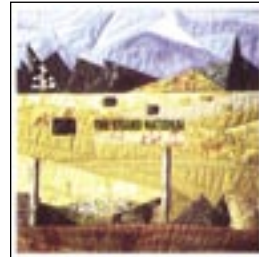
The project wouldn't happen without a very enthusiastic and able Committee of Volunteers and the staff of our respective institutions. Committee Members Ralph Beney, Marlene Good, Jan Hember, Maureen Kay, Elizabeth Litch, Marion Marr and Pauline Westmacott; as well as every one of the dedicated staff of the Gallery, especially Curator Allan MacKay, Curatorial Assistant Lynnette Torok, Marketing Coordinator Zhe Gu, and Preparator Douglas Scott have managed to work as an effective team on every aspect of this project.

Sun Life Financial continues to play an important role by means of their presenting sponsorship, which makes this event possible, and is evidence of their many contributions to this community.

My thanks to everyone involved in making this exhibition such a success, and especially to the quilt artists of Canada who added to the fabric of our community with a colourful patchwork of inspiring images.

Alf Bogusky

Director of the Kitchener-Waterloo Art Gallery



CURATOR'S STATEMENT

The inaugural *Grand National* (2003) invited quilters to capture *Reflections of Canada*, resulting in a splendid tribute to the genre of the landscape quilt and a palpable outpouring of nationalism. Responses to the subsequent challenge of *Constructions* (2004) were also surprisingly visceral, artists bypassing literal 'fabric constructions' in favour of imprints and perceptions, impressions of solidity and constancy; notions of belonging and of comfort evoked by a familiar place.

Airborne was conceived to inspire quilters to venture 'outside the box' of *Constructions* – to stretch the imagination and break free from earthbound conventions, experiencing the true buoyancy and ecstasy of flight. In striving to capture the intangible, the ephemeral, the transcendental, we hoped that artists would innovate with new media and material, summoning up all the tools, techniques and artful devices in the quilter's lexicon, perhaps even inventing a few.

I think it is fair to express on behalf of the Committee that the quilt artists of *Airborne* have far exceeded our expectations both in creatively interpreting the theme and in demonstrating so dramatically their indisputable mastery of their art. In responding to the theme of *Airborne*, they have unleashed their imaginations, and in some cases thrown quilterly cautions to the wind, allowing themselves to be transported to a whole new dimension and taking the viewer along with them. One quilter described the experience this way: "*My art takes flight. I am able to bring to life something beyond my personal understanding, to express the experience of my soul....*"

On their textile canvases, artists have summoned up every conceivable object known to man and the natural world that could be borne aloft, no matter how briefly. They depict elements as evanescent as droplets of water (*Airborne Surf*), clouds (*Summer Dreams*), snowflakes (*Fabricated Flurries*), effluent

(*Smog Alert*) and sounds, both melodic (*Prima Dona's Aria*) and discordant (*Noise!*). In contrast, others capture weightier matter so that milkweed parachutes are juxtaposed against paratroopers in grimmer circumstances, descending to meet their fate in Arnhem, Holland (*Operation "Market Garden"*); *Field Fairies* lighter than air, confront lumbering bombers (*Look Up, Way Up. Be very Afraid*). In one work, careers, pension funds and life savings are suddenly airborne as the stock market crashes (*Market Day Memories*).

On the lighter side, the nod for the most whimsical treatment of the theme must go to *Bank Machine Blues*, which immortalizes the Canadian Loon flying off the familiar \$20 dollar bill, much as the bills themselves, once released from the machine, mysteriously disappear into thin air. A close second is *Three Sheets to the Wind*, by Newfoundlander Karen Colbourne Martin who conjures up memories of children summoned up to join the hunt for a sheet, launched skyward from a clothesline by a playful gust of wind. And Jodi-Marie Horne is to be congratulated for her *Airmail*, a most thought-

ful and creative interpretation of the theme. Jodi-Marie determined that her quilt had to actually experience the sensation of flight if it was to best embody the concept; she cut her completed, though unbound, quilt into sixteen pieces, distributed them to friends and requested that they airmail the pieces back to her to be reunited with their quiltmates. Miraculously (for Canada Post) they all arrived safely, having traveled 'airborne' from as far away as Scotland. Check out the postal information on the reverse side.

Some artists explored the dynamics of 'being airborne'. By questioning what makes an object suddenly defy the laws of gravity to become airborne, they succeeded in capturing the essence of the state – buoyancy, weightlessness and evanescence. What goes up must certainly come down!A wave catapults sand grains and pebbles into the air... a River Salmon leaps for a fly and hangs suspended, momentarily, in space and time. Several works articulated the exuberance of flight – children leap high off a dock into the water (*If I Close My Eyes, I Can Fly*); others

referenced the feeling of liberation experienced when one “breaks free” – a fish in its *Freedom Flight* recalls the heavenward path of a departed fisherman’s soul – a Snowy Owl in graceful, full-flight breaks free from the confinement of stylized West Coast totems.

Joining the owl in the quiltery aviary of *Airborne* are many of Canada’s feathered favourites: the ubiquitous Canada geese, Trumpeter Swans, cranes and eagles, finches, doves, orioles and chickadees all delighting the eye of the birder and the quilter alike, many demonstrating full mastery by their creators of the art of ‘thread painting’. Flying insects are also well represented – bees, butterflies, ladybugs and *Real Millennium Bugs*.

And man, the most awkward of flyers, is captured in *Airborne* as well, in his infinite fascination with the mystery of flight and his relentless search to decode the secrets locked in a bird’s tiny brain. Man’s bird-envy has led him to imagine what a bird sees aloft, looking down with his ‘bird’s eye’ on coastal villages, *Crop Circles* and patchwork

Prairie landscapes shimmering in the autumn light. We empathize with his clumsy, first-flight attempts – Icarus flying too close to the sun, a Loon (*Ancient One*)... a body too heavy for flight... a quarter mile of splash prints. Will he ever be airborne? And yet we know innately that children know how to fly; their superheroes do (*The Flyer*) and they do too, borne away on the wings of their imaginations but growing up and all too soon, *Leaving the Nest*. Yes, time does fly! (*Blammo, Buzz et al.*)

Flightless though man be, his spirit can soar, bearing him aloft to celestial places beyond his temporal world and endowing him with unexpected virtuosity. *Alpha-Omega* says it all. And as the quilt artists of *Airborne* have clearly demonstrated, man’s reach does exceed his grasp; a small bit of heaven has been shared with us here.

Susan Burke

Manager/Curator, Joseph Schneider Haus Museum



THE GRAND NATIONAL AIRBORNE

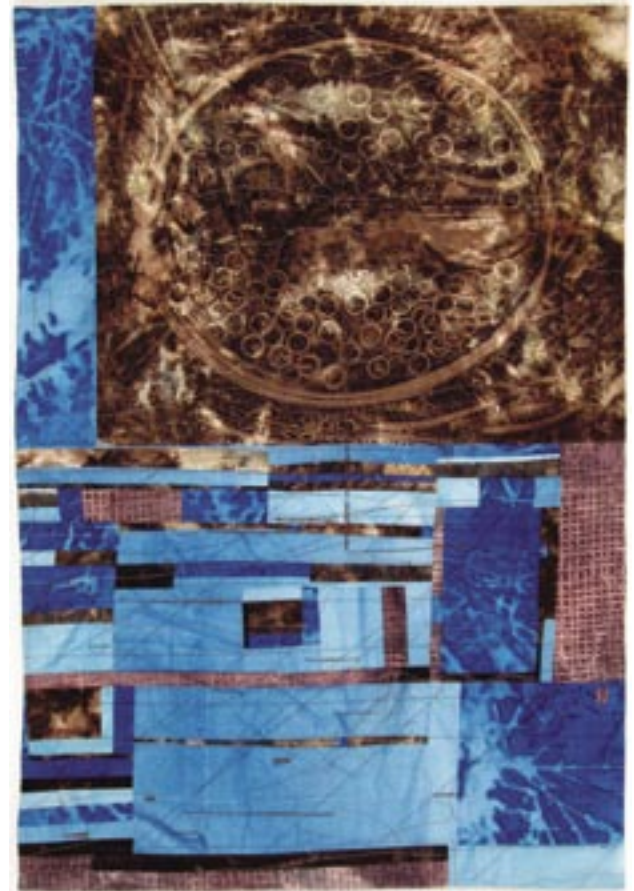


Smog Alert!

Daphne Alevon
(Markdale, ON)

Free pieced, machine stitched, hand-dyed, resist; cotton.
29.5" x 20"

Not everything that makes its way into our air is good for our health or the environment. Ontario is experiencing more smog alert days every year with the contaminants reaching farther into rural areas. This quilt represents what smog might look like under a microscope.





Queen Bee

Pamela Allen
(Kingston, ON)

Raw edge appliqué, machine quilted; cotton, manufactured items, embellishments. 43.5" x 57.5"

A woman 'of a certain age' is proudly wearing the accoutrements of her history. Remember garters? Remember permanent waves? Not to mention the love, children, family and passions that make a woman regal! Indeed, an unabashed queen of the hive!



Reaching to Infinity

Ilse Anysas-Salkauskas
(Cochrane, AB)

Machine pieced, embroidered, hand beaded.
44.5" x 46.6"

This quilt was created to honour my Father who, in spite of much adversity, never gave up reaching for the stars. He loved roses and gave my Mother many bouquets during the forty-five years that they were happily married. To keep his memory alive, the single red rose surrounded by a celestial presence is meant to remind my family to never stop reaching for the stars.





God Just Has to Be a Quilter

Enid Baker
(Oliver, BC)

Pieced, machine quilted; fabric thread. 40" x 43"

Every time I fly over the Prairies, I am enchanted with the ever-changing patchwork pattern below. God surely must have a hand in helping the farmers decide who will plant canola next to the flax; who will leave their field in fallow; who will plant winter wheat; and when each field will ripen and turn gold. *Inspiration from the piecing techniques of Lonnie McCauley.*

Postcards From A Broad Or Two

Enid Baker
(Oliver, BC)

Pieced and appliquéed; fabric, paper, wood, fishing line, feathers, crayon. 52" x 40"

Begun as a 'cookie tin' exchange involving the twelve members of an exploratory fibre arts group, it was agreed that we would incorporate all the pieces we received into one displayable whole. When my pieces with the theme 'flight' were returned, they were much like postcards from exotic places. Each postcard was then quilted, enveloped, reinforced and suspended to rotate gently in the slightest breeze.

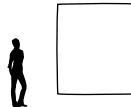


Fabricated Flurries

Anne Beaudoin
(Kitchener, ON)

Paper pieced, machine pieced and quilted; embellished with crystals. 76.0" x 90"

Using many sources for the snowflakes and my own adaptations, my sewing room looked like an indoor snowstorm had descended by the time I got the borders sewn on. Wind and movement were the focus of the machine quilting. *Inspired by Quilt Directions and Eileen Sullivan's Coloured Crystals. Quilted by Diane Carson. Centre block designed by Marge Hurst and used with her permission.*





**When Leila Heard That Bernie Would Be There,
She Was Drawn As a Moth to the Class Reunion**

Kathryn Belzer
(Shubenacadie, NS)

Quilted, manipulated cloth over foam. 18"

Many of us struggle with approach-avoidance conflict when faced with a family, let alone a class reunion. Leila, whose name very much implies a 'woman of the night', is a definite pm personality. She has no such ambivalence in this instance. There's no flame like an old flame!

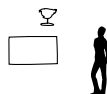
T.O.

Helen Benninger
(Scarborough, ON)

Raw-edged fabric collaged; cotton. 48" x 28"



I have been working for a couple of years now on a series of scenes of Canada based on the old \$5 bill such as this one depicting the Toronto skyline. To me, the co-existence of nature and civilization is what makes Canada a great country. We are willing to let the skyscrapers rise into the atmosphere while the leaves float through the air to the ground around them. *Inspired by Rosemary Eichborn's collage technique.*



If I Close My Eyes, I Can Fly

Nancy Bergman
(Keewatin, ON)

Layered raw edge machine appliqué (Zappliqué), free motion quilted; cottons, tulle, dye pens. 24" x 35"

Last summer, I watched my eight year old granddaughter run down the dock, then, eyes closed, leap high into the air. In those few seconds between the dock and the water, she was flying. As a child, I remembered the brief, sheer elation of flight and the certainty that, if I practised enough, eventually the seconds would stretch into minutes and I *would* fly. *Inspired by a photo taken by Bart Bergman.*





Enchanted Flight

Kathryn Botsford
(Campbell River, BC)

Machine pieced, hand appliquéed, machine quilted and embellished; cotton.
28" x 33"

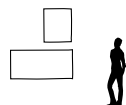
Twilight is fast approaching the pond. The magical glow of this light enchants the evening flight of the butterflies. Too soon the light and the butterflies vanish, and the enchantment must wait for another evening to shed its magic.

Wing of an Eagle

Martha Brown
(Pickering, ON)

Machine appliquéed and quilted; 100% cotton; cotton, rayon and polyester threads.
59" x 27.5"

Unique to North America, the majority of Bald Eagles live in Alaska and British Columbia, and have recently been upgraded from Endangered to Threatened. Eagle's wings are long and broad, with a wingspan of 72 to 90 inches, making them effective for soaring.



Frauen Chäefer – Par Avion

Adaire Chown Schlatter

(St. Lambert, QC)

Hand appliquéed, embroidered, and quilted; cotton. 24" x 43"

I often feature Ladybugs in my work. When an envelope arrived from my brother-in-law from Switzerland, it whispered for attention. Airmail, bugs, letters, planes – all airborne. French knots were used to accomplish the stamp cancellation marks.



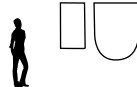
A New Heaven and Earth

P. Susan Clow

(Stittsville, ON)

Machine pieced and quilted, hand and machine appliquéed; cotton and silk fabrics, rayon threads. 44" x 57"

This quilt was conceived for a Christian art show about a new heaven and earth. Our planet is threatened by our vast population and its thirst for resources. I have shown a planet split by these things in the top half of the sphere. A three-dimensional dove tries to heal the world by sewing it together, but has hit a snag. Where the planet has been mended, I have shown a healthier image with a balance of people, flora and fauna.





Three Sheets to the Wind

Karen Colbourne Martin
(St. John's, NL)

Machine embroidered and sewn, hand appliquéed. 32" x 24.5"

Every sunny day is laundry day in a Newfoundland outport, but none more so than on the south coast of the province where much of the summer season can be shrouded in fog. Unfortunately, many an ocean breeze is just too much for the clothespin spring, and sheets snapped off the line become AIRBORNE! As a child, I often remember being summoned to help look for a lost sheet or pillowcase somewhere in the neighbourhood.

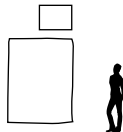


Field Fairies

Betty L. Conlin
(Kincardine, ON)

Machine embroidered and quilted; hand dyed silk. 80" x 62"

Inspired by photographs of milkweed pods taken last fall on the shore of Lake Huron, the fairies appeared to me in a dream. Fabric for the fairy's body was made by scanning milkweed silk into a computer and printing it to fabric. Hand dyed fabrics, machine embroidery, and quilting form the background to the three-dimensional fairy and milkweed pods.



Pollen's Pilot

Mary Cope
(Princeton, ON)

Hand dyed, painted and embroidered, machine quilted; silk. 48.5" x 28.5"

This quilt celebrates nature's complex relationship between flowers and bees. Both pollen and nectar from flowers are used as food sources for bees. Bees of one hive will concentrate their foraging efforts on one plant species, thus ensuring cross-pollination. Both the plant and the bee benefit from this wonderful relationship.

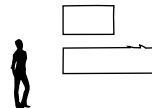


Ancient One

Millie Cumming
(West Vancouver, BC)

Machine-pieced, hand and machine appliquéd, hand quilted; hand-painted fabric, decorative threads, beading. 89.5" x 26.5"

*Ancient one - icon of our Canadian wilderness
Twenty million years old, or more
Body too heavy for flight
A quarter of a mile of splashprints –
Yet both the loon and I wonder whether; if at the end,
He'll ever be airborne.*



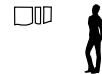


Air

Margie Davidson
(Edmonton, AB)

Reverse appliqué, machine quilted. 31" x 17"

On a perfect summer afternoon just a few gentle clouds float in an Alberta blue sky with a refreshing breeze wafting though the summer heat. While lying on my back I wonder, "How can they be contained in a quilt?" As I made a series of wall hangings about the four elements, it became important to me to allow the air currents to float gracefully out beyond the form of a rectangle.



The Flyer

June Dickin
(Leamington, ON)

Machine appliquéd, hand and machine quilted. 29" x 40"

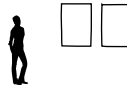
Superheroes can fly. They can soar up to touch the clouds and can swoop over rooftops. Our children know how to fly using their unbridled imaginations. It is only when we grow up that we lose the ability to be a flyer; but once in a while it is wonderful to remember and to rise to new heights if only in our imaginations and our quilts.

The Great Blue Heron

Florence Dorscheid
(Nanaimo, BC)

Stained glass (reverse appliquéd) technique, thread painted; hand-dyed fabric, cotton batting, velour. 26" x 42"

Moving to the west coast after having spent most of my life on the prairies, what a delight it was to see these magnificent birds. I took some photographs, followed by a few drawing classes, and many hours later this stained glass design was completed. I made one hanging which I gave to my sister, and then completed this one recently for this show.





Snowflakes

Audrey Duncan
(Burlington, ON)

Machine pieced, appliquéd and quilted. 43.5" x 47.5"

Blustery north winds carrying sparkling snow announce the arrival of yet another Canadian winter. *Inspired by Jean Paul Lemieux.*



A Study in Contrasts

Margaret Dunsmore
(Ottawa, ON)

Hand and machine appliquéed, pieced, embroidered and quilted; 82" x 63"

In naming and designing this piece, I wanted to emphasize the warmth and security of the nesting site, while situating it in a vast landscape in the far north. Other contrasts are evident in the markings that distinguish the sex and age of the snowy owl, and in the role of family members. The title also infers to the different seasonal habitats and lifestyles of snowy owls. *Skydyes fabric by M. Lawler, flower techniques from Martha Cole.*

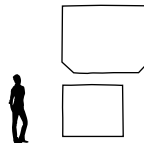


Snowy Owl Meets West Coast Totems

Judy Farrow
(Parksville, BC)

Machine pieced, appliquéed and quilted, fabric collage, free motion detail.
58.5" x 50"

The background is a triptych that pays homage to the quilt block in its construction, but the mix of fabrics and variety of styles of machine quilting suggest an attempt to break free. The snowy owl has broken free from the stylized totems. I have always marveled at the way in which owls become airborne in such an effortless manner. *Inspired by an encounter with a snowy owl on the tundra, and the art of West Coast totems.*





Summer Dreams

Margo Fiddes
(Edmonton, AB)

Machine pieced, freezer paper templates, machine quilted; 100% cotton, cotton and rayon thread. 34" x 45"

Carefree sunny days
Lying in wild grasses
Gazing up at big blue skies
Imagining dragons in the clouds
Blowing dandelions and
watching the seeds drift away in the breeze
... summer dreams!

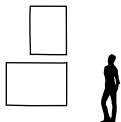


Shake a Leg

Carol Goddu
(Mississauga, ON)

Machine pieced and quilted, hand appliquéd; cotton, synthetic suede. 57" x 41"

Dancers leaping into the air momentarily seem to be in flight. Their gravity-defying efforts produce feelings of exuberance for the performers and for their audience as well.



Dreams Really Do Come True

Victoria Gray
(Heffley Creek, BC)

Machine pieced, reverse appliqué, fabric painted, hand appliqué and quilted.
63" x 101"

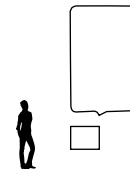
This whimsical quilt was a gift to my granddaughter on her tenth birthday. She loves piano and practices in front of a sun-filled window. As I stitched, I pictured the music floating through the air and Laura's imagination carrying her with the bluebirds somewhere over a rainbow to a land of her dreams.

Airborne Surf

Phillida Hargreaves
(Kingston, ON)

Appliqué, machine embroidered, hand stitched; cotton, velour, netting, organza, pressed flax fibre, beads. 28.5" x 23"

What makes an object defy the forces of gravity and become airborne? In this quilt, the irresistible forces of wind and water meet the immovable object of rock, sending sea surf shooting towards the sky. Particles of sand, drops of water and even small pebbles are temporarily suspended in the air.





Airmail

Jodi-Marie Horne
(Leduc, AB)

Fibre weaving, raw edge appliqué, machine quilted, hand beaded. 24" x 19"

To adequately capture the spirit of this piece, *Airmail* needed to experience the process of being air mailed. The completed, unbound quilt was cut into 16 sections, enclosed in envelopes, stamped and sent back to me via airmail from as far away as Scotland. Once they flew home, they were joined back together to recreate the original quilt.

Noise!

Jodi-Marie Horne
(Leduc, AB)

Fibre weaving, thread play, machine quilted and embellished, hand beaded.
9" x 8.5"

Noise envelopes us, even during the quietest moments of reflection; white noise, soft noise seeming to filter endlessly from nowhere, gathering in unseen pockets of void, weaving endlessly, and surrounding us. Noise!



Kiwi Kaleidoscope

Joan Hug-Valeriotte
(Toronto, ON)

Machine pieced and quilted; cottons, variegated rayon thread. 34" x 29"

This quilt was begun during my first trip to New Zealand to visit my sister. The quilting design was inspired by Maori wood sculpture designs, and the birds are all native New Zealand species, not all of which are flightless. This little wall hanging traveled back to Okawa for its first showing in the New Zealand Hoffman Challenge. *Inspired by Bethany Reynold's "Stack 'n' Whack" technique, and Paula Nadelstern's kaleidoscopes.*





Blammo, Buzz et al.

Trish Johnson

(Fergus, ON)

Machine pieced and quilted, hand appliquéd; photo transfers on cotton. 30.5" x 27.5"

Remember when the kids were little? Remember the good old days when passenger jets weren't thought of as weapons of mass destruction? Remember how, before we had children, we were sure that we would never buy war toys? How *did* we acquire that stealth bomber? "My how the years have flown."

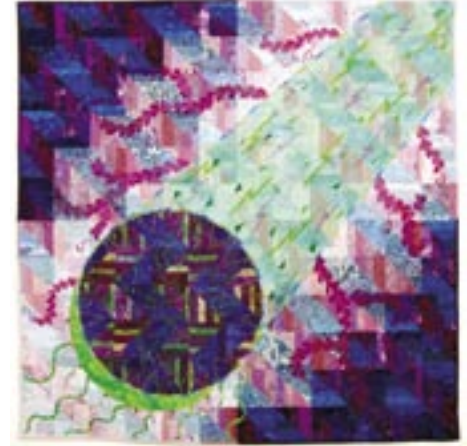


Karen's Comet in the Limelight

Karen Jurek
(Cochrane, AB)

Machine pieced and quilted, painted; cottons, tulle, embellishments. 60" x 60"

Using Margaret Miller's "Sizzling Strips" method, I created a gradated blue/purple background. I decided a lime green 'hit' was needed and so a comet burst into the design.

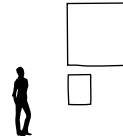


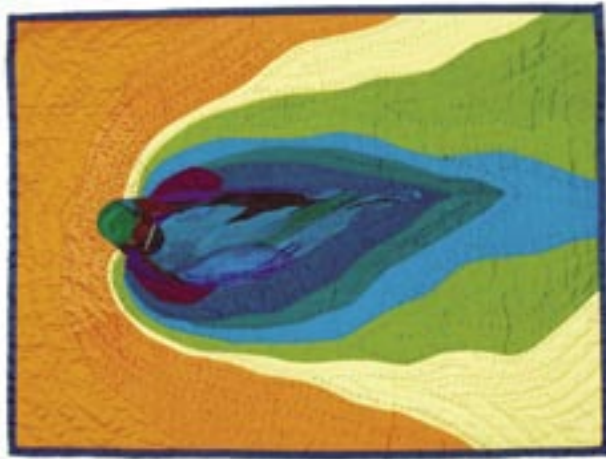
Clovelly - A Bird's Eye View

Mary Kajdasz
(Mississauga, ON)

Hand appliquéd and quilted; cottons, paint, embroidery. 22" x 28.5"

The approach to the village of Clovelly in Devon, England, leads you from a high hill down steep cobbled streets to the ocean. Each turn of the path reveals a new vista. Only donkeys, residents and visitors explore these winding paths and no cars are allowed. Seagulls are constantly flying overhead so everyone experiences this village from a bird's eye view.





7.49 Universal Time

Maureen Kay
(Elora, ON)

Machine appliqué, hand stitched and quilted, machine embroidered, hand painted; silk, cotton and metallic thread, beading. 36.5" x 27"

The image for this textile piece appeared in National Geographic 2004 under "The Sun – Living With a Stormy Star", with images by Michael Wiltberger and Charles C. Goodrich. I was given permission to interpret the effect of an approaching sun storm on the earth's magnetosphere. The plasma particles carried by the solar wind deform the shield and create 'awesome auroras'. *Inspired by Vikki Pignatelli's machine appliqué techniques.*



Beslan 903

Zina Laronde
(Cambridge, ON)

Machine pieced, quilted; cotton fabric, wool batting. 35.6" x 46"

This piece was made in response to the middle school hostage crisis in the town of Beslan, Russia, on September 3, 2004. I tried to imagine what these people saw in their final moments of terror as they tried to look up at the sky. My intention is to make viewers more aware of how precious life is.



On the Wing

Ingrid Lincoln
(Winnipeg, MB)

Machine appliqué and embroidered, foiled; hand-dyed cotton fabric, rayon thread.
21" x 29.5"

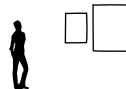
This quilt pays homage to our feathered friends. It was their wings and feathers, which were the inspiration for man's urge to take to the skies. Our flight may not be as graceful as our feathered friends; but there is great pleasure in seeing the silver bird trace its path through the skies.

Leaving the Nest

Gladys Love
(Comox, BC)

Hand appliqué and quilted; cottons, paint, embroidery. 22" x 28.5"

We were blessed to have the best swimming hole of the Oyster River in front of our home. We swam with our boys and occasionally even 'took a flight' with them. These were some of the best times with our three sons, but so soon they were gone. *Inspired by a Ruth McDowell workshop.*





Cirque de Soleil

Meta MacLean
(Montreal, QC)

Hand and machine appliquéd, painted. 39" x 39"

The Cirque de Soleil takes flying to another level with its amazing costumes and gravity defying acts. The ways of moving in the air seem infinite, and the artistry with which this is done inspired me to create this piece.

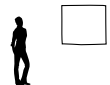


Real Millennium Bugs

Meta MacLean
(Montreal, QC)

Appliquéed, pieced, trapunto; cottons. 43.5" x 38"

The Insectarium in Montreal was created by Mr. Brossard, whose passion for collecting insects is contagious. His goal is to teach people to see the beauty in the insect world. This is a playful look at his life's work.





Love in a World Gone Mad

Johnene Maddison
(London, ON)

Machine embroidered, machine quilted with variegated threads; hand dyed and commercial fabrics, rubber stamps, photo transfers. 28.5" x 55"

While watching the nightly news about a wedding in Iraq that was interrupted by exploding bombs, I marvelled at the capacity for young people to find love in the midst of horror and chaos. It amazes me that people can still believe in the future while all around them the world has gone mad. *"Cupid's Hunting Field" by Edward Burnes Jones inspired this piece as did artist Pamela Allen.*



Nature's Garden

Rosemary Makhan
(Burlington, ON)

Hand appliquéed, pieced, embroidered and quilted.
54.5" x 54.5"

I designed this quilt to celebrate my love of the flora and fauna of our beautiful Canadian countryside. "Nature ultimately is God made manifest and holds all the secrets of wisdom the world's Bibles strive to tell. Nature is the greatest cathedral if we are sensitive to it." (Tom Harper) *Quilting by Sue Patten.*





Shoals - A View in Flight

Ionne McCauley
(Qualicum Beach, BC)

Curved machine pieced, machine quilted; hand dyed fabrics and commercial fabrics, metallic and cotton threads. 52" x 88"

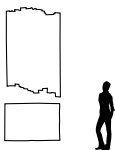
This quilt was inspired by a helicopter flight over the Gulf Islands on the West Coast of Canada. This area is full of small shoals that rise out of the water like the back-ridges of large reptiles, the colour of the water lightening as the ridges near the surface. Some shoals have tiny beaches on them, and some are large enough to carry small forests.

Arrival of the Trumpeter Swans

Pippa Moore
(Comox, BC)

Machine pieced and appliquéd, hand appliquéd and quilted. 54" x 37"

Every fall a distinctive honking is heard in the skies over the Comox Valley heralding the arrival of several thousand trumpeter swans. These magnificent birds migrate the vast distance from Alaska, over inhospitable mountains and snow, to the fertile green valley which is their winter home. Here they stay, populating farmers' fields and the river estuaries until early spring when they are called north once again.



Doing the Twist

Judy Morningstar
(Deloraine, MB)

Machine appliqué, pieced, and quilted, fused, boning; mixed media, cotton, polyester chiffon, birch bark. 25" x 40"

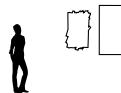
Early in the morning of July 13, 2004, tornadoes and plow winds tore through southwestern Manitoba. This three-dimensional piece documents the force of the wind, and incorporates bark from one of the hundreds of trees that were twisted, broken off, or torn out of the ground.

Flight of Fancy

Eileen Neill
(Qualicum Beach, BC)

Reverse appliqué, machine pieced, free-motion quilted; cotton fabric, cotton batting. 26" x 48.5"

After a spell of no inspiration I challenged myself to just start sewing. I layered two pieces of fabric together and started out to make a reverse appliqué background with little advance planning. After several derivations of cutting and reassembling I arrived at a pleasing solution to the challenge – a flight of fancy.





Windblown

JoAnne Oldridge
(Guelph, ON)

Pieced, hand and machine stitched; silk. 27" x 19.5"

Do you remember those storybook illustrations of a fat-cheeked wind blowing across the sky and sweeping up everything in its path? My wind has taken on the colours of the sun and it blows with abandon through the blue and green landscape.

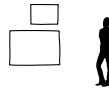


Ascending

Deb Plestid
(Tatamagouche, NS)

Hand-painted, hand appliquéed, machine pieced, trapunto, machine quilted; cotton fabrics, cotton, rayon threads. 50" x 35"

I wished to create an ode to elegance and eloquence, flight and form, motion and nature's designs for flight. A Canada Goose stretches its wings and reaches its neck skywards, ascending in an endless sky. Maple samaras float at the mercy of the wind. Superimposed, a whirling propeller spins our age-old dreams of flight and our longing to be airborne.



Innocence Lost

Wendy Purves

(Toronto, ON)

Machine pieced and quilted; 100% cotton. 32" x 28"

The World Trade Centre occupied and dominated the skyline of New York City until an act of terror sent the twin towers and the souls who died that day 'Airborne'. Only once I had completed this piece was I able to leave the horror of the event and make peace in my own mind. *Inspired by the watercolour quilting technique developed by Pat Margaret and Donna Sluser.*





Doves in Flight

Joan Reive
(Belleville, ON)

Machine appliquéd, free-motion quilted; cotton and nylon fabric, variegated thread.
28.5" x 39"

I spend many hours watching the birds in our garden, among which I especially like the doves. In this piece I wanted to portray the action of the doves taking off in flight as well as the spiritual aspect of the doves being a symbol of the Holy Spirit. To do this, I used the nylon fabric overlapping the shape of the dove in the design, to express the feeling of transparency and spirituality.

Prima Dona's Aria

Hilary Rice
(Invermere, BC)

Curved pieced, machine embroidered, appliquéd and quilted, hand embroidered and appliquéd; hand-dyed and hand-painted cotton and linen, recycled silk, rayon and metallic threads, beads. 34" x 24"

In a mysterious and profound way, my music and my art are deeply connected. A beautifully orchestrated melody makes my soul soar, equal to the sensation which overwhelms me as I seek to create its equivalent in fibre. My art takes flight.



Alpha-Omega

Marilyn Jean Rombough
(Langley, BC)

Hand pieced, appliquéd, and quilted; cottons. 51" x 51"

This quilt chronicles 4 billion years of Planet Earth's history, from birth out of the dust and gas of the early Solar System to the emergence of modern man. Set slightly off centre, the earth appears to rotate on its axis of falling leaves. Through all adversity, as the eagle, man's spirit soars: airborne.





Chickadee

Ann Sanders
(Sauble Beach, ON)

Machine embroidered and quilted, fusible appliqué; cottons. 15" x 20.25"

Birds are wonderful to watch as they fly through the air and land on nearby trees and feeders. I see lots of chickadees in my backyard, and enjoyed learning the embroidery technique from Kathy Tidswell that allowed me to capture my own chickadee in fabric and thread.

Crop Circles

Ann Sanders
(Sauble Beach, ON)

Machine appliqué, reverse appliqué, machine and hand-quilted, embellished; cottons. 26.5" x 26.5"

I've long been fascinated by the intricate designs found in crop circles. They are beautiful but need to be seen from the air to be appreciated properly. No one really knows who or what creates most of them, but visitors from space are one possibility. *Inspired by a crop circle photo in the Winnipeg newspaper and by Exploring the Designs and Mysteries of Crop Circles by Anderhub and Roth.*



River Dance

Carol Seeley
(Campbell River, BC)

Hand pieced and appliquéd, machine quilted; cotton, net, cheesecloth, yarn, beads. 37.5" x 30.5"

I find nothing more breathtaking than a River Salmon breaking free of its watery surface, becoming completely free of its natural habitat and airborne for that split second to catch a little snack. If ever there was a dance performed on the rivers of the BC coast, this is it.





Sky Dance

Sue Sharpe

(Guelph, ON)

Hand and machine pieced, machine quilted; cotton. 36" x 48"

This original design was created as a personal challenge to complete a quilt of curves and circles using my own hand dyed fabrics.

Trio #5 - Hurrayyy!!

Marilyn Stewart Stothers

(Winnipeg, MB)

Pieced, random machine appliquéed. 56.5" x 25.25"

I have always been conscious of looking to the sky. Living on the Prairies is a bonus because one sees across the horizon the whole 180 degrees. Yellow, orange and red streamers are being joyously tossed into the air and carried by the wind. There is an abandonment and joy in papers and streamers soaring airborne.

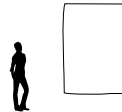


The Music of Bach

Susan Strachan Johnson
(Rockwood, ON)

Machine pieced, quilted and embroidered; painted and commercial fabrics. 62" x 87"

Each square is based on one of Bach's *Goldberg Variations*, and is individually designed in response to its rhythm, colour or mood. To make the quilt more bed-shaped, I added a beginning square (Alpha) and an ending square (Omega), and in the middle, a portrait of Bach with a smile. *Inspired by a performance of the Goldberg Variations by Angela Hewitt.*





September's Parachutes

Grace Sweeney

(London, ON)

Machine and hand quilted; hand dyed cotton.

20" x 21"

For several years I have been raising Monarch Butterflies from the worm egg stage. Milkweed leaves are necessary for their food. I have become fascinated with the beauty of milkweed and with the unique way they reproduce. This fascination led me to use angelina fibers to portray the silk of the milkweed "parachute" and to show the wonder of their reproductive process.



Freedom Flight

Judy Taylor
(Mayne Island, BC)

Machine pieced, appliquéd, and quilted; hand collaged, embellished. 41.5" x 60"

My husband Rob loved to fish and I made this for him as he was always so supportive of my quilting. Robert died suddenly in June 2004 and although the quilt wasn't totally finished he partook in the process and loved it as I loved him.

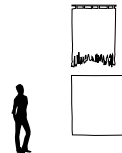


It's a Butterfly World

Judy Taylor
(Mayne Island, BC)

Machine pieced, appliquéd, and quilted; cotton. 57" x 60"

Starting with some Autumn Leaves fabric, I found 23 complementary fabrics in my collection and also came across some butterflies that I had cut out many years ago. The rest is history – it just flew on its own accord. *Inspired by the strips and curves technique of Louisa L. Smith.*





Bank Machine Blues

Kathy Tidswell
(Burt's Corner, NB)

Free motion embroidered, raw edge appliqué, and quilted; mock hand appliqué, satin stitch appliqué, 3-d loons; hand painted fabric. 29.25" x 20.25"

The idea for this quilt was born from the thought that you go to a bank machine, take out \$20 bills but they become airborne and just fly away. I also wanted to immortalize the Loon version of the \$20 bill. I created the replica and attached sky above with the airborne Loons symbolizing the bills that so magically disappear.



Operation "Market Garden"

Engelina Van Essen

(Mitchell, ON)

Pieced and appliquéd; hand dyed cottons, batiks. 36" x 48.5"

This Allied operation happened during the September days of 1944. As a girl living near Arnhem, I remember the excitement when the parachute troops landed and we thought we would soon be free! Alas, it was not to be, and this quilt is a tribute to the thousands of soldiers who lost their lives fighting for freedom.

Look Up, Way Up. Be Very Afraid.

Jane Vickery

(Toronto, ON)

Machine pieced, appliquéd, and quilted. 42" x 35"

Carpet bombing, cluster bombs, incendiary devices, guided missiles with nuclear warheads: weapons of mass destruction all delivered through the air with little regard for the death and destruction suffered, and casually referred to as collateral damage.





Marsh-Mellow Crane

Elaina Wagner

(White Rock, BC)

Free form machine embroidered, appliquéd, machine quilted with decorative threads. 41" x 55"

By creating this wall hanging, piece by piece, it also helped me put my life back together at a difficult time. I derived great pleasure from making *Marsh-Mellow*, and watching him come to life and lift off into the blue skies. *Inspired by Machine Quilting with Decorative Threads, and the teaching of Valerie Haynes.*



A Bird's Eye View: Interpreting the Aerial Photography of Carl Hiebert

Members of Waterloo County Quilters' Guild and Ladies of Listowel Mennonite Church (Waterloo, ON)

Machine pieced, appliquéed, embellished, hand appliquéed and embellished; cottons. 85" x 96"

Photographer Carl Hiebert has explored the freedom and majesty of the skies in his ultralight plane, and his camera has captured the bird's perspective. Each participant in this quilt chose a photograph from one of Carl's books: *The Gift of Wings*, *The Grand River*, and *This Land I Love: Waterloo County*, with his permission. *Quilted by members of Listowel Mennonite Church. Coordinated by Renske Helmutb.*





Flight Patterns

Nancy Wells

(Guelph, ON)

Appliquéd, pieced, hand quilted, 3-dimensional flowers, embroidered, hand painted; cotton, designer wool. 32" x 26"

This quilt was designed during the coldest days of January 2005 when I was totally ready for spring. The oriole, an elusive bird, tweaked my fancy more than other thematic possibilities. The bold, arching quilt lines that radiate from the male add movement and the impression of flight; while the denser, fluid patterns on the right frame the female, nest and blossoms.



Autumn Leaves

Barbara J. West
(Canmore, AB)

Quilted; heated brass with acrylic paint, melted plastic, burned chiffon, cotton, velvet, pipe cleaners. 11" x 9"

Against velvet, purple and black, falling leaves, wind blowing, the sheen of the moon on golden trees, the silent fall of leaves against the backdrop of moonlight, bare tree trunks and fallen logs – long autumn nights! *Inspired by Maggie Grey's techniques.*

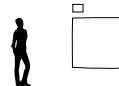


The Thieving Magpies

Jim Wilford
(Windsor, ON)

Appliquéd, pieced; fabric, lamé. 52" x 49"

I am a birder and saw my first magpies at a conference in Saskatoon. Using that as my starting theme, I invited Jessie Barker, Martha Cole, Wendy Lewington-Coldter and Janet Rice-Bredin to participate in a Round Robin quilt. In January 2005, I added the last two birds and leaves on the Serviceberry tree, so it is now officially finished.





Market Day Memories

Susan Woodhead
(Ottawa, ON)

Machine pieced, appliquéd, and quilted; hand embellishment with beads and bullion knots, cotton, assorted thread. 33.5" x 42.5"

This quilt was created for a 'challenge' of the same name. My unconventional interpretation of the word 'market' arose from the devastating effects of the high tech stock market crash. Careers, pension funds and life savings were suddenly 'airborne'. *Borders inspired by perspective drafting techniques of Angela Madden.*



Farrago

Donna K. Young
(Fredericton, NB)

Pieced, appliquéd, quilted, embellished. 32" x 36"

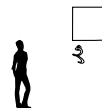
Farrago means confused, and this quilt displays the effect of a confused sea on a sailboat. As a sailor of coastal New Brunswick, I have seen a gentle, breezy day turn into a wild and woolly one when the wind unexpectedly changed direction and/or speed, creating a harried experience for the sailors caught in it.

Spinner

Donna K. Young
(Fredericton, NB)

Layered and machine quilted; fabric, clear plastic, foam board. 18" diameter spiral

This simple three-dimensional quilt is airborne in its own space, moving by the air circulating in its environment. Fabric and quilting do not readily make a suspended project that is self-supporting, but with much experimentation I achieved my goal.





The Hunt

Coreen Zerr
(Nanaimo, BC)

Strip pieced, raw-edge appliqué, thread painted; cotton. 55" x 37.5"

The short-eared owl is a magnificent bird and a real treat to see with its wings spread in flight. I enjoyed thread painting the owl and using raw-edge appliqué for the rocky ledge.

The Land of Fey

Coreen Zerr
(Nanaimo, BC)

Raw-edge appliqué; mixed fabrics. 24.5" x 34.25"

The idea for this piece came from a photograph I took at Cathedral Grove on Vancouver Island. The heavy woods and mossy atmosphere create the illusion that perhaps fairies really do exist! *Inspired by Katie Masopust's and Judy Farrow's techniques.*



