

THE GRAND NATIONAL CONSTRUCTIONS OF CANADA

May 9 – June 27, 2004

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Kitchener-Waterloo Art Gallery



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2004 Grand National Committee Members

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| Marnee Ewasko | Louise McCaul |
| Jan Hember | Lynnette Torok |
| Carol Huehn | Audrey Vrooman |

Design

Jay @ WALNUT

Printing

ID Aprint

Cover Image

Marine Building I, Pippa Moore (Comox, BC)

Machine pieced and quilted, fusible appliqué

24" x 81" (detail, vertical quilt on horizontal plane)

Presenting Sponsor



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INTRODUCTION

This catalogue chronicles the second annual exhibition of the quiltmaker's art, *The Grand National*. The project functions as a national survey of quilting in Canada, and provides a challenge to the artists who are asked to respond in the quilt-artist's vocabulary to a different theme every year. The show demonstrates the incredible creativity of these artists and the flexibility of the medium itself. This year's project is focused on the architectural heritage of Canada, with artworks interpreting the man-made environment of this country. The results are stunning indeed.

This project is 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 which brings thousands of visitors to the region each year. The Gallery previously hosted the annual Ontario Juried Quilt Show produced by the Festival, the continuing success of which

encouraged us to develop this new project *The Grand National*, to complement the Festival's many offerings.

I would like to thank my inspiring colleague Susan Burke, Manager Curator of the Joseph Schneider Haus Museum, and the Committee Chairs, Kathleen Bissett and Louise McCaul for their hard work and insistence on the quality and attention to the details of this and future endeavours. We organize the event supported by a very enthusiastic Committee of volunteers and supportive staff of our respective institutions. Committee members Marnee Ewasko, Marlene Good, Jan Hember, Carol Huehn, Maureen Kay, Elizabeth Litch, Marion Marr, and Audrey Vrooman, 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 Doug Scott have managed to work as an effective team on every aspect of this project.

The first *Grand National* exceeded our very optimistic expectations and now this second iteration has continued that initial fluorescence. The thoughtful investment of *Sun Life Financial*, through a presenting sponsorship has made this event possible. The additional promotional sponsorship of *Heffner Lexus Toyota* has helped us introduce the quilter's art to an even wider audience.



My thanks to everyone involved in making this exhibition such a success, and especially to the quilt-artists of Canada who made the event an artful reality.

Alf Bogusky

Director of the Kitchener-Waterloo Art Gallery

CURATORS' STATEMENT

In 2003, the inaugural invitation presented by *The Grand National* was an armchair traveler's delight, a quilting travelogue of landscape quilts that took the viewer from the fog-bound shores of Newfoundland to the frozen north, shimmering under an Aurora's glow. Artists drew on a full range of creative devices and techniques to capture and indeed rival, nature's many capricious moods.

This year's invitation to interpret "constructions" posed a different challenge, one that has elicited from artists a fascinating response to Canada's built environment. With few exceptions, the overwhelming response has not been an overtly technical or innovative one, but a visceral one. This year, artists have chosen the message over the medium. So rather than build their own two or three-dimensional 'fabric constructions' as one might predict, many have attempted to capture something much less concrete and certainly more elusive – imprints, impressions, responses, perceptions. The transmission of such personal

messages is frequently imperfect so artist's statements become central to their work. We apologize in advance for the brevity that exhibition catalogues generally require and urge the viewer to seek out and enjoy the original texts in the Gallery.

The quilt artists in *Constructions* have revealed to us that structures mean far more to them than bricks and mortar – more than ephemeral displays of nature. And in revealing the inner landscapes of their souls, they have also expressed the ambivalence they feel when confronted by the works of man. For them, structures can represent solidity and fragility, permanence and change, consolation and apprehension, perseverance and defeat.

First and foremost, however, structures are about time. Many artists speak of "*remembrances of things past*" in their work – abandoned farmhouses exude the pathos of shattered dreams, empty clotheslines yearn for Monday washdays, busy boatyards fade from memory, frozen forever

in another time. A rope coiled motionless on a wharf recalls a simpler time, an explosive design on a deco door evokes an ebullient time, grain elevators merging with distant city towers remind us of changing times. One need only reference the titles of the works themselves if the textile transmission is too subtle: *The Golden Years*, *Bygone Days*, *If I Could Save Time in a Bottle*, *We've Seen Better Days*, *The Past is Always Present*.

Many of these same artists expressed the notion that structures are repositories of collective memory and of personal stories, frequently outliving both their builders and the families who played out their lives within their walls. In *Cottage Dream*, a lakeside retreat recalls lazy, sun-drenched summer days; in *Yukon: Robert Service*, a cabin rings with familiar rhyme; in a haunting grey and terra cotta piece, a Kingston asylum stands mutely in a landscape, its inmates' tales as yet untold.

Other artists associated structures with connections, linkages, and commerce. Ribbons of

steel run coast-to-coast, connecting us in this vast, impersonal land; mighty bridges span rivers joining islands, communities, countries; ships ply oceans bringing people, products, and news. *Auto History* reminds us that cars, too, are familiar connectors. Even *Boardwalks* are vital constructions in some communities — silvery grey ribbons of sidewalk interconnecting scattered clusters of buildings, symbolizing much more than a dry and safe passage.

Safety and contentment appear and reappear like *leitmotifs* in *Constructions*. As comforting as a candle-lit Prairie homestead might appear, its counterpart in an urban setting may seem under siege. Abstracted works in this show express the anxiety and disorientation — the mental gridlock — we experience when constructions encroach on our personal spaces and seem to threaten our very existence.

All of these messages are, however, peripheral to the pervasive “sense of place” which finds expression so strongly in *Constructions*. The imprint of man

on the natural landscape is palpable, captured through depictions of landmarks — lighthouses, churches, factories, theatres — the very constructions that dominate and define our communities. Stronger yet are the impressions left by structures that define our personal sense of place — our personal comfort zone — our home place. Be they weathering family farmsteads, familiar barns, or out-port shanties, they speak to us of comfort, warmth, constancy, belonging. They are “*Safe as Houses*”. Deb Plestid expresses eloquently, both graphically and verbally, the importance of the Balmoral Grist Mill to her home place; “*Just as the wooden water wheel drives the mill, the mill is a pivotal point in my landscape, the grist of my daily life. I run past it and walk around it with visiting friends. It is my landmark; it defines my home and rural neighborhood...*”

Susan Burke

Manager/Curator, Joseph Schneider Haus Museum

Allan MacKay

Curatorial and Collections Consultant,
Kitchener-Waterloo Art Gallery



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Urban Sprawl

Daphne Alevon
(Markdale, ON)

Machine pieced and quilted; hand-dyed fabrics.
41" x 64"

Kitchener-Waterloo is growing at a phenomenal rate, with the construction rate of new housing units being first in Canada, tied with Halifax. The surrounding countryside now must deal with increased traffic, strip malls and box developments reaching into traditional farmland, all in the name of progress. This is my statement about urban sprawl and how construction can blacken the landscape and encroach on the rural way of life.



Samuel Cochrane's Windmill

Enid Baker

(Oliver, BC)

Hand and machine appliquéed, machine quilted;
cotton and synthetic fabrics. 25" x 31"

Around 1920, when my Uncle Sam Cochrane was a teenager, he built this windmill on his father's homestead near Cochrane, Saskatchewan. Jury rigged from any lumber he could scrounge around the ranch, plus barrel hoops, wagon wheel rims and binder twine, it moaned and groaned its way through the 20s and the dustbowl 30s, bringing water to the thirsty cattle, the family and the garden, keeping the ranch alive.





Embraced by the Pacific, Cradled by the Mountains

Emilie M. Belak
(Grand Forks, BC)

Machine pieced, appliquéd and quilted; commercial and hand-dyed cotton and satin fabrics. 40" x 40.5"

This quilt, which interprets the Planetarium with its metal sculptured crab fountain, is my tribute to Vancouver. In 1968, when my family and I were invited to the Canadian Embassy in Bern, Switzerland, we were asked where in Canada we wished to settle. From the poster display on the walls, I chose Vancouver – a sparkling gem of a city with a spectacular natural beauty.



Laurentides II

Nancy Bengough
(St. Sauveur, QC)

Hand and machine pieced, hand appliqué, machine embroidered, and quilted; 100% cotton fabric. 24" x 18"

This is my interpretation of a rural French Canadian house. The background landscape was constructed using a graduated grid to help achieve depth, using an easy machine piecing technique. *Machine techniques enriched by courses with Libby Lehman and Pat Rogers.*



Rat Portage Boatyards - 1906

Nancy Bergman
(Keewatin, ON)

Layered machine appliqué, rough edge appliqué, fusing, foundation piecing; cotton fabrics. 51" x 30"

Between 1880 and 1890, steamboat travel developed rapidly to transport settlers to the West via Lake of the Woods. With the discovery of gold, the abundant fisheries, and the growing lumber industry, more boats were needed to move goods and passengers to sites on the islands on Lake of the Woods. Many of these craft were built locally in boatyards in Rat Portage (Kenora). Like many passenger steamers, the Shamrock, depicted here, was eventually stripped of her finery and put into service as a workboat.





Bee Seated

Kathleen Bissett (Waterloo, ON)

Tara Bissett (Montreal, QC)

Hand etched and painted, machine collaged, embroidered and quilted; wooden chair, acrylic paint, polyurethane, fabrics of various fibres embellished with rayon thread. 23" x 44" x 18"

A great deal of Canada's built environment lies inside its dwellings. In order to refurbish this garage sale find, Tara designed the bees for the upholstered panels, which Kathy interpreted in fabric. The chair went to Tara's studio in Montreal, where she stretched the panels onto the chair and using etching and paint, she continued the bees onto the surrounding wood to complete this collaboration of fabric, wood, thread and paint.



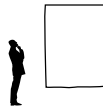
The Forces of Nature

Martha Brown

(Pickering, ON)

Machine appliquéed and quilted, hand painted; 100% cotton fabric. 64" x 86"

Douglas Cardinal's signature organic shapes symbolize a land molded more by the forces of nature than by human hand. This piece portrays a view of the western façade of the Canadian Museum of Civilization with gradations of black, brown and beige accenting the architectural curves. The quilting shapes hint at the fossils that can be found in the Alberta limestone, and the quilting shapes in the sky are symbolic of the winds and the rain – forces of nature.





Bygone Days

Reta Budd
(Beachville, ON)

Hand and machine embroidered, machine appliquéed, strip pieced and quilted; various fabrics and netting. 23" x 18"

This is an actual barn in our area that was demolished. Old barns are landmarks of rural Canada that are fast disappearing. They resided on the usual 100-acre farm and seemed to provide adequately for a family many years ago.



The Red Barn

Reta Budd
(Beachville, ON)

Machine strip-pieced, appliquéed and quilted, hand and machine embroidered; various fabrics and netting. 27.5" x 23"

I love barns; their shapes, the shadows and the colours. This barn reminds me of the red barn of my childhood. I loved the animals, the smells and the games of hide and seek with my sisters and father at the day's end. In the winter the barnyard would flood and freeze – it was perfect for skating and playing shinny!



Maison Medallion

Adaire Chown-Schlatter

(St. Lambert, QC)

Hand and machine pieced and appliquéed. embroidered and quilted; silk and cotton fabrics. 38" x 51"

Maison Medallion stained glass windows were often colourful, artistic additions to Victorian homes; Maison Desaulniers in St. Lambert, QC still enjoys one of these pieces. For the past 30 years, this residence has been an active, friendly, bilingual seniors' center, where I have been a volunteer quilting teacher for 18 of those years. Every winter and spring as I walked past the window I would think, "quilt." *Constructions of Canada* inspired me to see how thought could be transferred to cloth.



St. Michael's (Ukranian Greek Orthodox Church)

Adair Chown-Schlatter

(St. Lambert, QC)

Hand pieced, appliquéed and quilted; cotton and rayon fabrics. 23" x 18"

Traveling in Manitoba as a child, I would see the charming "Scent Bottle" churches and they left a lasting memory. More recently I became aware that the oldest church in Canada of this denomination is in Gardenton, Manitoba; it was consecrated in 1899. The original church was built of logs which were covered with white siding with silver domes. This is indeed a part of Canadian heritage construction.





**The Breakwater, Ferryland,
Southern Shore, Newfoundland**

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

Hand and machine appliquéd, embroidered and quilted;
framed under glass, 34" x 23.5"

Ferryland was first visited by French fishermen as early as 1504 and used as a base for summer fishery. It was these people who called it Forillon, which meant "standing out," or "separated from the mainland", and thus aptly described the peninsula. For over a hundred years, a waterbreak has protected the area from the angry storm waters of the Atlantic. Although weather beaten and patched throughout the years, it has stood the test of time, not unlike the fortitude and strength of the people of Newfoundland.



The Empty Line

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

Hand and machine appliqué, embroidered and quilted; framed under glass.
31" x 24"

As most of the tiny out-ports along the coast of Newfoundland, the old community of Tilting, Fogo Island is experiencing a devastating decline in the population. With the collapse of the cod fisheries in the 1990s, young families have packed up and moved to the mainland in search of employment. Clothes lines that were once heavy laden with work clothes, soiled by a hard day's work, or play clothes of happy children are now empty, symbolizing the changing times and a way of life gone forever.



Downtown

Judy Cooper
(St. John's, NL)

Machine strip pieced and free-motion embroidered, hand stitched; hand-dyed fabrics, framed under glass. 9" x 5.75"

St. John's, the capital city of Newfoundland and Labrador, contains many colourful, two and three-storey, wooden row houses built on hills sloping steeply toward the harbour. Situated in the downtown area, these older structures are a major tourist attraction of the city. Downtown is one of a series based on St. John's row houses.





Construction 101

June Dickin
(Leamington, ON)

Machine constructed, hand quilted with beads. 30" x 36"

Creative construction is born in the nursery. A baby piles blocks to make a tower, knocks it down and builds again; a child snaps a Lego block into a second one to realize the fantasy of creating a castle, and a puzzle piece is manipulated into a matching piece to build a picture or diagram. There is joyfulness in children's accomplishments that can be the foundation for future architects and builders.



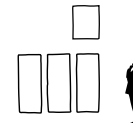
All is One

panel 1: Matins (dawn), panel 2: Meridies (mid day),
panel 3: Vespers (sunset)

Margaret Dunsmore and Maggie Glossop
(Ottawa, ON)

Stain glass quilted, felted; cotton and wool fabrics. Each panel 25" x 61"

This is a collaboration between quilt artist, Margaret Dunsmore, and felt maker, Maggie Glossop. The work speaks of the need to place environmental matters higher on the public agenda. In constructing shelters and public places, man erects barriers between himself and the natural world, which distance him from his concern for nature.



Victorian Charms

Waterloo County Quilters' Guild
(Waterloo, ON)

Hand and machine pieced, appliquéed and hand quilted. 77" x 93"

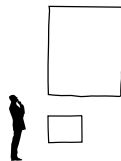
The Waterloo County Quilters Guild initiated this raffle quilt to raise funds for local charities. Marnee Ewasko was the lucky ticket holder. Now the quilt hangs in her West Montrose home, which is an historic stone schoolhouse. Many of the buildings represented in the quilt are also historic ones. *Inspired and organized by Renske Helmuth.*

Boardwalk

Margo Fiddes
(Edmonton, AB)

Machine and hand pieced, machine embroidered, photo transfer; cotton fabric, 35" x 28.5"

In Hartley Bay, a tiny fishing village on the northern coast of British Columbia, there are no cars; people get around on foot, bicycle or all-terrain vehicles via the interconnecting ribbon of the boardwalk. In Canada's earliest settlements, for many pioneer forts and towns, these wooden sidewalks were one of the first indications of permanence – the fabric that bound a patchwork of scattered buildings together.





Fan Dance

Carol Goddu
(Mississauga, ON)

Machine appliquéed and quilted; cotton fabrics. 43" x 59"

This is an original pattern of tessellating fans inspired by the fan vaulted ceilings found in Gothic architecture. In Canada, the Gothic Revival first appeared in the 1820s and continued throughout the 19th century and well into the 20th. The Gothic style was used not only for churches, but also for government and university buildings.

The Bluewater Bridges

Marie A. Hall
(Point Edward, ON)

Hand appliquéed, machine quilted; cotton fabrics. 42" x 29"

The Bluewater Bridges connect Canada to the United States at the St. Clair River where the water exits from Lake Huron. My parents took me across as an infant on the opening day of the original bridge in 1938 and in 1997 my husband and I accompanied our grandchildren, our son, and his wife across on the official opening of the second span. The quilt portrays one of those many glorious evening skies we saw last October.



Kingston Spin

Phillida Hargreaves
(Kingston, ON)

Appliqué, machine quilted and hand embellished. 36" diameter

Kingston, Ontario is often referred to as "Limestone City" because most of the older buildings in the downtown core are built of limestone. The city is situated at the mouth of Lake Ontario and has been a prime location for sailing events for many years. This hanging combines the elements of cool gray stone, and big blue lake and sky, to offer a dynamic vision of a city rich in heritage, but also on the move.

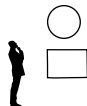


Rockwood Lunatic Asylum

Phillida Hargreaves
(Kingston, ON)

Appliqué, heat transfer, machine quilted. 36" x 25.5"

Rockwood stands on the grounds of the former Kingston Psychiatric Hospital, which is currently unused; but to me it seems to house thousands of untold stories of inmates, staff and their families. I have incorporated some journal quotations from early directors to give a sense of the dense history contained in one building. Some of the writing has been reversed. Who can expect to understand everything that goes on in a lunatic asylum?





Safe As Houses

Valerie Hearder
(Mahone Bay, NS)

Machine quilted and pieced, fusible appliqué. 30" x 42"

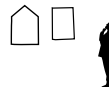
Newfoundland's enforced re-settlement of tiny, fragile communities to bigger centres in the 1950s caused great suffering. I hiked into some of these abandoned communities to find remnants of wooden houses staggering in the wind, houses that once bustled with crackling fires, hot bread, steaming laundry: the work of women as they waited for their men fishing on the icy Atlantic ocean. I am interested in exploring the traces and marks of houses on the landscape, and how a place becomes a part of one's soul.

Settlement: Belonging

Valerie Hearder
(Mahone Bay, NS)

Machine and fusible appliqué, photo transfer. 23" x 34"

Part of an ongoing series, this piece is about the tiny out-ports scattered along the isolated and dramatically beautiful coast of Newfoundland. A re-settlement policy in the 50s uprooted many traditional fishing communities. I am interested in exploring the nature of displacement, the meaning of belonging to a place, and the imprint of the houses left behind. The house icon represents my place in the world.



Welcome Home

Linda Hetherington
(Inverary, ON)

Poverty pieced, machine stitched, hand-needled lace.
81" x 42"

True to my rural roots, I have quilted the wonderful old homes built by the early settlers, each home representing a different area from coast to coast. Horizontal shapes and curved poverty piecing gives a sense of vastness, while vertical bands represent the roads and railways. The hand-worked needle lace made of knots, similar to fishing-net, seems to hold the piece together. I especially love the image of a candle lit in the window to welcome home my grandfather who was a fisherman.



< detail





The Ghosts of Heritage Past

Joan Hug-Valeriotte
(Toronto, ON)

Photo transfer, cotton fabrics and silk organza. 35" x 12"

Lifting the organza overlays of this piece, you see what replaced the historic structures torn down in the 1960s in Guelph, Ontario. I still remember the buildings in this "photo album" with fondness and regret. In Europe, great effort is made to at least retain the façades of historical buildings and streetscapes. We are too quick to dismiss our grand historical buildings as being uneconomical, often replacing them with unimaginative "shoe boxes".



All's Well That Ends Well

Helen Hughes
(Guelph, ON)

Machine quilted, collaged; silk, hand-dyed and commercial cotton fabrics.
38" x 30"

The Stratford Shakespearian Festival Theatre has played an important role in my life. Fabric scraps from the costume department delighted me as a child as I created doll clothes and collages. The Theatre employed family members, and my Grade 13 graduation took place on centre stage. Many happy memories of plays, musicals, events and friendships revolve around the Festival.



Awakening

Doreen Hugill (Mount Elgin, ON)

Elsie Moser (Dorchester, ON)

Hand and machine pieced, hand quilted; hand-dyed and commercial fabrics.
72" x 51"

Awakening is a seascape that could be anywhere on the coast of Atlantic Canada, and is an interpretation of a painting by Richard Tuff, Falmouth. Elsie was born and raised in Nova Scotia and her knowledge and love of this area is evident in the construction of the fishing boats and seawall. Doreen and Elsie enjoy a weekly meeting collaborating on quilts which combine two different fabric collections, colour preferences, and styles, through a shared love of quilting.



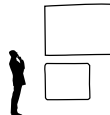
Yukon: Robert Service Cabin (Canadian Series III)

Gail Hunt

(Prince George, BC)

Machine and confetti pieced, hand and machine appliquéed and quilted, photo transfer.
47" x 38"

In my continuing series of quilts documenting land and architectural forms representing each province and territory, I use a variety of techniques to realistically portray, in fabric, my photographed scene. In this piece, I honour the writing of Robert Service (transferred in green squares in the border), the importance of the search for gold to the development of the Yukon, and the sense of wildness in our westernmost territory.





'Tis a Gift to be Simple

Trish Johnson
(Fergus, ON)

Machine quilted; iron-on photo transfer; cotton fabric. 24.25" x 35.75"

Most summers, I have "gone home" to Grand Manan, the birthplace of my grandmother. My ancestors, ship builders and fishermen, built sheds and wharfs like these. There is poignancy about them because they are fast disappearing. I like to think that while the men were building these sheds and wharfs, the women were quilting and the children were playing on the shore.

The Crooked Half-Mile

Marie Kajdasz
(Mississauga, ON)

Hand appliquéd and quilted; cotton fabrics.
11" x 33"

Photos taken on a trip to the East Coast of Canada inspired this quilt. Many coastal villages are contained in half-mile stretches from the ocean to the inland with a church or a cemetery at its centre. Roads, beginning at the fishing pier with its rough sheds, wind past houses both humble and more architecturally prominent. The irregular quilt edge was used to emphasize the road winding inland from the water.

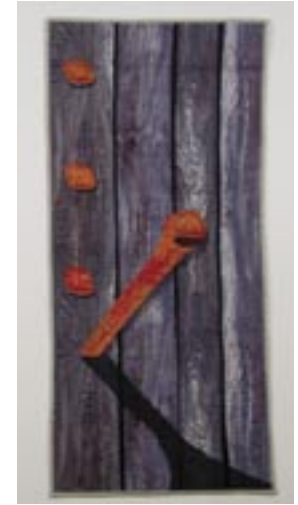


Wellington and York

Elizabeth Duggan Litch
(Elora, ON)

Machine pieced, hand quilted; hand dyed and painted fabrics, copper wire.
37.5" x 37.5"

An early 1840s log home on the Swan Creek in Wellington County, Ontario is where this piece was constructed for a modern one in York County. My sister and I are descended from pioneer stock on our maternal side and inherited a love of stitching and quilting from our mother and grandmother. When my sister's recent house renovation rendered a wall space available, she asked if I would create a piece that would celebrate our heritage as well as our diverse dwellings.



Square Nails

Gladys Love
(Comox, BC)

Machine pieced and quilted.
17.5" x 38.5"

This wall hanging honours my grandfather who was a finish cabinetmaker who traveled by horse and buggy to his customer's location and stayed there until the work was completed. His ingenuity to create beautiful things with what was on hand was really amazing. The binding fabric reminds me of the housedresses my grandmother wore as she waited at home for his return.





When You Wish Upon a Star Makes No Difference

Johnene Maddison
(London, ON)

Machine quilted and appliquéd, photo transfer; mixed fibre, hand-dyed velvet and cotton fabrics. 27" x 33.5"

This quilt came out of a discussion I had with a friend on whether or not there is such a thing as luck. I believe that luck is choosing to be in the right place at the right time. I have featured a scene of an Ontario farmhouse at night with someone in an upstairs bedroom window making a wish on a star, which was photo transferred from my own watercolour painting.

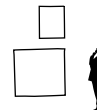


Times Past — Roots

Joyce McKinnon
(Thunder Bay, ON)

Machine pieced (woven and rough edge) and quilted, machine and hand appliquéd and embellished; commercial and hand dyed fabrics, yarns and threads of various fibres. 53.5" x 51.5"

At first, seeing one of these prairie relics brings forth a feeling of sadness that this is all that remains as a testimonial to another time. On second thought, a feeling of comfort envelops me as memory takes me back when, as a city child, I loved summers spent on my grandmother's farm: the love of the "big sky country", watching the wind play in the grass fields, finding identifiable shapes in the clouds, fresh baked buns coming out of the woodstove oven, the smell of fresh cut hay, the simple freedom of youth.



Homestead

Pat Menary
(Innerkip, ON)

Hand pieced, appliquéd, embroidered, collaged and quilted; cotton, netting, hand-dyed fabrics and mixed threads and yarn. 19.13" x 16.75"

This abandoned board and batten farmhouse intrigues me whenever I drive past. It is a classic example of the Ontario farmhouse with its symmetrical, three-bay façade and a central gable and window. The one-and-a-half-storey homestead was taxed as a one-story house, making it a popular design until the tax laws were changed. John Downey built this house around 1900 and his descendents still farm the land each year and lovingly care for the property. *Inspired by Reta Budd.*



S.S. 10 Innerkip

Pat Menary
(Innerkip, BC)

Machine pieced and quilted, hand-embellished and embroidered, photo transfer; cotton, silk, mixed yarns and threads and hand-dyed fabrics. 23.63" x 17.13"

School Section 10 was built outside of the village of Innerkip in 1867 on land given by Robert and Margaret McLean. Declared unsuitable in 1920, the old schoolhouse was sold and the wood salvaged out of it leaving it derelict. In the late 1930s, the stone shell was rescued by a gentleman from Toronto who turned it into a "handsome dwelling", *Schoolhouse Cottage*. The one-room schoolhouse has almost completely vanished from the Canadian landscape, though it was once a focal point of our rural villages. *Inspired by Reta Budd and Joanne and Bruce Miller.*





The Past is Always Present

Joanne Miller

(Tara, ON)

Machine, confetti, and fusible appliqué, photo transfer; cotton and chiffon fabrics. 33" x 22"

One day in 1880, a photographer captured my husband Bruce's great grandmother milking a cow in the barnyard. I turned a sketch of the present day barnyard by Bruce into a quilt with this very photograph, computer scanned and printed on chiffon, superimposed on the scene. *Inspired by Gail Hunt and Kati Pasquini Masopust techniques.*



Marine Building I

Pippa Moore
(Comox, BC)

Machine pieced and quilted, fusible appliqué. 24" x 81"

On a recent trip to Vancouver, I visited the Marine Building at the foot of Burrard Street for the first time, and this Art Deco masterpiece took my breath away. The walls overflow with flora and fauna from the sea, and transportation themes, with astrological signs in the marble floor. I have simplified the design elements from the magnificent brass elevator doors with machine quilting, providing detail and texture found in the doors themselves.





Prairie View III

Vickie Newington
(Calgary, AB)

Painted, appliquéd, photo transfer; muslin, fibre paint. 36" x 27.5"

My hat is off to the pioneers who came out to the land of wide open spaces and desolation to make a new life for themselves. They built pieces of civilization where nothing had been before and where nothing else would be around for many years to come. This piece captures a little of what it would be like to look out the kitchen window on a hot summer's day – the flies buzzing lazily, the heat rising in waves from the dry earth.



We've Seen Better Days

Colleen Mahoney Peake
(Calgary, AB)

Quilted, painted, threadwork; painted fabrics. 36" x 27"

The Rock, Newfoundland has left many impressions on me: strength and vulnerability, wild flowers and grasses, boulders and ledges, luscious dripping icebergs, loneliness and vast spaces as well as isolated houses and boats. My husband and I spent 3 weeks in 2002 touring Newfoundland and taking photos from which I designed this quilt of a deserted, once strong house in Trinity East, the craggy shores and the wild irises from the North West, barren rocks and grasses, and a lonely drifting iceberg.



Steadfast and Faithful

Louise Perrin
(Wolfville, NS)

Hand appliquéd, reverse appliquéd, embroidered and quilted; 100% cotton fabrics. 42.25" x 46.75"

Set atop Kirk Hill in rural Grand Pré, Nova Scotia is Covenanter Church; beautiful in its simplicity and design with a 2-storey Georgian construction, it has been a worship home for 200 years. Its tower, added in 1818, has a roundel window and louvered octagonal belfry with domed roof and the original weather vane. While it is a national historic site, provincial heritage site, and the oldest extant Presbyterian church in Canada, Covenanter remains an integral part of Wolfville Charge, United Church of Canada.



Balmoral Grist Mill

Deb Plestid

(Tatamagouche, NS)

Machine foundation appliqué and quilted, thread painted, ghost layering; hand-dyed and painted cotton, Burkinabe and commercial cotton fabrics. 61" x 39"

Tucked away in a wooded gorge on Matheson's Brook at Balmoral Mills, Nova Scotia is a three-storey grist mill where wheat, oats and buckwheat are ground on granite stones and sifted as they have been since Alexander McKay opened the mill in 1874. Just as the wooden water wheel drives the mill, the mill is a pivotal point in my landscape, the grist of my daily life. It is my landmark; it defines my home and rural neighbourhood and helps others find it too. *Kati Pasquini Masopust ghost layering techniques.*



Auto History

Flo Prince

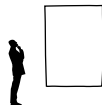
(Windsor, ON)

Hand appliquéd, embellished and stitched; fabrics of various fibres. 61" x 86"

This is the second quilt of four I made depicting the history of Ford in Canada. The Windsor historic buildings stitched behind the cars are from old photographs that my son found on the Internet and in museums, representing the time period in relation to the cars. I made my own car patterns from pictures taken from antique car shows and the Henry Ford Museum. After watching my son working for many hours on old cars, I wanted something to remind him of his youth and love of old cars.



details ^





Peterborough Lift Lock

Joan Reive
(Belleville, ON)

Pieced and appliquéd; acrylic paint, cotton fabrics.
32.5" x 25.75"

My great-grandfather settled on the banks of the Otonabee River when he arrived in Canada in 1823 and, as a life member of the Upper Canada Legislature, was one of the men instrumental in getting the Trent Canal system built. This was a great engineering feat at the time and an asset to the Peterborough area as well as part of our Canadian heritage. This is the 100th anniversary of the opening of the Trent Canal.



Out West: The Early Days

Marilyn Rombough
(Langley, BC)

Hand appliquéed and quilted. 53" x 53"

This quilt pictures a late 19th century steam engine bringing people and provisions to the great North West. The half circles around the central scene represent the wheels, hard in their pursuit of progress, yet softened by the beauty of the surrounding landscape. The scenes of industry (and progress?) are depicted on the outer border. A Currier and Ives print, artist unknown, inspired the central motif.



detail ^





If I Could Save Time in a Bottle

Marilyn Rombough

(Langley, BC)

Hand appliquéd and quilted. 43" x 46"

This quilt is about the passage of time. It speaks of things that change, and those that don't. It is about opportunities taken, and ones that are lost. How fast time does fly!

Credits/References: "Time in a Bottle" song by Jim Croce, 1974; "Art Deco" by Eva Weber, 1989; "Flying Night Scotsman" 1932 railway poster by A. Alexeieff; "Silver, Bronze and Onyx Clock" by A. Chevret, B/W photo, c. 1930; "Nude", oil on canvas, artist unknown, from B/W photo.

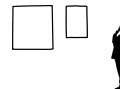
Barn 2

Lorraine Roy

(Mississauga, ON)

Machine collaged and quilted. 23" x 34"

Barn II is inspired by the older barn structures dotting the landscape near Kitchener, Waterloo and Listowel, Ontario. The simple lines, placement of windows and relationship with sky evoke a spiritual response, especially when associated with the strong Mennonite culture in the area.



Forgotten

Ann Sanders

(Sauble Beach, ON)

Machine embroidered, machine and fusible appliqué. 30.5" x 18.5"

This tumbled down log cabin sits forgotten in a field near Sauble Falls. Soon it will disappear back into the earth. By capturing this image in cloth, it will live on a little longer in memory. I enjoyed employing a number of techniques to create my version of this cabin, a common sight a century or more ago.



Interlocking Angle Irons

Sandy Simmelink

(Burlington, ON)

Machine pieced and quilted; 100% cotton fabrics, variegated thread. 35" x 35"

Out of water, pebbles, concrete powder, angle irons, rebar and fire, huge monoliths such as the CN Tower are built. This is what I think of when I consider "Constructions of Canada". This quilt's spinning blocks show the power and rigidity of concrete, steel, and molten metal.





November Prairie Farms from Above

Sandy Simmelink
(Burlington, ON)

Free motion machine quilted on 2 layers of batting, stretched, beaded, embellished, tea-dyed and inked, 12.5" x 18.75"

A wonderful afternoon flight to Vancouver inspired this wallhanging. After passing over Regina on the way to Vancouver, small farm communities of a few buildings dotted the landscape, with one common feature — either intersecting roads, or a river. Neatly plowed fields, drab and croplless, some round and some square, still showed their beauty and barn roofs glinted in the sun as a light dusting of snow shone on them.



Boathouses of Grand Manan

June Sparling
(Owen Sound, ON)

Machine appliquéd, hand quilted; hand-dyed silk and cotton fabrics. 33.5" x 35"

My son, Tom Sparling, painted this scene of Grand Manan Island, New Brunswick while studying watercolours there. He painted the silk for the quilt's sky and water. I dyed many of the other fabrics in various workshops and over-dyed the water, covering it with organza to give an effect of reflections in the water. While I have never been to this part of New Brunswick, I have been able to travel there through Tom's pictures.



Chantry Island Lighthouse, Southampton

June Sparling
(Owen Sound, ON)

Machine pieced, curve pieced, hand quilted. 32.5" x 25.5"

The basis of the design of the lighthouse, which is an important landmark in Southampton, was taken from the cover of a catalogue for Southampton Art School. I quilted the lighthouse in memory of Isobel Underwood, a quilter friend who passed away with cancer. Isobel told me many times that she wanted to create a quilt depicting a lighthouse. When I had finished the piece, it seemed to connect me to her.
Inspired by a Judy Dale workshop.

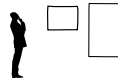


The Rooster: In My Father's House

Susan Strachan Johnson
(Rockwood, ON)

Hand and machine appliquéed and quilted; painted cotton fabric. 33" x 57"

A rooster is in his sunlit pen, the shadow of the pen's frame cast on a concrete wall behind him. We are inside the chicken wire, so the rooster appears to be free as he paces back and forth, crowing in his finery. The chicken run is also an allegory for the institution of the church, represented by the cross, and the rooster as St. Peter who grieves for scandals within the church today.





The Canadian Outback

Elaine Theriault
(Mississauga, ON)

Collaged, machine stitched and quilted, photo transfer; magazines, newspaper and tulle.
23" x 18.75"

The lowly outhouse is almost extinct and I wanted to pay tribute to this building. This structure, often small in stature, was always relegated to the "outback", and used newspaper in a very functional way. The outhouse was important to my rural family, as we did not have indoor plumbing — the one I grew up with still exists today.

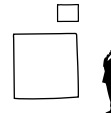


Rose Window II

Deborah Tilley
(Edmonton, AB)

Machine pieced, hand and machine quilted; cotton fabrics. 68" x 68"

This piece was inspired by the breathtakingly beautiful rose windows that are features of many churches and grander cathedrals. I've always appreciated the works of stained glass artisans everywhere.



Mitchell on the Thames

Engelina Van Essen
(Mitchell, ON)

Machine appliquéed; hand-dyed cotton and cotton polyester fabrics. 35" x 45"

The town of Mitchell was named after a settler who built a shanty on the riverbank for travelers seeking rest and shelter. Today Mitchell is a thriving small town in mid-western Ontario where one can find leisure in the park and admire the heritage buildings along Main Street and on the banks of the river.

Cottage Dream

Fran Wachna
(Richmond Hill, ON)

Machine pieced, appliquéed and quilted. 33" x 55"

Memories of yesteryear and dreams of the future enrich our days at the cottage. The forest, the sandy beach, the veranda, and the boat wait for us to venture forth and embrace the day. Everyone can pursue their passions building sand-castles, playing monopoly, and designing quilts.





Nunavut

Hazel Wainwright
(Yellowknife, NT)

Machine pieced, paper pieced, machine quilted. 24" x 30"

The top of this piece was made as a “round robin” in early 1999 starting with my centre block, the Inukshuk (Inuktitut word for signpost). Five friends added the borders with snow buntings, aurora borealis, brown bear, pole star and polar bear. I then completed it with the outside border before quilting. The title seemed very appropriate as I finished it in March of 1999 and the territory of Nunavut came into being on April 1st.



The Golden Years

Hazel Wainwright
(Yellowknife, NT)

Hand and machine sewn and quilted. 30" x 22"

The Con Mine, with its original and new headframes, is an ongoing legacy in the development of the city of Yellowknife, NT. The winter scene is set against a northern night sky alive with stars and dancing aurora and the gold frame reminds one of the gold beneath the ground. Although finished in 2002, this quilt is more meaningful now as mining has ceased and the headframes are soon due for demolition.



Gridlock

Jean Weller
(Prince George, BC)

Machine pieced and hand quilted; 100% cotton fabric. 24.5" x 24"

This piece is one in a series of road related works using the stack and slash method of Hilary Richardson, England. I have used checked fabrics even on the "roads" between the buildings to convey the feeling of the city. The colours are vivid and fiery to convey the heightened emotions of the drivers caught in a city traffic gridlock.



Modern Times

Barbara J. West
(Canmore, AB)

Machine pieced and quilted, hand appliquéed, reverse appliquéed, painted with Seta watercolour paints. 53" x 18"

On Highway 2 coming from Edmonton to Calgary (close to Crossfield), I always see the grain elevator in the distance and I often mistake it for one of the tall buildings from Calgary. The old grain elevators have mostly been removed from the prairie landscape and these new grain elevators have taken their place; at the same time the small farm is disappearing. This piece shows the past and present pushing up against each other.





If Joe Norris Saw Southampton

Beverley A. White
(Owen Sound, ON)

Machine and hand pieced, appliquéed, hand quilted; cotton fabric. 35" x 18"

Based on my own photographs, this original work was inspired by a Nova Scotian artist, Joe Norris (1924 – 1996). I like Norris's bright colours, frames that often resemble quilt borders, simple shapes, landscapes depicting boats, sunsets, houses and seagulls – all things that we celebrate on the eastern coast of Lake Huron. Southampton is also proud of its very large Canadian flag.

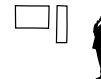
5 Frames of Quadra Island

Marcia Wolter
(Quathiaski Cove, BC)

Appliquéed, free-motion stitched, embellished with crayons and fabric pens. 11" x 37"

Constructed as a "film negative strip," the frames from top to bottom represent:

- Frame 1 – Cape Mudge Lighthouse
- Frame 2 – Kwagiulth Museum and Cultural Centre
- Frame 3 – Quadra Island Community Centre
- Frame 4 – B.C. Packers in Quathiaski Cove
- Frame 5 – Quadra Island United Church



Railways in a Northern Land

Donna Young
(Fredericton, NB)

Machine pieced, appliquéd, embellished and quilted.
59"x 39"

Motion, depth and luminosity are important aspects of my quilt works. Railways in a cold, northern, often dark land offered the subject I wanted. My quilt work offers hints of the grimy rail yard, the lingering markers of the railway, as well as the questionable future of people being transported on this great construction system of Canada.

