



Catalogue

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On the cover we feature part of the quilt entitled *Dreams Really Do Come True*, made by Victoria Gray of Heffley Creek, BC. To learn more about this quilt see page 5 in the Bed Quilts category. The cover quilt was chosen by Publications Director, Marsha Rafuse.

Unless otherwise indicated, the quilts in this catalogue were photographed by the makers.

Welcome to the *2004 National Juried Show (NJS)* of quilts and wearable art, presented by the Canadian Quilters' Association/Association canadienne de la courtépointe (CQA/ACC). The *National Juried Show* promotes the highest standards of workmanship and design in both traditional and innovative work by quilters from across the country.

This annual show promotes a greater understanding, appreciation and knowledge of the art, techniques and heritage of patchwork, appliqué and quilting. Held in conjunction with *Quilt Canada 2004* conference, it also fosters communication among quilters.

The exhibited pieces were selected by a panel of jurors to represent the best of traditional or innovative design in contemporary quilting. Congratulations to all quilters whose entries were accepted into the show. We also extend our thanks to everyone who submitted your work for the jurying process.

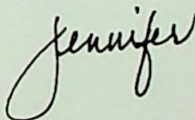
Recently, the Joseph McMurdie Awards for Excellence in Piecing and Excellence in Appliqué were renamed to be the President's Awards. This year will mark the first time these awards will be presented under the new name.

A complete list of award sponsors is listed on the last page. Their support in recognizing excellence in quilting is greatly appreciated. We extend our sincere thanks to Husqvarna Viking Sewing Machines and Pfaff Sewing Machines who contribute to the printing of this catalogue and are among our award sponsors.

Finally, we thank the jurors, jury coordinator, judges and all the volunteers from across Canada who have helped in some way to put this show together.

Enjoy the show.

Regards,



JENNIFER HODGE  
President, CQA/ACC 2003 - 2004

## Bed Quilts

### 1 Lorna Stefaniuk Vilna, AB

**Title** *Water Dancers*

**Dimensions** 102" x 114"

**Medium/Technique** Cotton fabrics and batting. Machine pieced and quilted with Isacord Threads.

**Credits** Special thanks to Joen Wolfom, Judy Villett and Jayne Willoughby Scott for their encouragement and teaching skills.

**Artist's Statement** While attending Joen Wolfom's workshop producing new designs by blending and exploding traditional blocks, one of my designs inspired me to sew this quilt because it created a great deal of movement. To further this movement, I chose printed and variegated teal and purple fabrics. To introduce some sheen, the quilting was done with various shades of Isacord thread.

### 2 Marni MacDonald Moose Jaw, SK

**Title** *Granddaughter's Quilt*

**Dimensions** 68" x 82"

**Medium/Technique** Hand-dyed fabrics, paper pieced, hand appliquéd, machine quilted, hand embroidery, beads.

**Artist's Statement** This quilt was made for my granddaughter, Marni. Original paper-pieced pattern and hand-dyed fabrics. The quilting was done before the entire quilt was assembled.

### 3 Barbara Barraclough Corunna, ON

**Title** *Braille Alphabet*

**Dimensions** 67" x 94.5"

**Medium/Technique** Hand appliquéd, machine pieced and quilted, trapunto.

**Artist's Statement** I wanted a special quilt for my grandson, who is blind, to be able to "see." I raised all the Braille dots and the alphabet pictures so when he feels them he can "see" them. I did the quilt all in back and white to signify the lack of colour in his vision.

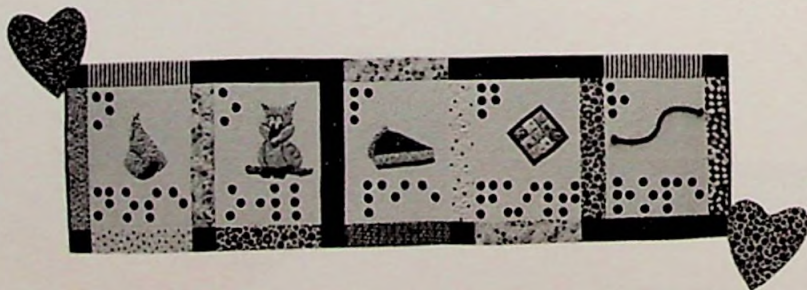
### 4 Janet Crone Garson, ON

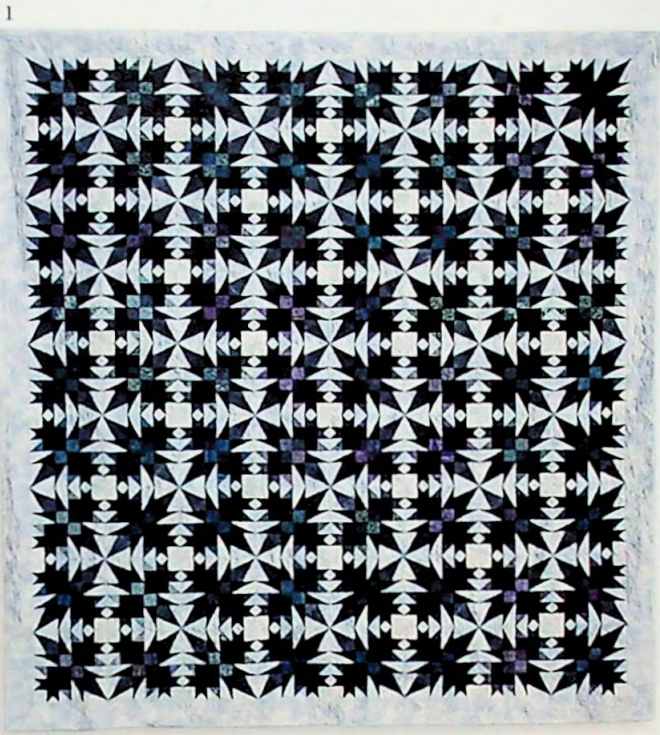
**Title** *The Truly Canadian Quilt #2*

**Dimensions** 78" x 112"

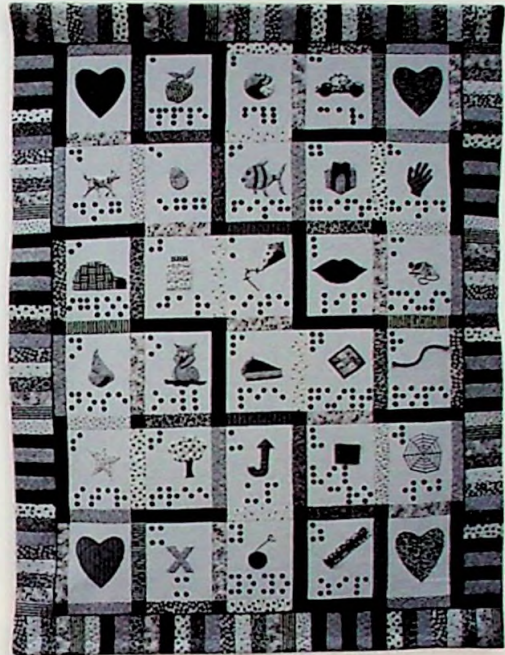
**Medium/Technique** Machine appliquéd, free motion quilting.

**Artist's Statement** This quilt is my own design, representing all 10 provinces and 3 territories of Canada. Each block represents a different province or territory and includes the respective flower. There are 3 filler blocks of Canadian icons, to balance this design layout. The blue border represents sea to sea and is crest shaped so the quilt can be used as a bedcover.





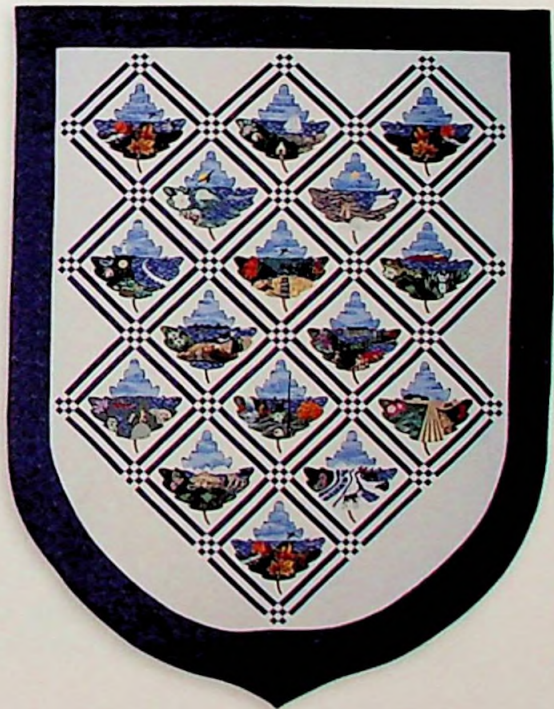
Slides by Julie Melanthenko 3



2 Slides by Don MacDonald



Slides by Jack Huggins and Janet Crene 4



5



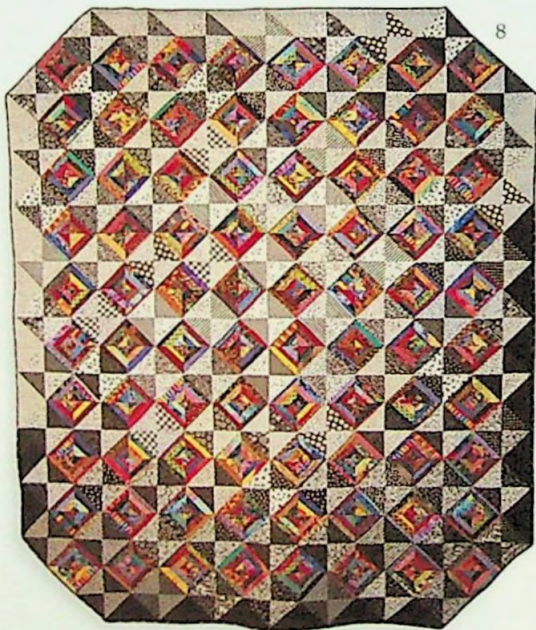
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## 5 Mary Ann McAndrews Kingston, ON

**Title** *New York Beauty Comes to Ontario*

**Dimensions** 73" x 93"

**Medium/Technique** Hand pieced, hand quilted.

**Artist's Statement** Using fabric my daughter gave me for my 50<sup>th</sup> birthday, I hand pieced the blocks I had drafted. The one-inch grid was added to frame the blocks. Each block was then hand quilted differently to make each unique.

## 6 Victoria Gray Heffley Creek, BC

**Title** *Dreams Really Do Come True*

**Dimensions** 63" x 101"

**Medium/Technique** Hand appliqué, paper piecing, fabric painting, machine piecing, hand quilted.

**Credits** Inspiration for my design came after seeing a drawing by Stephanie Wells commissioned by my music teacher Patricia Greenfield and used with her permission.

**Artist's Statement** My granddaughter, Laura, gave me a tall order when asked what she wanted on her "Tenth Birthday Quilt." Besides all her favourite things, she named every colour of the rainbow (except green) and then she helped select some of the fabrics. Although the design was kept a secret, she thought it would have a musical theme because we all play the piano. As I stitched it, I pictured Laura playing and daydreaming in front of her sunfilled window.

## 7 Gail Hunt Prince George, BC

**Title** *Spirit of 1890*

**Dimensions** 80" x 87"

**Medium/Technique** Cotton. Machine pieced, hand quilted.

**Artist's Statement** Since I saw a photograph of a c.1890 Evening Star quilt by an anonymous maker, I have been collecting vintage and modern fabrics that have the rich, warm patina of that era. My goal is not technical perfection. Rather, I want to replicate the "spirit" of that evocative original.

## 8 Cathy Tomm Leduc, AB

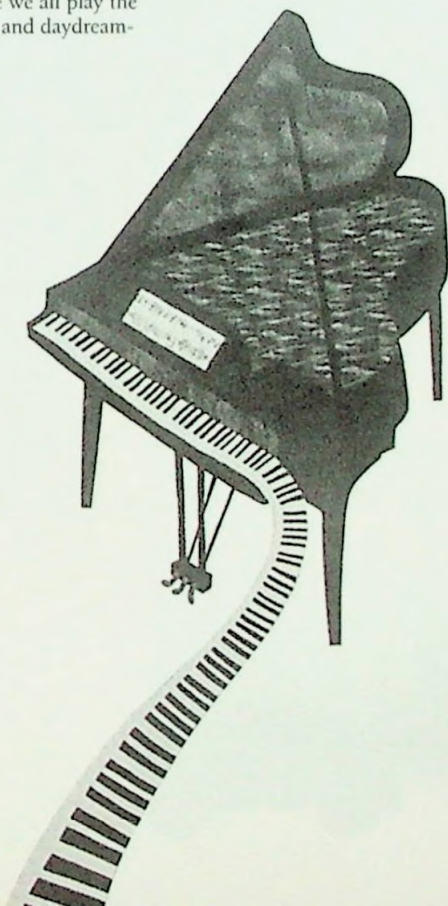
**Title** *Scrappy Goes Wild*

**Dimensions** 74" x 88"

**Medium/Technique** Cotton. Machine pieced and quilted.

**Artist's Statement** Started with an idea for a traditional scrappy quilt with cream background.

- I did not like it much; changed it to black and white prints mixed with the scrappy triangles, and wow!
- A journey about the type of quilt I prefer to make.
- Don't be afraid for a major change to make a better quilt.



## Bed Quilts

9 Tracy Popp St Andrews, MB

**Title** *My Four Patch Variation*

**Dimensions** 76" x 76"

**Medium/Technique** Cottons. Machine pieced and quilted.

**Artist's Statement** I collected these fabrics from Stonewall, MB to Kelowna, BC last winter as my husband and I travelled to visit family. I based this pattern on the quilt *Modern Mayhem* by Laurie Shifrin. I finished this quilt by machine free-motion quilting with variegated cotton thread.

10 Zelma Hurd Saskatoon, SK

**Title** *Carol's Song*

**Dimensions** 92" x 101"

**Medium/Technique** Paper piecing and regular machine piecing, cotton and blend quilting threads. Machine quilted.

**Artist's Statement** The inspiration for this quilt was "*Lone Star Quilts and Beyond*" by Jan Krentz. My interpretation of the *Spiral Lone Star* centre medallion had to be taken further to become a queen size quilt. As the design evolved it seemed to take on a life of its own. The dark fabric in the centre suggested Kokopelli's headdress to me, so he is quilted there. One of the many myths surrounding this fellow, dating back 3000 years when petroglyphs were carved in the rocks in the American southwest, was that the hump on his back depicted the seeds and songs he carried. Kokopelli is said to bring many good things, and plays happy music on his flute. Good things and happiness are what I wish for Carol and her family.

## Large Innovative Wall Quilts

1 Coreen Zerr Nanaimo, BC

**Title** *Kwanzaa Maidens*

**Dimensions** 41.5" x 76"

**Medium/Technique** Cotton, foiling, lamé, innovative machine quilting.

**Artist's Statement** Kwanzaa means "the fruit of the harvest" in Swahili. The Kwanzaa celebrates the holiday that is held Dec. 26 to Jan. 1. The holiday started in America to pay tribute to the rich cultural roots of African Americans. This quilt was inspired by a face pattern of Laurel-Francis Everett's Kwanzaa series. I expanded the pattern and experimented with foiling, a zigzag border and quilting to depict typical African Motifs.

2 Karen Jurek Cochrane, AB

**Title** *Bugs in My Garden*

**Dimensions** 75.5" x 58"

**Medium/Technique** Cotton, stack and whack piecing, appliqué, embellishments, longarm machine quilting.

**Artist's Statement** "Love," "peace," "flower power" and "love-bugs" remind me passionately of my youth. My "Hippy Generation" memories are portrayed as "Bugs in My Garden." I was also inspired (by Linda Taylor) to show that backgrounds do not have to be boring!

3 Marilyn Rombough Langley, BC

**Title** *Yesterday*

**Dimensions** 68" x 56"

**Medium/Technique** Hand appliqué, reverse appliqué, hand quilted.

**Credits** Work inspired by a 1938 magazine illustration – artist unknown.

**Artist's Statement** *Yesterday*° "All my troubles seemed so far away." So it seemed in the year 1938 at the premier viewing of the MG\* – VA Sedan. Those times for most of us are a distant memory, for others they are a part of history. Now, thanks to the careful restoration and preservation of a few of these classic vintage automobiles, we are all provided with a glimpse of the glamorous side of yesteryear.

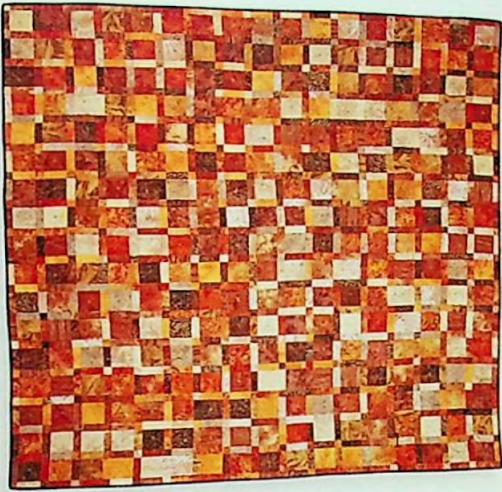
° Composed by Lennon and McCartney.

Recorded by The Beatles, 1965.

\* Morris Garage







9 Slides by RWB Photography



10 Slides by Leslie Prizeman

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2 Slides by Eric Peake



3 Slides by Gary Rombugh

4 Slides by Don Ungkari



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CQA/ACC

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Slides by Wayne Duchart



7

Slides by RWB photography



8 Slides by Jiffy Photo Shop

## 4 Val Smith White Rock, BC

**Title** *Does It Come In Other Colours?*

**Dimensions** 60" x 82"

**Medium/Technique** Machine pieced and quilted.

**Credits** Flag used with permission of Christine Thresh @ winnowing.com.

**Artist's Statement** From a compilation of "strange but true questions" this one was attributed to a tourist asking about purchasing a souvenir Canadian flag. After an initial reaction of astonishment (and perhaps a little outrage), my quilter's instinct kicked in and I considered "what if?" Out came my stash and I played and played, combining lights and darks, brights and pastels, whimsical prints and serious neutrals. Dozens of flags later I think the inevitable conclusion is that the designer got it right the first time creating a unique design, recognizable worldwide. Still, on certain days, I could be swayed by the periwinkle on chartreuse.

## 5 Anita Payne Stratford, ON

**Title** *Welcome Back Otter!*

**Dimensions** 65" x 80"

**Medium/Technique** Commercial and hand-dyed cottons, machine piecing, appliqué, embroidery.

**Credits** The designs for the sea otters were adapted from a picture by Robert Lyn Nelson and a photograph by James Mattison Jr., M.D.

**Artist's Statement** This quilt was made to celebrate the return of the sea otters to Canada's west coast. By 1929, sea otters were extirpated from Canada and came close to extinction in their entire range. In the 1970s, sea otters were reintroduced to the west coast of Vancouver Island. They are doing well and helping to restore the kelp beds, by feeding on the organisms that graze on kelp. Kelp beds are important breeding areas for many species. Although locally abundant in a few places, the sea otter remains a very endangered species. Although I was fortunate enough to see a solitary sea otter on a trip to Clayoquot Sound in 1999, the two photos I took of it were unsuitable for design purposes.

## 6 Denise de José Westbank, BC

**Title** *The Healing Path*

**Dimensions** 44" x 61.25"

**Medium/Technique** Hand appliqué, hand quilted.

**Artist's Statement** Art and nature have been the two greatest healing influences in my life. Without either one, I would not have become the person I am today. Around the border of this work, I have quilted words that are important to me and my spiritual well-being—creativity, passion, work and commitment.

## 7 Judith Panson Lockport, MB

**Title** *Orchids*

**Dimensions** 42" x 63"

**Medium/Technique** Commercial, hand painted and computer designed cottons, hand pieced and quilted

**Artist's Statement** I am a painter who has, in the last three years, been using fabric as my medium. This is a three-panel wall hanging. In the middle of a prairie winter it was therapeutic to think of exotic flowers in an imaginary summer landscape.

## 8 Catharina Breedyk Law Kanata, ON

**Title** *Terry's Bears*

**Dimensions** 55.5" x 42"

**Medium/Technique** Free-motion embroidery, machine quilted, home sewing machine.

**Artist's Statement** Original design adapted from a National Geographic photo. Background is pieced to depict the turbulence of the water. The small triangular pieces depict the rushing water. Bears are curve pieced to show their massive structure, appliquéd, free motion embroidered and quilted with regular sewing machine. It is a marriage of traditional and contemporary techniques. It was made for my husband who collects bears.



NATIONAL JURIED SHOW 2004

## Large Innovative Wall Quilts

9 Pamela Allen Kingston, ON

**Title** *Checkmates*

**Dimensions** 40" x 51"

**Medium/Technique** Recycled fabrics, hand appliqué, machine pieced, manufactured embellishment.

**Artist's Statement** A visual pun responding to a quilting challenge to use some reference to traditional nine patch.

10 Maureen Carefoot Kelowna, BC

**Title** *Koi*

**Dimensions** 32" x 65"

**Medium/Technique** Cottons and organza. Machine pieced, appliqué quilted surface design with sulky threads, dimensional appliqué and embroidery. Free motion machine quilting.

**Artist's Statement** During my trip to New Zealand in January 2003, to visit my family, I spent a lot of time in my sister's garden that was comprised of water lily and lotus ponds filled with fish. We'd spend time just catching up on each other's lives while we waited by the ponds to catch sight of the fish as they surfaced—the quilt is a vignette of moments observing nature while enjoying the company of my sister.

11 Jane Burke Mississauga, ON

**Title** *The Way Home*

**Dimensions** 62.5" x 62.5"

**Medium/Technique** 100% cottons, some hand-dyed, hand appliqué, embroidery, embellishment. Knotwork and trapunto, hand quilted.

**Artist's Statement** Encircled by intricate Celtic Trinitarian knotwork, "I AM" gleams from the darkness. Superimposed on the outer colour wheel, itself a sign of promise, are symbols recorded by a first century Galilean fisherman named John. Themes of love and acceptance, nurture, guidance, purpose, rebirth and resurrection; all light the way home.

I painstakingly handmade this original work of art to comfort myself, and it has brought much pleasure and awe.

12 Cathy Tomm Leduc, AB

**Title** *Falling Splendor*

**Dimensions** 48" x 51"

**Medium/Technique** Hand done blanket stitch appliqué with artist's hand-dyed threads. Hand-dyed fabric, bleach resist and leaf mono prints by the Artist. Machine quilted.

**Artist's Statement** With my birthday in late September and fall with all its many colours, it is my favourite time of the year. My long driveway has two rows of trees and is a splendor to come home to. Hand appliqué was done using my hand-dyed threads in a blanket stitch to mimic the serrated edge of the poplar leaves in my yard.

13 Irma Coté Lac Brome, PQ

**Title** *Jacob's Ladder*

**Dimensions** 49" x 67"

**Medium/Technique** Machine pieced and hand quilted.

**Artist's Statement** An exploration of the possibilities to express an idea – mood – locale – solely within the parameter of traditional quilt language—the courthouse steps and log cabin blocks.

14 Carol Goddu Mississauga, ON

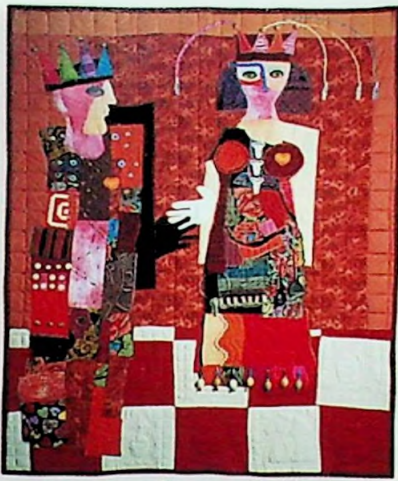
**Title** *Shake a Leg*

**Dimensions** 57" x 41"

**Medium/Technique** Cottons, ultrasuede, hand and machine appliqué, machine quilting.

**Artist's Statement** A company of modern dancers depicted in ultrasuede silhouettes. One in series of quilts on dance.





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Slides by Ray Helgeson



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Slides by John Burke

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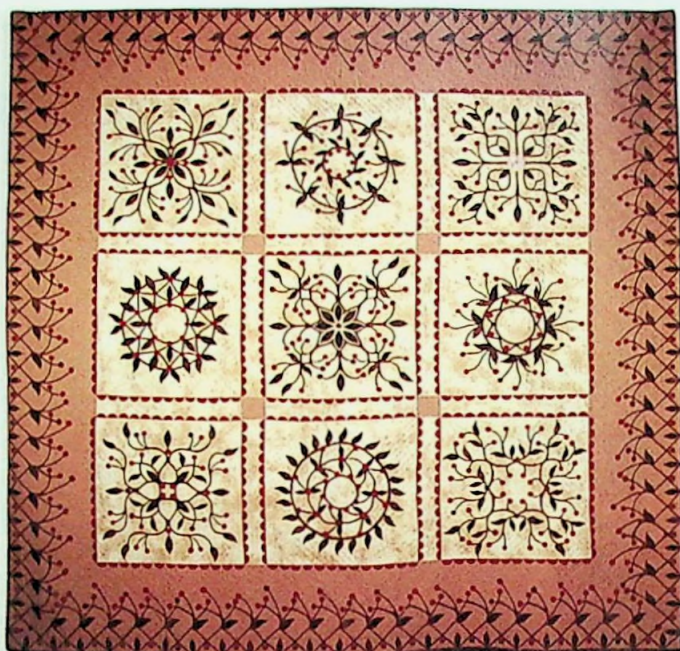


Slides by E Godda

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### Large Innovative Wall Quilts

15



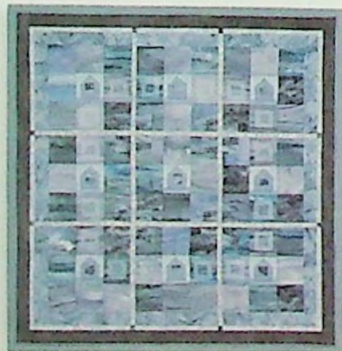
Slides by Rosalind Aylmer 18



16 Slides by Sue Crowley



Slides by Glen Browning 19



17

Slides by Erick Walsh



20

Slides by Mary Richardson

## 15 Donna Young Fredericton, NB

**Title** *Firebird II***Dimensions** 39.5" x 59.5"**Medium/Technique** Pieced, embellished, quilted**Artist's Statement** Years ago I designed and made *Firebird I*. It was a good project but I felt I could do better; I could create a better garden setting for the famous Stravinsky bird and I could execute a more resplendent Firebird. This is it.

## 16 Hilary Rice Invermere, BC

**Title** *Psalm of Eternal Awakening***Dimensions** 34.5" x 59"**Artist's Statement** Incorporating several embellishing techniques and complex piecing/appliqué, this piece was inspired by M.C. Escher's "The Tree." Portrayed is the source of all from which grows the vine forming the frame of the piece, symbolizing the Trinity. From the same energy point, a seedpod bursts open, giving birth to "The Tree of Life," which holds the possibility of all that will be.

## 17 Valerie Hearder Mahone Bay, NS

**Title** *Settlement: Gathering Storm***Dimensions** 36" x 36"**Medium/Technique** Machine pieced, machine quilted, fusible appliqué, hand painted fabric and commercial fabric.**Artist's Statement** Evocative of the turbulent storms and isolated coast of Newfoundland, this quilt explores issues of displacement and heartfelt connection to a place. I have been using the house icon to represent the connection of the psyche to a place. This quilt is as much about inner landscape as geography.

## 18 Betty Lu Brydges Vancouver, BC

**Title** *George Washington's Revenge***Dimensions** 88" x 88"**Medium/Technique** Cotton, hand appliqué and quilting.**Artist's Statement** Lately I've been fascinated by fruit, especially cherries. They provide a burst of colour wherever they are. This quilt showcases the cherry in a papercut design and is the first of a series—so far numbering four.

## 19 Cathy Danderfer Vancouver, BC

**Title** *Great Blue I***Dimensions** 45" x 59.5"**Medium/Technique** Raw edge fabric appliqué.**Artist's Statement** The Great Blue Heron, slowly graceful and endlessly patient, is a frequent sight on the rocky shores of the West Coast Gulf Islands. While I have made traditional quilts for years, this is my first original pictorial quilt. The raw edge appliqué technique is like painting with fabric, and seems to me to be ideal for this type of landscape wildlife scene.

## 20 A. Joyce McKinnon Thunder Bay, ON

**Title** *Whisper My Name***Dimensions** 55" x 72.5"**Medium/Technique** Machine pieced and intensely free motion machine quilted, machine appliqué, machine couching and bobbin work.**Artist's Statement** This piece was originally inspired by the Wolsley elm trees, when I happened upon them in their "bony" state. It became much more than that when I began work on it as my husband went into the hospital for tests in January. Sadly he passed away suddenly in April, leaving me to figure out who I am now, without my love who had been at my side since our highschool years. Once again, creating quilts has allowed me to focus on the work and lose myself in it. Up the left side of the quilt I quote (with permission) the last line of the poem, "Ascension," by Colleen Hitchcock. The words read, "And when you need me just whisper my name in your heart and I will be there." I reach up to a Higher Power to help me work through this new life which has chosen me.

## Large Innovative Wall Quilts

21 Shawna Lampi-Legaree Yellowknife, NT

**Title** *Make This Nightmare End*

**Dimensions** 82cm x 158cm

**Medium/Technique** Hand-dyed and commercial fabrics, machine pieced, appliquéd and quilted on a home sewing machine.

**Artist's Statement** This quilt is the third in a series of quilts exploring the emotional journey of a woman from crisis to healing. At this point of her crisis journey she is thinking to herself, "If I can just open my eyes this nightmare will end. It can't be happening to me." The sense of being watched or even worse, of eyes avoiding her can be felt, not only in her dreams, but in her real life, as well. It depends on the kind of crisis that she is navigating through whether some people are avidly watching her every move to see how she deals with it or, in cases of a potentially terminal illness diagnosis or the death of a loved one, how everyone's eyes avoid making contact for fear of the uncontained emotions she might demonstrate. The feeling of either being watched or of being completely invisible can lead to a very painful and isolating time for a woman who needs all the love and support she can get.

22 Linda Rawson Stewart Kinburn, ON

**Title** *Michael*

**Dimensions** 57.5" x 85.5"

**Medium/Technique** Machine pieced, machine appliquéd and machine quilted.

**Artist's Statement** I saw this fine example of Byzantine art in a book on cloisonné and thought it was perhaps the most beautiful piece of art I had ever seen. The original St. Michael Archangel resides in the Metropolitan Museum of Art in New York. Michael possesses the same relative proportions as the original cloisonné. He was machine pieced and appliquéd to the machine pieced wings and background. I did not use templates or foundations. Machine quilted on a domestic sewing machine.

23 P. Susan Clow Stittsville, ON

**Title** *A New Heaven and Earth*

**Dimensions** 44.5" x 57"

**Medium/Technique** Cotton, silk, rayon thread. Machine pieced, hand-appliquéd, machine quilted, 3 D portions.

**Artist's Statement** This quilt was created to show the Dove of Peace, a symbol of the Holy Spirit, trying to sew up the world but a knot has developed. Extensive quilting in the upper half shows a world of many people and few animals, unlike a healthy new balanced world of plants, animals and people.

24 Pat Daniels Winnipeg, MB

**Title** *World Web Weaver: SpiderWoman*

**Dimensions** 85.5" x 106.5"

**Medium/Technique** Hand-marbled cotton and bridal tulle, curved piecing

**Artist's Statement** I became involved in editing a tapestry manual for my friend, tapestry artist Thoma Ewen. One of her comments in the manual was about SpiderWoman, the Navaho legend of creation. According to this myth, the world was woven into existence by a woman. Thoma, being a wonderful weaver herself, was naturally enthused about this great textile event. She wondered if weaving could be translated into quilting. How could I pass up this challenge! I began drawings last winter, marbled some fabric this summer (even bridal tulle and some silly pictures in some of the cloud fabric) and finally hit the machine in the fall. In this version of the legend, SpiderWoman has just created the earth, sky and sun. And, as an excellent multi-tasker, she is now working on the colours of the sun and sky with the energy from her head and hands, while her hair weaves into the earth to create life. The quilting shows some of what is to come. The webbing holds time together. And the clouds are where she puts our dreams.

25 Pamela Allen Kingston, ON

**Title** *Childless Grandmother*

**Dimensions** 51" x 69"

**Medium/Technique** Recycled fabrics, raw edge hand appliquéd, reverse appliquéd, beads and wire embellishment, machine quilting.

**Artist's Statement** An autobiographical figure celebrating her grandma-hood despite having had no children of her own! Viva second marriages!

26 Heidi Hunter Sandy Hook, MB

**Title** *Velkommen*

**Dimensions** 40" x 52"

**Medium/Technique** Hand appliquéd, machine pieced, reverse appliquéd, embellished.

**Artist's Statement** This quilt began as an improvised design at a Terri Mangat workshop at Art Quilt Tahoe. I recently moved to a renovated schoolhouse which was said to have a resident ghost. So the "ghost" in this quilt is a creative muse welcoming me down a quilted path to inspiration.





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Slides by Jim Ewen and Pat Daniels



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Slides by Jen Aron

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## Large Innovative Wall Quilts

27 Shawna Lampi-Legaree Yellowknife, NT

**Title** *Time Heals Most Wounds*

**Dimensions** 98cm x 142cm

**Medium/Technique** Hand-dyed and commercial fabrics, machine pieced, appliqué and quilted on a home sewing machine.

**Artist's Statement** This is the final piece in the "She's Coming Undone" series. The spiral has been changed to a variety of different shapes throughout the series, but the spiral has always been separate from her. Now she is wrapping the spiral around her. The black and white fabric which has represented the chaotic feeling of event is now also rainbow in colour. This event has changed her. She is no longer who she was. She is wiser, even if that wisdom came through immense pain; she is free to move forward. My hope for her is that she is healed, maybe not 100% but enough that she can still move forward. I surrounded her in joyful healing loving colour. It radiates from her. She is woman, she is strong and she has endured the event, hopefully, with some grace.



27

## Large Traditional Wall Quilts

1 Renske Helmuth Moorefield, ON

**Title** *The Critter Quilt*

**Dimensions** 55" x 55"

**Medium/Technique** Hand appliqué, hand quilted.

**Credits** Centre blocks inspired by Ellen Heck's botanical appliqué. Quilted by Irene Steckle.

**Artist's Statement** *The Critter Quilt* was made as a graduation gift for my daughter, Jeanette. All the flowers and foliage seemed to invite a variety of critters from tiny ladybugs to birds. The birds were chosen for a reason. The chickadee represents the year-round birds, the hummingbird represents the summer birds and the indigo bunting the "migrant" birds. The Baltimore Oriole was chosen to represent her internship in Baltimore.



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2 Dawn Fox Cooper Procter, BC

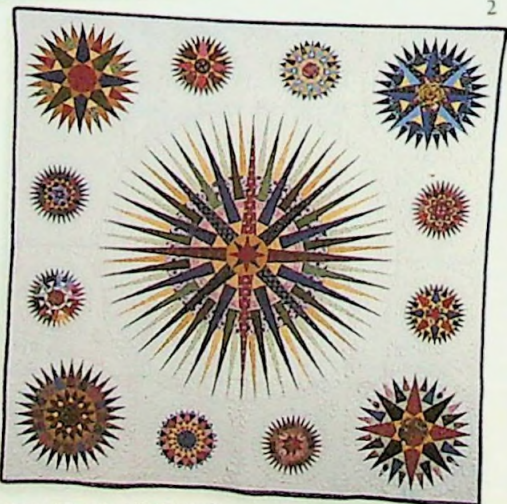
**Title** *Kootenay Compass*

**Dimensions** 60" x 60"

**Medium/Technique** Machine pieced, hand quilted. Quilted by Dawn Fox Cooper.

**Dimensions** Inspired by the designs of Judy Mathieson.

**Artist's Statement** My first quilt book was Judy Mathieson's "Mariners Compass An American Quilt Classic." The compass pattern is one of my favourites as there are so many design possibilities. In 1997 I took a class from Ms. Mathieson in Jackson Hole, WY. I designed and drafted all but one of the mid-size stars. They are machine-pieced in reproduction fabrics and heavily hand-quilted.



2



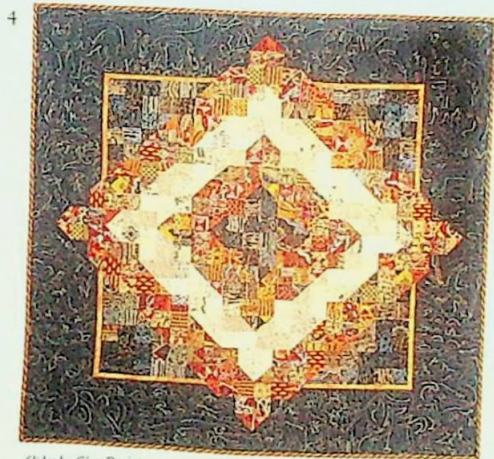
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Slides by RWB Photography

## 3 Noshi Gulati Binbrook, ON

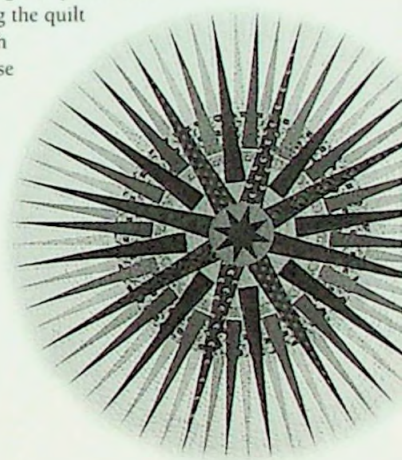
**Title** *My Mother's Garden***Dimensions** 70" x 72"**Medium/Technique** Hand pieced, appliquéd and quilted.**Artist's Statement** *My Mother's Garden* started as a take-along project on the plane when I went to visit my Mother. I did not follow any pattern. As the work progressed I decided to add the leaf border and butterflies, and make it original.

## 4 Jean Boyd Brockville, ON

**Title** *African Safari***Dimensions** 53" x 53"**Medium/Technique** Cotton. Machine pieced and quilted.**Credits** Quilted by Grace Whiting.**Artist's Statement** This quilt combines many fabrics with an African theme. Some were purchased in quilt shops and others came from markets in Africa. Look for the animals in the border!

Slides by Glyn Davies

## 5 Tracy Popp St. Andrews, MB

**Title** *If You Like Flowers***Dimensions** 47.5" x 70"**Medium/Technique** Over-dyed cottons, machine-pieced and machine-quilted.**Artist's Statement** After finding a bundle of black over-dyed fabrics, I needed to find a simple design to show them off. "Modern Mayhem" by Laurie Shifrin was my inspiration to showcase these fabrics. After piecing the quilt I knew that I needed some sparkle to bring the quilt alive. The free-motion quilting with rainbow metallic thread makes these fabrics come alive.

Slides by Brooke Ryan

## Small Traditional Wall Quilts



*Slides by Rick Lair*

## Small Innovative Wall Quilts



*Slides by Peter Henry*



## 1 Lil Erikson Maple Ridge, BC

**Title** *Enclosed With Love*

**Dimensions** 33" x 51"

**Medium/Technique** Hand appliqué and quilting.

**Credits** Reference used to create the design: "Celtic Quilts"—Beth Ann Williams, "Welsh Quilting"—Marjorie Horton.

**Artist's Statement** Welsh pears were designed around flower petals to represent tears and laughter. They are surrounded by two revised lover's knots to signify the eternal nature of love without end that encompasses both joy and tears.

## 2 Heather Lair Gimli, MB

**Title** *Pinwheels and Dragonflies*

**Dimensions** 36" x 47.5"

**Medium/Technique** Hand appliqué, machine pieced, hand quilted, cotton fabric, Thermolam batting.

**Artist's Statement** In the Middle Ages manuscripts were "illuminated" by beautiful, richly coloured designs. My quilter's imagination was equally illuminated by a book of Medieval Ornamentation, inspiring this pieced pinwheel and hand-appliquéd quilt. The combination and arrangement of the pinwheels' colours create an optical illusion where auxiliary patterns playfully merge and re-emerge. Creating my own species of ancient insects made me feel "God-like." Developing medieval ornamentation into workable patterns for a present-day appliqué quilt was a challenge worthy of any knight...and perhaps his lady.



Small Innovative Wall Quilts

## 1 Coreen Zerr Nanaimo, BC

**Title** *The Land of Fey*

**Dimensions** 25" x 35"

**Medium/Technique** Mixed fibres, raw edge appliqué, fracturing, home sewing machine.

**Artist's Statement** The idea for this piece came from a photo I took at Cathedral Grove on Vancouver Island. I used a technique of fracturing by Katie Masquini Masopost to execute the dream-like feeling of a fairyland. The heavy woods and moss-like atmosphere create the illusion that perhaps fairies really do exist.

## 2 Diane Matier Surrey, BC

**Title** *Journey of the Spirit Dolls*

**Dimensions** 40" x 49"

**Medium/Technique** Machine quilted, embellished with beads and dolls, foil, computer printed poems.

**Artist's Statement** This quilt tells a story of my journey to find love and support within, during challenging life experiences. Over the years, through the process of intuitive creativity, the dolls which emerged brought messages which honoured who I was, where I was, and supported me there. They remained as a visual reminder of the insight gained and I was then able to move ahead with renewed energy and strength. I now share this process through a workshop experience.

## 3 Karen Henry Dartmouth, NS

**Title** *White Roses*

**Dimensions** 35.25" x 25.25"

**Medium/Technique** Home sewing machine.

**Artist's Statement** I was inspired to make this quilt for an inner guild challenge. Rhoda Moore of the MAYFLOWER QUILTERS' GUILD challenged members to a rose parade, any quilt with roses. In response I decided to create a challenge of my own by depicting white roses on a dark, black background. To add visual impact I tried to create an illusion of light filtering downwards. I used various shades of green leaves and quilted with silver-toned metallic thread to produce that effect. To achieve a layered look, some of the leaves are raw-edge appliquéd under tulle, and others are hand-appliquéd on top. As well, more leaves are quilted with black metallic thread in the dark background areas. The final product is lush and inviting!

## Small Innovative Wall Quilts

### 4 Lenny De Groot Sidney, BC

**Title** *Moon Magic*

**Dimensions** 29" x 31"

**Medium/Technique** Cotton, satin, tape, appliqué, stars and beads. Free-motion quilting.

**Credits** Inspired by Shadow Puppets, Living with Art Glass.

**Artist's Statement** My nymph is dancing in the magic moonlit sky seeking inspiration. You can feel the joyful creativity of her world. My passion of quilting inspired me to depict her as the beautiful and graceful goddess she is.

### 5 Karen Johnson Langley, BC

**Title** *Earth Goddess*

**Dimensions** 23" x 39"

**Medium/Technique** Machine pieced and machine quilted, couching.

**Artist's Statement** A pottery image from the 42<sup>nd</sup> century BC suggested an earth goddess and a chance to explore the many layers and textures of the earth in fabric and thread; a journey of twelve years from inspiration to inception and conclusion.

### 6 Pam Godderis Vancouver, BC

**Title** *In the Midst of the Meadow*

**Dimensions** 11.5" x 20.5"

**Medium/Technique** Free-motion machine embroidery.

**Artist's Statement** A photograph I took on Whidsey Island was the inspiration for this quilt. The floral images were free motion machine embroidered on water-soluble fabric before being appliquéd on the grasses which were created by couched threads. The quilting lines in the background are suggestive of additional grasses surrounding this glimpse into the midst of the meadow.

### 7 Pat Crucil Sechelt, BC

**Title** *Centering #2*

**Dimensions** 25.5" x 24"

**Medium/Technique** Painted canvas, stenciling, machine embroidery.

**Artist's Statement** I experienced the joy of painting on canvas at an Elizabeth Busch workshop. It provided me with a freer way of expressing my inner feelings.

### 8 Judith Panson Lockport, MB

**Title** *Sunflowers*

**Dimensions** 36.5" x 46.5"

**Medium/Technique** Commercial and hand-marbled cottons, hand-pieced, embroidered and hand-quilted.

**Artist's Statement** Sunflowers are to be found all over the southern Manitoba landscape. They are bright and joyful. Their strength and brilliance vibrate and I hope I have captured something of that character in my wall hanging.

### 9 Debra Plestid Tatamagouche, NS

**Title** *Guardian Mayflies*

**Dimensions** 38" x 38"

**Medium/Technique** Machine appliqué, machine quilted, ghost layer and colourwash techniques, surface design, 3-D mayflies.

**Artist's Statement** *Guardian Mayflies* emerged from a NORTHUMBERLAND QUILT GUILD challenge to make an angel quilt. The earth is increasingly fragile and sustains all living things. We are entrusted with guarding and protecting the stability and longevity of our nurturing and forgiving earth for future generations. In the grand scheme of things our lives are no more or less important than lowly insects. For 180 million years the earth has cradled mayflies, may they help guard the earth for millions more.





Slides by  
Barry Hinderiks



Slides by Emil Johnson



Slides by RWB Photography



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Slides by Vincent Walden

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Slides by Katrina Lee

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Slides by Barton Bergman

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Slides by Ray Helgeson

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Slides by Karen Stefuk

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## 10 Margo Fiddes Edmonton, AB

**Title** *Leaves***Dimensions** 29.75" x 45.75"**Medium/Technique** Machine pieced, hand appliquéd and machine quilted**Credits** I took inspiration for fabric selection and the piecing method from Ruth McDowell's book, "Piecing." I am also very grateful to Elinor Burwash for her valuable advice and encouragement.**Artist's Statement** This piece began as a small pencil sketch. I wanted an opportunity to use Ruth McDowell's intricate piecing method, so I chose a simple subject. I attempted to focus on the integral beauty of the subject; the beauty we so often pass by or take for granted, capturing the play of light on the leaves seems crucial to expressing their sparkling beauty. I tried to create movement through variations in the fabrics. Making the leaves appear "larger than life" also enabled me to highlight the many colour variations in this single branch of leaves.

## 11 Gillian Lee Ste Adele, PQ

**Title** *Sailing to Byzantium***Dimensions** 27 5" x 46"**Medium/Technique** Hand pieced and appliquéd, cathedral window, skyscapes, embroidery, embellishments.**Credits** Inspired by Skyscapes Workshop – Valerie Hearder and Mimi Ayark and Pat Campbell – Jacobean designs.**Artist's Statement** Through an archway framed by oriental pillars (1 1/2" sq. twisted cathedral windows), one is drawn to a sunrise over Turkey's Bosphorus Straits. A pathway of traditional red, blue and white Turkish tiles lead to the window above which is the symbol of the Hagia Sofia (Holy Wisdom) Mosque. Stylized Turkish flowers twist their way up each side of the quilt.

## 12 Nancy Bergman Keewatin, ON

**Title** *Myron and Joe Drill for Fish***Dimensions** 31" x 45"**Medium/Technique** Layered machine appliquéd, thread painting, discharge dyeing, denim, cotton, nylon acetate, netting.**Credits** Inspired by a photograph taken by Richard Ferguson.  
**Artist's Statement** Sub-zero temperatures and the prospect of drilling through three feet of ice do not discourage these keen anglers. For Myron and Joe, a day of ice fishing at Twelve Mile Portage on Lake of the Woods in Northwestern Ontario and a fine catch of walleye and northerns are well worth the effort.

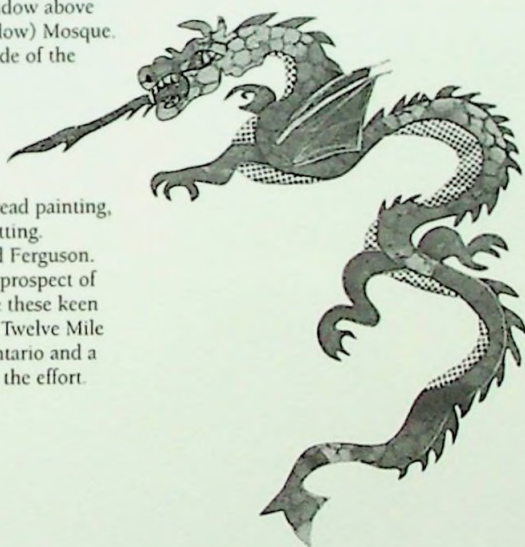
## 13 Maureen Carefoot Kelowna, BC

**Title** *Fire Frenzy***Dimensions** 31" x 48"**Medium/Technique** Cottons, lame, tulle, organza. Machine curved piecing, appliquéd, quilted surface design with sulky and metallic threads, dimensional appliqué, fusible appliqué.**Artist's Statement** The summer of 2003 in the Okanagan was a time of staggering realization that the forces of nature can take control quite effectively with awesome consequences. I felt compelled to depict the event into a quilt. The ferocity of the fire was depicted as a "twisting orange beast." The hanging became quite exciting as I worked toward somehow depicting the beast into this fire dragon... I hope that my work will give the sense that this fire became somewhat a legendary creature.

## 14 Judy Greenwood Pitt Meadows, BC

**Title** *Tibetan Girl***Dimensions** 22" x 22"**Medium/Technique** Hand painted with dyes, free motion.**Artist's Statement** Inspired by technique learned at *Art Quilt Tahoe* and Hollis Chantlain.

## 15 Pat Crucil Sechelt, BC

**Title** *Fantasy Flowers***Dimensions** 17" x 41"**Medium/Technique** Fusing.**Artist's Statement** Making pictures that only exist in my imagination allows me great freedom to invent. These were the result of trying to use up pieces from other projects.

## Small Innovative Quilts

16 Linda Hetherington Inverary, ON

**Title** *Treasures to Behold*

**Dimensions** 40" x 50"

**Medium/Technique** Cotton fabrics, machine pieced and embellished.

**Credits** Workshop by Bethany Garner on Japanese folded flowers, "Japanese Quilts" by Jill Liddell and Yoko Watamabe.  
**Artist's Statement** "Yosequire" is a Japanese technique similar to crazy patchwork. This method inspired me to give life to my bits of "oriental" fabrics, as well as, my old buttons, beads and trinkets. A patchwork altar valence from the 18<sup>th</sup> Century made a lovely heading and the Japanese folded flowers tied the piece together.

17 Beverly White Port Elgin, ON

**Title** *Winter 2003*

**Dimensions** 18" x 29"

**Medium/Technique** Cotton, metallic synthetic, tulle overlay, machine and hand appliqué. Thousands of French knots and machine appliqué.

**Artist's Statement** So many days last winter I looked out my window at fresh snow and some brave souls walking in the trees, while the wind blew and blew. This gave me the idea of "quilting" with thousands of French knots, instead of conventional stitches.

18 Donna Young Fredericton, NB

**Title** *Farrago*

**Dimensions** 35.75" x 32"

**Medium/Technique** Pieced, embellished, quilted

**Artist's Statement** Farrago means "confused," and in this case confused sea. As a lifelong sailor of the Atlantic coast, I have searched for ways to express the sailing experience in a wall quilt. I believe this project has the motion, the confusion, the colour, and hints at the thrill of offshore sailing.

19 Margie Davidson Edmonton, AB

**Title** *Following the Drunkard's Path*

**Dimensions** 29" x 49"

**Medium/Technique** Hand stitching, pieced, appliqué, quilted by machine.

**Artist's Statement** With a striped circle on a striped square, add some variations on the theme and allow it to fall apart into pieces. Gradually the circles become more and more fragmented, forming a disguised traditional *Drunkard's Path* block.

20 Reta Budd Beachville, ON

**Title** *The Old Mill*

**Dimensions** 29.5" x 23"

**Medium/Technique** Appliqué, 1/4" strip piecing, nets, hand and machine embroidery, pens, machine-quilted.

**Artist's Statement** This is the Beachville Mill, known as "Winlaw's Mill" - built in 1831 and demolished in 1971. The inspiration for this quilt came from an oil painting I did in 1965 of the mill from the Thames River Flats. My father bought feed for his livestock at this mill and I remember accompanying him on some of these excursions. I find old buildings very interesting, their various shapes and shadows, and I enjoyed interpreting the reflections in the water in the now stagnant mill pond.

21 Shirley Shields Delta, BC

**Title** *Lavande*

**Dimensions** 44" x 30.5"

**Medium/Technique** Silk and cotton, dyed, shibori, discharged, printed, machine quilted.

**Artist's Statement** This pieced wall hanging was inspired by the lavender and sunflower fields of Provence, quilting lines inspired by the strong brush strokes of Van Gogh's paintings, suggesting the swirling heat waves of the area. Various textural details help suggest foliage and depth.



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Slides by Pat Batten

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## 22 Edith Quinn Edmonton, AB

**Title** *Bon Appetit***Dimensions** 39.75" x 32.25"**Medium/Technique** Canvas, cotton and silk fabrics, cotton batting. Painting on canvas, hand piecing, machine appliqué and quilting.**Artist's Statement** Ravens and crows are constant visitors to our cabin in northern Saskatchewan. This old crow has been coming around for many years, apparently looking for a meal. I always watch him with great interest and know he watches me, although for a different reason I am sure.

## 23 Flo Peel Qualicum Beach, BC

**Title** *Autumn Medley***Dimensions** 35" x 34"**Medium/Technique** All cotton fabric, machine pieced and quilted with hand beading.**Artist's Statement** This quilt celebrates and reflects the changing landscape of autumn—cool crisp evenings, warm sunny days, leaves falling from trees covering the landscape in the rich golden earthy colours of fall.

## 24 Helen Radchuk Sidney, BC

**Title** *Shine on Satin Moon***Dimensions** 19" x 25"**Medium/Technique** Cotton and satin, free motion machine embroidery.**Artist's Statement** For years and years, this distant sphere has been illuminating the ocean outside my window. How can something so distant create such a brilliant path? This is my homage to the moon, an attempt to express the awe and joy I feel, using cotton, satin and thread painting.

## 25 Dianne Leatherdale Johnson Steinbach, MB

**Title** *Wanda Makes Waves***Dimensions** 42" x 33"**Medium/Technique** Cotton, novelty fabrics, CDs, mirrors, shells, various embroidery threads, acrylic paint, commercial stage eyelashes.**Artist's Statement** I wanted to make a "fish quilt," and I had an exact picture of this eyeball in my mind. Wanda sort of designed herself, CDs, mirrors and all. We are still arguing over how much seaweed is necessary, how many other fish should share her limelight, and whether or not there should be ribbons on the top of her wand! (I think it would look too much like cat-o'-nine-tails, but she wants them, and so we argue on!)

## 26 Laura Koch Maple Ridge, BC

**Title** *A Walk in the Garden***Dimensions** 40.5" x 59"**Medium/Technique** Machine-appliquéd and machine-pieced.**Credits** A Round Robin quilt done by Laura Koch at centre, then Bonnie Dillon, Judy Greenwood, Karen Stefiuk and Vivian Kapusta.**Artist's Statement** Starting at the centre of a garden, I made the first round full of weeds (dandelions) and dirt (black fabric) with a red heart mirrored "globe". I passed this on to the others with some written thoughts. Not til all had finished their rounds did I get to see "my garden," now full of many things. Quilting it was like a walk in a garden, with the sun shining down.

## 27 Carol Seeley Campbell River, BC

**Title** *River Dance***Dimensions** 37.5" x 30.5"**Medium/Technique** Hand appliqué, machine quilted, cotton, net, cheesecloth, yarn, beads.**Artist's Statement** Nothing is more exciting than watching a salmon burst from the silvery surface, to catch a little snack. If ever there was a dance performed on the rivers of the B.C. coast, this is it. River Dance was made in celebration of the life of Roderick Haig Brown, a pioneering conservationist. His writings were pivotal in the preservation of the salmon on the West Coast and influenced a generation of fishery biologists and ecologists.

## Small Innovative Quilts

28 Pippa Moore Comox, BC

**Title** *No Worries***Dimensions** 35" x 33"**Medium/Technique** Machine pieced.**Credits** The tiny "worry dolls" are from Guatemala.**Artist's Statement** This quilt is one of several I've challenged myself to make working with fabrics found in my scrap basket – a "just-for-the-fun-of-it" quilt, with no other guidelines except (in this case) that there be a yellow/orange diamond in the centre of each block.

29 Linda Rawson Stewart Dinburn, ON

**Title** *Juego de loteria: Tabla Uno***Dimensions** 27" x 39"**Medium/Technique** Machine pieced, quilted, cotton hand-dyed fabric.**Credits** *Juego de Loteria – Tabla Uno* features many typically Mexican icons.**Artist's Statement** La Loteria is an old game of chance played throughout Mexico. Popularized in the last half of the eighteenth century, it is still widely played at fêtes, festivals, fairs and carnivals in Mexico. Despite its name, La Loteria most resembles a form of bingo, using pictures instead of numbers. The announcer uses humorous riddles often pertaining to current events or local personalities to enhance the fun. The game is won when a player completes a line (in any direction) on his card, or tabla.

30 P. Susan Clow Stittsville, ON

**Title** *Jill in the Box***Dimensions** 15.5" x 33.5"**Medium/Technique** Cotton, rayon threads.**Artist's Statement** Inspired by a group of innovative quilters, this quilt was made to show how I must make time to get out of the box of everyday life to create my ideas. Inside my head are many quilts and paintings just waiting to emerge, like a butterfly trying to climb out of its cocoon.

31 Shirley Shields Delta, BC

**Title** *La Mer***Dimensions** 40" x 52"**Medium/Technique** Silks, dyes, paints, reverse appliqué, oil stick, machine quilted.**Artist's Statement** Various silks were used to create this mood piece of the sea at sundown. Stylized moonbeams glimmer in the water, created by reverse appliqué. This piece is muted and quiet, with only the quilted water currents showing movement. Metallic copper thread reflects the dying rays of the sun.

32 Susan Wittrup Saskatoon, SK

**Title** *Saskatchewan Gold***Dimensions** 24" x 24"**Medium/Technique** Cotton, foil confetti, beads, organza, metallic thread.**Artist's Statement** On a road trip through rural Saskatchewan with my husband, I was struck by the beauty of the golden stubble in a freshly combined field. The sunlight was glinting off the stubble on one side of the road and huge hay bales on the other, so that the entire scene sparkled. As I thought about it, I realized that Saskatchewan is a province of gold – wheat, canola, and hay in the south; gold mining and milling of yellowcake in the north. Over it all, the sun shines almost continuously. And so, this quilt, *Saskatchewan Gold*, was born.

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Slides by Grant Kernan, AK Photo

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Slides by Catherine Miller



1 C Boyles Charlottetown, PE

**Title** *Wedding Bits and Bits*

**Artist's Statement** Jacket has handmade fabric consisting of silk dupioni, organza, lace, tulle, ribbon, beads and hand beading. The dress is a modified pattern from Vogue. I have been working as a textile artist for many years. I am always eager to learn new skills to expand my work. To create the detail, texture and depth in my work I use a variety of materials. From my extensive resources collected from my travels and workshops I create one-of-a-kind works of art using threads, beads, ribbons and fabrics.

2

Slides by Jimmy Jeong



2 Linda Capjack Edmonton, AB

**Title** *Heart Throb*

**Artist's Statement** *Heart Throb* is a two-piece Chinese red evening dress consisting of a sculpted and quilted jacket and a cocktail-length skirt covered in iridescent organza petals. The machine quilted jacket features trapunto hearts and motifs and a stippled background. The long-sleeved Victorian style jacket has a laced front closure and a mandarin style collar. The hours of machine quilting provided a rhythmic and soothing elixir to stressful days at work.



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## Winners

**National Juried Show 2004 Winners – Quilt Winnipeg 2004, Winnipeg, MN**

Prize Sponsor	Category	Prize	Artist and Title
Husqvarna Viking Sewing Machines	Best of Show*	\$2,500	
J. N. Harper Co. Ltd.	Outstanding Traditional Large Wallquilt	\$500	HM'
Olfa - North America	Outstanding Traditional Small Wallquilt	\$500	HM'
Brother International Corporation (Canada) Ltd.	Outstanding Innovative Large Wallquilt	\$1,000	HM'
Coats and Clark Canada	Outstanding Innovative Small Wallquilt	\$500	HM'
Wineberry Fabrics	Excellence for Wearable Art	\$500	HM'
Northcott Silk Inc.	Outstanding Bed Quilt	\$750	HM'
Bernina	Excellence in Machine Quilting/ Embellishment	Sewing Machine	HM'
Mountain Mist by Stearns Canada	Excellence in Hand Quilting/ Embellishment	\$500	HM'
Pfaff Sewing Machines	Viewer's Choice* – Announced at closing banquet. Chosen by ballot while event in progress.	\$1000	
CQA/ACC	Judge's Choice* - Kathleen Bissett	\$100	
CQA/ACC	Judge's Choice* - Maureen Goldsmith	\$100	
CQA/ACC	Judge's Choice* - Joan Reive	\$100	
CQA/ACC	Honorable Mentions at the discretion of the judges may be given in any category except those marked by a star*	Rosette Only	
Following awards chosen by representatives of the CQA/ACC Board of Directors:			
CQA/ACC	Joseph H. McMurdie Workmanship Award for Piecing*	\$1000	
CQA/ACC	Joseph H. McMurdie Workmanship Award for Applique*	\$1000	
CQA/ACC	Outstanding Work by a First Time NJS Exhibitor	\$1000	

\*Honourable Mention

## Acknowledgements

The *National Juried Show* is made possible by the resources of the Canadian Quilters' Association/Association canadienne de la courttepointe (CQA/ACC), in particular the volunteer efforts of a number of people. It is being presented as part of *Quilt Canada 2004* in Winnipeg, and consists of 79 pieces. These items are entered in the following categories: bed quilts, large traditional quilts, small traditional quilts, large innovative quilts, small innovative quilts and wearable art.

The jury committee responsible for selecting the pieces for display, consisted of the following quilt makers and artists: Sue Robertson (coordinator), and jurors Susan Dobson and Josee Dube, all of Fredericton, and juror Lois Mehan of New Maryland, NB. The show this year will be exhibited at the University of Manitoba, Fort Garry Campus, University Centre, Winnipeg, MB. It is open to the public from May 18 - May 22, 2004.

Three judges will view the exhibit and determine the award winners. These will be announced at the Official Opening of the *NJS* at 7:30 p.m. on May 18, 2004. Our judges will be quilt artists and teachers Kathleen Bissett (Waterloo, ON), Maureen Goldsmith (Chilliwack, BC), and Joan Reive (Belleville, ON).

The Board of Directors of the CQA/ACC extends its thanks to all the individuals mentioned above, as well as to the many supporting volunteers and the financial donation from Husqvarna Viking Sewing Machines, and Pfaff Sewing Machines who contributed to the publishing of this catalogue. Of course this exhibition would not be possible without the works of talented quilters presented here.

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The images used in this catalogue were supplied by the artists for the jurying process in the form of slides which have been digitized by Graphics Factory, Amherst, NS. It is our understanding that the photos were taken by the artists themselves unless otherwise indicated. Artist statements and information regarding dimensions, techniques, medium and credits were also supplied by the artists on the entry forms. This information was entered by Sue Robertson, Jury Coordinator, and edited by Marsha Rafuse, Publications Director.

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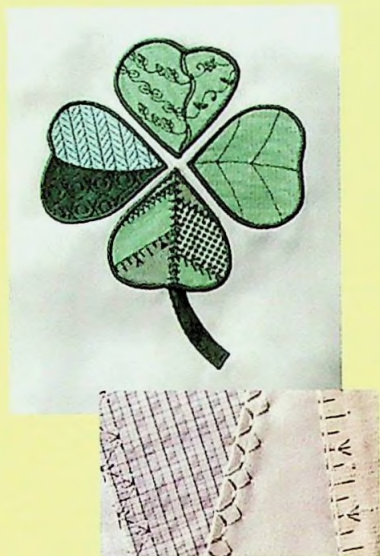
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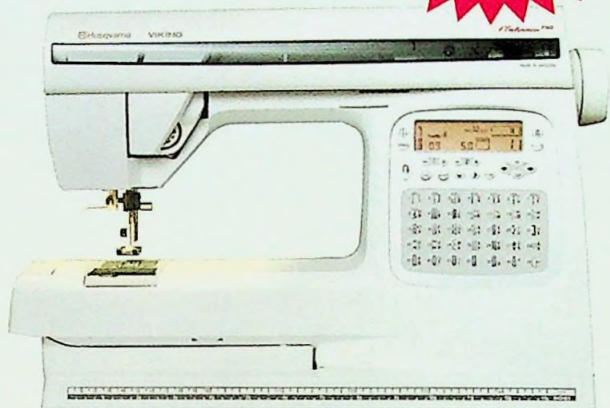
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