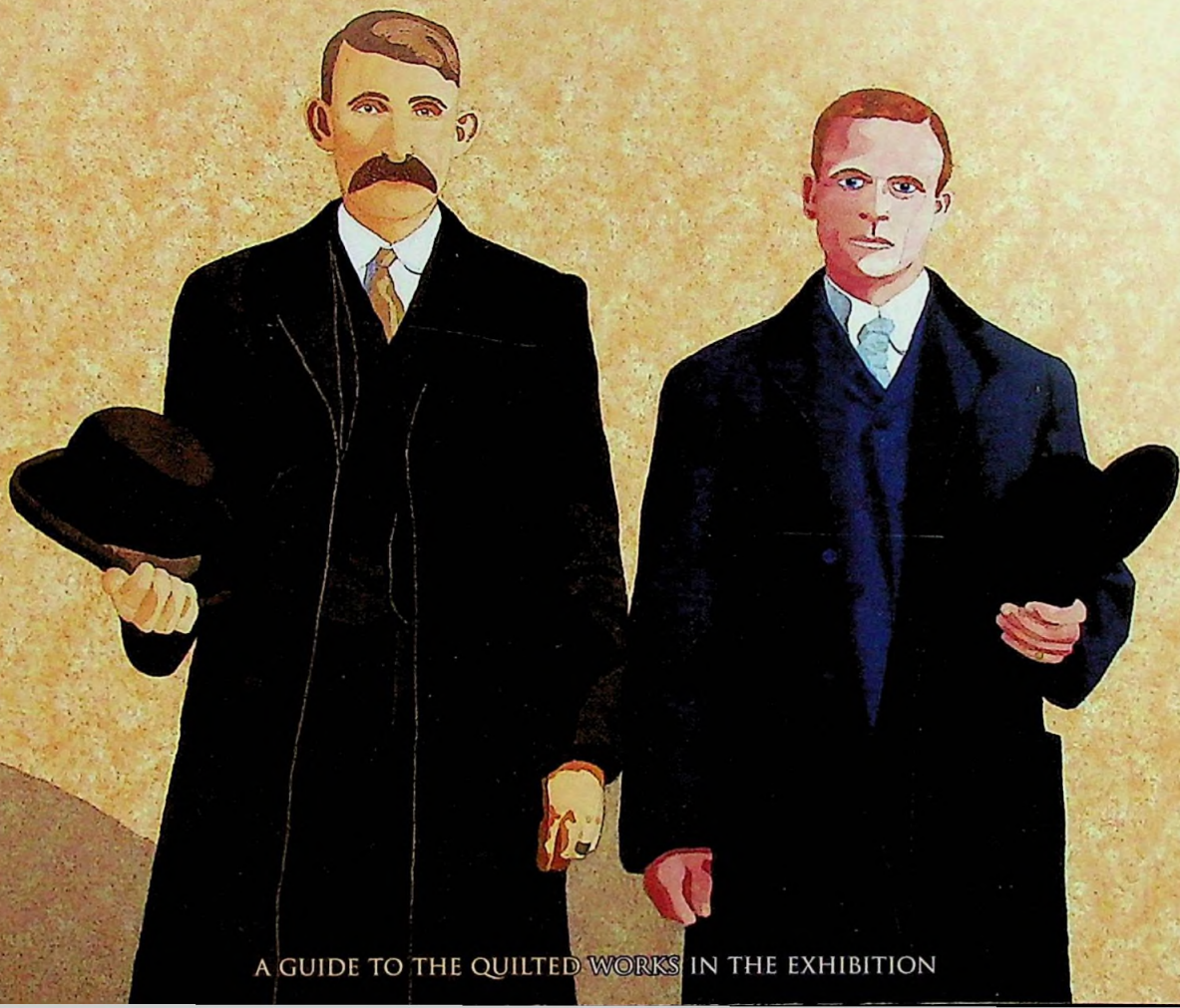




Canadian Quilters' Association/  
Association canadienne de la courtepointe

PRESENTS THE  
NATIONAL JURIED  
SHOW 2014

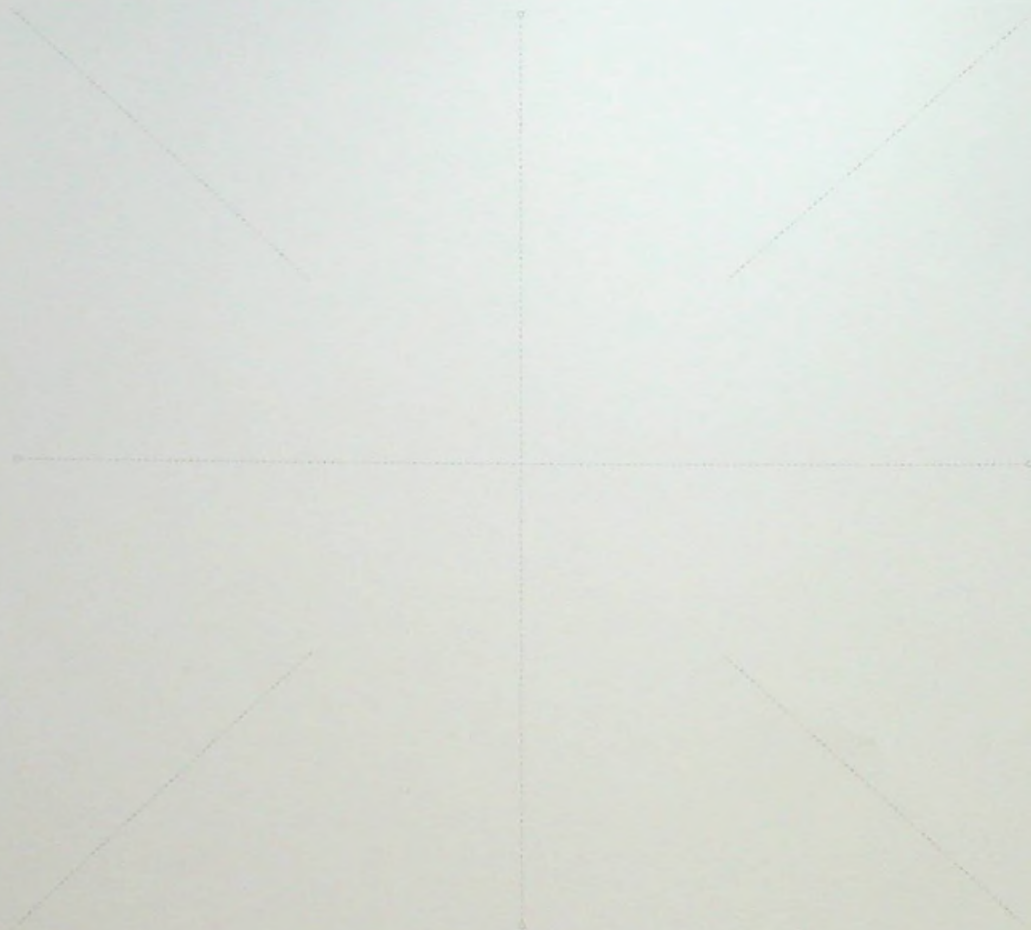


A GUIDE TO THE QUILTED WORKS IN THE EXHIBITION

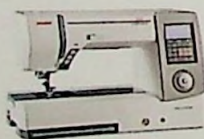


# My dream quilt design...

INSPIRATION NOTES FROM CQA 2014



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## WELCOME TO THE 26TH ANNUAL NATIONAL JURIED SHOW

On behalf of the Board of Directors of the Canadian Quilters Association/Association canadienne de la courtepointe (CQA/ACC), I would like to invite you to the 26th National Juried Show (NJS). This show, featuring traditional and contemporary works by talented Canadian Quiltmakers, promotes outstanding standards of workmanship and design. The 2014 show is being held at Brock University, in St. Catharines, Ontario.

Congratulations to all quiltmakers whose works were juried into this year's show, and for participating in this wonderful showing of quilts and wearable art. Thanks to the jury coordinator and jurors for a job well done in selecting the entries for this exhibit.

I wish to thank our sponsors, who are listed in this guide. Their continued support of excellence in quilting is a significant contribution to the development of quilting in Canada. Please take the time to become familiar with these wonderful supporters of quilting.

Happy Quilting!

Judy Kelly  
President, CQA/ACC

## BIENVENUE À LA 26E EXPOSITION NATIONALE JUGÉE ANNUELLE

Au nom du conseil d'administration de The Canadian Quilters' Association/Association canadienne de la courtepointe (CQA/ACC), il me fait plaisir de vous accueillir à la 26e Exposition nationale jugée (ENJ). Cette exposition met en vedette des pièces traditionnelles et modernes faites par de talentueuses courtepointières canadiennes et encourage des standards exceptionnels en maîtrise d'exécution et en design. L'exposition 2014 se tiendra à Brock University à St Catharines, Ontario.

Félicitation à toutes les courtepointières dont les oeuvres ont été sélectionnées pour cette exposition et merci d'avoir participé à ce superbe étalage de courtepointes et d'art vestimentaire. Merci à la coordonnatrice du jury et aux jurés pour leur bon travail à sélectionner les inscriptions pour cette présentation.

Je désire remercier nos commanditaires, présentés dans ce guide. Leur support continu à reconnaître l'excellence de la courtepointe contribue grandement au développement de cette dernière au Canada. Prenez le temps pour vous familiariser avec ces partisans remarquables de la courtepointe.

Bonne courtepointe!

Judy Kelly  
Présidente, CQA/ACC



## ABOUT

### ABOUT THE COVER QUILT

An entry in the Original Design Realistic Pictorial Wallquilts Category, *Rupert and his Brother Waiting for Gladys* by Valerie Wilson of Winnipeg, Manitoba is the quilt featured on the cover. It was chosen for the cover by this year's President, Judy Kelly, and the editor of this guide, Marcy Horswill. Valerie says the quilt evolved from a vintage black and white photograph. She was intrigued with the differences between the two men, and wondered why these two men were in a photograph. She chose the colours, materials and scenic details that she felt suited each man and the vintage nature of the setting. She combines a love of history, and a curiosity about people from the past, capturing character in fabric. (See page 38.)

### ABOUT THE PHOTOGRAPHS

The photographs shown in this guide were taken by the maker of each quilted work, unless otherwise noted.



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**ROYAL FLUSH**

*Janet Rhind, Oakville, ON*

**Dimensions:** 40" x 33"

**Techniques:** Machine-quilted, hand embroidery

**Photography:** Mike Catalfamo

**Artist's Statement:** I had so much fun putting together this jacket, using decorator fabrics donated by my neighbour. I wanted to make a piece that was fit for a king or queen. Hand embroidery, silk ribbon, beads, sequins and gold trim all come together to make this piece royal worthy. A royal purple lining to finish it off.

**SHEN-LUNG (JACKET)**

*Elinor Burwash, Edmonton, AB*

**Dimensions:** 33" x 26"

**Techniques:** Pieced, machine-quilted

**Photography:** Priscilla Kachmar

**Artist's Statement:** When I saw the woven dragon design, I felt a garment coming on. The fabric also had a strip of two different overall prints. One print was used for the back of the jacket and binding, the other for the collar. The hand quilting is Sashiko. The five-toed dragon is a Chinese Dragon. It's a symbol of good luck with its breath bringing divine energy, thus the name of the piece "Spiritual Dragon."







### URBAN LIGHTS

*Marj Moore*, Winnipeg, MB

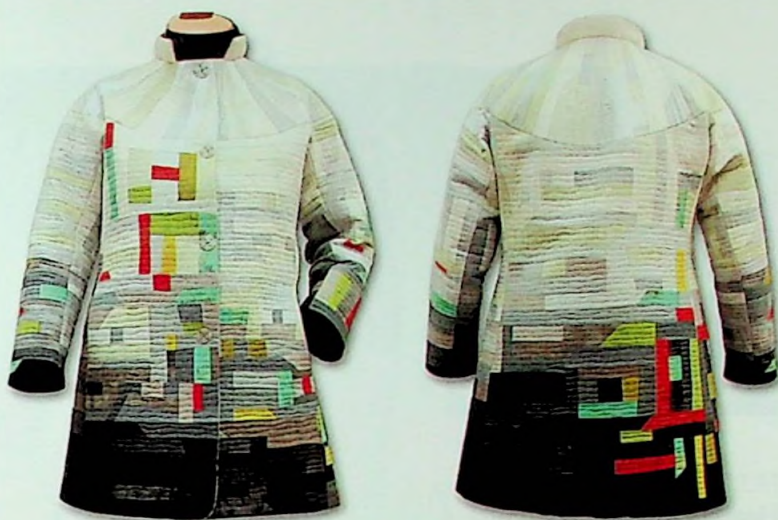
**Dimensions:** 24" x 36"

**Techniques:** Pieced, machine-quilted

**Credits:** Vogue 1320 pattern

**Photography:** Donald Zeghers

**Artist's Statement:** I had two goals in mind when I started this project: firstly, I wanted to create a modern feel for the jacket; secondly, I wanted to create a gradation of colour with these predominately grunge fabrics. With pops of colour, an urban feel has resulted.



### HAND QUILTED LADIES JACKET WITH FEATHER & WEDDING KNOT

*Joan Little*, Scarborough, ON

**Dimensions:** 20" x 23"

**Credits:** Pattern by Leslie Gladman of "Favourite Things", traditional Feather and Scottish Wedding Knot patterns

**Techniques:** Hand- and machine-pieced, hand-quilted

**Photography:** Elaine Dunphy

**Artist's Statement:** I borrowed the pattern and collected materials of my preference. I drew the feathers to fit into the two parts of the collar and created a design for the front and quilted them. I used the traditional Scottish Wedding Knot for the back, which was difficult to quilt. Making the buttons and the braided band on the back of the jacket with the collar fabric was my own idea.







**IRIS JACKET SIZE 12-14**

*Heather Myers*, Castlegar, BC

**Dimensions:** 19" x 30"

**Techniques:** Pieced, machine-quilted; machine and fused appliqué, free-motion embroidery

**Artist's Statement:** This jacket, like many quilting projects, is like the garden it reflects—some favourites and familiar things, some new techniques, components and colours and some exchanges with fellow "gardeners." Thanks Verna for the dare, Val for the iris catalogue, Laura & Gloria for art-quilting sessions and Aunt Hazel for raw silk, hoarded for just the right project. I started with a Marilyn Stubbs Cooney iris pattern as a guide, altered, and added my own designs using a Vogue 8910.



**FLOWER POWER**

*Mary Vanson*, Red Deer, AB

**Dimensions:** 24" x 24"

**Techniques:** Hand-pieced, hand- and machine-quilted, hand appliqué, hand embroidery

**Artist's Statement:** When I wore this vest to the Penticton show, many people urged me to enter it in a future show. I joined CQA/ACC and started the entry process. I've used free-hand machine quilting on crazy patch cotton for the background. The needle turn appliqué flowers are made of silk. The butterflies and dragonflies are free-hand machine embroidery. Without much planning, my garden grew and grew.





### ALASKA NASTURTIUM

*Catherine Sloan*, Sudbury, ON

**Dimensions:** 46.5" x 40"

**Techniques:** Pieced, longarm-quilted, free-motion embroidery

**Artist's Statement:** This original, designed and pieced by Janet Rice-Bredin, is inspired by her horticultural background and love of nature. It is curve pieced to the extreme. I chose to quilt it with Superior Threads Magnifico\* provided by Cottonmill Threadworks because its sheen and lustre add interest to this beautiful piece. The natural elements in the background free-motion quilting add texture and provide a backdrop for the vibrant red nasturtium.







### NEW BEAUTY

*Deanna Gaudaur*, Trenton, ON

Dimensions: 55" x 55"

Techniques: Longarm-quilted, free-motion embroidery

Photography: Michael Gaudaur

**Artist's Statement:** New Beauty is a wholecloth quilt, based on the traditional New York Beauty block. Karen K. Stone's Cinco de Mayo quilt patterns and Emma of Sampaguita Quilts provided inspiration and permission. The designs were done on my shortarm machine, entirely hand guided while on the frame. This was intended to be a portfolio of stitches but suddenly a work of art emerged and I fell in love with the simplicity of the thread.



### MARDI GRAS

*Gerri Smit*, Adrossan, AB

Dimensions: 88" x 88"

Techniques: Pieced, longarm-quilted, machine and fused appliqué, digital embroidery

**Artist's Statement:** The idea for this came together pretty much all at the same time; first, a series of technique demonstrations, Sarah Vedeler's Sedona Star pattern (used with permission), the colours from a TV commercial for New Orleans and a Mardi Gras mask purchased in Italy. I digitized the mask and used it on my longarm. Two layers of batting (one wool and a silk/bamboo/cotton blend) give it a trapunto look. It is paper pieced, embroidered and appliquéd.







**FLEA MARKET TREASURE**

*Sandra D. Reed*, Aurora, ON

**Dimensions:** 76" x 76"

**Techniques:** Pieced, longarm-quilted, appliqué

**Artist's Statement:** I love scrap quilts, and this was the perfect opportunity to downsize my stash. This has been a great opportunity to learn a number of new-to-me techniques, and I discovered that I like appliqué much more than I realized. I am pleased and feeling fulfilled with this piece. The pattern, used with permission, is from the book, *Scrappy Firework Quilts* by Edyta Sitar/*Laundry Basket Quilts*, published by Landauer Publishing.

**STAR BRIGHT**

*Diane Carson*, Zurich, ON

**Dimensions:** 84.5" x 101"

**Techniques:** Pieced, longarm-quilted

**Artist's Statement:** I wish this may, I wish this might, Keep my granddaughter warm at night. This quilt is the result of a drawing given to me by my granddaughter. When I saw all the colours and stars, I knew I would have to make a quilt to match. Made with Kona® cotton, Hobbs 80/20® batting and quilted with Fil-Tec® poly thread.







### BLUE DAZE

*Carolyn A. Hudson*, Antigonish, NS

Dimensions: 71" x 88"

Techniques: Pieced, machine-quilted, hand appliqué

Photography: Jennifer Polson

**Artist's Statement:** Jinny Beyer's book *Color Confidence for Quilters* and her County Clare border print inspired the color choices for this quilt. The eight-point star is known by 20 names, the most common being *Lone Star* and *Star of Bethlehem*. The papercuts are an original design using cutwork appliqué techniques from Elly Sienkiewicz lessons. They are trapuntoed with two layers of cotton. The batt is wool.



### ROMANCE

*Brigitte Villeneuve*, Jonquiere, QC

Dimensions: 90" x 100"

Techniques: Longarm-quilted, hand embroidery

**Artist's Statement:** "It's the time you spent on your rose that makes your rose so important," *The Little Prince*, Antoine de St-Exupery. Through time and effort, a piece of white cotton was transformed into this wholecloth quilt. More than the fabric, threads, ribbon and beads I used, it's the hours I spent on it that makes it important to me.





### MY ANTIQUE INSPIRATION

*Susan Godwin*, Calgary, AB

Dimensions: 93" x 107.5"

Credit: Quilted by Tracey Lawko

Techniques: Pieced, longarm-quilted

**Artist's Statement:** This is my interpretation of an antique quilt (maker unknown), which was beautiful from afar but in bad condition up close. I was permitted to photograph the quilt and it became my personal challenge to create a quilt using the original as inspiration. The batting is 100% wool. I am quite pleased with this quilt and it is one of my husband's favourites.

### COLOURFUL BIRDS OF THE WORLD

*Anne Morrell Robinson*, Margaree Valley, NS

Dimensions: 92" x 92"

Techniques: Pieced, longarm-quilted, machine and fused appliqué

**Artist's Statement:** One of my favourite quilt styles is using traditional designs as the starting point for original quilts. Birds always make good subject matter because they come in so many shapes and colours. This quilt is a celebration of the colours found in nature and birds from all around the world. Serious birders travel the globe to find them but I travel to find fabrics that can be used to represent nature's colours and textures.





**STAR GAZING**

*Judy Graham, Uxbridge, ON*

Dimensions: 88" x 103"

Techniques: Pieced, machine-quilted

**Artist's Statement:** The 198 scrappy stars in this quilt were made using the Deb Tucker Rapid Fire Lemoyne Star ruler\*. The feather wreath in the center of each block and the inner feathered borders are stuffed trapunto quilting. The background quilting is an all over McTavishing filler.



**BALTIMORE INSPIRATIONS**

*Judy Fullerton, North Bay, ON*

Dimensions 82.5" x 82.5"

Techniques: Pieced, longarm-quilted, hand appliqué, hand embroidery

Credits: Inspired by work of Elly Sienkiewicz, quilted by Catherine Sloan

Photography: Crystal Kells & Judy Fullerton

**Artist's Statement:** Inspiration came from studying beautiful historical examples of quilts made in and around Baltimore. Research was conducted through reading, studying, visiting modern day reproductions of this style. Simplistic blocks were chosen to showcase detail and artistry involved in each one's completion. Traditional appliqué colouration of red, green, blue and gold were followed. Backgrounds were frequently white or cream, but I used darker tan and love the way it showcases the appliqué.







### DECEMBER ROSE

*Donna Hamilton* with members of Kingston Heirloom Quilters, Kingston, ON

**Dimensions:** 83" x 102.5"

**Techniques:** Hand- and machine-pieced, hand-quilted, hand appliqué, hand embroidery

**Artist's Statement:** *December Rose* began as a raffle block that was made by members of the Kingston Heirloom Quilters. The winner of the *Rose of Sharon* variation appliquéd blocks returned the blocks to the group. The Kingston Heirloom Quilters designed the quilt layout and made the quilt, choosing traditional feathers as the quilt pattern in the alternate blocks.

### GRANDMA'S PLAYGROUND

*Helen Fujiki*, West Hill, ON

**Dimensions:** 72.5" x 92.75"

**Techniques:** Pieced, machine-quilted, machine and fused appliqué, digital embroidery

**Artist's Statement:** This quilt was inspired by my granddaughter's love of Fisher Price™ little people and imaginary play. They can ride their cars to visit the farm, read books under the lollipop trees, ride the ferris wheel and dance to their favourite Youtube sensation, "What Does the Fox Say?" The house and garden designs were inspired by their shows on Treehouse TV™, and the fabrics were won at the *Creative Festival* shopping spree.





### CONEFLOWER STAR

Carolyn A. Hudson, Antigonish, NS

Dimensions: 72" x 84"

Techniques: Pieced, machine-quilted, hand appliqué

Photography: Jennifer Polson

**Artist's Statement:** Jinny Beyer's book, *Color Confidence for Quilters* and her border print inspired the colours for this quilt. The *LeMoyné Star* compliments the *Feathered Star*. The flowers, leaves and berries are hand appliquéd. The trapunto and quilting are meant to echo the appliqué design. The quilt batt is wool.



### NEUTRAL MEDALLION

Anne Morrell Robinson, Margaree Valley, NS

Dimensions: 92" x 92"

Techniques: Pieced, hand-quilted

**Artist's Statement:** I am drawn to the fine quilts made by past generations just as I am drawn to antique furnishings. I challenged myself to work in mostly neutrals and still convey the feeling of a timeless textile. I see the art of hand work in quilts disappearing, so one of my goals is to do a hand appliquéd quilt each year and cover it with as much hand quilting as I can.







### SEDONA STARS ON GOLD

Joan Davidson, Timmins, ON

Dimensions: 86" x 86"

Credits: Design by Sarah Vedeler, quilted by Lisa Sipes

Techniques: Pieced, longarm-quilted, appliqué

**Artist's Statement:** I have made traditional quilts for family and friends and when I saw this quilt it was calling to be made. Approximately halfway through I knew it was way above my pay grade. It did not occur to me that it might be a competition quilt, when it came back from the longarm quilter I wanted to enter it. I dream of seeing my quilt hanging in the show.



### 3 OF 1

Joan Dorsay, Ottawa, ON

Dimensions: 64.5" x 64.5"

Techniques: Pieced, hand-quilted, hand appliqué, hand embroidery

Photography: Roland Dorsay

**Artist's Statement:** Inspired by a workshop in Houston in 2010, taught by Elly Sienkiewicz, this is the third in a series of what was initially planned to be a single *Baltimore Album* quilt. My main challenges were: to make smaller, more complex blocks; to experiment using more challenging appliqué and embroidery techniques; and to use a colour palette outside my comfort level.







### FLOWER BASKET MEDALLION

*Deborah Holden*, Kanata, ON

Dimensions: 82" x 82"

Credit: Quilted by Carol Darou

Techniques: Pieced, longarm-quilted, machine and fused appliqué

**Artist's Statement:** *Flower Basket Medallion* is a fun, colourful quilt made for my beautiful and unique granddaughter, Scarlett, age four. I used the raw-edge, machine appliqué technique along with standard piecing. Using bright Kaffe Fassett® fabrics, and complimented by similar coloured batiks give this quilt the perfect look for a young girl. Quilted by a good friend and artist who does amazing work. Thank you Kim McLean for the design.



### NEARLY INSANE

*Elizabeth Alma*, Grafton, ON

Dimensions: 90" x 90"

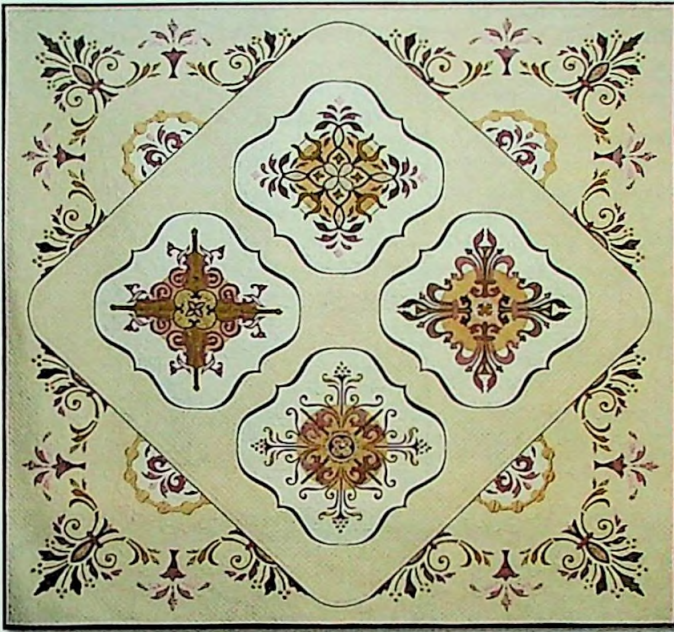
Credit: Quilted by Sandy Burke

Techniques: Hand- and machine-pieced, longarm-quilted

**Artist's Statement:** This is a replication of an 1870s quilt made by Salinda Rupp found in Liz Lois' book *Nearly Insane*. It was a challenge (I'm sure) to take an old picture and put it into pieces that this new world of quilters could follow. I found that at times, simply put, I hated the process. But the rest of the time I loved it. After my heart attack I felt that I had to finish it.







### SYMPHONY OF PRAISE

**Kathy Wylie**, Whitby, ON; appliqué by Royal Inland Hospital Auxiliary Quilters Gerry Buchanan, Victoria Gray, Peggy Heath, Earla Horne, Audrey MacKenzie, Sonja Marek, Niki Scallon and Ilene Zurowski

**Dimensions:** 70" x 70"

**Techniques:** Pieced, machine-quilted, hand appliqué

**Artist's Statement:** *Symphony of Praise* is a replica of *Instruments of Praise*, which now resides in the U.S. National Quilt Museum in Paducah, KY. Both quilts were inspired by Psalm 150: praise Him with the trumpet, harp and lyre, tambourine and dancing, strings and flute, resounding cymbals. Appliqué was completed by the Royal Inland Hospital Auxiliary Quilters in Kamloops, B.C. using the pattern for *Instruments of Praise*.



### CONSIDER THE LILIES

**Myra Tallman**, Mindemoya, ON

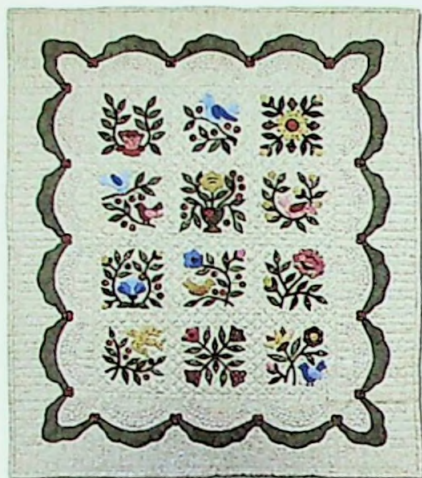
**Dimensions:** 87" x 88"

**Techniques:** Pieced, hand-quilted, hand appliqué, hand embroidery

**Artist's Statement:** Made using alternate pattern in Margaret Docherty's book *Birds 'n' Roses*. The ribbon and loop ring is my own design using Margaret's flower patterns. The border is my own design. Embellished with beads and trapunto. The title comes from the words of Jesus Christ [Matt.6:28] when he tells us not to worry. God looks after the flowers and will look after us. A lesson I need.







### SONGS IN THE GARDEN

*Vonda Hutchins, Sarnia, ON*

Dimensions: 22" x 27"

Techniques: Pieced, hand-quilted, hand applique

**Artist's Statement:** My inspiration for this quilt was a pattern designed by Lori Smith (permission granted) and the colour palette started with a package of fat quarters. I am drawn to small pieces so made it at 75% of the pattern. The blocks are 4 1/2". I added the swag border to the design. Hand applique was done using freezer paper, needle turn and reverse applique techniques. There are 91 small circles. I hand quilted it.



### VINTAGE TILES REVISITED

*Maxine Stubbart, Mississauga, ON*

Dimensions: 79.5" x 83"

Techniques: Pieced, longarm-quilted, hand and machine applique, hand embroidery

Photography: David Stubbart

Credits: Design by Dorothy Baker

**Artist's Statement:** I had the pleasure of seeing these blocks before the pattern was released by my good friend Dorothy. She generously donated her leftover fabric and I had fun searching for the rest of the Japanese fabrics and beads. The colours are very soft and add a touch of elegance to the wonderfully designed blocks. Karen Power's quilting added a dimension to the quilt which contributed to the "wow" factor.



### SMITTEN WITH FLOWERS

*Vonda Hutchins, Sarnia, ON*

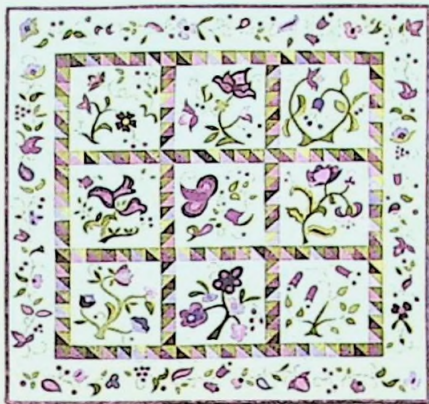
Dimensions: 16.5" x 16.5"

Techniques: Hand-quilted, hand embroidery

**Artist's Statement:** I am drawn to miniatures and *Baltimore Album* quilts, so this miniature silk ribbon design by Bonnie Browning (permission granted) was the inspiration I needed. I changed some of her flowers. I used 4mm and 7mm silk ribbon, embroidery thread, and perle cotton. I love hand quilting—the cross-hatching in the centre was done at 1/4" intervals. The outer undulating quilted feather border repeats the shape of the embroidered grape border.







**PATRICIA'S FANTASY GARDEN**

*Patricia Ryckman-Fleming*, Brantford, ON

**Dimensions:** 60" x 60"

**Techniques:** Pieced, machine-quilted, hand appliqué, hand embroidery

**Photography:** Mike Douglas

**Artist's Statement:** This quilt is my second appliqué quilt. I looked for a pattern and was pleased to find this one by Gaye Watson (used with permission) and then went searching for a colour scheme. While leafing through a magazine it popped right out at me—red-purples and yellow-greens in a bouquet; this was exactly what I wanted. It was great fun stitching this quilt and a real joy to make.



**SAN MARCO, VENEZIA**

*Peter Reeve-Newton*, Toronto, ON

**Dimensions:** 74" x 74"

**Techniques:** Pieced, hand-quilted, hand and machine appliqué, digital embroidery

**Artist's Statement:** Norah McMeeking's pattern *La Rosa Veneziano* is based on a stone mosaic floor in Saint Mark's Basilica. I located the original last spring in Venice. The counterpoint of cold, hard stone being depicted with warm, soft fabric fascinated me. I utilized stone-like Northcott® fabrics. I chose to honour forgotten stonemasons by echoing their virility with bold 12wt quilting. The ancient Celtic knots of my ancestors in the medallion are reflected with larger versions at the corners.



**FRIENDS**

*Marion Meyers*, Port Perry, ON

**Dimensions:** 69" x 69"

**Techniques:** Pieced, machine-quilted, machine and fused appliqué

**Artist's Statement:** I've always admired the designs of William Morris and his contemporaries and was delighted to find this wonderful book of patterns *William Morris in Appliqué* by Michele Hill. Michele's methods provided a great learning experience. I changed the design a little bit by adding two birds to the centre panel. I used silk thread for the appliqué and loved quilting every square inch of it, including the echo around the appliqué in gold.





**INSPIRED BY AUNT MILLIE'S GARDEN**  
*Brenda Godin, Innisfil, ON*

**Dimensions:** 81" x 88"

**Techniques:** Pieced, longarm-quilted, hand appliqué

**Artist's Statement:** This was a two-year project with my appliqué group, using the pattern, *Aunt Millie's Garden* from Piece o' Cake Designs. The background fabric is Robert Kaufman's "Fusions®". The batiks for appliqué started with a bundle of "Tonga Hard Candy". I incorporated square nuggets of the batiks from the flowers in the sashing and the large buttons replaced the pinwheel in the centre of the blocks from the original pattern design. Elite Quilting, Barrie, Ontario did the masterful quilting.



**EGYPTIAN FANFARE**

*Barbara Dawson, Saskatoon, SK*

**Dimensions:** 90" x 106"

**Techniques:** Pieced, machine-quilted

**Photography:** Chris Kelly

**Artist's Statement:** Inspiration for my medallion quilt, *Egyptian Fanfare*, came from one I made twenty years ago, *Floral Fanfare*, designed by Judy Martin for *Quilters' Newsletter Magazine*. I designed the large central kaleidoscope using Paula Nadelstern's techniques. The original flower blocks were altered to highlight the focus fabric from my original medallion. Motifs stenciled with metallic Shiva® Paint Sticks in the inner border mirror Egyptian fabric designs, as does the machine quilting. An outer border highlights a coordinating striped fabric.



**CRIMSON CARNIVAL**

*Thelma Robbins, Ottawa, ON*

**Dimensions:** 15" x 15"

**Techniques:** Pieced, machine-quilted, hand appliqué

**Artist's Statement:** Inspired by *Carnival (Carnevale)* by Norah McMeeking, I wanted to make a mosaic medallion quilt. I reduced her design from 54 inches to seven inches for my centre. A mix of stars, flying geese and *Carnival* with miniature dimensions complete the quilt.







**MY TWEETS**

*Gail Lance*, Port Dover, ON

Dimensions: 90" x 90"

Techniques: Pieced, longarm-quilted, appliqué

**Artist's Statement:** This quilt was a block of the month series with Erin Russek of One Piece at a Time and is displayed with her permission. It was longarm quilted by Debbie Winn.



**APPLIQUÉ SAMPLER**

*Sandra Y. Ing*, Tecumseh, ON

Dimensions: 90" x 90"

Techniques: Pieced, machine-quilted, hand appliqué, hand embroidery

Credit: Quilted by Joy Hansen

Photography: John Yun

**Artist's Statement:** The blocks of this quilt were set on point to add visual interest. It was my first attempt at hand appliqué and embroidery. It won the viewers' choice in the *May 2013 Windsor Quilters' Guild Show* (CQA/ACC rosette) and was published in the Jul/Aug issue of *The Appliqué Society Members' Show and Tell*. Patterns used by permission from *Appliqué Masterpiece: Affairs of the Heart* by Aie Rossmann, 2004, published by the American Quilter's Society, U.S.A.



**BUTTERFLIES FOR SAMANTHA**

*Victoria Gray*, Hefley Creek, BC

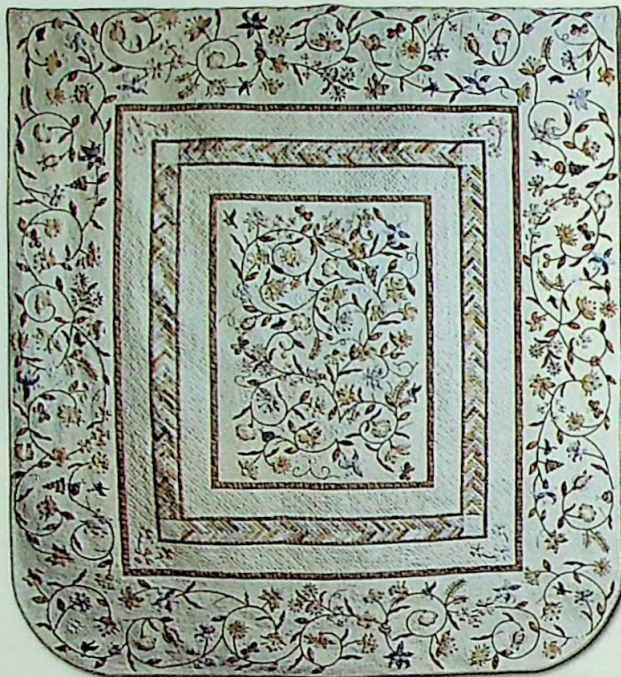
Dimensions: 81" x 97"

Techniques: Hand-pieced, hand-quilted, hand appliqué, hand embroidery

**Artist's Statement:** At 12 years old, my granddaughter has very diverse interests. She is involved in sports, music and dance. She loves butterflies, birds, her pets, travelling and nature. I have depicted these interests in original appliqué blocks arranged in a BQ setting used with the permission of designer Debbie Bowles of Maple Island Quilts.







**TRANQUIL GARDEN**

*Ruth McLeod*, London, ON

Dimensions: 85" x 100"

Techniques: Hand-pieced, hand-quilted, hand appliqué, hand embroidery

**Artist's Statement:** I have a bucket list like I'm sure most quilters do and I wanted to make an appliqué quilt with an overall appliqué design rather than squares. When I saw Deborah Kemball's quilt book *Beautiful Botanicals*, I knew I had found the quilt I wanted to make with my assortment of neutrals. The process began and I spent over 2000 hours to complete this quilt.



**JOYFUL TWIST**

*Norma Garner*, Sarnia, ON

Dimensions: 57" x 57"

Credit: Quilted by Carol Cote

Techniques: Pieced, longarm-quilted, appliqué

**Artist's Statement:** I have truly fallen in love with this raw-edge fusing method of appliqué. Sharyn Craig's technique of putting blocks together has always been interesting to me and Susan H. Garman's blocks seemed a perfect marriage. My love of scrappy quilts is evident in the fabric choices.







### POND'R THIS

*Ruth Jones*, Saskatoon, SK

**Dimensions:** 80" x 100"

**Credit:** Quilted by Debra Barlow

**Techniques:** Pieced, longarm-quilted

**Artist's Statement:** The inspiration for this quilt came from my fascination for working with small pieces and to challenge myself. Numerous times I wondered why I ever tackled such a tedious project. This quilt has 32,000 1/2" squares and 44 different fabrics. Countless hours of preplanning were required to collect the required fabrics, organize the small squares and sew each square into the correct place in the quilt, using *Iris & Swan* by Wayne Weberbauer, a counted cross stitch pattern.



### WOODLAND CREATURES

*Dolores Bouw*, St. Catharines, ON

**Dimensions:** 80" x 100"

**Credit:** Quilted by Jane Sandeacock

**Techniques:** Hand-pieced, longarm-quilted, hand appliqué, hand embroidery

**Photography:** Stephen Bouw

**Artist's Statement:** We live in the country and all the animals in the quilt we see in our backyard including the flora. I used the Rosemary Makhan pattern *Woodland Creatures* published by Martingale.





**SQUARE VARIATION**

*Anna Gajewska*, Crossfield, AB

Dimensions: 30" x 21"

Techniques: Pieced, machine-quilted

Photography: Kenneth LeBlanc

**Artist's Statement:** I have been involved with sewing my entire life. While browsing the Internet I chanced upon some art quilts that enchanted me, so I tried to make something on my own. *Square Variation* is my first quilt. My love of modern art inspired its creation. Why 'variation?' Are the squares supposed to be even or flat? NO! My puffy squares have wavy shapes. They are floating barges along the River of Red Ink.



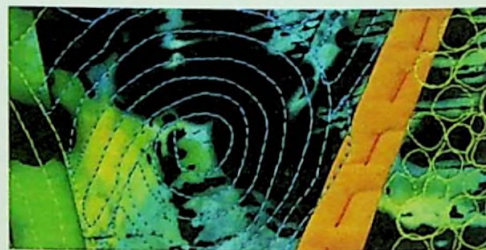
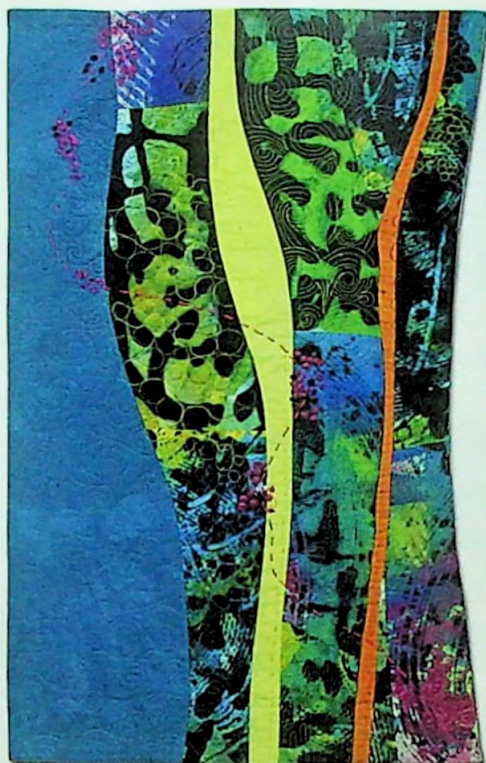
**WHIRLWIND 11**

*Gunnel Hag*, Toronto, ON

Dimensions: 47" x 47"

Techniques: Pieced, longarm-quilted, painted

**Artist's Statement:** The inspiration for my work comes from my experience with nature and its forces. Visual surface textures in my work are created by painting and manipulating fabric pigments on the cloth. For the whole cloth of this quilt I used everyday implements from the kitchen and home (pastry mixer, potato masher and a spool of thread) to create the whirlwind feeling of the quilt. Beautifully quilted by Tracey Lawko.



**THE ROAD NOT TAKEN**

*Katie Stein Sather*, Maple Ridge, BC

Dimensions: 25" x 41"

Techniques: Pieced, machine-quilted, appliqué, free-motion embroidery

**Artist's Statement:** Colour and colour interactions drive my design process. It is interesting to note how my choices change, and morph back to the same ones. I like to see the relationships between colours, and observe how they determine mood and image. *The Road Not Taken* reflects the lesser paths we take, whether intentionally or not. The trail may be faint sometimes, even as, at other times, it follows the highway.





**TANGO**

*Morag Orr-Stevens*, Gabriola Island, BC

Dimensions: 27" x 45"

Techniques: Pieced, machine-quilted

**Artist's Statement:** The dance of this piece with its twists and turns evolves from creating my own surfaces inspired by nature. The debris in my garden after a wind storm or season's end, when branches, twigs, leaves, flowers, rocks and rain drops create a natural collage to re-surface in conventional materials.

**AFRICAN EARTHSCAPES**

*Janet Rhind*, Oakville, ON

Dimensions: 49" x 36.5"

Techniques: Pieced, machine-quilted

Credits: Inspired by a class with Dwayne Wanner

Photography: Mike Catalfamo

**Artist's Statement:** It was a challenge deciding on the final shape as I have never worked on an "irregular" fibre piece before. I enjoyed using my African style fabrics to form a visual piece that one might see from an airplane. Because of the variety of fabrics used, it was subtly quilted in circles to represent the sun and the moon feasting on the landscape. Cotton & upholstery fabrics used throughout.



**HIDDEN CIRCLES**

*Judy Leslie*, Coquitlam, BC

Dimensions: 65.5" x 43"

Techniques: Pieced, machine-quilted

**Artist's Statement:** I loved creating this improvisational quilt. Unique shapes of hand-dyed cotton are surrounded by a variety of commercial prints. Disk-shaped rubbings of fabric paint enhance and unify the design. In order to provide subtle texture, I chose to free-motion quilt hundreds circles of varying diameters with invisible thread. Consequently, there could only be one descriptive title... *Hidden Circles*.



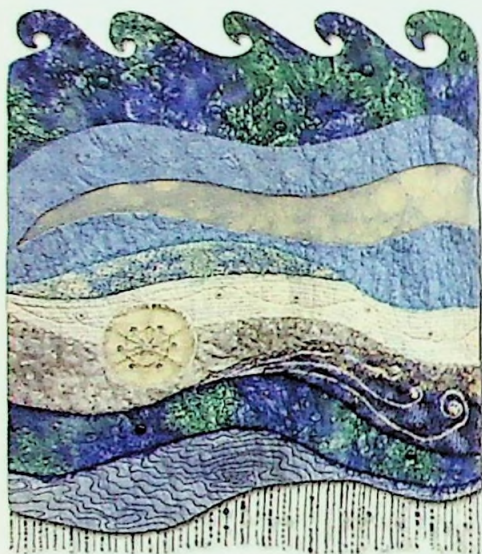
**RAINBOW SURGE**

*Maggie Vanderweit*, Fergus, ON

**Dimensions:** 36" x 42"

**Techniques:** Pieced, machine-quilted, free-motion embroidery, painted

**Artist's Statement:** The summer is filled with joyful colours and this is a celebration of the jolt of energy they bring to life. Hand painted on cotton.



**FLH20**

*Angela Maves*, Pembroke, ON

**Dimensions:** 30" x 36"

**Techniques:** Hand- and machine-pieced, hand and machine appliqué, hand and free-motion embroidery

**Artist's Statement:** *Threadworks'* theme last year was "water" so I chose to depict water in all its beautiful forms from fluid liquid to misty vapour and sparkling crystals. My quilt incorporates a planned hole, Swarovski crystals and pearls, mosaic glass blobs, wire snowflake and glass beads and crystals in the hand-beaded fringe. I used hand-knitted sections to represent the soft texture of snow and waving ripples and stitched bubbles on netting for sea foam.

**SERENDIPITY**

*Vivian Kapusta*, Maple Ridge, BC

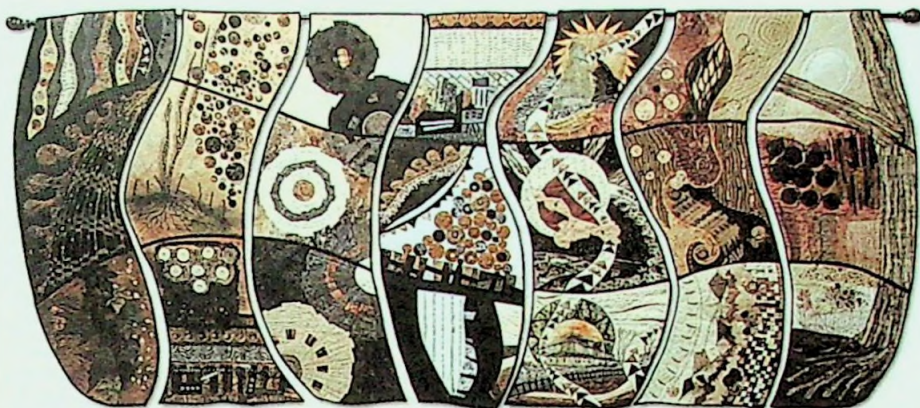
**Dimensions:** 35" x 25"

**Techniques:** Hand and longarm-quilted, free-motion embroidery

**Artist's Statement:** I was inspired by a piece of my ice-dyed fabric. I wanted the dye pattern to lead my stitching and tell me what it needed. *Serendipity* is whole cloth with free-motion quilting, hand couching and hand seed stitch.







### SEVEN CREATE

*Terry Whyte*, Swastika, ON with Marie Black, Silvia Bos, Jane Hughes, Marnie Mascioli, Kit Ormsby and Karen Pilch

**Dimensions:** 115" x 55"

**Techniques:** Hand- and machine-pieced; hand, machine and longarm-quilted, appliqué, hand and free-motion embroidery

**Artist's Statement:** Each member of the Northern Ontario Fibre Artists individually designed and executed their specifically shaped panel using several surface designs and quilting techniques to produce texture in a neutral palette. Some fabrics were shared to give a cohesive look. There were no restrictions on theme or design and everyone worked independently on their own section. Each panel was assembled and quilted before the unifying backing was added with some additional quilting.



### WHISPERS FROM THE DEEP

*Kathy Kinsella*, Sorrento, BC

**Dimensions:** 9.5" x 24.5"

**Techniques:** Machine-quilted, appliqué, hand and free-motion embroidery

**Artist's Statement:** The textured silk fusion that I created for this piece whispers to me of things hidden and then revealed, like the tiny beads and varied stitches that flow into the silk carrier rod and spill out the bottom. The background of royal purple dupioni silk has been densely free-motion quilted in drifting bands with two areas being left to add seed stitches and artsy embroidery.





### EXO PLANETS

*Lynne McCulloch*, Burlington, ON

Dimensions: 57.75" x 57.75"

Techniques: Pieced, machine-quilted, appliqué, free-motion embroidery

Artist's Statement: This design evolved from appliquéing circles to hand-printed backgrounds using built in machine stitches. These shapes suggested planets in distant solar systems. The lines that intersect and weave throughout the composition provide interconnections. Perspective is enhanced by the grey scale surrounding the shapes. Background colours vary in each square block and provide a relationship among the planets in each separate area. Free-motion stitching emphasizes the differences in each unit.



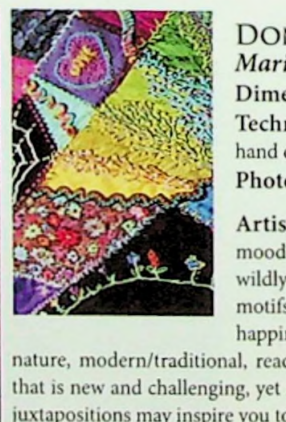
### WILD THING

*Susan Purney Mark*, Victoria, BC

Dimensions: 44" x 45"

Techniques: Pieced, machine-quilted, painted

Artist's Statement: A challenging exercise in creating colour with soy wax resist and dyes. The more I waxed and dyed the more colours were created!



### DON'T WORRY, BE HAPPY!

*Marianne Wiltse*, Calgary, AB

Dimensions: 44" x 43.5"

Techniques: Pieced, hand-quilted, hand appliqué, hand embroidery

Photography: Ben Hepler

Artist's Statement: In nature, vibrant colour is a mood lifter, and a source of fascination and joy. Fusing wildly different colours, textures, tones, materials, motifs and techniques allows me to express joy, happiness and love. Contrasts of light/dark, fantasy/nature, modern/traditional, ready-made/hand-made allow me to create a quilt that is new and challenging, yet familiar and comforting at the same time. These juxtapositions may inspire you to begin humming the title of this quilt!

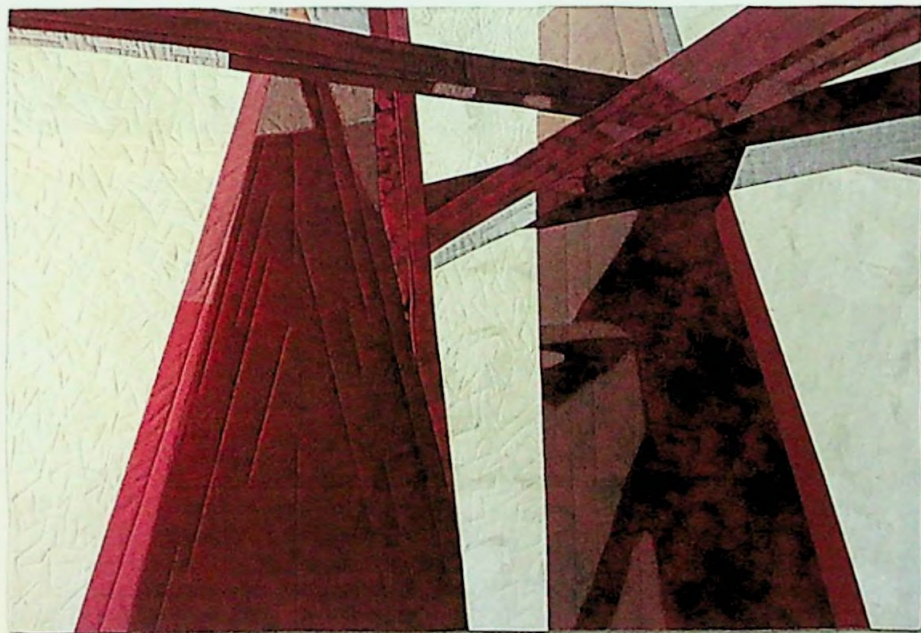




**ISIS WHISPERS**  
 Maggie Vanderweit, Fergus, ON  
 Dimensions: 34" x 36"

**Techniques:** Pieced, machine-quilted, free-motion embroidery

**Artist's Statement:** This quilt was created on whole cloth silk using wrap-dyeing with walnuts and pieces of rusty metal. It feels like fragments of hieroglyphics on papyrus trying to emerge.



**PERSPECTIVE AND SHADOW STUDY**  
 Maxine Glover, Vernon, BC  
 Dimensions: 47" x 33"  
**Techniques:** Pieced, machine-quilted

**Artist's Statement:** I was interested in doing something "architectural"—all straight lines. Only when I was making the cartoon drawing did I realize that there was much more going on in this design than straight lines! I would have to represent shadows, perspective, depth... This quilt is based on a photograph by Keith Henderson of an 85-foot, 60,000-pound sculpture by John Henry entitled "Jaguar." © Keith Henderson, North Vancouver, BC. Used with permission.





**PLUMAGE**

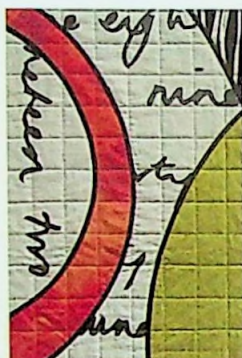
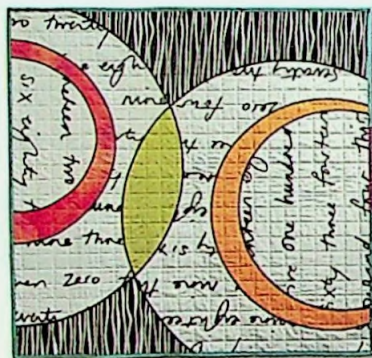
*Doris Lovadina-Lee*, Toronto, ON

Dimensions: 50" x 69"

Credit: Quilted by Sandy Lindal

Techniques: Pieced, longarm-quilted

**Artist's Statement:** An original design based on a marble tile. The birds were fussy cut to centre them within the blocks and partnered with solid linens, stripes and circles. A dark brown separates each block. I enjoyed selecting and arranging each block, arranging them into a pleasing design. The quilt was beautifully longarm quilted in a stylized feather motif.



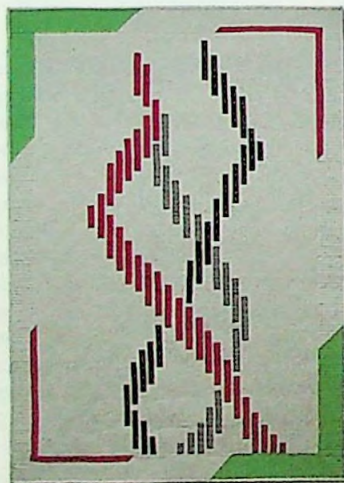
**MODERN CIRCLES 1**

*Terry Aske*, New Westminster, BC

Dimensions: 36" x 36"

Techniques: Pieced, machine-quilted

**Artist's Statement:** The bold large-scale, numerical-text fabric inspired me to create this design of overlapping circles. The skinny black bias tape gives it a precise graphic look.



**HELIX**

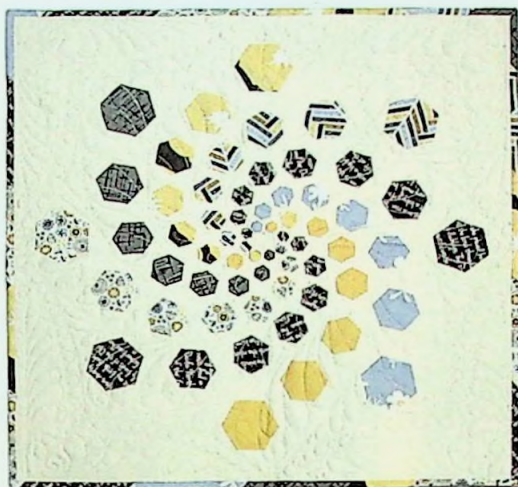
*Jim Wilford*, Ingersoll, ON

Dimensions: 48" x 71"

Techniques: pieced, machine-quilted, appliqué

**Artist's Statement:** Helix—a stylized interpretation of the DNA helix. Coloured strip pieces are machine appliquéd and the quilting is done with my Bernina 1230.





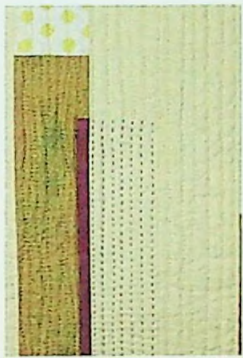
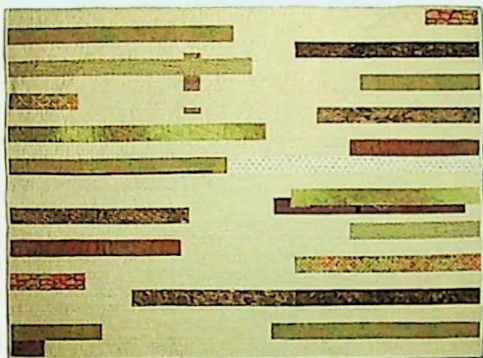
**HEX BURST**

*Stacey Day*, Surrey, BC

**Dimensions:** 20" x 20"

**Techniques:** Machine-quilted, hand appliqué

**Artist's Statement:** *Hex Burst* was a guild challenge quilt. I decided to use materials and techniques I had never used before in addition to the challenge fabric. I used linen for the background fabric, and made English paper-pieced hexagons that increased in size by 1/4" increments that I hand appliqué onto the background free-form. Then I went really out of my comfort zone and free motion quilted it in spiraling feathers. I love the end result!



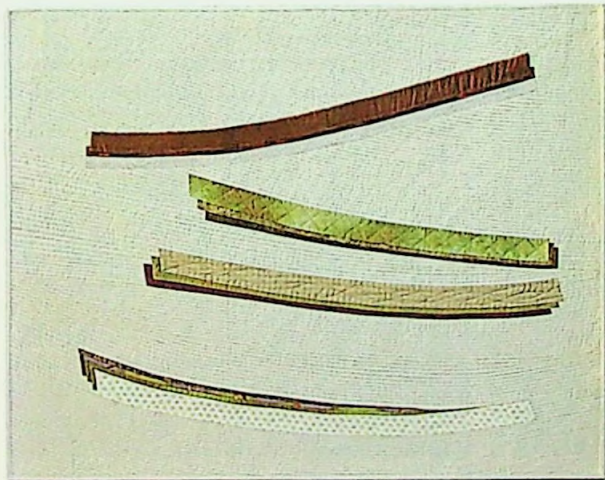
**ICTERINE STRATA**

*Doris Lovadina-Lee*, Toronto, ON

**Dimensions:** 52" x 42"

**Techniques:** Pieced, machine-quilted

**Artist's Statement:** This is the first in a series of three quilts using the icterine or "yellowish" coloured linen as the background fabric. Densely quilted linen, interspersed with subtle prints and tonal fabrics interpret an architectural façade. The severe lines of the design are softened by the velvet texture and hand quilting.



**ICTERINE ARCS**

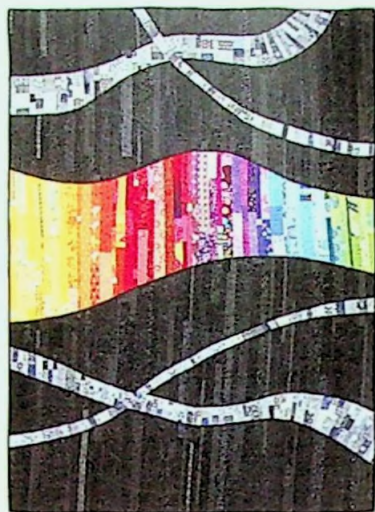
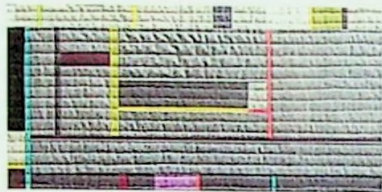
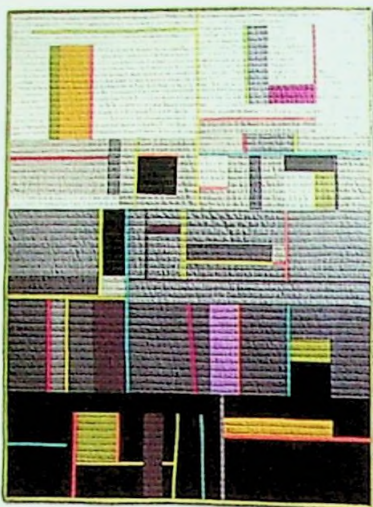
*Doris Lovadina-Lee*, Toronto, ON

**Dimensions:** 52" x 42"

**Techniques:** Pieced, machine-quilted

**Artist's Statement:** This is the second in a series of three quilts using the icterine or "yellowish" coloured linen as the background. *Icterine Arcs* explores movement with curved shapes floating on a densely quilted background. Hand quilting using perle cotton next to a hand-dyed silk rayon velvet and cotton batik creates a shadowy transparency of colour. This piece explores movement, structure and repetition.





### SHADES OF GRAY

Terry Aske, New Westminster, BC

Dimensions: 32" x 44"

Techniques: Pieced, machine-quilted

**Artist's Statement:** Squares and strips of bright colour dance across a monochromatic background of white, black and shades of gray.

### RENEGADE SOUNDWAVE

Cynthia Frenette, Mission, BC

Dimensions: 57" x 84"

Techniques: Pieced, hand- and machine-quilted

**Artist's Statement:** I love colour and scrappy style, improv-piecing and creating one-of-a-kind modern quilts full of life and movement. By trade I am a graphic designer and illustrator, and fabric designer for Robert Kaufman™ fabrics and co-founder of the Fraser Valley Modern Quilt Guild.

### 473

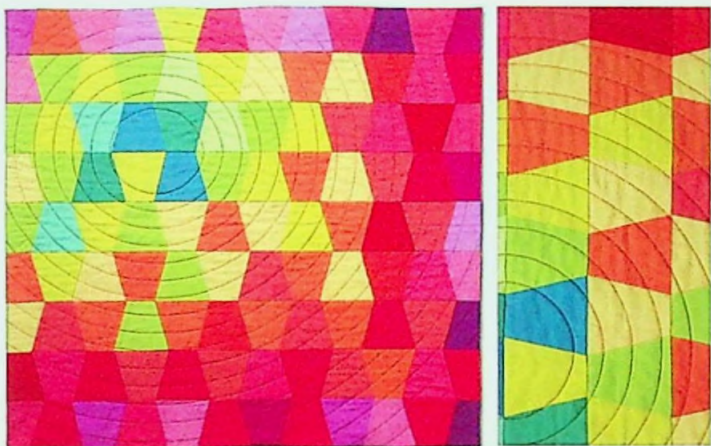
Arita Rai, Delta, BC

Dimensions: 14" x 42"

Techniques: Pieced, machine-quilted, fused appliqué

**Artist's Statement:** The inspiration comes from drawings in the book *The Reason I Jump*; the artists are Kai and Sunny. The printed fabric is from the *MQG Riley Blake Challenge*; I cut out triangles and fused them on to the solid. I then pulled threads to match the prints added some sulky and metallic thread and started matchstick quilting. In total I have 473 quilted lines; that is where I got the name from.





**BURST OF COLOUR**

*Felicity Ronaghan*, Vancouver, BC

Dimensions: 27" x 27"

Techniques: Pieced, machine-quilted

**Artist's Statement:** This wall hanging was made as my entry to a *Michael Miller Cotton Couture Challenge*. I loved working with these solids because these colours seem to glow.



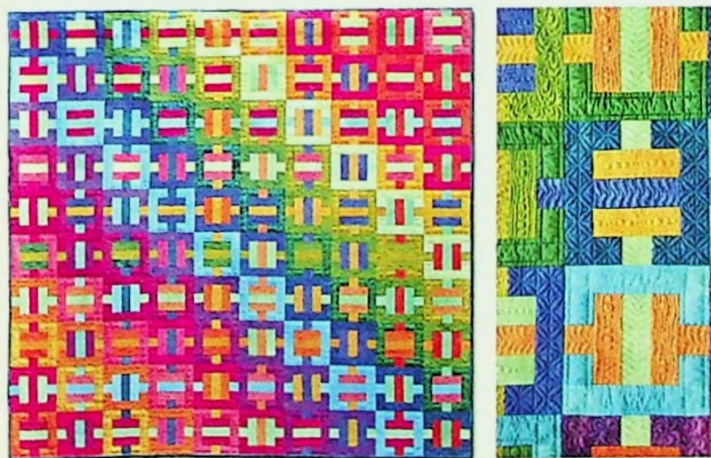
**TEMPERATURE CHECK**

*Krista Hennebury*, North Vancouver, BC

Dimensions: 25.75" x 26.5"

Techniques: Pieced, machine-quilted

**Artist's Statement:** An improvisational study of the relationship between warm and cool colours, first connected in the central checkerboard, then isolated in the surrounding *Courthouse Steps*. Freely quilted with a walking foot using the piecing as a guide.



**RETIRED NOT RETIRING**

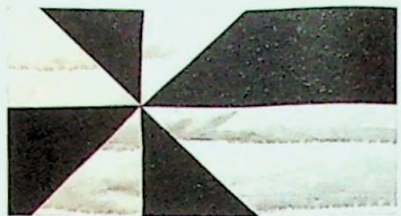
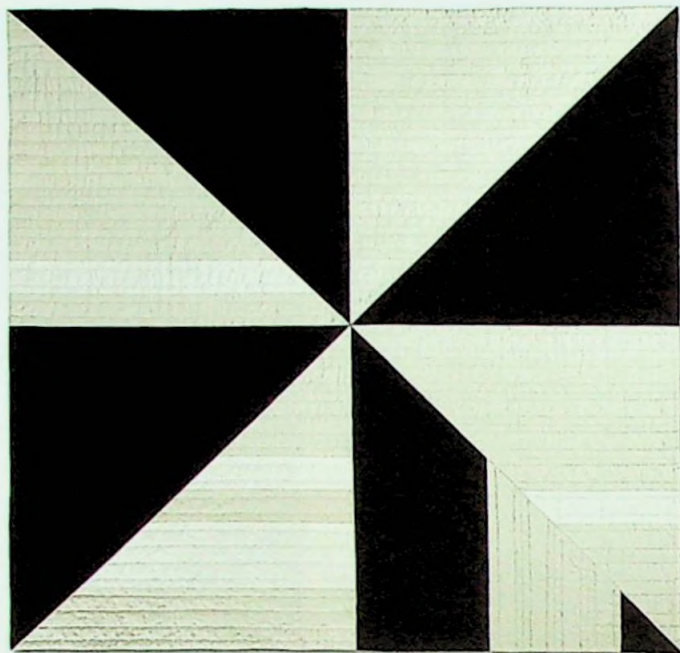
*Marion Meyers*, Port Perry, ON

Dimensions: 94" x 94"

Techniques: Pieced, machine-quilted

**Artist's Statement:** My brother and his wife announced their retirements, started designing a custom-built modern home for a lot they had bought in the small town of Goderich and listed their downtown Toronto home in 2012. And I started to design a quilt for them. It had to weave the old and new patterns of their lives and speak to their not-very-retiring personalities.





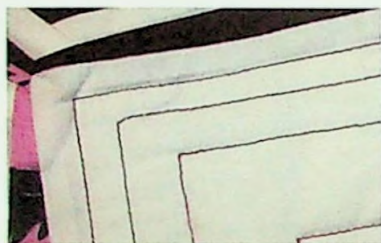
UNTITLED

Lindsay Stead, Toronto, ON

Dimensions: 60" x 60"

Techniques: Pieced, hand-quilted

**Artist's Statement:** As a quiltmaker, I strive to make my own mark on this long tradition and have spent several years refining my skills and defining my unique aesthetic. By altering traditional patterns through scale, asymmetry, negative space and the use of solid colours, I create quilts that are contemporary while still deeply rooted in tradition. All of my quilts are one of a kind pieces, hand quilted by me at my studio in Toronto, Canada.



STAR SPANGLED

Stacey Day, Surrey, BC

Dimensions: 35" x 37.5"

Techniques: Pieced, machine-quilted

**Artist's Statement:** *Star Spangled* was another guild challenge that really pushed me to try new things. I designed the paper-pieced star block, and the rest of the quilt is completely free-pieced. I did not plan anything, I just kept sewing until *Star Spangled* came together.







**SUNSET**

*Leanne Chahley*, Edmonton, AB

**Dimensions:** 42" x 41"

**Techniques:** Pieced, machine-quilted

**Artist's Statement:** *Sunset* is part of a series of quilts which explore minimalist industrial modern design. The threads used compliment the solid colours to create design, texture and movement through dense, uneven matchstick quilting. The texture has been enhanced with washing. *Sunset* aims to evoke all the feelings of your favourite hot summer's night with minimal design elements.



**CITRUS SISTERS**

*Janet Archibald*, New Westminster, BC

**Dimensions:** 81" x 85"

**Techniques:** Pieced, machine-quilted

**Photography:** Keith Griffiths

**Artist's Statement:** I made a wall hanging version of the Seven Sisters design a few years ago in a swap and always wanted to do another for myself. Using citrus-y bright fabrics, I played with this traditional design and layout to come up with something different. After filling in the blank spaces, the quilt grew to be bed-size. All free-motion quilting.



**HAPPY CANADA DAY, EH!**

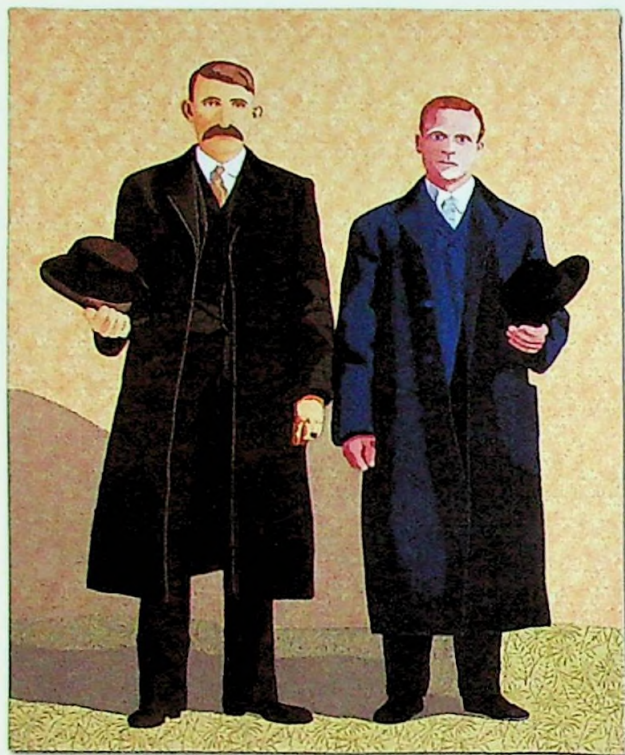
*Michele-Renee Charbonneau*, Ottawa, ON

**Dimensions:** 20" x 35"

**Techniques:** Pieced, machine-quilted, machine and fused appliqué

**Artist's Statement:** Stamps are works of art made mini. This modern wall hanging is meant to celebrate our great country. Although inspired by the animal stamp series designed by Dale Nigler, my design uses an asymmetrical composition using our iconic maple leaf. The background triangles and the quilting of them represent our vast resources of water, snow and ice. The dollar for our loonie and, it turns out, for how much a regular stamp would now cost.





**RUPERT AND HIS BROTHER  
WAITING FOR GLADYS**

*Valerie Wilson*, Winnipeg, MB

**Dimensions:** 37" x 47"

**Techniques:** Home machine, fused

**Artist's Statement:** *Rupert and his Brother Waiting for Gladys* evolved from a vintage black and white photograph. What intrigued me were the differences between the two men, and speculation about why these two men were in a photograph. I chose the colours, materials and scenic details that I felt suited each man and the vintage nature of the setting. I combine a love of history and a curiosity about people from the past, capturing character in fabric.



**BANYAN**

*Ann Marie Patrick*, London, ON

**Dimensions:** 45" x 66"

**Techniques:** Free motion embroidery,  
appliqué, piecing, painting.

**Artist's Statement:** While on a trip to China I became fascinated with the many huge, old banyan trees we saw growing there. I took pictures of them whenever the opportunity arose. This quilt is a compilation of several of those photos. The construction of the quilt was accomplished by starting in the background and adding layer after layer ending with the tendrils and beads to add texture and depth.







### WATER NYMPHS

*Shirley Tracey*, Okanagan Falls, BC

**Dimensions:** 20" x 13.5"

**Techniques:** Home machine  
appliquéd and pieced

**Photography:** Lori Burgoyne

**Artist's Statement:** The name *Water Nymphs* comes from genus *Nymphaea*, which is the family that these beauties belong to. They live in our backyard pond in Okanagan Falls and were inspired by a photo my husband took. Hand-dyed and commercial fabric was used. Thread painted with various threads, then enhanced using Tsukineko® fabric paints and paint sticks.



### THE DANCER

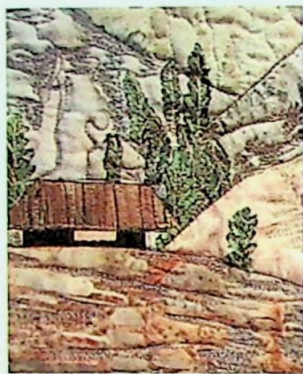
*Joyce O'Connell*, Courtice, ON

**Dimensions:** 46" x 74"

**Techniques:** Home machine appliqué and pieced

**Artist's Statement:** This original design was inspired by my interest in Flamenco dancers, and the Flamenco music. Typical of Flamenco dancers, a dancer will often stand motionless and free of expression for the first few moments of a song. As she begins to feel the music, the dancer will begin a steady beat of loud clapping. Then, as emotion builds, the dancer will begin a passionate dance. The dramatic dancing often includes fierce stomping and graceful arm movements.





ANCIENT CHINA

*Ann Marie Patrick, London, ON*

Dimensions: 31" x 45"

Techniques: Free motion embroidery,  
appliqué, piecing, painting.

**Artist's Statement:** Ancient pen and ink sketches in the Shanghai Museum inspired this quilt. My main aim was to represent and impart the feeling of serenity and calm that the originals brought to me. Fabric choice was most important in conveying the sense of depth and majesty in the scene.



COBBLESTONE PUDDLE

*Tracie L. Maryne, Anmore, BC*

Dimensions: 23" x 29.5"

Techniques: Pieced, machine-quilted, appliqué, free-motion embroidery

**Artist's Statement:** My art reflects my travels through life, physically and emotionally, mixed with my need to express and to create. This piece was inspired by a photo I had taken on my travels in Europe and is part of a series I am doing on cobblestones. I was drawn to the calm reflection of the tree branch and leaves within the cobble-stoned puddle in amongst the noisy busy surrounding city.





**RUSH HOUR**

*Jaynie Himsel*, Weyburn, SK

**Dimensions:** 60" x 34"

**Techniques:** Machine-quilted, appliqué, free-motion embroidery

**Photography:** Tina Hudson  
Photography

**Artist's Statement:** I learned the technique of cord making several years ago. I was intrigued by the process, but had no idea how I could use it. Years later, when I needed a method to interpret the prairie landscape, I finally found its use. Painted crochet cotton, embroidery floss, yarn, twine and other fibres are used to create the cording. It's then couched to a base and details are added.



**WINDSWEPT SNOW**

*Tracey Lawko*, Toronto, ON

**Dimensions:** 26" x 20"

**Techniques:** Longarm-quilted, fused appliqué

**Photography:** Peter Blaiklock

**Artist's Statement:** Cotton fabric, thread and stabilizer. Free-motion longarm machine stitching using 20-30 colours of sewing thread on three or more layers. Stitches layered on collaged fabric until base fabrics essentially disappear and a tapestry of colour and texture result. On a crisp, cold January morning the sun shines and the wind carves deep ridges in the snow. The wind pricks our cheeks and the snow crunches underfoot. The unexpected beauty of this seemingly achromatic scene is breathtaking.







**ROMAN LINE**

*Lynda Noe*, Gore Bay, ON

**Dimensions:** 25" x 19"

**Techniques:** machine-quilted, machine and fused appliqué, hand embroidery

**Photography:** Ashley Whyte

**Artist's Statement:** A painting by Robert Bateman, *Along Walker's Line*, reminded me of the many farms on Manitoulin Island whose fields stretch out to a wall of bush. I often use "found" fabrics in my designs and had some thrift shop blouses that I felt would work as snow. I hoped to set up a strong contrast between the dark trees and the bright foreground. I used hand-painted and commercial cottons, synthetics, silk, various threads, Inktense® pencils and markers.



**MILL VIEW WITH POND, PAISLEY**

*Beverley A. White*, Port Elgin, ON

**Dimensions:** 20.5" x 16"

**Techniques:** Pieced, hand-quilted, appliqué, hand and free-motion embroidery

**Artist's Statement:** Paisley, a village in Bruce County, Ontario, was once a busy milling centre. My unusual photographic view of two of the mills, provided me with an image I wanted to re-create in a painterly and sketchy fashion, using a lot of hand and machine embroidery. David Milne, the famous Canadian painter, was a native of this town; he would have seen this view.





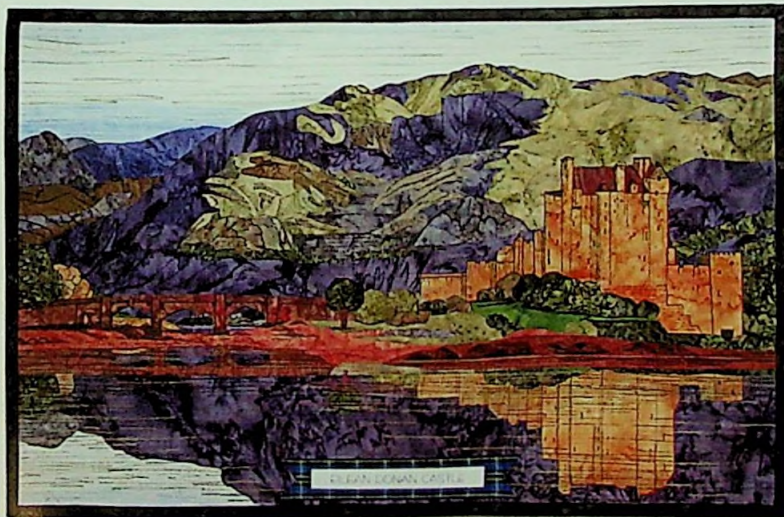
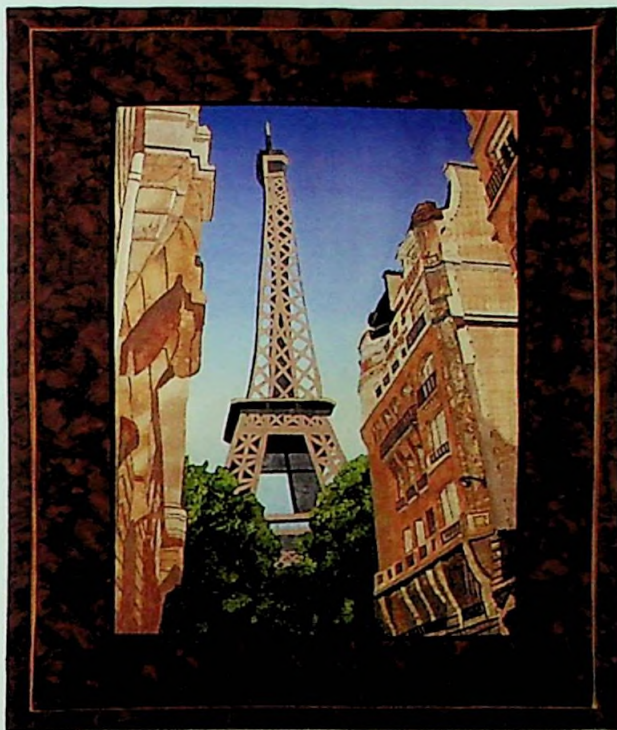
LOVE AT FIRST SIGHT

*Sheri Salo*, Courtenay, BC

**Dimensions:** 31" x 38"

**Techniques:** Pieced, machine-quilted, appliqué

**Artist's Statement:** The inspiration for this quilt was a photo I took in Paris in 2007. We came up from the metro and there was the Eiffel Tower. Years later I took a workshop from Lenore Crawford and learned her technique of blowing up the photo to make a pattern. Fused appliqué, painted highlights and machine quilted.



EILEAN DONAN CASTLE

*Patricia Ryckman-Fleming*, Brantford, ON

**Dimensions:** 24" x 16"

**Techniques:** Pieced, machine-quilted, appliqué

**Artist's Statement:** This raw-edge appliqué of the most photographed castle in Scotland was a nice challenge for me. It was worked from a picture in a magazine into a sunset setting and was delightful to manipulate the fabrics and watch my design grow. The thread painting was done with various kinds and colours of thread to enhance the design. Brown and black permanent markers were also used.





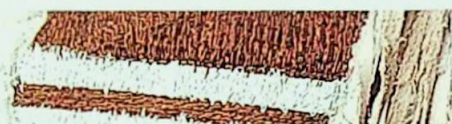
SEPTEM PECCATA  
MORTALIA (SEVEN DEADLY  
SINS)

Christine Alexiou, Markham, ON

Dimensions: 36" x 24"

Techniques: Pieced, machine-quilted,  
painted

**Artist's Statement:** Although inspired by the medieval illuminated manuscripts, the theme tackles how little human nature has changed since these manuscripts were first created. I wanted to explore how these seven failings speak to something intrinsically linked to human nature; why are we, in all our seeming morality, still guilty of these sins?



PILLARS OF STRENGTH

Veronica Puskas, Niagara-on-the-Lake, ON

Dimensions: 33.5" x 39.38"

Credit: Quilted by Al Cote

Techniques: Pieced, longarm-quilted, appliqué

Photography: Nathan Peterson

**Artist's Statement:** Reproducing with my own hands this moment captured in a 1950 photograph of two strong Inuit women, my Gramma and my Mom, who faced what seems to be a harsh and desolate land brings me memories of a difficult, but wonderful childhood filled with love of family and cultural tradition. Different styles of traditional Inuit clothes between a married woman and a female teenager are made more dramatic when set against this beautiful land.



FAITH

Heather Stewart, Grand Bend, ON

Dimensions: 27" x 35"

Techniques: Machine-quilted, fused appliqué



**Artist's Statement:** This quilt was based on a photograph taken by my husband, Tom Stewart at the Carmel Mission in Carmel, California. It was a challenge to use commercial fabrics in this piece as I required so many values in such a limited palette. Dyeing the fabrics would have been easier but I like the visual texture. Shadows and highlights were painted using acrylic paints.





**AVEC PASSION**

*Claire Devoyault*, Sainte-Christine, QC, with Julie Delage

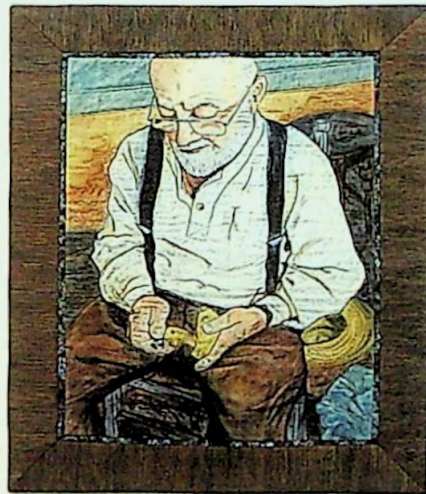
**Dimensions:** 59" x 55"

**Techniques:** Pieced, machine-quilted, hand and machine appliqué

**Artist's Statement:** In order to share my passion, I asked my sister to collaborate with me in our Guild's 2014 Musical Theme for "Les Fées de la Montagne." With permission, we interpreted Hanne Lore Koehler's painting, "With Passion." With complicity, perseverance and determination we assembled this quilt. I used pencils and ink to give it more realism. It was a great challenge and we are very proud of this wall hanging of the lady at the piano.



En voulant partager ma passion, j'ai demandé à ma sœur de collaborer à réaliser le thème musicale de 2014 des Fées de la Montagne. Avec la permission de Hanne Lore Koehler, nous avons reproduit sa pièce "With Passion." Avec complicité, persévérance et détermination nous avons assemblé la murale. J'ai dû utiliser des crayons et de l'encre pour donner du réalisme. Ce fut un vrai défi et nous sommes très fières de cette murale de la dame au piano.



**THE WOODCARVER**

*Paula Jolly*, Mossbank, SK

**Dimensions:** 25" x 31"

**Techniques:** Machine-quilted

**Artist's Statement:** I have drawn this fellow with pencil onto an old sheet. Using water-soluble oil pastels, chalk and regular oil pastels, I gave him his colour. He was repeatedly heat set as I designed. I free motion stitched to accent the shadows, which brings him to life. I did not heavily sew him because I want people to touch and feel the softness. The frame fabric was also painted.



**SUNSHINE**

*Faith McLeod*, Delta, BC

**Dimensions:** 37.5" x 31"

**Techniques:** Machine-quilted, fused appliqué

**Artist's Statement:** This quilt was inspired by a photo taken of my daughter during a recent trip to Mexico. As I worked on this portrait, I wondered what to call it. The answer to this question was an epiphany as I realized that her smile was so sunny, the image was sunny and she is certainly the sunshine of my life.







**WEST COAST MOMENTS: MASTER OF THE SKIES**

*Carol Seeley*, Campbell River, BC

Dimensions: 46" x 19.5"

Techniques: Machine-quilted, appliqué, free-motion embroidery

**Artist's Statement:** While traveling through the islands off the Pacific West Coast of Canada a soaring eagle is a moment in time worth remembering. For soaring above the trees, the eagle is surely the Master of his Kingdom. The eagle was constructed in components: head, body, tail and wings. Each component batted, backed and quilted separately and then stitched together to create a three-dimensional appearance.



**SERENGETI MOMENT**

*Coreen Zerr*, Nanaimo, BC with Krista Zeghers

Dimensions: 69" x 30"

Techniques: Pieced, machine- and longarm-quilted, machine and fused appliqué, free-motion embroidery, painted

Credits: Inspired by photographs by Donald Zeghers, design and quilting by Coreen Zerr and Krista Zeghers

Photography: Donald Zeghers

**Artist's Statement:** Photographs from a Serengeti safari inspired this work—a lion peeking out behind an acacia tree—popular symbols of Africa. African animals are in the quilting to extend the 'moment.' African tea was used to dye fabric in the strip-pieced landscape, and hand-dyed wool sheep shearing was used for the lion's mane. We are quilting colleagues that live 2300 kms apart, getting together only twice for the beginning and end of the process.





### PELICAN

*Connie Chaplin*, Lethbridge, AB

**Dimensions:** 23.5" x 34"

**Techniques:** Pieced, machine-quilted, appliqué

**Artist's Statement:** Pelicans have always fascinated me. Appearing somewhat awkward on land, they are strong and agile swimmers. In the air, they are expert aerialists displaying an awesome ability to soar in formation, a sight often enjoyed along the Oldman River in Lethbridge, Alberta. For me, their arrival in April signals that summer is truly here and their August departure serves notice that autumn will be rapidly approaching.



### THE HUNTER

*Carol Swinden*, Cape Traverse, PEI

**Dimensions:** 24" x 24"

**Techniques:** Machine-quilted, fused appliqué, free-motion embroidery

**Artist's Statement:** The hunter is so focused on something he sees that he is oblivious to the viewer. My goal was to show that intense expression. Thread painting provides the hair detail and the background is completely made of tulle to give it the out of focus look. My inspiration came from an online screen saver photo. No foxes were harmed in the making of this quilt!



### JERICO

*Doug Ann Walker*, Delta, BC

**Dimensions:** 36" x 36"

**Techniques:** Machine-quilted, machine and fused appliqué

**Artist's Statement:** Our cat, Jericho, who was larger than life, deserved his own wall hanging. He was a constant model on my sewing table and ironing board. There is even some of his fur in the beard. Raw-edge appliqué, invisible machine stitching, free-motion quilting and thread painting were some of the techniques.



## ORIGINAL DESIGN REALISTIC PICTORIAL WALLQUILTS



### THREE FOR BREAKFAST

*Marny Stevenson*, Victoria, BC

Dimensions: 18.25" x 24"

Techniques: Pieced, machine-quilted, fused appliqué, free-motion embroidery

**Artist's Statement:** This little quilt, made using my own hand-dyed fabrics, was inspired by a picture I took of oranges in a blue bowl, sunlit, marked only by the shadows of the windowpane. Three different sized copies of the picture, tossed onto a table, suggested the lines of the current quilt. The oranges were for breakfast and the original photo was multiplied three times. It is, therefore, *Three for Breakfast*.



### STILL LIFE: A PAIR OF PEARS, AND A SPARE

*Cheryl Dollard*, Ottawa, ON

Dimensions: 33" x 21"

Techniques: Machine-quilted, fused appliqué



**Artist's Statement:** This quilt came from a self-imposed challenge to create a work portraying realistic imagery and in the process develop an approach to create a still life works using fabric as the medium. This piece was made using fused appliqué, collage, machine quilting and thread painting. More challenging was coming up with an interesting name for it!



## ORIGINAL DESIGN REALISTIC PICTORIAL WALLQUILTS



### SWEET SECRET

*Shawna Lampi-Legaree*, Yellowknife, NT

Dimensions: 28" x 28"

Photography: Tara Marchiori

Techniques: Appliqué, painting.

**Artist's Statement:** I have a recipe for chocolate cookies that is quite amazing, and I have chosen to keep this recipe a secret. I bake these cookies to take to every function and I send the ingredients to friends and family in pre-mixed bags with step-by-step instructions. It's my way of saying, "I love you." I am making this recipe available at my funeral, so they will carry on. See you there!



### CROCKS AND ORANGES

*Lynda Noe*, Gore Bay, ON

Dimensions: 28" x 20.5"

Techniques: Pieced, machine-quilted, appliqué

Photography: Ashley Whyte

**Artist's Statement:** Wanting to try and create a realistic "still life," I set up and photographed this arrangement to work from. I explored the way the light is either reflected or absorbed depending on the nature of the subject—hard, soft, smooth or rough. Very challenging! Commercial, hand-painted and dyed cottons, various threads, ink-tense® pencils, fabric and acrylic paint, oil pastels



### INSIDE THE TIPI

*Terry Aske*, New Westminster, BC

Dimensions: 32" x 42"

Techniques: Pieced, machine-quilted, fused appliqué

**Artist's Statement:** Looking up from inside the tipi, one can see how the long, straight support poles contrast dramatically with the gently curving lines of the canvas cover, and form interesting triangular shapes. The interplay of sunshine and shadows create subtle patterns on the canvas cover. The inspiration for this quilt is a replica tipi in the Northern Life Museum and Cultural Centre in Fort Smith, Northwest Territories, Canada.





**THREE FOR BREAKFAST**

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### CROCKS AND ORANGES

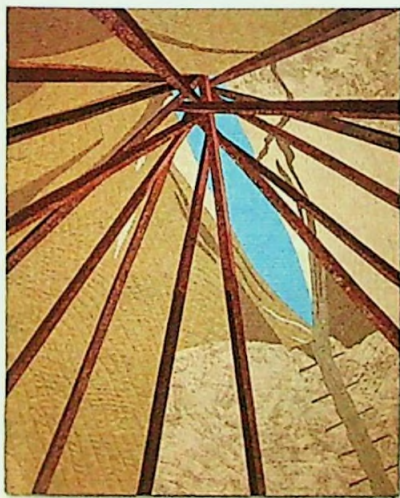
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**PIERROT**

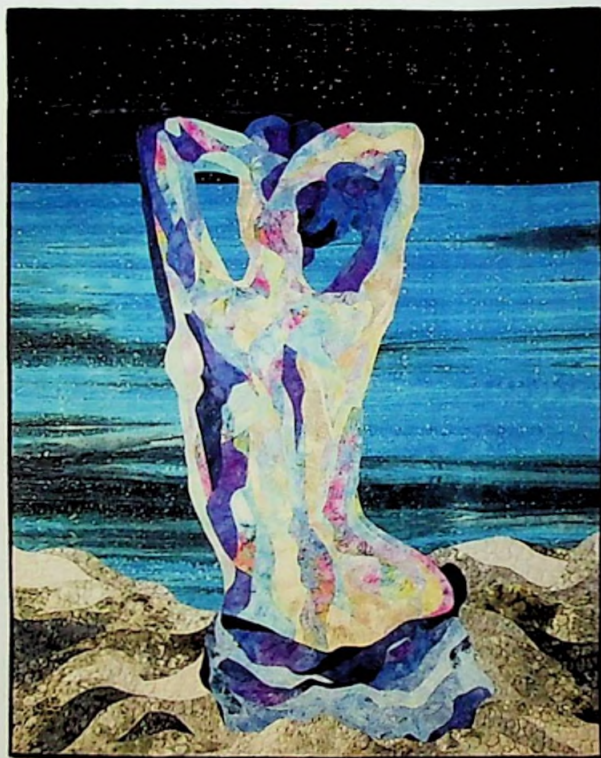
*Jennie Wood*, Toronto, ON

**Dimensions:** 16" x 50"

**Techniques:** Pieced, hand- and machine-quilted; hand, machine and fused appliqué, hand and free-motion embroidery

**Artist's Statement:** Pierrot, is a whimsical character that I originally designed as an abstract figure, in three parts, for an interactive contemporary quilt challenge called *Pictorial Consequences*. This appliquéd piece has been reconstructed as a wall hanging. The quilt is

created using black and white velvets, silk, ribbon, vinyl and painted lutradur. Embellished with crystal tear drop, braid, buttons, sequins and seed beads.



**BATHER IN THE MOONLIGHT**

*Joyce O'Connell*, Courtice, ON

**Dimensions:** 39" x 51.25"

**Techniques:** Pieced, appliqué, machine-quilted

**Artist's Statement:** This piece was inspired by my love of bathing in the moonlight. There is something very tranquil about the water, and magical about the stars.







**TRADITIONAL IS GROWING ON ME**

*Hilary Rice*, Stirling, ON

Dimensions: 27" x 21.25"

Techniques: Machine-quilted, appliqué, free-motion embroidery

**Artist's Statement:** Various elements came together and it surprised me to discover that my layout was basically a grid and the essence of the design was what would be considered "traditional!" There are my usual (or unusual) techniques present—metal work and hand made silk paper enhanced with intense stitching, but these are punctuated with traditional blocks and trapunto work. And... can you find the cabbage butterfly, snail and ladybug?



**PLOVERS ON THE SHORE**

*Brenda Dunsmore*, Cambridge-Narrows, NB

Dimensions: 24" x 26"

Techniques: Pieced, machine-quilted, appliqué

**Artist's Statement:** This piece began with the colours on three paint chips for my guild's challenge. Since I've always wanted to try the convergence technique from *Ricky Tims' Convergence Quilts* (C&T Publishing) the background was made with those colours. Once finished, the convergence reminded me of the seashore with water slowly coming and going over the sand. The piece was created with collected embellishments to represent the numerous seaweeds, shells and rocks found on our Atlantic shore.



**BY THE SEA**

*Carol Goddu*,

Mississauga, ON,

Dimensions: 76" x 66"

Techniques: Pieced, machine-quilted, hand and machine appliqué, hand embroidery

**Artist's Statement:** A day at the beach. Original design inspired by British and North American newspaper and magazine illustrations from 1895-1920.







**SMILE SMILE SMILE**

*Naoko Hirano*, Komaki-City, Aichi Pref., Japan  
 Dimensions: 43" x 59"

Techniques: Hand- and machine-pieced, hand appliqué, hand and free-motion embroidery

Photography: Yoko Kida

**Artist's Statement:** Sunflowers have an ability to make us smile. "Passion" is my favourite floral language among others. When my daughter was an elementary student, I asked her, "What flower would you compare me to?" "Mom, you're a sunflower," she replied. Needless to say, I became even more fond of flowers since then. (I might be a doting mother. Laugh.) Whenever I see sunflowers, they talk to me. Their "smile" has the ability to raise people's spirits and to make them happy. I go on "smiling" to keep "Passion" in the floral language.



**KNOWING EYES**

*Nancy Winn*, Waterloo, ON  
 Dimensions: 25" x 31"

Techniques: Pieced, machine-quilted, appliqué

Credit: Inspired by a photo by Eugene Lipinski

Photography: David Winn

**Artist's Statement:** While in Honduras last April, we were greeted every day by this man making his long trek up the mountain with his donkey to get firewood for his family. The harshness of his life journey and his knowledge of the land was reflected in his eyes.



**ANANSE NTONTAN**

*Maya Brouwer*, Brentwood Bay, BC  
 Dimensions: 31.5" x 36.25"

Techniques: Pieced, machine-quilted, hand and machine appliqué, hand embroidery

Photography: Theo Brouwer

**Artist's Statement:** Many underprivileged children will need wisdom, craftiness and creativity to overcome today's complexities of life. In the African culture, this is symbolized by *Ananse Ntontan*, the spider's web. Inspired by a poster.





### WHAT SUNFLOWERS DO

*Shirley Mathieson*, Moose Jaw, SK

**Dimensions:** 25.75" x 39"

**Techniques:** Pieced, machine-quilted, machine and fused appliqué

**Artist's Statement:** Colourful sunflowers, in full bloom and pointing towards the sun, are one of my favourite flowers. Designing and creating this wall hanging gave me a chance to play with my hand-dyed fabric and add lots of threadplay and beads, all of which I love. To quote Helen Keller, "Keep your face to the sunshine and you cannot see the shadow. It's what sunflowers do." Words to live by!



### ON THE REEF

*Mary Vanson*, Red Deer, AB

**Dimensions:** 30" x 42"

**Techniques:** Hand-pieced, hand appliqué, hand- and machine-quilted, hand embroidery

**Artist's Statement:** If I am tired or tense I can take my thoughts back to the warm waters of Hawaii. On our snorkeling trips, I was amazed at the beauty of the undersea world. The first version of this wall hanging was created for a marine biologist friend, so the denizens of the deep had to be accurate. This, my second one, has some fantasy fish and to please my husband: "Ethel the Mer-lady."



## ORIGINAL DESIGN ABSTRACT PICTORIAL WALLQUILTS



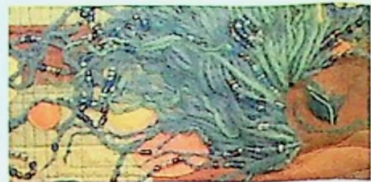
### DREAMING MERMAID

*Anna Gajewska,*  
Crossfield, AB

**Dimensions:** 41" x 31"

**Techniques:** Pieced,  
machine-quilted, appliqué

**Photography:** Kenneth LeBlanc



**Artist's Statement:** *Dreaming Mermaid* is my most recent piece. At times we like to return to the stories of our childhood; a time and place where anything was possible. Once upon a time, as I immersed myself in that world of fantasy, mermaids came to me. Do you believe they exist? Are they beautiful? What do they eat? Where do they sleep? What do they dream of? The possibilities are as endless as the ocean and as varied as the viewers.



### GAME DAY

*Debora Barlow,*

Saskatoon, SK

**Dimensions:** 56" x 59"

**Techniques:** Pieced,  
longarm-quilted, hand  
and fused appliqué

**Artist's Statement:**

Saskatchewan Roughrider football fans are famous for the outstanding support they give their team. On

every game day anywhere in Canada, Riders' fans don their jerseys and Rider green is the colour of the day. My quilted wall hanging pays tribute to the local colour of game day. Special thanks to the Leader Post Foundation for their permission to use the photo of Joe Paopao as a reference for my inspiration. Saskatchewan Roughriders First 100 Years.



### TEAMWORK

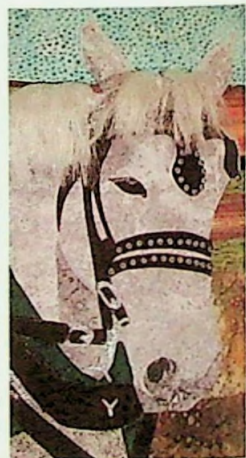
*Cindy Kozlowski*

Courtenay, BC

**Dimensions:** 48" x 37"

**Techniques:** Pieced, machine-quilted,  
fused and machine appliqué

**Artist's Statement:** A photo by Ray Smith, in the *Times Colonist*, caught my eye and eventually inspired this quilt. Mainly made of cotton along with felt, netting and miscellaneous fabrics, I free-motion quilted using cotton, poly and invisible threads. The manes and tail are a frayed fabric and over 200 beads were used. The photo was used with permission.





## ORIGINAL DESIGN ABSTRACT PICTORIAL WALLQUILTS



### HER FAVOURITE SEASON

*Frances Emery*, Janetville, ON

**Dimensions:** 16.75" x 12.75"

**Techniques:** Machine-quilted, appliqué

**Photography:** Alan R. Emery



**Artist's Statement:** My inspiration: a photo taken from my bedroom window. My method: layering tiny fabric scraps onto a quilt sandwich—many pieces, no glue, no fusing, neither piecing nor edge-stitching—until a pleasing picture resolves. Then I cover the work with a sheet of soluble stabilizer, and at my home sewing machine, free-motion stipple quilt densely all over, catching each scrap. Washing out the stabilizer reveals the picture. Drying, straightening, trimming, binding and it's done. Scripture!



### PICKED FOR YOU!

*Hennie Aikman*, Comox, BC

**Dimensions:** 12" x 12"

**Techniques:** Pieced, machine-quilted, free-motion embroidery

**Artist's Statement:** Picked for YOU! Bursting forth with the urgency that love demands—a flower picked just for you. Made with silk rovings, fabric and wire, this piece is an exploration into three dimensional art work. This chosen art quilting passion of ours allows for endless new horizons in defining our unique directions, from the basics of three layers stitched through to... well, the sky is the limit. Aren't we fortunate!



### FIREBIRD

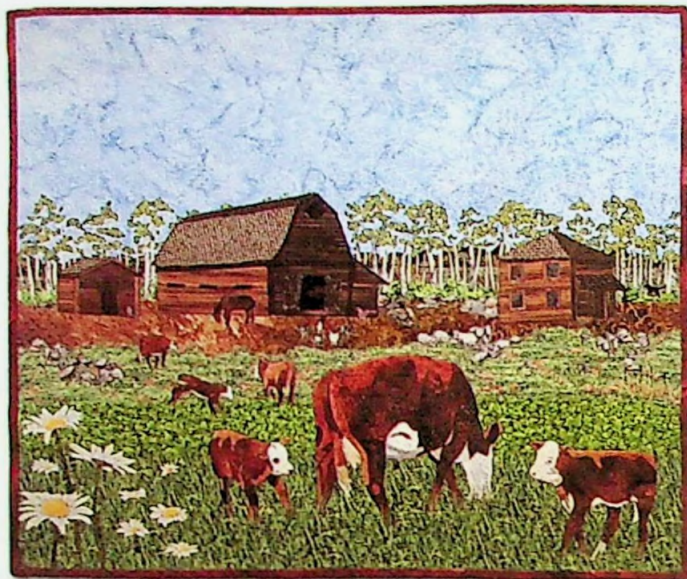
*Ann Marie Patrick*, London, ON

**Dimensions:** 60" x 61"

**Techniques:** Pieced, appliqué, longarm-quilted, painted, free-motion embroidery

**Artist's Statement:** This project was inspired by a picture I found in an old *National Geographic* magazine. It stayed in my "inspiration" file for several years until this spring when for some reason it decided to come to the fore. The background fabric is hand-dyed linen. The remainder of the fabric is all cotton, some hand dyed but mostly commercially produced. The strong colour contrast and movement was most pleasing to me.





**GRANDPA'S FARM**

*Cindy Kozlowski*, Courtenay, BC

Dimensions: 41" x 36"

Techniques: Pieced, machine-quilted, machine and fused appliqué

**Artist's Statement:** The inspiration for this quilt was a 1932 photo of my grandparent's barn. I went back to visit it in 2010 and found the barn derelict. There were cattle grazing in the area and I took photos of them and combined the old photo with my new ones to create my idea of the old homestead.



**SPECIAL MEMORIES OF KYOTO**

*Helen Fujiki*, West Hill, ON

Dimensions: 38.25" x 47.25"

Photography: Robert Fujiki

Techniques: Pieced, machine-quilted, machine and fused appliqué

**Artist's Statement:** The image of the late afternoon sun reflected off the gold surface of Ginkakuji is one of my first memories of Kyoto. I remember climbing long hills to view pagodas, temples and shrines with anticipation growing with each step taken. There was so much to inspire and give pause for reflection. A stroll through the bamboo forest refreshes! Traditions are honoured and nature is revered.





### KITCHEN PARTY

*Juanita Sauve*

Ottawa, ON

**Dimensions:** 16.5" x 16.5"

**Techniques:** Hand-pieced, hand- and machine-quilted, hand appliqué, hand embroidery

**Artist's Statement:** Inspired by a photo taken in PEI by Neville Hamilton, these abandoned kitchen chairs sat in a meadow near a stream, positioned for socializing. While it conjured up many images and ideas, I kept thinking that it certainly gave new meaning to the idea of the East Coast 'kitchen party' where friends and neighbours gather in someone's kitchen to make music. Pieced, appliquéd, embroidered and quilted by hand with hand-painted sky.



### FLUTTERING BY

*Kathy Kinsella*

Sorrento, BC

**Dimensions:** 20" x 34"

**Techniques:** Machine-quilted, machine and fused appliqué, hand and free-motion embroidery

**Artist's Statement:** This art quilt has been created on a piece of hand-dyed fabric. A swath of gold organza was fused to the quilted surface before adding the butterflies. The butterflies were created individually on silk organza and then machine appliquéd using free-motion stitching in a variety of threads. I then switched to adding artsy hand stitches to the wings and felted bodies and used seed stitch and tiny beads to accentuate the golden aura.





**MY SECRET GARDEN**

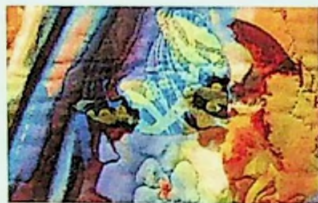
*Paula Jolly*

Mossbank, SK

**Dimensions:** 24" x 36"

**Techniques:** Machine-quilted, appliqué

**Artist's Statement:** What can I say? Everyone should have a secret garden. An original design constructed using my two whole-cloth technique. I begin with a base fabric add a second sheer fabric (usually printed) and then go in between adding different fabrics. More fabrics are appliquéd to the top layer for more dimension. I then free-motion for detail.



**CORAL REEF**

*Nancy Sachro*, Sault

Ste Marie, ON

**Dimensions:** 37" x 53"

**Techniques:** Hand- and machine-pieced, machine-quilted; hand, machine and fused appliqué, hand and free-motion embroidery

**Artist's Statement:** Inspiration for this wallquilt came following a snorkeling trip to a coral reef; alive and vibrant with brightly coloured creatures of all shapes and sizes. What a challenge to interpret deep sea life with needle and thread.



**FISHING BC**

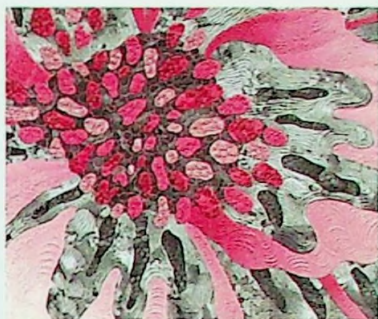
*Karen Thatcher*, Rossland, BC

**Dimensions:** 71" x 42"

**Techniques:** Longarm-quilted, appliqué, free-motion embroidery

**Artist's Statement:** Fishing BC has a silk top. I painted, gauze sculptured, appliquéd, and snipped everything in sight until the wall hanging looked like a place everyone would recognize.





**FLORAL**

*Marilyn Farquhar*, Heidelberg, ON

Dimensions: 48" x 36"

Techniques: Hand-pieced, longarm-quilted, hand appliqué

Photography: Pirak Studios

Artist's Statement: I just love using this sateen gradation fabric! This quilt was

this sateen gradation fabric! This quilt was created to focus on the large expansive areas of gradation and how it shimmers plus the ability to showcase machine quilting in these areas.

A non-realistic colour scheme using grey and charcoal help to create an overall abstract image. The machine quilting was completed using WonderFil® Specialty Thread. The original design was inspired by an area rug.

**KELLY**

*Dahlia Clark*, Guelph, ON

Dimensions: 53" x 38"

Techniques: Machine-quilted, painted

Artist's Statement: Kelly was my introduction to the stunning beauty of Kenya. Feeding this graceful, gentle giant was a perfect antidote to my jet lag and culture shock. In this quilt I captured her sweet nature and approachability, and the desire to reach out and touch her.







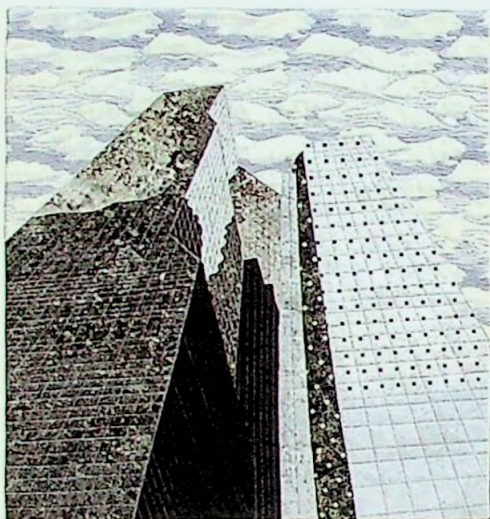
**ENCORE**

*Elaine Quehl*, Ottawa, ON

Dimensions: 48" x 24"

Techniques: Machine-quilted, fused appliqué

**Artist's Statement:** This quadriptych of hosta foliage, in varying seasons, provides a retrospective of the many stages of the hosta leaf I have worked with over the last several years. This ordinary garden plant has provided me with an endless opportunity for the study of light and shadow, curve and furl.



**REMEMBERING NYC**

*Linda Schmidt*, Penticton, BC

Dimensions: 21.75" x 23.75"

Techniques: Machine-quilted, fused appliqué

Photography: Lori Burgoyne

**Artist's Statement:** Skyscrapers dominate the landscape in New York City. On a recent visit I took many photos of these structures with the intention of recreating the views in fabric. This work became a study in perspective.

**REDWOODS**

*Thelma Robbins*, Ottawa, ON

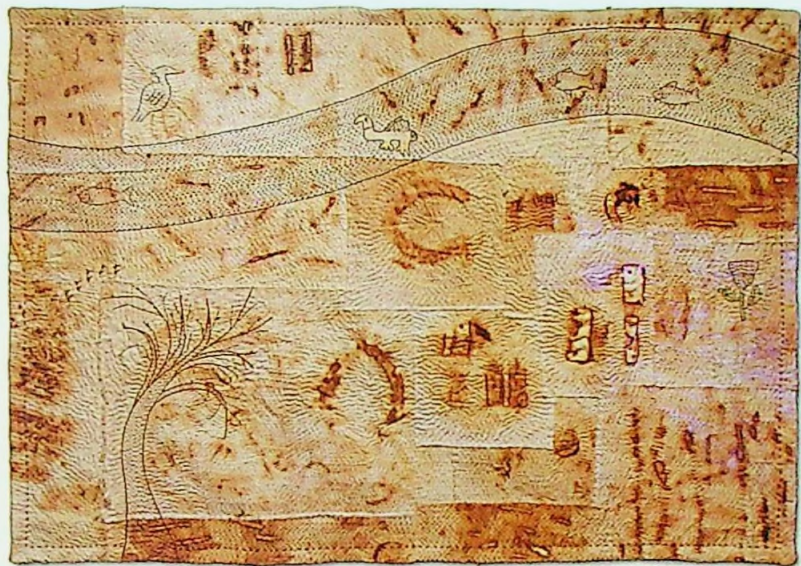
Dimensions: 34.5" x 37.5"

Techniques: Pieced, machine-quilted, hand and machine appliqué, free-motion embroidery

**Artist's Statement:** As an avid paper piecer of geometric quilts, this introduction to thread play and representational quilts presented a new challenge. Many photos were taken to understand the flow of tree branches and to learn how placement could show the redwood trees towering over a rocky garden with mountains in the distant background. To put the final touch on the forest, two critters were hidden in the shadows of the foliage.







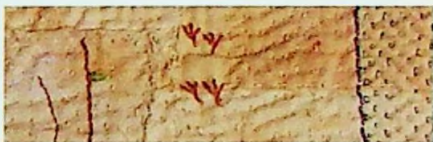
**GRAND ARTEFACTS**

*Millie Cumming*, Fergus, ON

**Dimensions:** 38" x 28"

**Techniques:** Hand-pieced, hand-quilted, hand embroidery

**Artist's Statement:** Every spring I become an archeologist, finding rusty treasures on the banks of the Grand River at the edge of our back yard. This storycloth connects me with the river, with the Scottish pioneers that arrived here in the 1830s, with the escaped slaves who arrived here even earlier, and the nearby mills. Constructed with rust-dyed feed sacks, this quilt is reminiscent of the kantha quilts of Bengal and the boro patchwork in Japan.



**BITTERSWEET**

*Millie Cumming*, Fergus, ON

**Dimensions:** 63" x 52"

**Techniques:** pieced, machine-quilted, hand appliqué, hand and free-motion embroidery

**Artist's Statement:** Autumn is my favourite season despite (or perhaps, because) it has such a bittersweet quality. Both of my parents died in the 1980s, both in the autumn. A favourite memory of my parents is that of my Dad arriving home with branches of bittersweet for my Mom—she loved receiving them.







**GHOST SHIP - CIUDAD DE INCA**

*Terry Whyte*, Swastika, ON

**Dimensions:** 20" x 26"

**Techniques:** Machine-quilted

**Artist's Statement:** A memory keepsake for my son, Glenn, who won a one-week trip on a tall ship in 1984. While in Halifax a few years ago, the tall ships were in port he was quite excited to revisit the Ciudad de Inca, but could not find her. Some research revealed that the ship was wrecked on the coast of Cornwall in 1995. Is her ghost still sailing the Atlantic? Reversible, hand-dyed, painted and free-motion quilted.



**MY FANTASY VACATION**

*Lynne McCulloch*, Burlington, ON

**Dimensions:** 19.25" x 20.25"

**Techniques:** Machine-quilted, appliqué, free-motion embroidery

**Artist's Statement:** During a cold winter I was dreaming of an escape to somewhere exotic, where the sun was shining on sparkling water with bobbing sailboats. I wanted to wander through a fascinating town containing some ancient architecture. This scene was developed with raw edge appliqué shapes in bright colours held down with netting. Thread painting added detail to provide the feeling that I hope viewers will receive from this imaginary scene for my perfect holiday.





**CANOLA FIELD**

*Leah Gravells*, Edmonton, AB

**Dimensions:** 42" x 28.5"

**Techniques:** Pieced, machine-quilted

**Artist's Statement:** I have been inspired by the endless blue sky and the bright yellow canola fields of Alberta to create this art quilt. Blending 110 fabrics using 3/4-inch wide strips created this original design. The "quilt as you go" technique was used to piece the strips and finish the design.



**THE WRITING IS ON THE WALL**

*Terry Aske*, New Westminster, BC

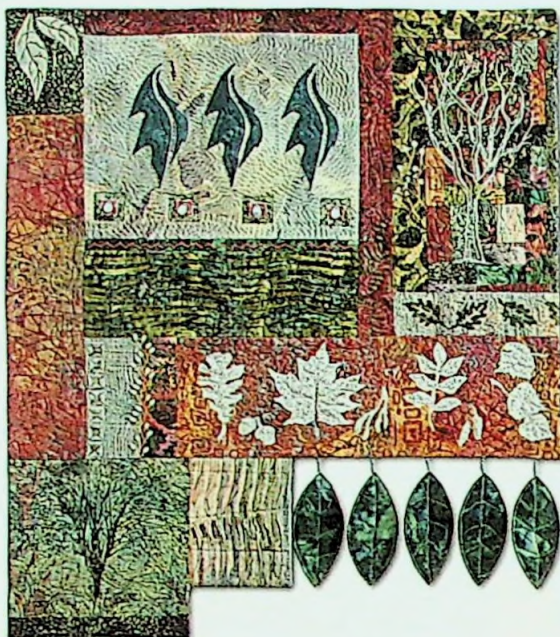
**Dimensions:** 24" x 25"

**Techniques:** Machine-quilted, fused appliqué

**Artist's Statement:** I see many similarities between graffiti and quilting. Like a scrappy improv-style quilt, a wall of graffiti is composed of many disparate colours, patterns and styles competing with and overlapping each other, and yet creating an eye-catching cohesive whole. Like quilting, graffiti is an emerging and sometimes controversial art form. My graffiti wall is made of fabric, but is intended to replicate the appearance of painted images on a concrete block wall.







**LEAVES**

*Lynda Noe*, Gore Bay, ON

**Dimensions:** 23" x 27"

**Techniques:** Pieced, hand- and machine-quilted, fused appliqué, hand embroidery

**Photography:** Ashley Whyte

**Artist's Statement:** I wanted to try using painted fusible web as an element in my work. An asymmetrical grid arrangement allowed me to incorporate some leaf related fabrics as well as some other techniques in my original design. Fabric manipulation, hand quilting, embroidery, double sided leaves, stamping, beading and embellishment added to the leaf theme. Commercial cotton and upholstery fabrics, various threads, acrylic paint, beads and embellishments



**AND THE REST IS  
RUST AND STARDUST**

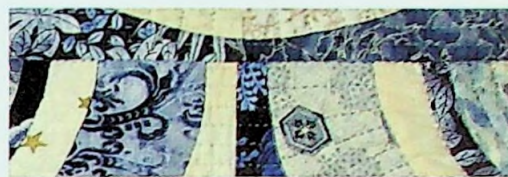
*Jenny Perry*, Lac Le Jeune, BC

**Dimensions:** 20" x 22.5"

**Techniques:** Pieced, machine-quilted, free-motion embroidery

**Artist's Statement:** An experiment with rusting silk fabric led me to search for images within the resulting cloth. I emphasized what I saw, using Pitt Pens®, foiling, and threadpainting and I embellished the border with beading. The piece brought to mind a poem by Vladimir Nabokov, which includes the line, "And the rest is rust and stardust."





### DELFT

*Jim Wilford, Ingersoll, ON*

**Dimensions:** 52" x 52"

**Techniques:** Pieced, hand-quilted, hand appliqué

**Artist's Statement:** There are many layouts using the *Drunkard's Path* block and variations of the block. I decided to use this layout to depict china plates [thus *Delft*]. It is hand appliqued and hand quilted.



### MY FEATHERED FRIEND

*Cheryl Czaplinski, Campbellcroft, ON*

**Dimensions:** 20.5" x 20.5"

**Techniques:** Longarm-quilted, painted

**Artist's Statement:** Every morning come winter, spring, summer and fall, at 7:30 a.m., I feed peanuts to about 50 Bluejays. My inspiration for this piece comes from the love of these birds. This piece was hand-coloured with Prizm® pencil crayons and sealed with a textile medium.





**FLIGHT FOR JOY**

*Elizabeth McDowell Heagy*, St Clements, ON

Dimensions: 64" x 96"

Techniques: Pieced, machine-quilted, appliqué

Photography: Lynn Fulton

**Artist's Statement:** While working on this tablecloth/wallquilt, I noticed that my doves seemed to be on a mission, much like the participants in a Ride to Conquer Cancer. I decided that their "ride"/flight must be to help us all rediscover joy. I canvassed my family for "pledges"—ideas for those things which bring or facilitate joy—and these I have stitched onto the quilt facing in order to impart joy to those dining at my table.



**LA SERENATA**

*Ann Horton*, Redwood Valley, CA, USA

Dimensions: 76" x 76"

Techniques: Pieced, hand- and machine-quilted, appliqué, digital embroidery

**Artist's Statement:** Celebrating the romantic courtship of music and the evening swirl of skirts in the plazas of Latin America with Guatemalan textiles, rich floral embroidery and ethnic fabrics. WonderFil™ thread used throughout with Konfetti and Tutti cottons in the embroidery, Spagetti in the hand quilting, Deco Bob and Masterquilter for the machine quilting. Piping and hand beaded prairie point inner borders. Embroidered swags from Husqvarna™ and wreaths and corners composed in my software.



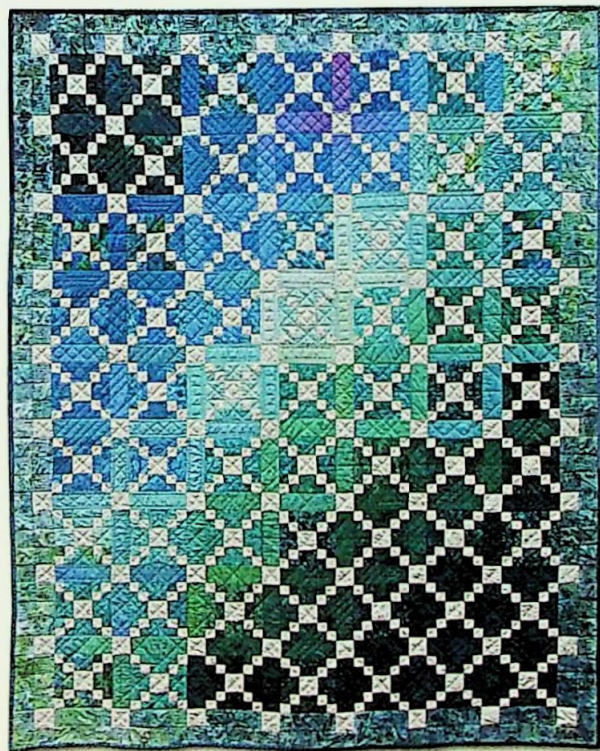


**MOEILIJK**  
 Martha Schellingerhoud, Aurora, ON

Dimensions: 60" x 60"

Techniques: Pieced, machine-quilted, appliqué

**Artist's Statement:** The kaleidoscope designs were made by sewing together 16 identical aspects of a printed material together. Having 16 wedges in the circle created new challenges when joining each wedge in the center. The Seminole borders were also a challenge all on their own. The tulip pattern created by the kaleidoscope design reminds me of the beautiful fields of the Netherlands. But, as the Dutch would say this quilt was *Moelilijk* (very difficult).



**CARIBBEAN WATERS**

Annie Lord, Ladysmith, BC

Dimensions: 58" x 75"

Techniques: Pieced, machine-quilted

**Artist's Statement:** The starting point was a very simple five-patch block. I used blending and contrasting setting strips to create illumination and depth. It was lots of fun piecing this—the colours had me dreaming of those wonderful Caribbean waters.



## ORIGINALLY INTERPRETED TRADITIONAL WALLQUILTS



### SPRING IS IN THE AIR - SPRING IS EVERYWHERE

Nancy Wells, Guelph, ON

Dimensions: 39" x 39"

Techniques: Pieced, hand-quilted, hand appliqué,  
hand embroidery

Photography: Doug Wells

**Artist's Statement:** An original design, this quilt is modelled after the garden quilts of the early 20th century and is influenced by Margaret Docherty's *Bird 'n' Roses* quilt. Beginning in the centre with four tulips, it spreads out in symmetrical quadrants. Trapunto feathers, flying bluebirds and a bias swag encircle the centre medallion while spring flowers fill the outer areas. Completed in April 2012.



### DUE NORTH

Terry Whyte, Swastika, ON

Dimensions: 56" x 56"

Techniques: Pieced, machine-quilted,  
hand appliqué

**Artist's Statement:** This quilt was a challenge to myself to make more intricate blocks. I made two versions of each block, one on dark and one on light background fabric. One common fabric and the opposite background was used in all the blocks. Two of the blocks are Judy Martin designs, one is Dilys Fronk and they are used with permission. The remaining three blocks were my own design. It was free-motion quilted on my home machine.



**LA SPIRALE DU TEMPS - THE SPIRAL OF TIME**

*Brigitte Villeneuve* Jonquiere, QC with Thérèse Bouchard (First Nations medallion), Chantale Marceau (Cathedral and Statue), Doris Boivin (Cow), Rachele Tremblay (Lumberjack), Chantale Tremblay (Aluminium bridge), Diane Coté (Old Pulperie, Val-Jalbert falls, Landslide), Suzanne Villeneuve (Little White House), Johanne Thériault (Fire, Blueberries), Doris Larouche (Ship), Aline Fournier (Swimmer), Lisette Lemieux and Denise Brassard (Colleges logos) and Dominique Roberge (175 logo)

**Dimensions:** 85" x 85"

**Techniques:** Pieced, longarm-quilted, machine and fused appliqué, hand embroidery

**Artist's Statement:** In 2013, Saguenay-Lac-St-Jean region celebrated its 175th anniversary. As a group of quilters, we wanted to pay tribute to our community and decided to offer a quilt to Ville de Saguenay for the occasion. *The Spiral of Time* contains 15 medallions relating the major events that occurred over the last 175 years in our community. Like: 1870 Great Fire, 1971 Landslide and 1996 Saguenay Flood. See quilt label for details.



**INDIAN WHIMSY**

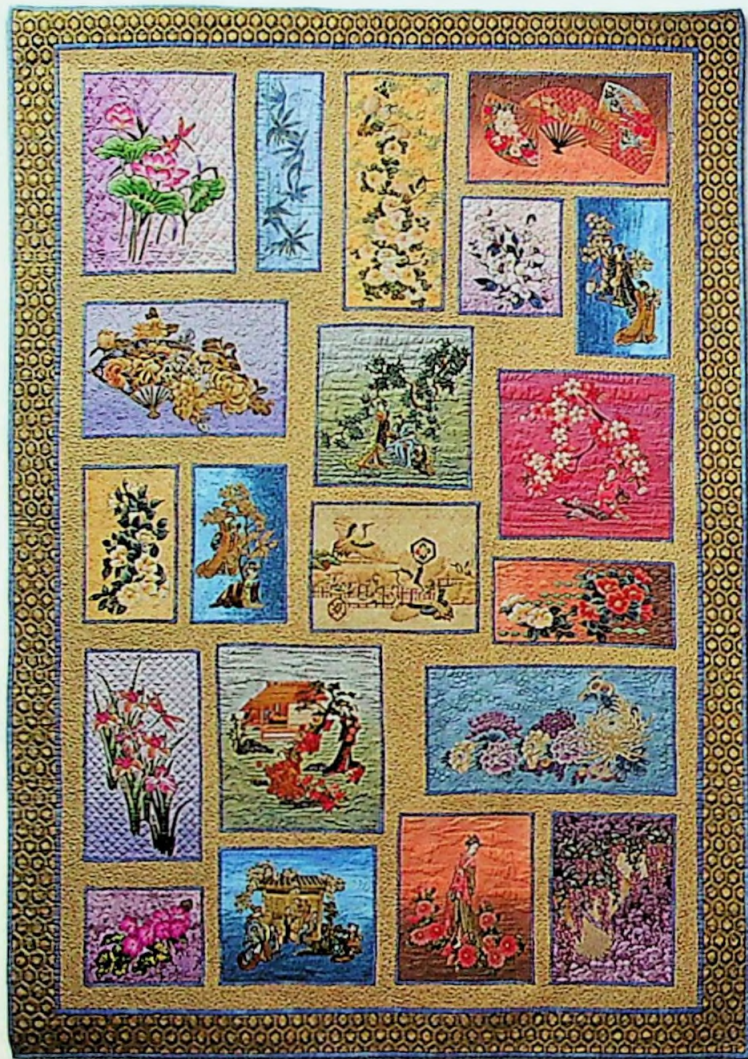
*Deborah Kembal*, Baie d'Urfe, QC

**Dimensions:** 60" x 60"

**Techniques:** Hand-quilted, hand appliqué, hand embroidery

**Artist's Statement:** Using a combination of silks and cottons, some trapunto, whimsical flowers and hand embroidery this quilt was a delight to make. I loved working with these colours and although I never thought I'd use the bright yellow silk given to me long ago it makes this quilt sing. Apart from the prairie points edging this quilt is totally hand designed and made from start to finish, hand drawn designs through to hand quilting!





**A CELEBRATION OF  
GARDEN SPACES**

*Helen Fujiki*, West Hill, ON

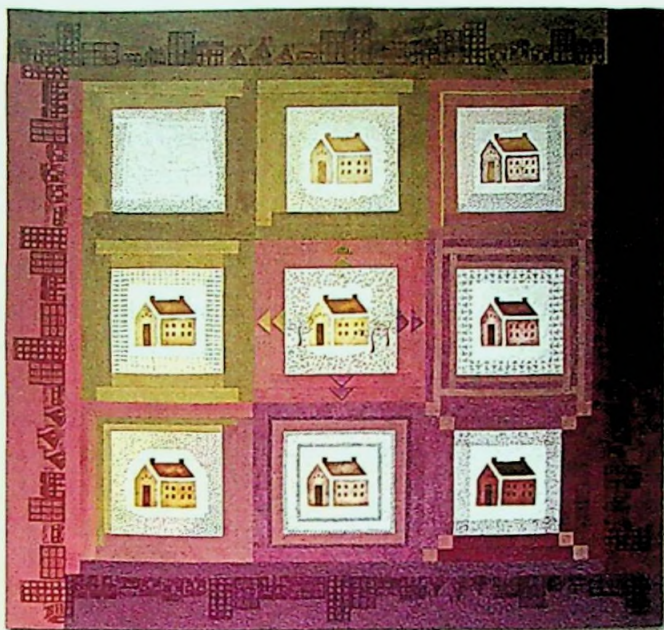
Dimensions: 53.75" x 79.5"

Techniques: Pieced, machine-quilted;  
hand, fused and machine appliqué

Photography: Robert Fujiki

**Artist's Statement:** We have all enjoyed beautiful flower arrangements and the fresh delicacy of the natural world. A Japanese garden is a place for inner reflection, a place to enjoy family and friends and a place to celebrate seasonal change. I took this opportunity to explore fabrics I love, quilting styles I have used over time and flower arranging!





**NOT EVERYONE HAS A HOUSE**

*Margie Davidson*, Edmonton, AB

Dimensions: 44" x 44"

Techniques: Pieced, hand- and machine-quilted, hand embroidery, painted

**Artist's Statement:** This quilt started with eight stenciled houses. When arranged in a nine-patch configuration there was an empty space, which made sense to me because not everyone has a house. Nine different types of log cabin piecework using my naturally dyed fabrics surround each stenciled house. Each block is hand-stitched with designs that echo the patchwork. Musing about houses and homelessness led to the block-printed border depicting different types of dwellings that folks call home.



**IT'S ALL ABOUT THE CURVES**

*Katie Pidgeon*, Toronto, ON

Dimensions: 47" x 47"

Techniques: Hand-quilted, hand appliqué, hand embroidery

Credits: Susan Cleveland's *Piping Hot Binding* technique

Photography: Arthur Pidgeon

**Artist's Statement:** This quilt started with a simple doodle and a goal of entering a national show. I wanted to experiment with piping, an irregular shape and perle cotton thread. I wanted my quilt to have a strong and definite border which I felt was done with the dark brown binding. As your eye meanders over the quilt, you will subtly notice the perle cotton stitching.





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## ABOUT THE JURORS

### **Kathleen Bissett, Waterloo, ON - Jury Coordinator**

Kathy Bissett has been guest curator of numerous exhibits at the historic Joseph Schneider Haus Museum in Kitchener, Ontario, where she was the 1992 Folk-Artist-in-Residence. On behalf of the Canadian Quilters' Association/Association canadienne de la courtepointe (CQA/ACC) she curated the first Canadian exhibition, *Canada Uncovered*, at the Museum of the American Quilter's Society in Paducah, Kentucky. Kathy has been active with the CQA/ACC since chairing *Quilt Canada 1990*, in Waterloo, Ontario.

Together with Anna Hergert, she currently co-instructs and manages the CQA/ACC Quilt Judge Certification Programme. Kathy has also chaired *The Grand National Quilt Show* since its inception in 2003.

### **Joyce Brown, High River, AB**

Joyce Brown's passion for art and textiles has evolved into a lifelong pursuit of seeking out increasingly creative projects, and she takes pleasure sharing this joy with others. Ideas are ever-evolving and Joyce is thrilled about future projects. Completing her quilt judge qualifications in 2010 has opened new doors for encouraging others in her love of quilting and design. Joyce enjoys the opportunity to judge at numerous local quilt shows around southern Alberta.

Working in northern Alberta and experiencing over two years of traveling to exotic locales truly inspired Joyce about the wonders of colours, landscapes, textures and designs and mixed media.

Twenty years ago, Joyce and her husband, Peter, started their family and moved to High River. This enabled Joyce to pursue her passion for quilting. She began with traditional quilting, which is still the foundation of many of her pieces. With both children off at university, Joyce has more time and space to pursue art quilts.

Joyce's love of learning new techniques has opened up a world of possibilities, which she has incorporated into unique quilts and wall hangings. A return to landscape quilts has allowed Joyce to use mixed media and intuition to design wall hangings that exude a sense of life. Fall, 2009, opened up a new adventure for Joyce in the area of pattern design, and she is excited about creating patterns that have her personal touch.

### **Karen Jurek, Cochrane, AB**

Karen Jurek has been judging for 12 years now and received her CQA/ACC Judges Certification in 2009. She enjoys giving trunk shows and traveling all over Canada following the CQA/ACC *National Juried Show*. Karen was also Chairperson for the *Quilt Canada 2010* CQA conference.

Karen began her crafting career with every craft there was. Then in 1990 she found quilting. Karen felt she should have found it 20 years earlier because quilting is her passion! She retired from a longarm career in 2006 so she could spend more time creating her own quilt art (also mixed media fibre art). Karen belongs to four quilting and art groups and finds much inspiration from her quilting friends. She has been fortunate to have won many awards and was Heritage Park's "Quilter of Distinction" in 2012. There is never a day spent that Karen does not do any quilting!

Karen encourages all quilters to reach their very best. Attending the CQA *National Juried Show* will help them with this endeavor!

### **Joanne Love, Whitehorse, YT**

Sewing is a passion that Joanne came to after being introduced to it in home-economics class in high school. After a career with the American Consulate in Toronto she moved to the Yukon to pursue her passion and embark on a new path. In 2007, she started a home-based business, Love Quilting: Creative Design & Custom Quilting and teaches quilt making classes at the local quilt shop. Joanne continues to travel to attend workshops with internationally-acclaimed teachers for her own professional development.

Joanne is an active member of the local guild and was Past President from 2005 to 2013 utilizing her leadership and organizational skills to arrange local quilt shows and workshops with international teachers.

Joanne's quilts have been exhibited at the *Pacific Northwest Quilting Expo* and American Quilter's Society in Grand Rapids and the upcoming show in Paducah. She was a second place winner of the CQA/ACC *Trend-Tex Challenge* in 2012 and Judge's Choice in 2010 and 2011.

Always seeking more challenges combined with Joanne's curiosity of what makes an award winning quilt led her to enroll in the Judge Certification Program. In 2013 she became an Apprentice Judge and was selected this year to be part of the jury team for the *National Juried Show*.



**Judy Villett, Vancouver, BC**

Judy Villett is a well-known judge across Canada. She has also taught and judged internationally in the USA. She has made the most of her perfectionist tendencies in her own work and enjoys encouraging others to do their best. Judy has a fine art background and has taught a great variety of quilting techniques for many years. She has taken workshops with outstanding quilters and artists in North America. She currently produces and markets original art, curates exhibitions, teaches and sells kits and patterns from her Vancouver studio. Judy Villett is a professional fabric artist attempting to make a living and educate others to participate in or appreciate the textile art world.

**Brandy Lynn Maslowski, Summerland, BC**

Brandy Lynn Maslowski's love of quilting has spanned two decades taking her on a journey from clumsy beginner quilter all the way to quilt judge, author and talk show host. Brandy Lynn Designs offers a fresh variety of patterns, workshops and lectures that aim to inspire quilters to let go of their limits and engage in creativity. "I have this desire to give back to the community of quilters who embraced me right from the start," she says. The Canadian Quilt Talk podcast is the venue that allows her to do just that—play, share and inspire.

**Karen Menzies, Oshawa, ON**

Karen Menzies specializes in wearable art and decorative wall quilts, applying several of her favourite techniques to one-of-a-kind pieces. She puts her own spin on quilted work using embellishing techniques borrowed from wearable art.

Karen's work has been exhibited in the CQA/ACC *National Juried Show*, the *Oshawa & District Art Association*, the *Scugog Shores Spring Studio Tour*, the Whitby Station Gallery, the *Oshawa Art Association* and *Horizons Open Studios*, the Distillery District (Toronto) and in private collections. Karen has held memberships in the Scugog Council for the Arts, Fibre Art Studios, Whitby Station Gallery, Horizons Studios, the CQA/ACC, Durham Trillium Quilters' Guild and Clarington Quilters' Guild.

Her judging experience includes jurying the *National Juried Show*, as well as the *International Ploughing Match Quilt Show*, a number of quilt shows for guilds and quilt shop challenges.

Karen divides her time between teaching workshops, judging quilting, experimenting with new ideas and following her never ending quest for ways to use found objects in fibre art.

This quilter's prescription for keeping the creative juices flowing is to get involved in a variety of art activities: study, teach, practice and connect.



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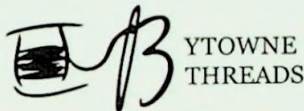
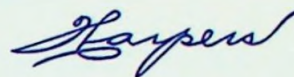


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## AWARDS

		AMOUNT	SPONSOR
BEST OF SHOW		\$1,699 (MSRP)	Baby Lock Canada (Product)
		\$2,000	Halton Quilters' Guild (\$1000) Fibre Art Network (\$500) Durham Trillium Quilters' Guild (\$500)
EXCELLENCE FOR MODERN WALLQUILT OR BED QUILT	1st Place	\$1,000	eQuilter.com
	2nd Place	\$500	Manitoba Prairie Quilters
	3rd Place	\$250	Vancouver Modern Quilt Guild (\$150) Cochrane Quilters (\$100)
EXCELLENCE FOR ORIGINAL DESIGN REALISTIC PICTORIAL WALLQUILTS	1st Place	\$1,000	OLFA (\$500) Victoria Quilters' Guild (\$500)
	2nd Place	\$500	Coats & Clark Canada
	3rd Place	\$250	Big Hill Quilters
EXCELLENCE FOR ORIGINAL DESIGN ABSTRACT PICTORIAL WALLQUILTS	1st Place	\$1,000	Suzy-q Textiles
	2nd Place	\$500	Oxford Quilters' Guild
	3rd Place	\$250	Abbotsford Quilters' Guild
EXCELLENCE FOR ORIGINAL DESIGN NONREPRESENTATIONAL WALLQUILTS	1st Place	\$1,000	Brother International Canada Ltd. (\$500) Edmonton & District Quilters' Guild (\$500)
	2nd Place	\$500	Elna Canada
	3rd Place	\$250	Saskatoon Quilters' Guild (\$150) Baccalieu Quilters Guild (\$100)
EXCELLENCE FOR ORIGINALLY INTERPRETED TRADITIONAL WALLQUILTS	1st Place	\$1,000 (MSRP)	International Textiles (product)
		\$200	Thunder Bay Quilters Guild (\$100) Mountain Cabin Quilters' Guild (\$100)
	2nd Place	\$500	J. N. Harper Co. Ltd.
	3rd Place	\$250	Quintessential Quilters
EXCELLENCE FOR ORIGINAL INTERPRETED BED QUILTS	1st Place	\$1,500 (MSRP)	Brother International Canada Ltd. (product)
EXCELLENCE FOR TRADITIONAL WALLQUILTS AND BED QUILTS FROM PATTERNS/BOOKS	1st Place	\$1,000	Northcott
	2nd Place	\$500 (MSRP)	Robison-Anton Textile Company (product)



		AMOUNT	SPONSOR
EXCELLENCE IN LONGARM/ MIDARM QUILTED BED QUILTS OR WALLQUILTS	1st Place	\$1,000	WonderFul Network
	2nd Place	\$500	Fraser Valley Quilters' Guild (\$100) Kindred Spirits Quilt Guild (\$100) Near North Quilters Guild (\$100) Northshore Pins & Needles Quilters & Stitchers (\$100) Elliot Lake Quilt Guild (\$100)
EXCELLENCE IN ORIGINAL WEARABLE ART	1st Place	\$750 (MSRP) \$250 (MSRP)	Janome Canada Sew Ezi
	2nd Place	\$225	Oceanview Quilters Guild (\$100) Vernon Silver Stars Quilters (\$100) Akerley Area Quilt Guild (\$25)
EXCELLENCE IN DOMESTIC MACHINE QUILTING		\$1,000	WonderFul Network
		\$220	Parksville Quilt House Quilters (\$120) The Valley Quilters Guild (\$100)
EXCELLENCE IN HAND QUILTING		\$1,000	St. Jacobs Quilt Festival
		\$100	Chocolate River Quilters
EXCELLENCE IN WORKMANSHIP FOR APPLIQUÉ		\$1,000	Blue Mountain Quilters Guild (\$200) Niagara Heritage Quilters' Guild (\$250) Penticton Quilters' Guild (\$250) Kootenay Quilters Day Guild (\$100) Dufferin Piecemakers Quilting Guild (\$100) Rainbow County Quilters (\$100)
EXCELLENCE IN WORKMANSHIP FOR PIECING		\$1,000	Huron Perth Quilt Guild (\$500) Kincardine Quilters' Guild (\$500)
EXCELLENCE FOR WORK BY A FIRST-TIME EXHIBITOR IN THE CQA/ACC NATIONAL JURIED SHOW		\$1,300 (MSRP)	Sylvia Designs (product)
		\$500	Oceanwaves Quilt Society Cape Breton (\$300) Orchard Valley Quilters (\$200)
EXCELLENCE IN INNOVATION		\$1,699 (MSRP)	Pfaff (product)



## AWARDS

		AMOUNT	SPONSOR
EXCELLENCE IN THREAD WORK USING WONDERFIL THREAD	1st Place	\$2,000 (MSRP)	WonderFul Network (product)
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	3rd Place	\$500 (MSRP)	WonderFul Network (product)
	4th Place	\$500 (MSRP)	WonderFul Network (product)
EXCELLENCE FOR A GROUP QUILT		\$1,000	Redfern Enterprises
JUDGE'S CHOICE			
	Karen Menzies	\$200	Janome Canada
		\$50	Brant Heritage Quilters (\$50)
	Judy Villett	\$200	Janome Canada
		\$50	Haliburton Highlands Quilt Guild (\$50)
	Brandy Lynn Maslowski	\$200	Janome Canada
		\$50	Country Lane Quilters Guild (\$50)
VIEWERS' CHOICE		\$1,999 (MSRP)	Husqvarna (product)
		\$500 (MSRP)	Bytowne Threads/ Aurifil (product)
		\$400	Shuswap Quilters' Guild (\$100)
			Highland Quilt Guild (\$100)
			Greater Moncton Quilters Guild (\$100)
			London Friendship Quilters' Guild (\$100)

### Please Note:

Traditional wallquilts and bed quilts from patterns/books are not eligible for *Best of Show*.



The *National Juried Show (NJS)* was made possible by the resources of the Canadian Quilters' Association/Association canadienne de la courtepointe (CQA/ACC), and through the volunteer efforts of our members. The *NJS* is presented as part of *Quilt Canada 2014* in St. Catharines, Ontario. This year's show consists of 153 pieces entered in the following categories: Modern Bed Quilts or Wallquilts, Original Design Realistic Pictorial Wallquilts, Original Design Abstract Pictorial Wallquilts, Original Design Nonrepresentational Wallquilts, Originally Interpreted Traditional Wallquilts, Originally Interpreted Bed Quilts, Traditional Wallquilts and Bed Quilts from Books/Patterns, Longarm/ Midarm Quilted Bed Quilts or Wallquilts and Original Wearable Art.

The jury committee responsible for selecting the pieces for the exhibition consisted of the following: Jury Coordinator Kathleen Bissett, and jurors Karen Jurek, Joanne Love and Joyce Brown.

Three judges examined the entries and determined the award winners. They are Judy Villett, Karen Menzies and Brandy Lynn Maslowski.

The CQA/ACC Board of Directors extends its thanks to all the individuals mentioned above for helping to make the *NJS 2014* a successful event. The Board also wishes to acknowledge the sponsorship of this guide by Platinum Level Sponsor Janome Canada. Of course, this exhibition would not be possible without the talented quilters, whose works are pictured in this publication.

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The quilt artists supplied artist statements and information regarding dimensions, techniques, media and credits using our online *NJS* Entry System. All editing was done by Marcy Horswill of Cumberland, BC. Paul Lebl was responsible for the graphic design and for publishing this guide. Advocate Printing, Pictou, NS, provided printing services. All translation was done by Sylvie Leclerc of Compton, QC, except where supplied by artists.

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