



The Grand National Quilt Show 2013

Local Colour

Homer Watson House & Gallery

April 21 - June 23, 2013

**The Grand National Committee gratefully acknowledges
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2013 Grand National Artists

Pamela Allen	Cecile Lavas
Ilse Anysas-Salkauskas	Tracey Lawko
Terry Aske	Ingrid Lincoln
Ilene Atkins	Kate Madeloso
Debora Barlow	Carol McLaren
Hélène Blanchet	Carolynn McMillan
Silvia Bos	Deborah Milton
Jill Buckley	Margaret Notar
Beth Cameron	Marianne Parsons
Margaret Clark	Deb Plestid
Karen Colbourne Martin	Elaine Quehl
Millie Cumming	Kiyomi Sakamoto
Anna Davison	Susan Strachan Johnson
Diane Duncan	Kathy Tidswell
Nicole Hannah	Engelina Van Essen
Phillida Hargreaves	Kit Vincent
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Pat Hertzberg	Beverly A. White
Nora Heurter	Terry Whyte
Trish Johnson	Donna Young
Marie Kajdasz	Joanne Young
Clare Kirby	Coreen Zerr

2013 Grand National Committee Members

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Joe Fansher, Assistant Curator, Homer Watson House & Gallery
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Elizabeth Litch
Marion Marr
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2013 Award Winners:

Grand Prize sponsored by Toyota Motor Manufacturing Canada

Reflections, Waterlily Bay II

Millie Cumming, Fergus, ON

Janome Award of Excellence sponsored by Janome Canada

Local Colour: Don Cherry

Pat Hertzberg, Mississauga, ON

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

A Rather Attractive Prison & Nocturne Brewer's Mills Locks

Pamela Allen, Kingston, ON

Homer Watson Legacy Award

Along the Tracks: Colours of Abandonment & Scrap Catchers

Joanne Young, Kitchener, ON

Awards of Merit sponsored by Friends of the Grand National

On Oyster Pond by Hélène Blanche

Daybreak by Tracey Lawko, Toronto, ON

Smoke Bush Leaves by Carolynn McMillan, Burlington, ON

Mitchell's Pride by Engelina Van Essen, Mitchell, ON

Honourable Mention goes to the following four artists:

Going to Seed by Jill Buckley, London, ON

Joie de Vivre by Anna Hergert, Moose Jaw, SK

Where Once He Stood by Karen Colbourne Martin, St. John's, NL

Endicott Johnson by Deb Plestid, Tatamagouch, NS

Viewers' Choice Award sponsored by Elna Canada

Where Once He Stood

Karen Colbourne Martin, St. John's, NL

Photography

Grand National Artists

Staff members of the Joseph Schneider Haus

Gerald Bissett

Catalogue Design

Kathleen Bissett

Cover Image

Reflections, Waterlily Bay II by Millie Cumming

Welcome to THE GRAND NATIONAL QUILT SHOW 2013 – *Local Colour*

The Grand National Invitational Quilt Show is presented biennially by a volunteer committee in co-operation with the Joseph Schneider Haus National Historic Site. This year's exhibition is hosted by the Homer Watson House & Gallery and runs from April 21 through June 23. We are indebted to the staff of the Homer Watson House and Gallery for making possible the hosting of this national show in this very special National Historic Site, deep in the heart of quilt country.

For the past ten years, Canadian quilt and fibre artists have been challenged by The Grand National to address a different theme each year in their quilted creations. For the 2013 show, *Local Colour* was to be the focus, a theme that encouraged quilt artists to capture in their work, some aspect of their communities that made them unique - distinctive - colourful. Quilters from across the country rose to the challenge and more than 100 submissions were forwarded to the Committee from which the stunning collection here was assembled. The fifty-six works chosen for this year's show represent interpretations of *Local Colour* from all but two of Canada's provinces. The members of the Committee would like to extend a sincere vote of thanks to all the artists inspired by our challenge but particularly those whose decision to share their art with the public has resulted in the colourful, artful assemblage we are enjoying today.

We are grateful to the following sponsors for their support of the show:

Elna Canada, Janome Canada, Toyota Motor Manufacturing Canada, Inc. the Waterloo County Quilters' Guild and the Friends of the Grand National.

We want to make special note that this is the 10th Grand National that has been supported through the generosity of Janome Canada.

Chair, The Grand National: *Kathy Bissett*

The Grand National Committee: *Frieda Adams, Susan Burke, Shelagh Hitchens, Elizabeth King, Elizabeth Litch, Marion Marr, Louise McCaul, Bonnie Murdoch.*

Local Colour

Curator's Remarks

It has been such a pleasure for the Joseph Schneider Haus to have partnered with the Volunteer Committee of The Grand National in presenting this Canada-wide quilt invitational for the past – yes – it's been 10 years. But it is a double honour this year to be presenting the show in this venerable venue, the home of Waterloo Region's premier painter, Homer Watson. Thank you Homer... and thank you Faith and the staff here at the house and gallery for collaborating with us this year... and for providing us with such a **gracious backdrop** for the artistry of our quilters of the Grand National 2013.

When the Committee issued the challenge of "Local Colour" for our 2013 theme, we **did** expect that artists **would memorialize in their work some aspect of their local communities that made them unique, distinctive, and yes, colourful.** So it would perhaps seem to be more than a happy co-incidence that a show featuring colour would be presented in the home of the most famous artist of the Valley of the Grand. Actually, it wasn't intentional. We can't take the credit here for being that clever. But certainly, when assessing the strengths, that is, the primary colours of this outstanding show, one needn't look much beyond the artist's pallet itself.

So **we have reds** – the strident reds of a triptych sunset... including the red at night that's "the sailors' delight"... We have the deep, saturated red of an iris in bloom and the rosy, orange/red of a wild blueberry field in the autumn in New Brunswick. And never has red been more effectively interpreted than in the flamboyant patterning of a Don Cherry jacket... raw edges and all!!

We have orange... the familiar orange of a Lunenburg dory... the blazing orange of Staghorn sumac on the Okanagan hillsides and the startling orange of a green Mexican iguana. We also have an unsettling rusty orange that signals the passage of the voracious pine beetle in an otherwise green forest landscape.

We have yellow... the yellow that turns to gold in the heat of an Okanagan summer... the "Alberta gold" of the aspen in the autumn and the rows of wheat swathed to dry in a late-season prairie harvest.

And do we have green? We have a proliferation of greens including the bright, hopeful greens of springtime captured in the depiction of Ottawa's oldest tree, an ancient Bebb's oak in the Dominion Arboretum. We have the serene green of a pastoral landscape in rural Ontario, viewed through a dormant hedgerow and the familiar strident green that defines much of Saskatchewan on Game Day – Ryder Green!

And on it goes.... a full spectrum panorama laid out before you in the fifty-six pieces of quilt art in this year's Grand National.

For me personally, however, it is not the brilliance of Local Colour that holds the greatest appeal.... but the lack of same. It is the more subtle shades that are the most intriguing.... the drabs.... the somber, muted tones.... the faded reds, browns and greys - indeed the colour pallet that Homer Watson himself greatly favoured. **So watch for the greys** of an aging Boreal Forest where majestic old spruce trees bearded with moss gradually fade into the grey/green landscape and look for the greys in the post-harvest, stubble fields of Saskatchewan, in the misty November walk in the Saugeen woods and in the Niagara landscape at dawn shrouded in hoarfrost.

And watch for the subtle transformations wrought by **the changing seasons.... the presence or absence of light.... the passage of time.** For the greens and yellows of spring fade to the gentle golds and greys of autumn in Marianne Parson's work. In Pamela Allen's *Nocturne*, a pallet of moody blues emerges as twilight falls on the Brewer's Mills Locks on the Rideau.... and in Nora Huerter's *Silk Connections*, ageing men's neckties exude a soft, rosy warmth conjuring up images of retiring old gentlemen.... chairs pulled up to the fire, fading gracefully into their dotage.

There is one artist who perhaps captures best the beauty to be appreciated in this fading glory, beauty that is frequently overlooked in today's world. Jill Buckley, in her *Going to Seed* upcycles unwanted, discarded bits of "local colour" salvaged from a Thrift shop, transforming them into an intriguing mandala charged with renewed life and possibility, a true *tour de force* of technical excellence.

But indeed all the artists of Local Colour 2013 have individually and collectively delivered on the promise of this year's theme. Once again they have delighted the Committee with their many and varied interpretations, their skilled integration of colour, pattern and form and their technical virtuosity. They are to be congratulated for their achievements both those you see today and the many we could unfortunately not include in this show.

Susan M. Burke, Curator
Joseph Schneider Haus National Historic Site



A Rather Attractive Prison, 2011

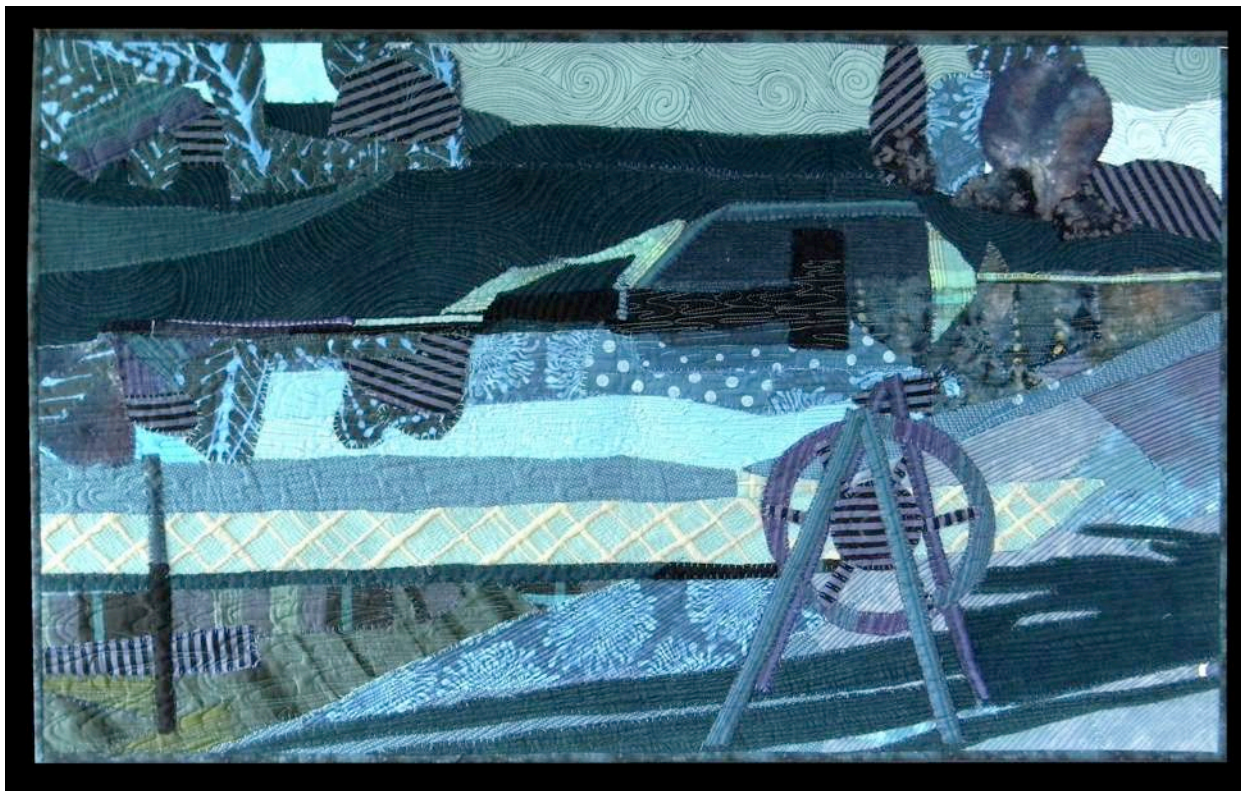
Pamela Allen, Kingston, ON

34" x 23"

Hand and raw edge appliquéd, machine quilted

There are several grim looking prisons in my hometown. However, this particular one looks more like a castle than a penal institution.

*Curator's Choice
sponsored by
Waterloo County
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Nocturne, Brewer's Mills Locks, 2012

Pamela Allen, Kingston, ON

43" x 26"

Hand and raw edge appliquéd, machine quilted

This is a local attraction for Kingstonians on the Rideau Canal. I am paying homage to the Nocturnes of James Whistler and depicting the calm serenity of the locks at dusk.

*Curator's Choice
sponsored by
Waterloo County
Quilters' Guild*

Alberta's Cornucopia, 2011

Ilse Anysas-Salkauskas, Cochrane, AB

32" x 42"

Hand dyed cotton, synthetic and sheer fabrics, cotton and synthetic threads, beads; machine quilted and embellished background and individual parts, machine appliqué.

Current oil and natural gas production and consumption are providing a lot of money for corporations and the Province of Alberta. Big environmental issues are also being created. Pious consoling reassurances from industry are creating suspicions that oil trumps all. Here is my impassioned plea for government and industry to stop avoiding issues, jump into action and become leaders in cleaning up our air, lakes and rivers. I have made my cornucopia a hot pink and standing on its tail hoping to make people notice and think about what they want the environment to look like for our children and grandchildren.





Spring Blossoms, 2011

Terry Aske, New Westminster, BC

46" x 47"

Commercial cotton fabrics, cotton batting.
Machine pieced, free-motion quilted

To design the large tree, I grafted together photos of several trees in my neighborhood - the trunk from one or two trees and branches from several others. The branches and foliage were arranged to form interesting positive and negative shapes - the trunk, branches and foliage are the positive shapes and the background and sky behind the tree and between the branches are the negative shapes.

Every year, I eagerly await the first blossoming cherry trees, which symbolize the arrival of spring. After a long dark winter, I marvel at the clouds of pink and white blossoms that adorn the trees. I love walking through the trees as the petals float and drift in the breeze like pink and white confetti, and gently carpet the grass below. This original design is the third in a series of art quilts celebrating the changing seasons of the West Coast of Canada.



Autumn at Snyder's Flats, 2013

Ilene Atkins, Kitchener, ON

16" x 11"

Photo printed onto cotton, machine thread painted, machine quilted

This piece combines my love for photography with my love for quilting. Walks with our dog take us to many places, at all times of the year. One warm autumn day, there were hundreds of monarchs amongst these purple asters, and I couldn't resist a photo or two. I simply printed the photo onto cotton, and stitched it into this quilt.



Game Day, 2013

Debora Barlow, Saskatoon, SK

56" x 59"

Machine pieced, hand appliquéd, raw edge fused, machine quilted

Inspiration & Credits: Permission granted by the Leader Post Foundation to reference a photo from the book "Saskatchewan Roughriders First 100 Years", (Calder, Staseson, Folk, Hughes, Vanstone, Davis and Marce, 2009)

Ryder green is definitely the local colour in Saskatchewan on Game Day. 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 Ryder 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.

*Award of Merit
sponsored by
Friends of the
Grand National*

**For Outstanding
Handwork & Charm**

On Oyster Pond, 2012

Hélène Blanchet, Calgary, AB

49" x 70.5"

Hand-dyed cotton & silk, commercial cotton, linen, cotton batt, embroidery, wool & bamboo floss, metallic thread, glass & jasper beads, miniature toys, wool rovings, grapevine wood; appliquéd, reverse appliquéd, hand-pieced, quilted, embroidered, stumpwork, beadwork, scrunching, dyeing, painting - all work done by hand

This is a picture of my family in the little hamlet of Oyster Pond on the Eastern Shore of Nova Scotia where we raised our children. The kids are all gone now, and we've made a new home in the Highlands of Cape Breton. This is a commemorative piece, for my family, of the lovely little place we once called home. And if you look carefully under the leaves you may even get a peek at all the birds that used to come to our feeders.





Around the Pond, 2011

Silvia Bos, Englehart, ON

12" x 8"

Felt, cotton fabric, yarn, embellishments. Machine stitched on felt, burnt, hand painted fabric, free-motion stitched, couched yarns, embellished

I live in Northern Ontario - need I say more? We have trees and water all around us and I love it.





**Honourable
Mention**

Going to Seed, 2013
Jill Buckley, London, ON

53.5" x 53.5"

Recycled clothing, jewelry and accessories, cotton and silk threads, hand dyed cotton remnants, cotton batting. Low-immersion dyed, paint on wool, hand stitched, beaded, free motion machine quilted on a DSM

We often overlook the beauty of a bloom as it fades--no longer fresh, vibrant and full of energy--but nurture that which has "Gone to Seed" to be rewarded with new emerging and exciting possibilities. The transformation is complete. This quilt is made up almost entirely of "local colour", unwanted, discarded items, their beauty and usefulness gone, banished to the thrift store.



My Kinda Town, 2011

Beth Cameron, Manotick, ON

80" x 90"

Commercially printed cotton fabrics. Machine pieced and embroidered, long arm and short arm quilted. Credits: Jan Mullen's method of crooked assembly from her book *Cut Loose Quilts*. Ebert Cameron, husband, research

I love bright colours. I also enjoy humour and like to be amused. So, I took wonderfully bright coloured fabrics and added some play on words and, voilà, a visually appealing quilt that also entertains. I love to hear the responses that this quilt brings out. An original design with special thanks to my husband for help with the research on names and whose sense of humour has saved our marriage more than once!



Among the Pines, 2012

Margaret Clark, Arras, BC

80" x 90"

Commercially printed cotton fabrics. Machine pieced and quilted. Inspiration & Credits: The pine tree inspiration came from a Gita Barlowin quilt in the Australian Patchwork and Quilting Vol. 8 No. 6, 1999. Quilted by Sylvia Stephenson, Grande Prairie

When I started this quilt for my cousin in 1999, the pine beetle epidemic was not yet on the horizon. Long after these little beetles were wreaking havoc in southern BC we were told that the beetle would not cross the Rockies to turn our beautiful pines a rusty red colour. As I worked on the quilt intermittently over the next decade, however, the rust colour seeped in just as the beetles invaded our pines. On our 40 acres we have lost 350 mature pine trees. This is my tribute to their lost beauty.

*Viewers' Choice
sponsored by
Elna Canada*

*Honourable
Mention*



Where Once He Stood, 2009

Karen Colbourne Martin, St. John's, NL

31" x 25"

Hand appliquéed, embroidered and quilted; machine embellished. Inspiration & Credits: My late father took the original photo, which inspired the quilt.

SALVAGE is at the end of the Eastport Peninsula that juts out into Bonavista Bay, NL. It means, "horribly wild, rugged and treacherous". Many outports in Newfoundland are known for their multi-coloured houses, but Salvage and area is dotted with "saltboxes" painted white on white. Stages are kept in the ochre of the past. My late father took this slide in the 1970's and I felt him with me as I worked. The "HE" refers to him. However, in the "Ode to Newfoundland", is the line, "Where once they stood we stand". The double meaning is intended.



No Tiptoeing Here, 2013

Millie Cumming, Fergus, ON

45" x 55"

Cotton/silk/synthetic fabrics; machine pieced,
hand appliquéd, machine quilted

Credits: Orange tulip adapted from copyright-free
Dover image

*Tulips in my backyard were NOT the inspiration -
instead, the inspiration came from my stash, with
help from a tie from my local thrift store and
men's swimming shorts on sale from the closeout
of our local Zeller's store.*

*Grand Prize
sponsored by
Toyota Motor
Manufacturing
Canada, Inc.*



Waterlily Bay II, 2012
Millie Cumming, Fergus, ON

45" x 45.5"

Hand-dyed and hand-painted fabric. Machine pieced, hand appliquéd, hand quilted

Inspiration: A man's blue-green plaid shirt from my local thrift store...

Tranquil Cove, 2013

Anna Davison, Mahone Bay, NS

38" x 38.5"

Machine & hand appliquéd, machine quilted,
confetti leaves, hand-painted sky

Inspiration & Credits: Ron Smith (photography),
Laurie Swim (techniques), Linda Richie
(embellishing threads)

Tranquil Cove is inspired from photography of coastal scenes around Lunenburg County by Ron Smith. The compilation of a Lunenburg-built bright orange dory tied up to a weathered wharf, sailboats lying at anchor offshore at the end of the day, and the large boulders which protect and shape our shorelines, suggest tranquility and peacefulness. The techniques for making the quilt were taught by Laurie Swim at a workshop I attended last fall with designing from photo. transparencies, shadowing, confetti lace leaves, hand painted sky and thread painting.





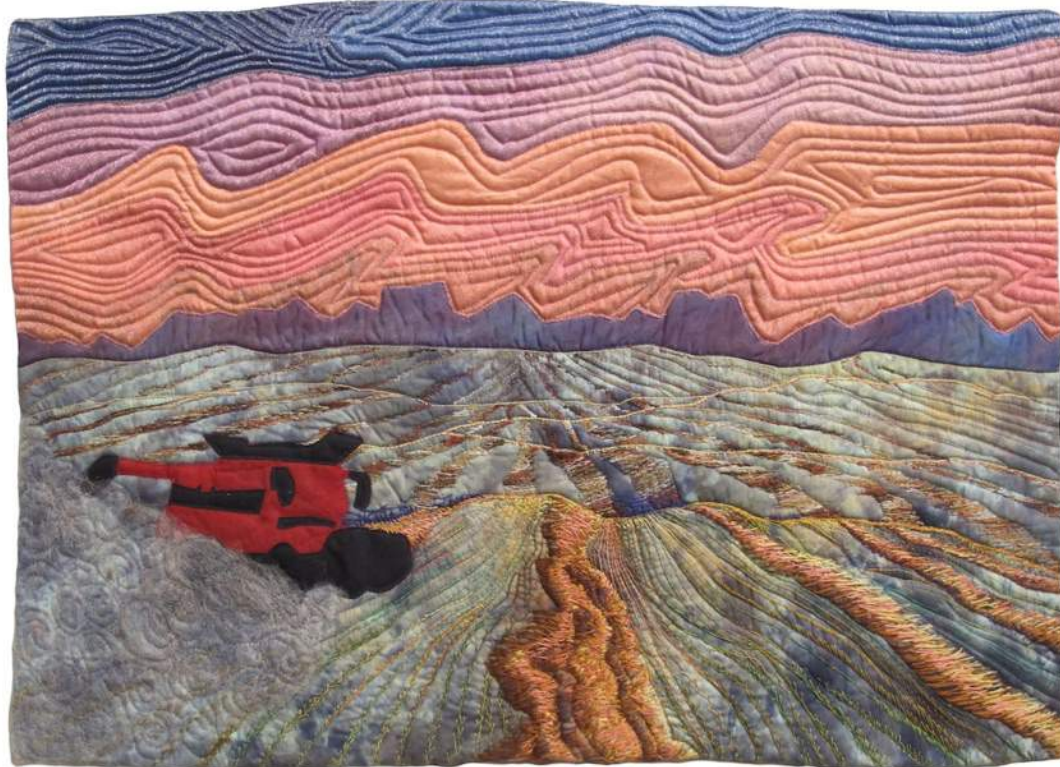
Alberta Gold, 2010

Diane Duncan, Calgary, AB

15" x 11"

Surface embellishment, quilted, fabric painted using ink

I was sitting on my son's deck one fine September day and as a relatively new arrival in Alberta, I was enthralled with the view through the aspen branches backed by a brilliant blue sky. The west may not have the variety of fall colours like the east but the aspen gold, often set against the dark green of the pine and spruce trees, can truly be called "Alberta Gold".



Late Season Harvest, 2011

Diane Duncan, Calgary, AB

25.5" x 17.5"

Appliquéd, machine and hand stitched, pieced, hand dyed, quilted

I don't think anything beats the drama, color, texture and sense of "bigness" of an October sky over southern Alberta wheat fields. The fields stretch for miles covered with golden rows of wheat, swathed to dry, framed by the Rocky Mountains and covered by the intense color of the descending dusk. Recently, my husband fulfilled a dream of his youth – to operate a combine on the western harvest. While riding 'shotgun' with him, I shared a sense of closeness to nature while participating in the "dance of machines" – a classic Canadian activity.



Batik Wave, 2013

Nicole Hannah, Victoria, BC

28" x 22.75"

Cotton batiks, cotton hand- dyed fabric; fused appliquéd, hand quilted

I am lucky to live about 300m from the Pacific Ocean. I can't see it from my house but knowing it is there is sufficient for me. I have lived in four provinces in my life and I keep coming back to the Pacific. Now I have a colourful interpretation of it in my house.

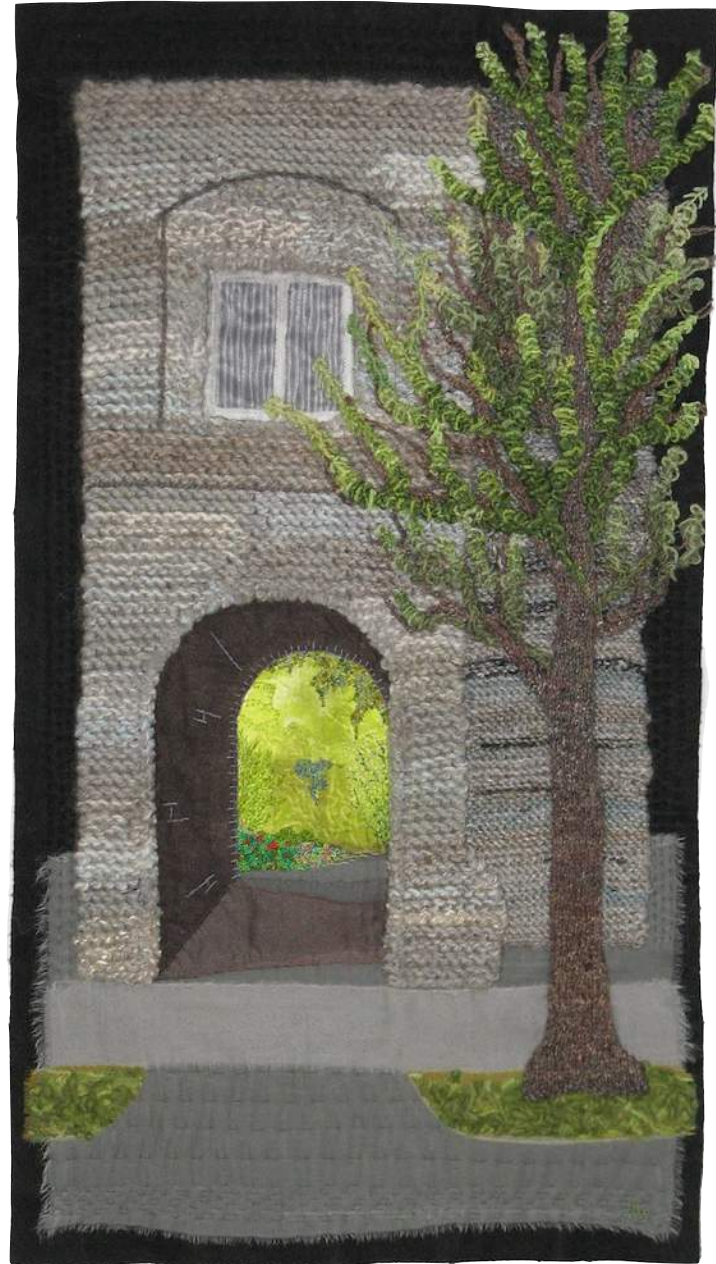
Beyond the Carriageway

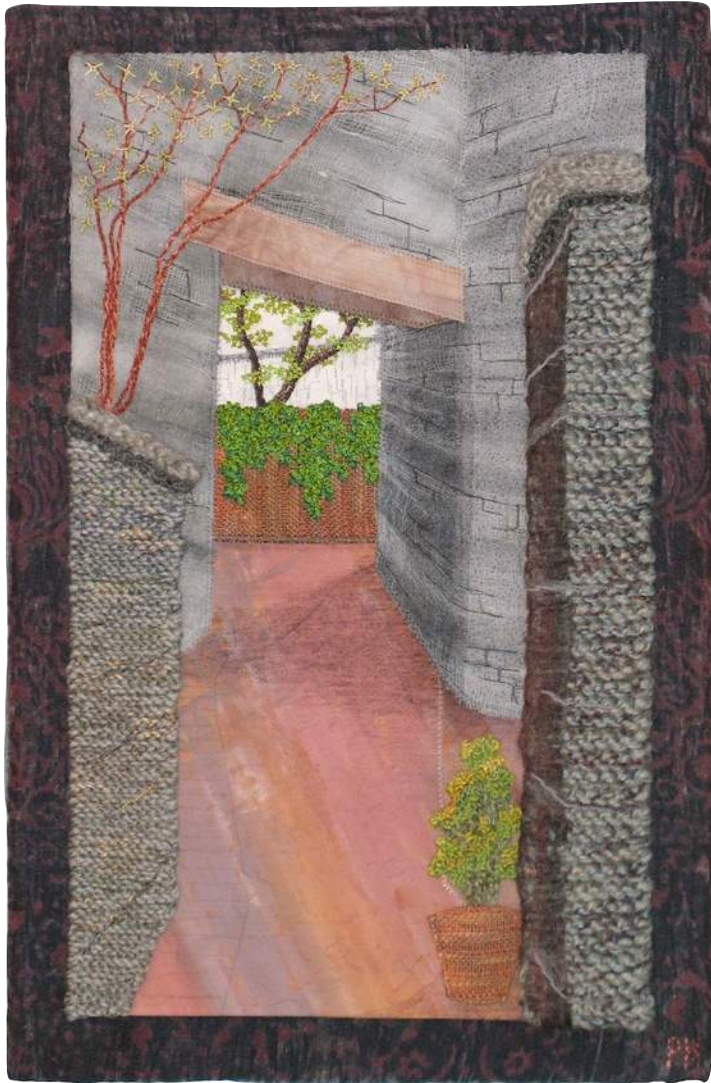
Phillida Hargreaves, Kingston, ON

19.5" x 36"

Assorted yarns, cottons, felt, sheers and embroidery floss; painted, knitted, reverse appliquéd, hand embroidered, hand and machine appliquéd, and hand quilted

Kingston's local colour is grey because the local building material is limestone. But the old stones have weathered and the greys have become varied and soft. When the sun shines, they provide the perfect background to the bright greens of early summer.





The Kingston Shortcut, 2012
Phillida Hargreaves, Kingston, ON

14" x 22"

Cotton, burlap, knitting yarns and embroidery floss. Painted, knitted, hand embroidered, machine stitched, and hand and machine appliquéd. The piece is mounted on heavy duty stabilizer covered in burnout velour and a sheer.

This is a shortcut to one of Kingston's favourite restaurants. It is a hidden corner of the city known mostly to locals. The marriage of terracotta paving with limestone walls adds the colour, as does the anticipation of a good meal.

*Honourable
Mention*

Joie de Vivre, 2010

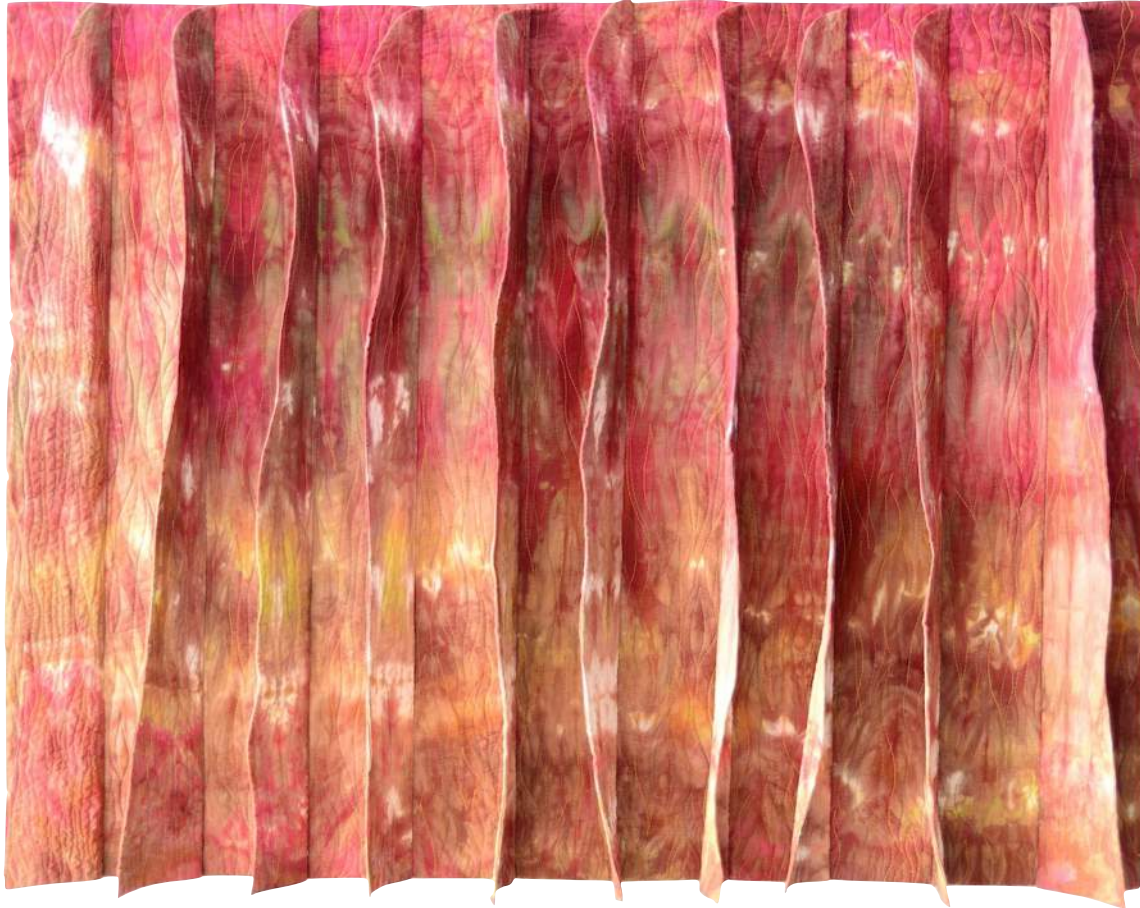
Anna Hergert, Moosejaw, SK

48" x 66"

Hand-dyed and commercial cottons, hand-dyed and commercial cotton and silk threads; machine and hand appliquéd, machine quilted, hand embroidered

My inspiration is Buffalo Pound Lake whose seasonal changes I witness daily. Water is infinitely dynamic – this turn, that twist; hanging on to a bit of debris and discarding another; creating ever-changing banks that may disappear entirely in a spring flood. Water may be gentle and calm, rippling and playful and sometimes raging and angry. It suggests a journey and presence of life: starting small, growing, moving and eventually disappearing into a sea of the unknown while forever reflecting light most intensely at sunrise and sunset.





Miles from Nowhere, 2011

Anna Hergert, Moosejaw, SK

42" x 32.5"

Hand-dyed and commercial cottons, hand-dyed and commercial cotton and silk threads; machine quilted

Navigating country roads in southwestern Saskatchewan after a first snowfall in October offers subtle inspiration: textured post-harvest stubble fields, snow drifts accumulated in sections covering up fall colour, icy wind bending dried grass blades sending mini- blizzards across the vast fields and a deep red sunset bathing the landscape in surreal light - this is where I make my home!

Janome Award
of Excellence
sponsored by
Janome
Canada



Local Colour - Don Cherry, 2013

Pat Hertzberg, Mississauga, ON

24" x 36"

Fibre - assorted fabrics and threads; appliquéd,
quilted, free-motion embroidered

Don Cherry is a colourful "local" character for all Canadians. He is also from my home town - Mississauga. This year's Grand National theme inspired me to produce a contemporary art quilt in honour of Don Cherry. My piece pays tribute to Don's colourful, flamboyant suits, and his deceased wife Rose's gentle, ever-present influence. As an artist, I enjoy the process of fiber manipulation and embellishment, orchestrating colour, shape and line. My current work examines the fraying properties of various fabrics - giving "voice" to raw edges. Just as Don is 'rough around the edges' so, too is my art piece.





Silk Connections, 2011

Nora Huerter, Waterloo, ON

44.5" x 88.5"

Silk, cotton, polyester, paint;
machine pieced and quilted

Waterloo, proud home of the Blackberry, has transformed into an international hub of technical expertise. Brilliant minds from around the world have congregated here to share and assimilate their collective knowledge bases. My creation of SILK CONNECTIONS, made primarily of men's silk neckties, represents the inter- connectivity and creativity of all minds at work and play the world over. It represents team work at its very best, positive outcomes without cookie cutter personalities. With a nod to our colourful textile manufacturing past, SILK CONNECTIONS applauds this entrepreneurial spirit as an ode to the future!

Tobogganing in Toronto, 2013

Trish Johnson, Toronto, ON

17" x 27"

Cottons, photo fabric; machine pieced, appliquéd,
machine quilted

I have fond memories of tobogganing in Riverdale Park in the good old days when my children were young. Toronto is a city of parks with acres of green space right downtown. I love this view of the Toronto skyline and it used to be my view when I lived on Sparkhall Avenue near Broadview. Torontonians go tobogganing but tourists usually miss this experience -- they're all at the theatre.





St. Fiberius, 2009

Marie Kajdasz, Victoria, BC

23" x 42"

Commercial and hand dyed cottons, silk, velvet, taffeta, moiré, brocade, acrylic paint, ribbon, beads, coins, metallic threads; machine pieced, hand and machine embroidered, hand and machine quilted

Saint Fiberius, the patron saint of fiber artists, is a colourful and important local character in a stitching community. Standing tall and proud with his halo, he takes his saintly role very seriously. His embellished robe displays the tools of our trade - rich fabrics, spools of thread, a sewing machine, and a rotary cutter. In his left hand he holds a silver needle, and the symbol of hope appears above his name. After all, when stitching we all hope our fiber art will turn out to our liking and be enjoyed by the viewer!

Always, 2009

Clare Kirby, Toronto, ON

65" x 54"

Cotton and silk; hand dyed fabric, hand quilted,
hand embroidered and hand appliquéd

Inspiration: Daniel, 11/11/1959 to 20/07/2012, a
colourful member of our local community

During the last few years of Daniel's struggle with terminal cancer, his mission in life was to go out every day and put a smile on the face of everyone he met. In spite of his own suffering, he ALWAYS made people feel good about themselves. He drew strength from his native heritage and spirituality, his closeness to Mother Earth and his love of all living things. This quilt was made for him as a medicine blanket. It draws on the colour and images that were meaningful to him.





Cat Killed a Cardinal, 2012

Clare Kirby, Toronto, ON

34" x 27"

Hand dyed fabric, silk fusion; hand quilted, hand embroidered and embellished with beading

The red in this piece captures the beauty of the cardinal bird which was killed by my cat Shahira, and the passion of the fire from which a phoenix rises. Using the actual tail feathers embedded in a piece of silk fusion, I created this transformational piece as a tribute to the cardinal. You can see the cat's face in the top left hand corner watching this transformation.



Gilford Local Colour, 2012

Cecile Lavas, Gilford, ON

65" x 48"

Cottons, ink paints; raw edge quilted, trapunto

Inspiration & Credits: local hikes and online stock photography

Striving to capture the essence of autumn in my rural neighbourhood, this work is meant to convey my love and appreciation for the vibrant scenery that surrounds us, as days grow cooler and crisper. All living things share a spirit of consciousness and majesty that demands our respect and reverence. My work, which comprises life-sized elements, is a humble attempt to reflect a small glimpse of that majesty.

Award of Merit
sponsored by
Friends of the
Grand National

**For Outstanding
Technique & Realism**

Daybreak, 2011

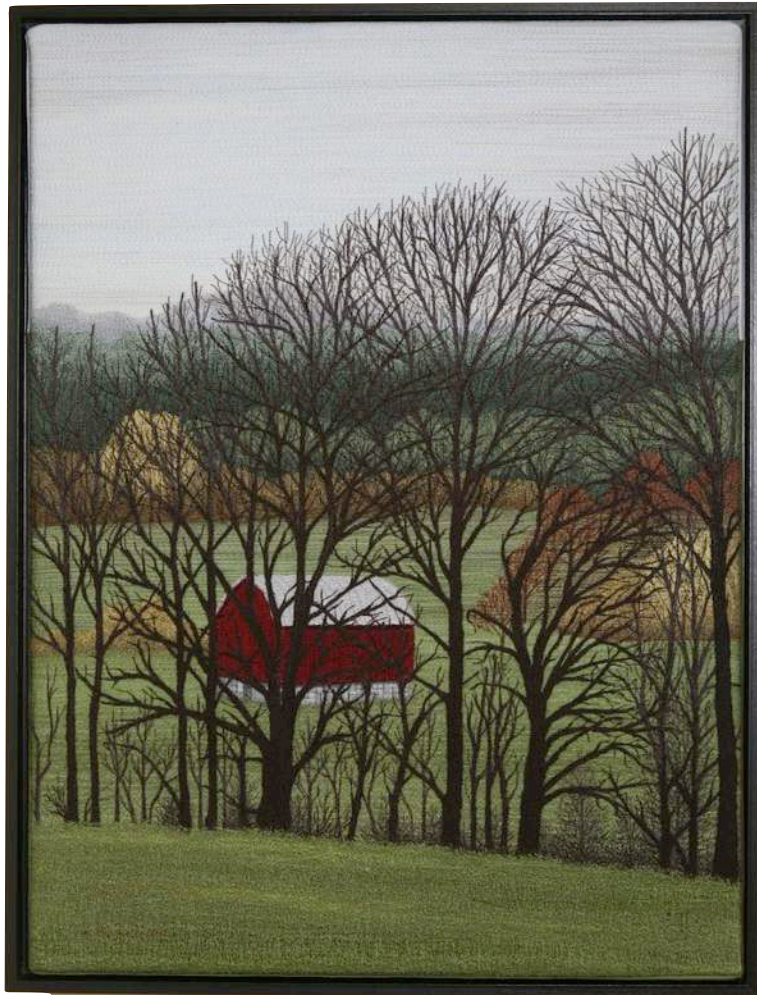
Tracey Lawko, Toronto, ON

13" x 17"

Cotton fabric and thread, stabilizer; free-motion machine stitching of 3 or more layers

This vibrant sunrise is from the first snowfall of the season. There had been a huge storm overnight, a deep blanket of snow covered the hills of the Niagara Escarpment and thick hoarfrost coated the trees. I awoke early that morning to see the clouds break and reveal the bold orange streak of this dramatic sunrise against the dark blue of early morning. While we think of snow as white and winter as achromatic, the colours that early morning were spectacular.





Through the Hedgerow, 2011

Tracey Lawko, Toronto, ON

19" x 25"

Cotton fabric and thread, stabilizer; free-motion machine stitching of 3 or more layers

My densely stitched landscapes celebrate the calming pastoral scenes of rural Ontario. The scenes are views around my studio, located in the hills of the Niagara Escarpment near Creemore. It is farm country. The fields grow hay, winter wheat and corn, and are home to herds of cattle and sheep. Hedgerows divide the farms and create a patchwork through the hills. Through the branches of a dormant hedgerow, the red barn of a neighbouring farm stands proud. However, this colourful icon of rural life is now only a memory. The farmer has retired and the new owner has demolished the barn.

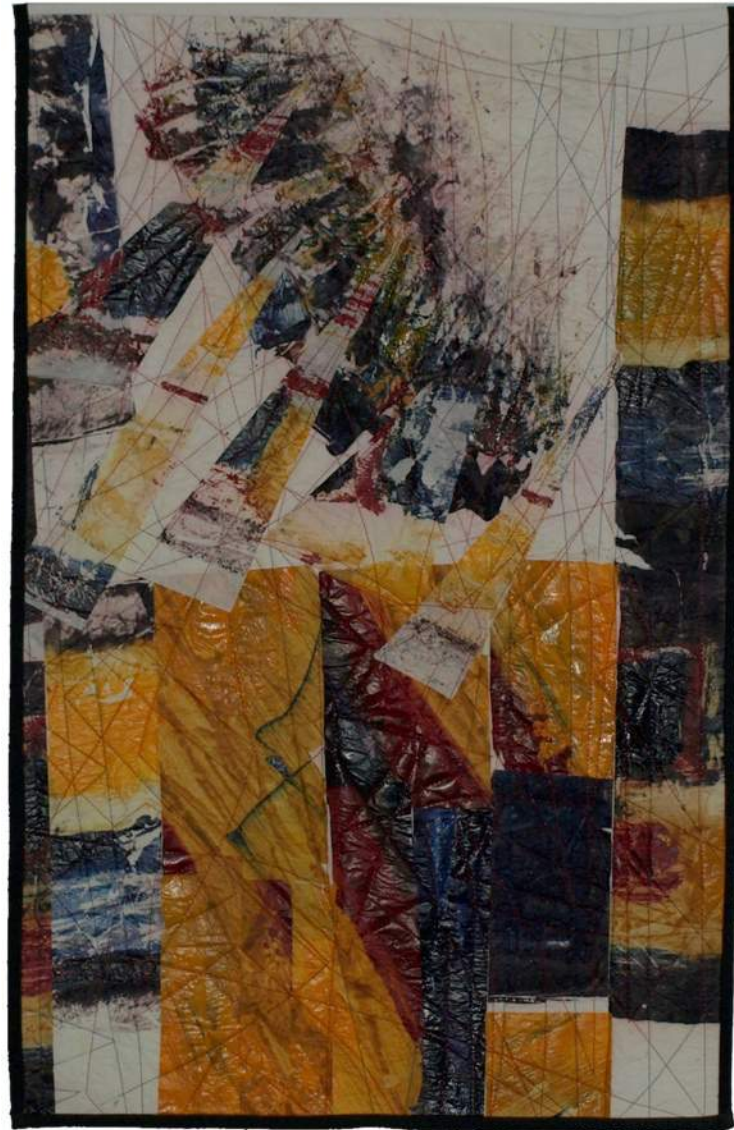
Fragile Tissue, 2012

Ingrid Lincoln, Winnipeg, MB

17" x 26"

Cotton, paper; transfer painted, machine quilted

The Prairie sky is alive with vibrant colour morning and evening. The colours present a foil to the white winter landscape and create a fragile tissue of coloured air; an atmosphere of delight and mystery.





Endangered in Nova Scotia, 2013
Kate Madeloso, Wolfville, Nova Scotia

17" x 25"

Commercial & hand-dyed fabrics, silk and cotton threads; machined quilted, appliquéd, machine embroidered with Sulky, ink painted imagery, hand embroidered, ink jet printed

The Harriet Irving Botanical Gardens in Wolfville, NS promote the conservation of endangered plant species - five of which I have featured on my art quilt. The beauty of our landscape can be over-shadowed by the threat of species extinction. As an intuitive mixed-media artist, I am guided by the subject as it progresses. My textile art focuses on colour and visual texture. I incorporate traditional and contemporary techniques to blend the "story", often using many layers.



Green Iguana of Cozumel, Mexico, 2013

Carol McLaren, Kitchener, ON

15" x 18"

Cotton, polyester, plastic, quartz and glass beads; machine appliquéd (fused), hand appliquéd, trapunto, machine quilted, hand beaded

Technology has made the global world "local". One of our favourite and frequent vacation spots is Mexico, home to the Green Iguana which shows orange colouration. Lizards are one of the most colourful highlights of every visit. They remind me of dragons and dinosaurs, yet their scales are similar to fish; not surprisingly, since the ocean was their original home. Since the first lizard I ever saw, a tiny green gecko 2 or 3 inches long, I have been completely bewitched by these marvelous creatures. (In other parts of Central America, the Green Iguana shows red, pink and blue variations.)

Red Iris, 2013

Carolynn McMillan, Burlington, ON

23.25" x 28.75"

Hand dyed, fused appliquéd, machine quilted

The Royal Botanical Gardens is one of the chief attractions in Burlington ON, where I live. As a huge fan of natural form and colour, both brilliant and subtle, the RBG is a magnet for me. This Iris, with its deep red standard petals and blue-purple falls, heralded the coming of summer 2010 for me on a visit to the Iris garden that year. I photographed this bloom many times from many angles and based this Local Colour piece on those photographs.





Smoke Bush Leaves, 2012

Carolynn McMillan, Burlington, ON

27.125" x 19.875"

Commercial fabrics, painted Evolon; fused appliquéd, machine quilted

When we pruned the Purple Smoke Bush before last winter, I discovered the trimmings in a galvanized garbage can ready for the garden waste pickup. I could NOT let them go off to be composted unrecorded, so I took many close-up photos of them. Those little golden spots sitting in pools of brilliant cobalt blue are easy to miss unless you get up close and personal with these leaves! This colour is VERY local for me - right at the end of my driveway. The leaves were far too lovely to ignore, so I quilted and embellished them to celebrate their glory.

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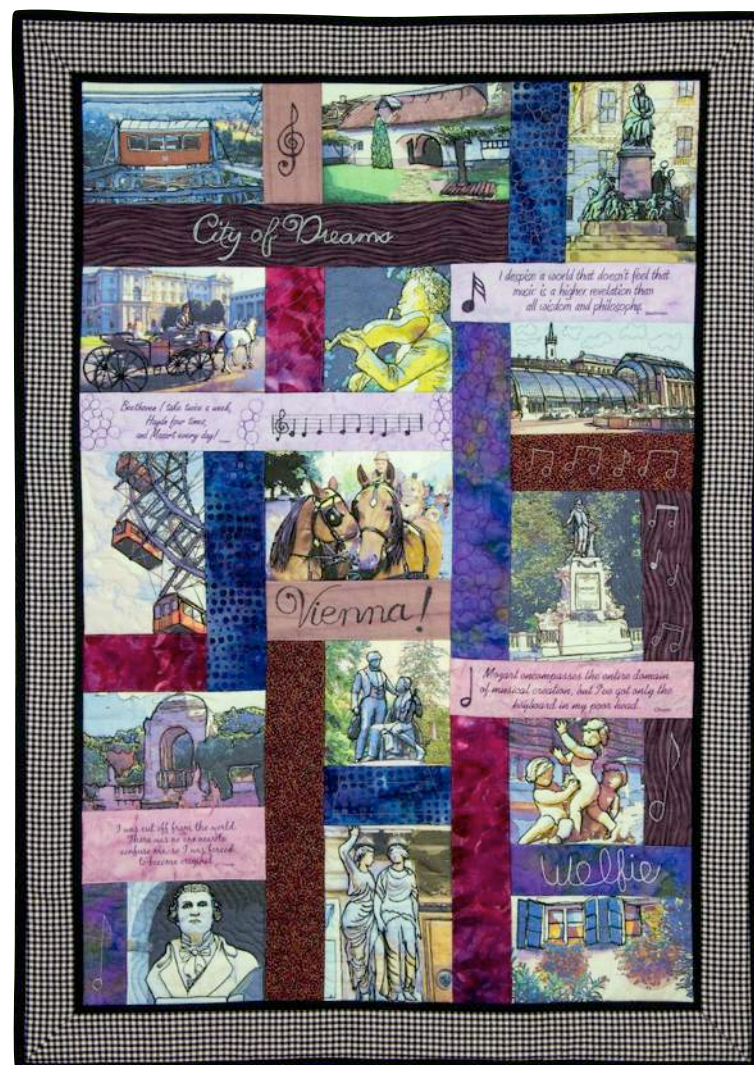
Ode to Vienna, 2013

Deborah Milton, Toronto, ON

27" x 38"

Artist's own manipulated photography, ink-jet printed, commercial cottons; digitally painted photographs printed on cotton, pieced, machine embroidered, free motion machine quilted

My quilt celebrates a memorable trip to the beautiful city of Vienna. Local colour exists in not only the hues that punctuate the city and its gardens, but also in the rich history of music created by some of the most talented composers and colourful characters the world has ever seen. Classical music by Mozart and Haydn, Beethoven and Schubert, and the lighter waltzes of Johann Strauss make a visit to the City of Dreams a delightful experience. I'll never forget as long as I hang my pictures on the wall instead of hiding them away in a box.





Sailor's Delight, 2012

Margaret Notar, Waterloo, ON

43" x 16"

Commercial and hand-dyed cottons, cotton and metallic threads, glitter netting, felt, wool roving; machine, free-motion and hand stitched, machine couched, hand embroidered, hand beaded, hot fixed crystals, fabric-wrapped pipe cleaners

Mmm... the colours of a warm summer night's sky at sunset. You know what they say: red at night...embellisher's delight! This project allowed me to combine a number of my own delights: vibrant colours, glitter, embroidery and embellishments.



Blazing Sumac, 2011

Marianne Parsons, Oliver, BC

18" x 26"

Raw-edge appliquéd, thread and hand painted,
collage pieced

*Every fall the shrubby sumac bush, and the larger
Staghorn sumac trees, light up the arid
Okanagan hillsides with blazing reds, oranges
and yellows. As the leaves fall, they curl and twist
into rust and brown remnants. A gift of some
plum and burgundy batik scraps offered me the
perfect foil for these blazing leaves.*



Colours of the Okanagan – Summer, 2011

Marianne Parsons, Oliver, BC

26" x 18"

Raw-edge appliquéd, thread painted, collage pieced

The soft greens and yellows of spring in the wilds of the arid Okanagan quickly change to shades of gold and grey as the temperature rises. These in turn provide a subtle backdrop for the bold greens and browns of the irrigated vineyards and orchards.



Endicott Johnson, 2012

Deb Plestid, Tatamagouch, NS

40" x 33"

Batiks, commercial cottons, cotton and rayon threads; machine raw-edge and turned-edge appliquéd, machine quilted

In the small community of Balmoral Mills, near Tatamagouche, Nova Scotia, siblings Ken and Barb Johnson spent their childhood summers on the Matheson Brook family homestead. The homestead, hidden deep in the woods, was passed from father to son for generations. In 2010, the aging siblings, long living abroad, sold the lands to Lil, who has embraced and given new life to their circa 1840 house. Inside an outbuilding, a pair of Endicott Johnson's (Ken and Barb's father) mouse-nibbled boots, were found. They now have a place of honour in Lil's Dartmouth restaurant, The Wooden Monkey.

*Honourable
Mention*

Invitation, 2013

Elaine Quehl, Ottawa, ON

30" x 24"

Hand-dyed cottons by artist, fusible collaged,
artist pencils, free-motion machine quilted

The image of a majestic and ancient oak tree is not one that anyone would normally associate with Canada's Capital. Planted in 1898 at the Dominion Arboretum of the Central Experimental Farm, this ancient Bebb's Oak is not only the oldest tree currently thriving in the Arboretum, but also the best known tree in Ottawa. My most vivid experiences with this tree have been in early spring, just as buds are barely emerging, when the weather is finally warm enough to enjoy a day outdoors. I've accepted the invitation to sit on the pastel green bench propped beneath the tree's breathtaking canopy.





Red Stool, 2011

Elaine Quehl, Ottawa, ON

38" x 32"

Hand-dyed cottons by artist, fusible reverse appliqué, free-motion machine quilted

The most “local” colour in my life is the colour contained within my studio. Having worked on a series featuring hosta foliage for the last several years, stacks of hand-dyed fabrics in various values of green have been a constant presence in my life. When I became obsessed with the image of a little red stool in the hosta patch, I actually acquired a real stool that I painted red, and it now also sits as a little piece of inspiration in my studio.

**That's All I Know for Now:
Woodland Swirls, 2011**

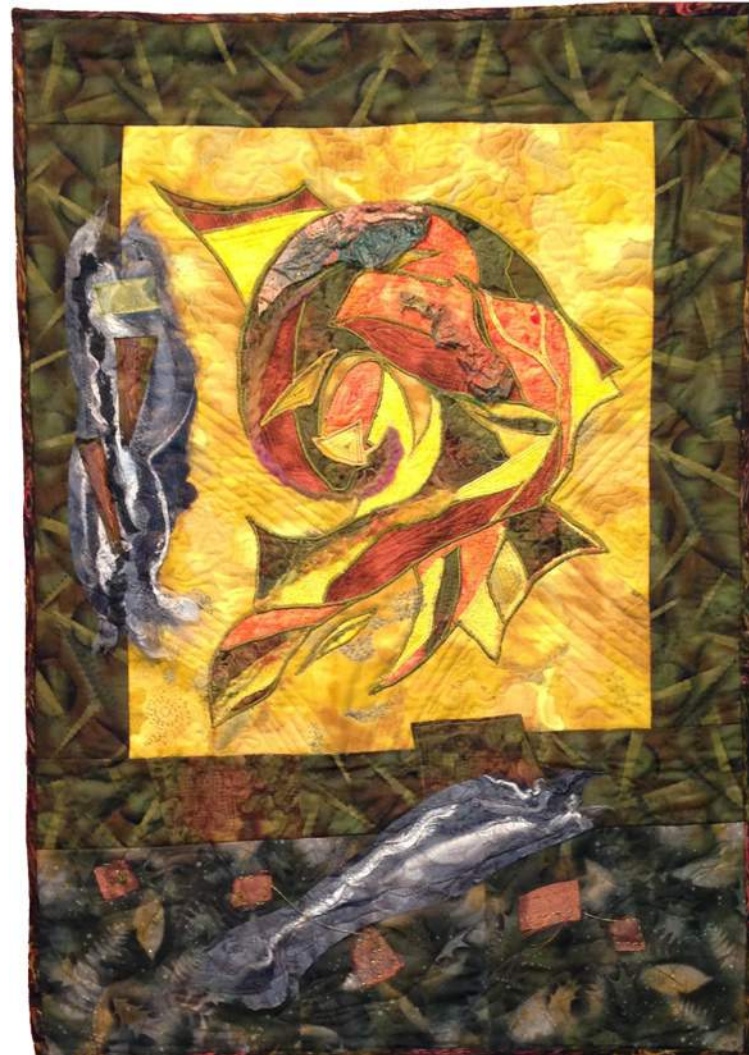
Kiyomi Sakamoto, Toronto, ON

24" x 34"

Cotton, silk, Tyvek, beads; silk fusion, appliquéd,
hand embroidered, machine quilted, beaded

Credits: Fabric base was begun in Penny Berens'
workshop.

*The richness of woodland fall colours and gusts of
wind evoke flights of fancy. Spiraling pathways of
the leaves beckon you to follow; even if it is leading
you to the frosty days of winter. Nature repeats itself
within its shapes and keeps on going. This piece,
begun in 2006, is a fiber journey that has many
steps yet to go.. .*





The Hills of Wellington County, 2012

Susan Strachan Johnson, Rockwood, ON

50" x 32"

Mixed media fibre, recycled fabrics; appliquéd, hand and machine stitched, painted

Inspiration: Marjan Mozetich's violin Concerto "Affairs of the Heart"

When I listen to Mozetich's violin concerto, I visualize driving through the rolling hills where I live, punctuated by tall silos and hydro poles, the vista ever changing to reveal yet another farm each time I crest a hill. And no matter what the season, it is always colourful.



Through the Glass, 2013

Kathy Tidswell, Burtt's Corner, NB

55" x 21.25"

Cotton and cotton/polyester fabric; pieced, blindstitch appliquéd, free motion quilted, walking foot quilted

As a young person, I did not notice the beauty of the Douglas valley until my first trip home from university. Paying tribute to this area of New Brunswick, I created a triptych of abstracts. The breathtaking beauty of a Maritime fall and the brilliant renewal of spring are all the more colourful when juxtaposed with the monochromatic greyness of winter. Looking "through the glass" takes me back to my childhood home.

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**For Interpretation of
Theme & Technique**

Mitchell's Pride, 2013

Engelina Van Essen, Mitchell, ON

37" x 38.5"

Commercial and hand dyed cotton, batik, cotton silk, cotton batt, paint; hard and soft edge appliquéd, machine embroidered, quilted with silk, polyester and rayon thread

Inspiration & Credit: Photo by Laurie Bowman, used with permission

The river Thames meanders through Mitchell, Ontario and its wetlands, where the great blue heron is a regular visitor. This magnificent bird has been adopted as the official logo of Mitchell and the municipality of West Perth.





Big River Series: Last light, 2010

Kit Vincent, Elizabethtown, ON

37" x 24"

Hand-dyed Pimatex and commercial cottons; free-hand cut, pieced and free-motion quilted

I live on the St Lawrence River, in the Thousand Islands region of Eastern Ontario. I look out daily onto this watery vista and I am amazed at the ever-changing display of colour as days turn into nights and seasons evolve. I am in awe when I see ocean liners and lakers gliding effortlessly up and down shipping lanes that carry them from the Atlantic coast into the very core of the North American continent. I try to translate some of this through the colour and texture of hand-dyed and pieced fabric.



Saugeen Woods Pathway, 2013

Beverley A. White, Port Elgin, ON

21" x 15"

Cotton, synthetics; photo transferred, raw edge collaged, machine and hand stitched

These woods are about a five- minute walk from home...I photograph this spot quite often. One November morning this fall, I saw a nice mist behind the path, over a marsh...and I liked seeing the tiny sparks of colour in the foreground...in the dried flowers and berries...in the low understory.



South Street Beach, 2012

Beverley A. White, Port Elgin, ON

13" x 10"

Cotton, thread, acrylic paint; photo-transferred,
machine drawing, stitched on to frame, beaded

This peaceful spot on the eastern shore of Lake Huron is where we swim in the summer...but I like to walk there almost any time of year. Low water and strong winds and colour changes this fall made this scene a little different...so much so that I had to interpret my memory with a photo, some fabric, thread, beads, and a little acrylic paint!

Boreal Forest, 2010

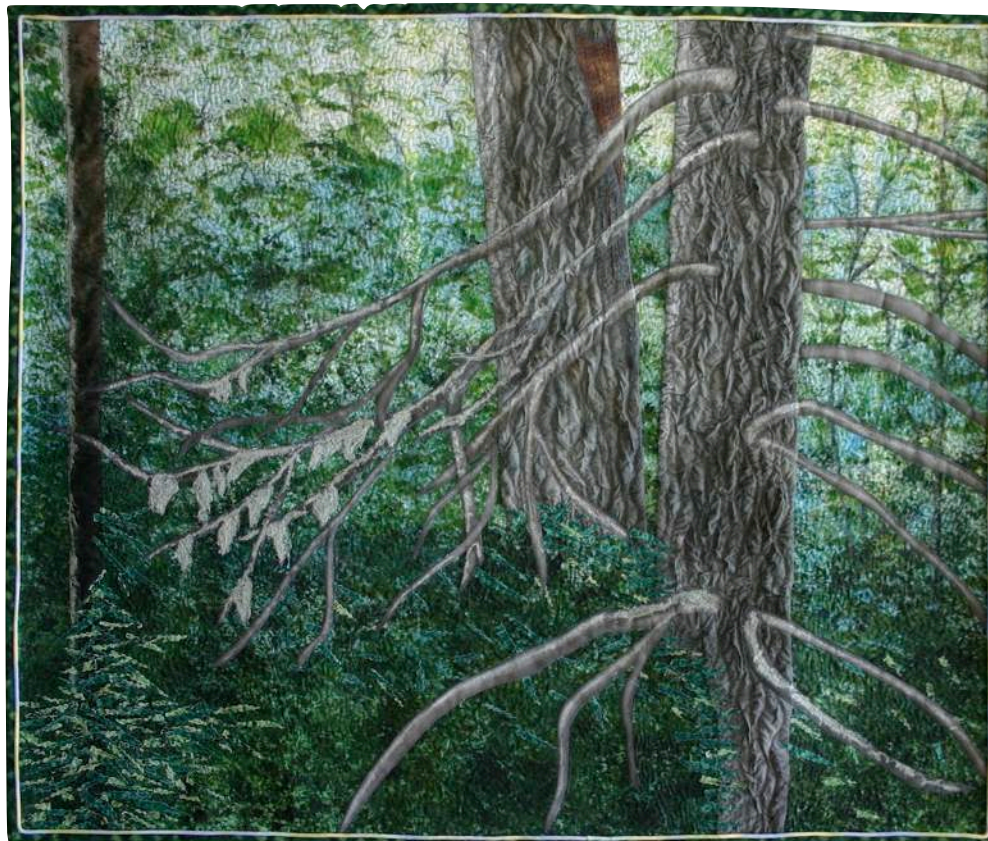
Terry Whyte, Kenogami, ON

34.5" x 29"

Hand painted, hand dyed, scrunched and appliquéd, snippets, thread painted, machine quilted

Inspiration: Background painting inspired by Gloria Loughman

Walking on the road, in the boreal forest of Northern Ontario, is a daily escape where ideas turn into dreams and sometimes into quilts. Two old spruce trees covered with moss were the inspiration for this quilt.



When the Leaves Fall, 2013

Jennie Wood, Toronto, ON

12" x 12"

Dupion silk, computer printed silk, hand coloured organza and glass seed beads; photographic images, computer printed onto silk, pieced, surface embellishment of heat cut organza and beads, machine quilted, twin needle quilted, free-motion machine embroidered

Inspiration: The fall of leaves that cover the ground with artful patterns of autumnal colour each year.





Wild Blueberry Field, 2013

Donna Young, Fredericton, NB

32" x 24"

Frayed Edge Strips, quilted, embellished,
coloured with pencils

Inspiration & Credit: Photographs by Linda
Hubbard

Native wild blueberries are not blue, but royal violet, and they are produced on ground covering plants on the hilly coastlines of NB. In the fall, all of the leaves turn rosy orange. It creates a brilliant, breathtaking panorama of colour. Winter eradicates the scene but the berries have been harvested and preserved. I chose contemporary techniques to emphasize the roughness of the landscape and the dazzling colour of the stored wild blueberries.

*Homer Watson
Legacy Award*

**Along the Tracks:
Colours of Abandonment, 2013**

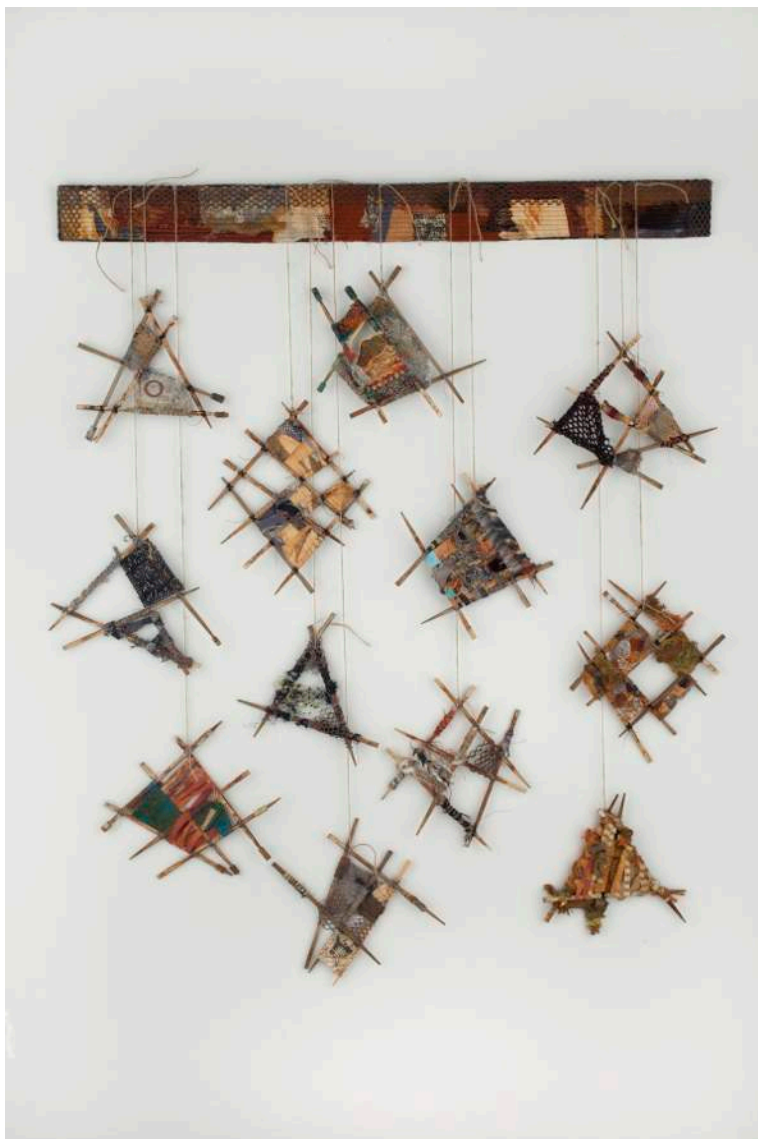
Joanne Young, Kitchener, ON

16" x 42"

Cottons, linens, silk organza, bubblewrap, screening, plastic; tea dying, rusting, hand stitching

Old Kitchener with its factories produced goods and railway lines carried them to distant places. This is the heritage of my neighborhood. Now some of those factories are abandoned or converted to another use. It is this look of buildings that have been left behind or abandoned that I have tried to capture in this work.





*Homer Watson
Legacy Award*

Scrap Catchers, 2012

Joanne Young Kitchener, ON

46" x 37"

Cottons, nets, and meshes, dustcover material, screening, tulle, cheesecloth, punchinello, cardboard, wool, pella, batting, various threads, knitting tapes, rusted chopsticks, rings; collage, rusting, wrapping, machine quilting

For some years I have been working on a series based on my study of overflowing bins of scrap at a local metal recycling yard. Many works have led to many scraps. I conceived of the idea of a scrap catcher when a friend presented me with a bagful of chopsticks and invited me to do something with them. Catchers for a time of excessive waste.

Home Is a Manitoba Farm, 2009

Coreen Zerr, Victoria, BC

74" x 86"

Cotton; strip-pieced, fabric painted, raw edge
appliquéd, thread painted, quilted

Credits: The artist designed and quilted. Pieced
by Phyllis Gagne.

*Being raised on a Manitoba Farm inspired this
quilt, which was made for the Manitoba
Homecoming in 2010. I grew up in this farmhouse
and the barn was my former husband's and
Phyllis' father's barn. Manitoba's colourful fall
scenery and sunsets evoke many fond memories of
the farm life we grew up with.*

