

the grand national

Kitchener-Waterloo Art Gallery

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today and  
tomorrow

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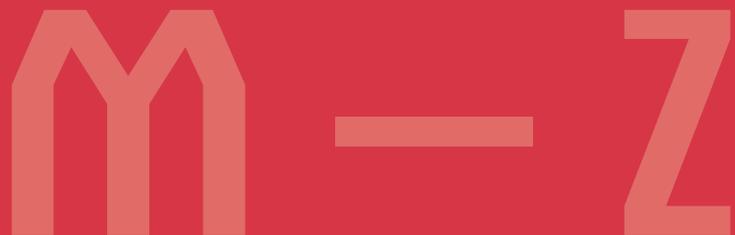
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may 9 – July 6, 2008

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today and  
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## **Kitchener-Waterloo Art Gallery**

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## **2008 Grand National Committee Members**

**Committee Co-chairs**  
Kathleen Bissett  
Maureen Kay  
Louise McCaul

**Committee Members**  
Susan Burke  
Marlene Good  
Elizabeth King  
Elizabeth Litch  
Marion Marr  
Crystal Mowry

The gallery wishes to thank "A Needle Pulling Thread" magazine for its interest in *The Grand National* and its generous coverage of this year's event. *The Grand National* committee gratefully acknowledges the support of all of the prize sponsors.

## **Awards**

### **Grand Prize**

Sponsored by  
Greenwood Quiltery (Guelph, ON)  
and Coats & Clark, Canada

### **Viewers Choice Award**

Sponsored by Elna, Canada

### **Curator's Choice**

Sponsored by the Waterloo County  
Quilters' Guild

### **The Janome Award of Excellence**

Janome Sewing Machine Co. Ltd.

### **Best Interpretation of the Theme**

Sponsored by Triangle Sewing Centre  
(Guelph, ON) and Creative Sewing  
Centre (Kitchener, ON)

## **Design**

Scott Lee

## **Photography**

K.J. Bedford, KW|AG with  
assistance from Shaun McFee.  
Photo editing by Darren Dugan.

## **front Cover Image**

**Anna Hergert**, *Rejuvenation*, 2003.  
For further information see page 30.

## **Back Cover Image**

**Liz Robinson**, *Memory Consciousness,  
and Imagination*, 2008. For further  
information see page 51.

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## Introduction

2008 marks the sixth iteration of *The Grand National* quilt exhibition at the Kitchener-Waterloo Art Gallery (KW|AG). The origins of *The Grand National* began when a superb committee of quilters, who had organized the Ontario Juried Quilt Exhibition for the Waterloo County Quilt Festival, approached KW|AG. We agreed to collaborate on a new project to coincide with and complement the Quilt Festival; thereby increasing the gravity and attraction of its offerings with an event of national significance. Now with the demise of the festival, the quilt committee has maintained its course, bringing *The Grand National* to the community to showcase Canada's tradition of quilt making excellence, and educating newcomers to this evolving, innovative artistic practice.

*The Grand National* is curated by Susan Burke, Director of the Joseph Schneider Haus Museum. With an inspiring manner, Susan has brought great knowledge of the decorative arts field and character to the show. The committee chaired by Kathleen Bissett, Maureen Kay and Louise McCaul, with members Marlene Good, Elizabeth King, Elizabeth Litch, and Marion Marr, as well as KW|AG's Assistant Curator, Crystal Mowry, make this community event happen. Their leadership, expertise, hard work, and dedication provide an invaluable contribution to making the exhibition continually innovative and interesting. Our entire KW|AG staff is also involved with delivering this project, notably Marketing

Coordinator K. Jennifer Bedford for her stellar photography, Preparator Ian Newton for overseeing the installation, and our Education department and docents for creating interpretive connections with the exhibition. We also offer special thanks to Scott Lee for the elegant and professional vision he has brought to this catalogue.

We would like to thank especially the quilt artists in Canada, who have shared their talents and stories with us through their imaginative art. For this year's theme – *Yesterday, Today and Tomorrow* – they interpret the theme of time and its many meanings. Time has been the topic of scientists, engineers, writers, poets and artists who have created rich metaphors for its impact in our lives. *Yesterday, Today and Tomorrow* yields a colourful array of stimulating works for all to enjoy – a powerful marrying of tradition with innovation. Enjoy this inspiring exhibition.

**Alf Bogusky**

Director General, Kitchener-Waterloo Art Gallery



Anna Hergert, *Fragments*, 2007

## Curator's Statement

### *Yesterday, Today and Tomorrow*

*The Grand National* has preserved a remarkable record of the state of the quilter's art, chronicling over the past six years the evolution of this dynamic medium. It has documented the insinuation into the art of traditional techniques re-interpreted in new contexts, design conventions borrowed from other visual art forms, re-purposed literary conceits supporting quilterly narratives and countless new-age materials. Some of our artists have fused several of these devices creating multi-layered composites that are as intellectually intense as they are technically complex, reaching for meaning well beyond the simple three layers that are the essence of the form.

This dense, multi-layering of meaning and material may be a natural outcome of this evolving art or it may represent a response to the complexities suggested by this year's theme. Whatever the case, we are fortunate to enjoy in *Yesterday, Today and Tomorrow* many outstanding pieces that are redolent of meaning while demonstrating the virtuosity of the fibre artist in perfect harmony with the sensibility of the quilter. Ironically, for most artists of *The Grand National* 2008 the medium, though chosen for its suitability in projecting the message, is none-the-less subordinate to it.

So it is the thoughtful... and artful... exploration of the theme that distinguishes the quilt art of this year's invitational. The challenge of *Yesterday, Today and Tomorrow* has inspired a quilterly meditation on time and a Wikipedia of ways its passage has been imprinted on the human experience.

It is quintessentially Canadian for artists to reflect on how the natural world observes the passage of time and creates markers that parallel our own personal journeys. Humans and certainly Canadians have been particularly close to trees, relating strongly to their life cycles and their seasonal metamorphoses, respecting their strengths and resilience. Trees are thus central to the messages conveyed by many of this year's entries; *Parallels* (Barrett-Cowan), *Constant Memories* (Desaulniers), *A Celebration of the Seasons* (Elder-McCartney), *Autumn Birches* (Gascho-Jutzi), *Sacred Grove* (Wiebe), *Time and Nature Wait for No Man* (Zerr) are but a few examples. Particularly poignant are the images summoned forth by *Rejuvenation* (Hergert) a dramatic requiem for an old-growth forest renewing itself after a devastating fire and *West Coast Memories* (Hargreaves) that captures giant firs decaying on the rain forest floor, "nursing" seedlings and saplings to ensure new growth. Other quilters chose different plant and animal species to convey their musings on "time in its flight". Botsford, for example, uses the life cycle of crocuses in her garden to parallel the lives of three generations in her family. Though quilters generally found these symbols in nature to be hopeful and life-affirming for mankind, others

detected environmental warnings for the world of tomorrow... Can the lumbering land tortoises of the Galápagos adapt and survive? (Bielun)... Can orcas thrive in contaminated waters? (Seeley)... Will fragile Mayflies finally fold their wings for the last time after 180 million years on earth? (Plestid)

Though plants and animals are convenient time-tellers, man has his own special way of imprinting his passage on the natural landscape. The Westmount Quilters, for example, have graphically documented the patterns impressed by HBC fur traders on the familiar contours of their Saint Antoine neighborhood. Other artists have chosen to ponder the footprints left by man through his contributions to technology. Jurek in *Let Me In!*, frames vintage door closures from *Yesterday* with log cabin squares, then fractures the blocks in the other two frames of the triptych, allowing fabric and fantasy to collude in depicting iris scans of *Today* and intuiting ID technologies of *Tomorrow*. Other technological treatises-on-time revive fabrics, found objects, even whole quilt blocks from the past, layering them with tyvek, fibreglass, dryer sheets, sisal paper, plastic shopping bags, bag tags – all products of today's world, then binding them with bubble wrap, Steam-a-Seam and other new-age techniques that owe more to the worlds of tomorrow than to the traditions of yesteryear.

Kruger's *Teapots* explores the notion of evolving technologies but also alludes to changing tastes and conventions over time. So too

does MacLean's *Interiors* with its layered landscape of family memorabilia. And MacLean, as with other quilters, has added a second layer of complexity to her work incorporating changes she has witnessed in the art of quilting itself as it has progressed through time.

Some quilters of *The Grand National* 2008 simply saw the theme as a platform for telling a good story so narrative quilts number among the most engaging of entries. In *One Little Tick*, van Hasselt recounts her struggle with Lyme Disease; Johnson exposes the fate of a much-loved family cottage in *Land of the Silver Birch*, employing a series of nostalgic snapshots and ghostly, threadwork hand-writing; Bukata, with soul-wrenching realism, exorcises her own personal ghosts, reliving through fibre the moments in time when the lives of her Ukrainian parents were *Hanging by a Thread*. Equally resonant is Pringle's tale-in-textile of the *Mascot Gold Mine* in British Columbia articulated in triptych form, one of seven in the show.

Stories fairly spin in Rula's sculptural sewing circle as three generations of quilters *Take the Time* to reconnect. In fact, circles, cycles, swirls and spirals appear and reappear in the quilt art of *Yesterday, Today and Tomorrow*, reminding the viewer of constancy, perpetuity, eternity – timelessness. *What Goes Around Comes Around!*, declare the brown-toned calicos of the '70s morphing from blocky "Snails Trails" into contemporary "Swirls" to meet the fashion dictates of today (Miller). A Celtic dragon curls tightly into a knotwork circle; mystical spirals are tamed by screening, copper pipe and heat; the



Donna Pringle, *Mascot Gold Mine: The Mascot Mine; Hedley Townsite; The Stamp Mill, 2008*

world spins out its *Timeless Message* (Rice); man-the-raven whirls dizzily, held captive by the relentless zoetrope of time.

But if one were to choose a single piece that best exemplifies the quilt art of *Yesterday, Today and Tomorrow*, one that has fully exploited the intellectual and technical promise of the theme, it would have to be *Memory, Consciousness and Imagination* by Liz Robinson. This piece is quite simply a *tour de force*. Robinson has deconstructed the concept, analyzed it thoughtfully, then reconstructed the outcomes of her deliberations into a lushly-layered,

though beautifully integrated quilt-collage. Unfolding from left to right, the quilt's message spirals 'round its ancient ammolite centre, recording the predictable cadences of the past through traditional quilt blocks then capturing the immediacy of the present with its converging waves of global communication that distort man's familiar associations with time. Finally the piece resolves by intuiting the mysteries of the future, reminding us through forward and backward-looking visages, of our temporal tenure in the continuum of time. This work fascinates endlessly.

**Susan Burke**

Manager/Curator, Joseph Schneider Haus Museum



Liz Robinson, *Memory, Consciousness, and Imagination*, 2008

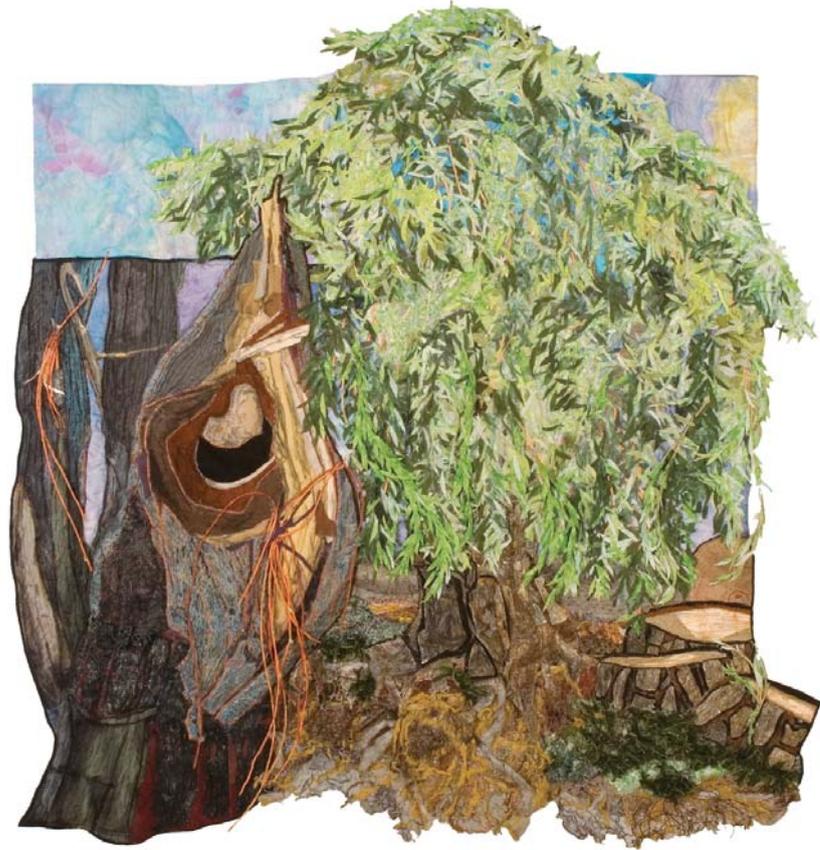
ENJOY

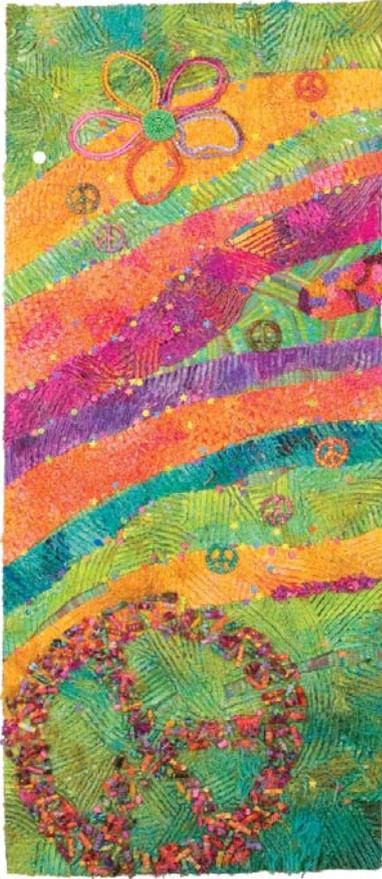
**Parallels, 2008**

Lyn Barrett-Cowan (Kitchener, ON)

Fabric and paper; trapping, collage, fusing, tyvek, acrylic painting, 41.5" x 48"

The willow at the bottom of my street had a newly broken branch two years ago when I moved here and was the victim of an assault. As the healing process for both the tree and myself progressed, I looked to the tree for inspiration and realized that when the tree had its leaves, the broken limb was not visible. The new growth on the stump denotes hope and renewal.





## **Sixties Groove**, 2007

Penny Berens [Granville Ferry, NS]

Cotton, silk, synthetic fabrics; quilt batt; wrapped beads and pipe cleaners; buttons, beads, embroidery threads; fabric layers stitched together then slashed and distressed. Beads created by wrapping fabrics and threads around straws; wrapped pipe cleaners; hand and machine stitching. 24" x 59"

In the sixties I was often called a daydreamer because of a naïve conviction that we should dispose of individual countries and become citizens of the world. Now I am in my sixties and still a daydreamer. *Inspired by the Hippie era and the artist's photograph of layered rocks.*

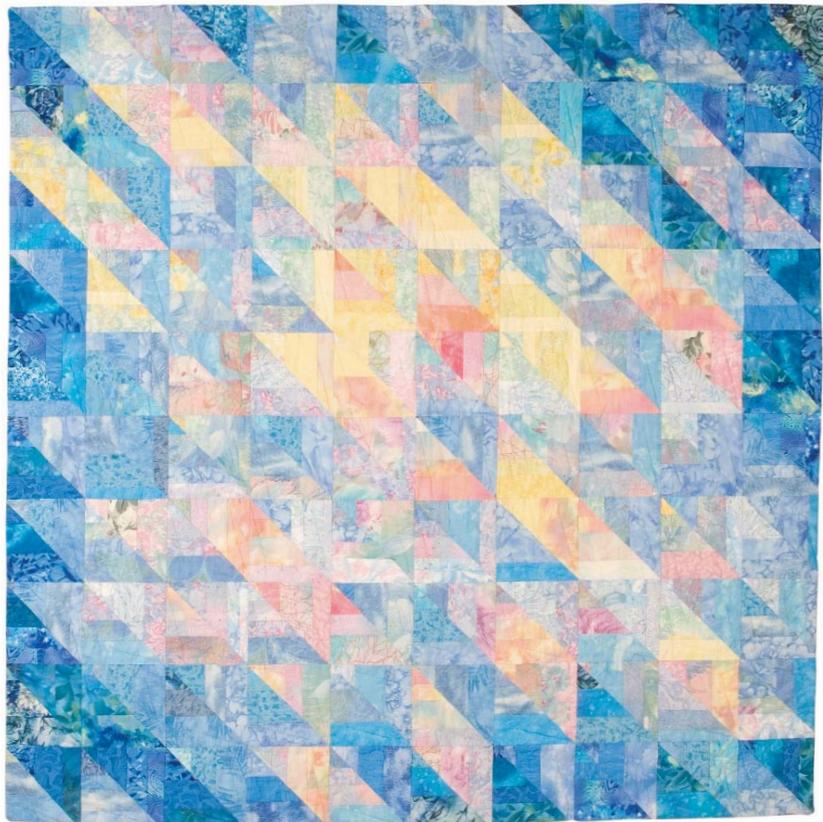
## Resident Relic, 2007

Joan Bielun [Penticton, BC]

Hand dyed, painted, canvas, cheese cloth, dimensional paint, Shiva Paintstiks, acrylic paint, rayon, cotton, and metallic threads; machine and hand appliquéd, machine quilted, embellished. 44.75" x 34.5"

Our visit to the Galapagos Islands of Ecuador was an experience in time travel... primordial landscapes... primitive tree cacti growing in volcanic slag... and giant land tortoises emerging from metre high grasses. The giant tortoise has been able to adapt over the centuries but will this continue in the future? *Inspired by the Fabricator's quilt group challenge 2007; Esterita Austin's Paint Techniques.*





**Look to This Day**, 2003  
Kathleen Bissett (Waterloo, ON)  
100% cotton; machine pieced, hand quilted. 49" x 49"

Excerpt from Kalidasa's poem, *The Exhortation of the Dawn*

...But today, well lived, makes yesterday  
A memory of happiness  
And every tomorrow a vision of hope.  
Look well, therefore, to this day!...

For as long as I can remember, Kalidasa's poem has been a part of our family's life with my father reciting it at family milestones and my mother embroidering the words for each family member. Inspired to continue the family tradition, I have created this abstract quilted interpretation of the poem. My vision of hope was always the sunlight streaming through a clear blue sky. *Hand quilted by Elaine Holditch.*

**Life Cycles:  
The Crocus and More, 2008**

Kathryn Botsford [Campbell River, BC]

Commercial fabrics (cotton and mixed fibres), tulle, doilies, assorted threads and trims, yo-yo's, distressed ink, pencil crayons, felt pens, buttons, and faux antique jewelry; machine quilted and pieced, machine and hand appliquéd, fused, photo transferred, machine and hand embellished, pencil crayons, felt pens and distressed ink to create various effects. 37" x 22"

Growing up I knew Spring was around the corner when the crocuses bloomed in our garden. The cycles in nature are a continual reminder of renewal and change. I chose to depict the theme of "Yesterday, Today and Tomorrow" within the context of life cycles. I blended the life cycle of the crocus with photographs of three generations of my father's side of the family (through 1951) in a vintage style quilt. Today crocuses grow in my garden!





## **Dancing in the Light**, 2006

Donna Bray-Zakreski (Gabriola Island, BC)

Whole-cloth cotton quilt with commercial cotton binding, glass beads, pearl cotton thread, fun fur, emu feathers (courtesy of Gus), cotton basting; mono-printed, fabric painted, machine thread-painted and quilted. 25" x 25"

Moths flutter around in a flame to the point of their demise. Humans, like the moths flutter around busily doing their lives. They are mesmerized by the dance of the day with the flames of time hot on their heels.

Do the dance that feeds your soul,  
Light the way, make time for play,  
Open your wings and fly!

*Moths inspired by those of Annemieke Mein*

## Water, 2007

Catharina Breedyk Law (Perth, ON)

Hand-dyed fabric, threads, beads, pencil crayons; free motion quilted, embroidered, and appliquéed, pencil crayon, beaded. This piece is a triptych: centre piece: 33.5" x 55.5"; side panels: 18.5" x 43"

Water is the lifeblood of human kind. The daisy symbolizes the innocence of the human race, whose survival has always depended on water.

This quilt celebrates water, the lifeblood of humanity, yesterday, today and tomorrow. *Inspired by current global dialogue on the environment.*





## **Fragments of Nostalgia**, 2008

Gordana Brelih (Toronto, ON)

Fiber art; burned felt, hand embroidered, free motion stitched, bubble wrap technique, painted Steam-a-Seam, beaded. 37" x 38"

Fragments from the ages interweave into whole cloth: some are traditional, some modern, some rich in colour and texture, others simple, and a few very old. These represent yesterday, today and tomorrow traveling from the Celtic dragon to the painted and stitched sheets of plastic film.

**Earthbound**, 2008

Jill Buckley (London, ON)

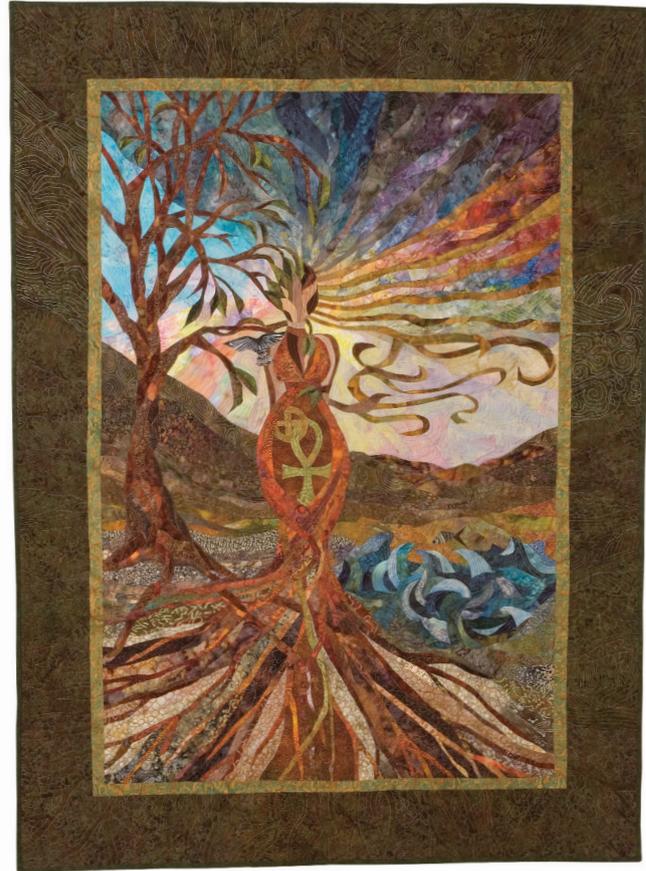
Cotton, cotton batiks, nylon and cotton threads; topstitch curved pieced, free motion machine quilted. 37" x 51"

Yesterday's quilter recycled out of necessity as fabric was scarce.

Today fabrics are plentiful, but it is even more important for each of us to do our part to ensure a healthy planet for tomorrow.

In *Earthbound*, life and earth are linked, each dependant upon the other for survival.

The figure is made up of many skin tones. She is each of us.





## **Hanging by a Thread**, 2007

Sonia Bukata [Erin, ON]

Fibre; photo transfer, collage, quilted, free-motion and hand stitched, dyed with natural dyes, darning, burning, distressing. 60"x 60"

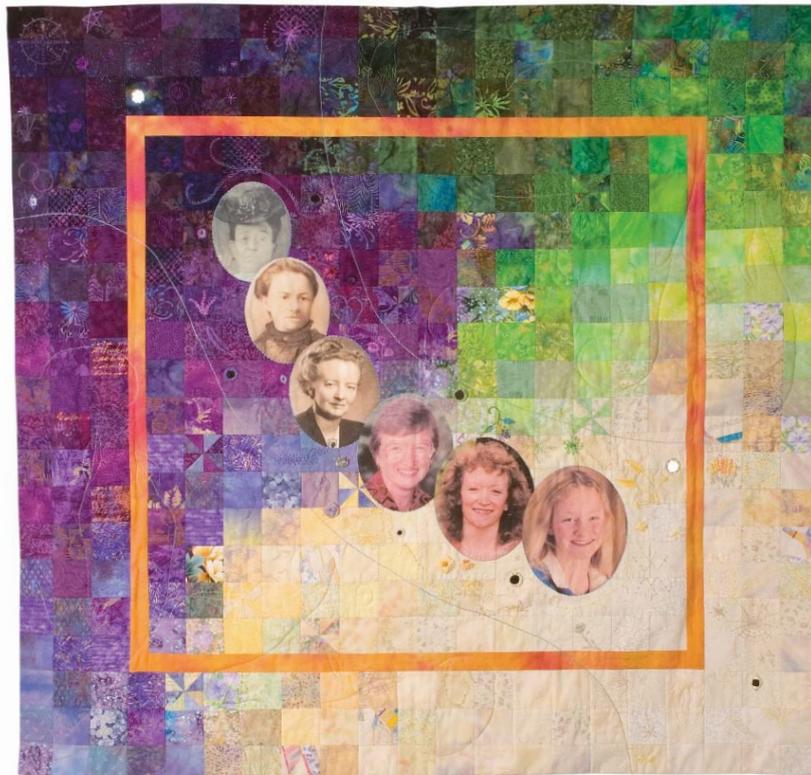
This quilt reflects my ongoing research into my past to try and uncover its impact on my life both past and present. Knowing the truth about my past, my parent's past, which involved participation in WWII and the history that preceded WWII, I had hoped would set me free: set me free from secrets, from deception, from collusion. This meant that I could go into my future having released some of the ghosts and terrors in the Pandora's Box into which I was born. Credit goes to the Ukrainian Cultural Village photos from *The United Church Archives, Toronto*; *Public Archives of Canada, Ottawa*; *Public Archives of Alberta, Edmonton*; *Oseredok*; *Ukrainian Cultural and Educational Centre, Winnipeg*, for the photos of *Ukraine's Forbidden*.

## **Their Mothers' Daughters, 2008**

Deborah Compeau (London, ON)

Commercial as well as hand dyed cotton fabrics; machine pieced colour-wash background, hand appliquéed, hand embroidered motifs, machine quilted. 49" x 51"

I decided to focus on the connections between mothers and daughters, reflected in the "women's work" of quilting. The photographs represent six generations of my family, from my 16 year old niece to my great great grandmother. If you look closely at the eyes you see the family connection that binds yesterday to today and today to tomorrow.





## **Constant Memories**, 2008

Anne Marie Desaulniers (North York, ON)

Commercial felt, cotton batik, organza, water colour paper, wireform, acrylic paint, fabric paint, permanent marker, beads; free motion quilted, thread painted, pen & ink drawing, hand painted fabric, beaded, and heat gun distortion. 19" x 30"

Life changes promote reflection on the beauty and purity of memories. What better example than the life cycle of a tree? Falling leaves are for yesterday, bare branches for today and petals for tomorrow's promise. A complex tale, wrapped in simple patchwork, and stitched with the threads of time.

## Family Time, 2008

Margaret Dunsmore (Ottawa, ON)

Quilted cotton, cotton and rayon threads, buttons; machine pieced, machine embellished, appliquéd. 58.5" x 38.5"

This wall quilt was inspired by four cottage photographs depicting four generations: my mother, my oldest sister, my sister's daughter, and my niece's daughter. Over the years, our roles within the family have changed as we moved from child to youth, adult, senior and elderly. One thing never changes: the support, comfort, pleasure and love that we both give and receive, in good times and difficult times, as members of a large extended family. *Ruth McDowell's pattern-making and piecing techniques.*





## **A Celebration of the Seasons, 2008**

Judith Elder-McCartney [Seaforth, ON]

Muslin base, setacolor paints, dimensional paints, tyvek; painted fabric and tyvek, burned felts and sheers, beaded. 22" x 52.5"

With the passing of each birthday, I have come to realize that each year and season passes more quickly than the one before. No matter which season we are enjoying in the present, we still have fond memories of the past season, and great expectations for the season of tomorrow. And so the seasons pass. There is nothing that shows our changing seasons more than our beautiful deciduous trees. *Credit to Hilary Rice's and Penny Berens' work and encouragements.*

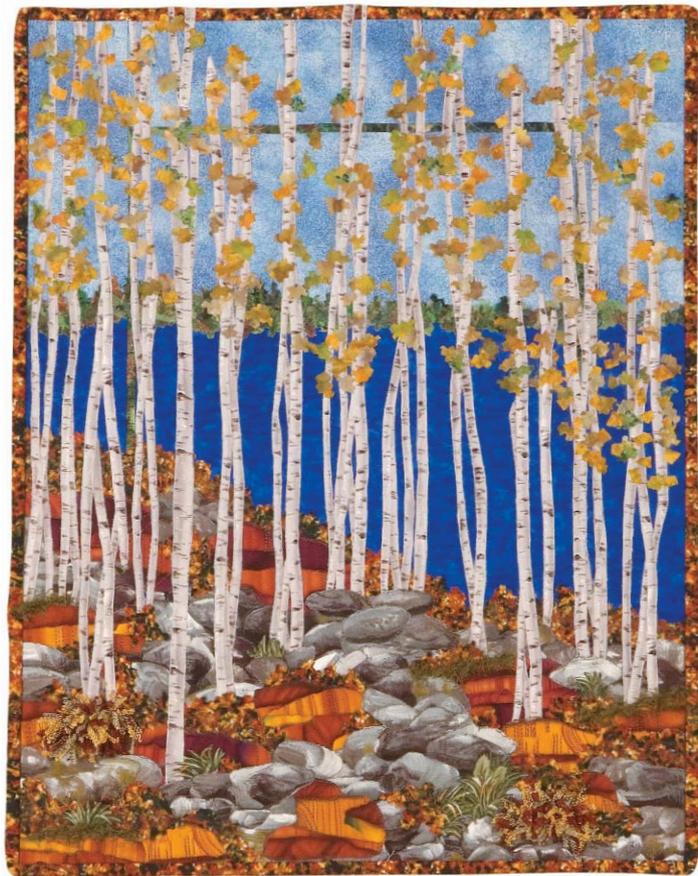
**Transitions 2**, 2007

Margo Fiddes (Edmonton, AB)

Machine pieced and quilted. 35" x 72"

This series explores some of the changes that women face with the passage of time. Throughout our lives much of our identity is tied to our physical selves. In our youth we are bombarded with and challenged by physical ideals, mostly unattainable. We approach middle age, a time when we have finally come to accept our physical bodies for what they are, and are greeted by new physical challenges and limitations of our maturing bodies. We must be reacquainted with ourselves once again. Nearing 'old age', perhaps the time of greatest wisdom and experience, we struggle to 'be seen' and be taken seriously.





**Autumn Birches**, 2007

Judy Gascho-Jutzi [Kitchener, ON]

Quilted fabrics, fibres; appliquéd, machine quilted, and 3D embellished.  
19" x 24"

The last few Thanksgiving weekends have been spent in Algonquin Park where time seems to stand still. How many people throughout time have also stood and marvelled at the landscapes that take my breath away? In the future who knows what types of medium will portray the same feeling and connection to nature.

## Today I Create – Quilt Journal, 2008

Angela Grasse [Kitchener, ON]

Pearlex, acrylic paint, beads, silk paper; painted, stencilled, stamped, foiled, hand stitched. 12.5" x 47.5"

To my thinking a journal is the perfect representation of the theme of this show, Yesterday, Today and Tomorrow. My fabric art journals are mainly visual and allow me to incorporate the many, fun techniques that I am always eager to try! Painting, foiling, beading – oh so many techniques! It's important to me to use words in my journals-beautiful words, positive words that bring me joy and peace but they are not generally the focal point. *Inspired by Penny Berens.*





### **West Coast Memories, 2007**

Phillida Hargreaves [Kingston, ON]

Fibre; painted, appliquéd, hand embroidered, free motion machine stitched. 20.5" x 32.5"

"West Coast Memories" commemorates the huge Douglas Fir stumps found in the rain forests of Vancouver Island. Yesterday's giant trees are now stumps. However, life springs from decay and today the stumps provide a nursery for new plants, mosses, and saplings. Tomorrow the saplings will grow, and there could be giant trees again.

### **New Zealand Bush, 2008**

Phillida Hargreaves [Kingston, ON]

Fibre; painted and dyed, distressed, crocheted, appliquéd, hand embroidered, free motion machine stitched. 26" x 40"

A rainforest is timeless! Yesterday, today and tomorrow coexist, in a mixture of mature trees, colonizing plants, rotting logs, and new saplings. This is particularly true in New Zealand, where trees as old as 1000 years live side by side with plants that last a single season. *Weaving by Janet Whittam; hand spun yarns by Elizabeth Abbott.*

## Rejuvenation, 2003

Anna Hergert (Moose Jaw, SK)

Commercial and hand-dyed cotton fabrics, polyester sheer, cotton batting, buttons, felt, Tyvek, brass wire, expandable paint, glass beads; machine pieced, machine quilted, inset panels to create dimension, hand made buttons. 64" x 34" x 2"

The natural life cycle of a forest includes fires. When such fires burn out of control, humans and animals are directly affected and witness the devastation and renewal first hand. *Rejuvenation* was created to reflect positively upon the environmental impact of forest fires. Here my focus is to capture the life cycle of the forest as past, present and future symbolically depicted in colors reflecting old growth forest, the full impact of fire and new growth following soon after..



## Fragments, 2007

Anna Hergert (Moose Jaw, SK)

Cottons, acrylic fabric paints, Tyvek, recycled dryer sheets, hand dyed threads, fiberglass screening, annealed copper pipe; hand and machine embellished quilt fragments, heat treated, attached to screening for stability, translucency and depth. 34" x 41"

Humanity has embraced signs and symbols since the beginning of time. The spiral is a symbol used by virtually every culture around the globe and generally depicts the sun, life and sometimes even death. The spiral harkens back to our early ancestors, yet is often used today and will outlive us into the future. It creates a common link across the peoples of the earth! The materials used were chosen with this in mind... the ancient symbol of yesterday, new and used materials of today carrying the message to the children of tomorrow.





## **Land of the Silver Birch, 2008**

Trish Johnson (Toronto, ON)

Photo fabric, cotton, unknown fibres; photo transfer, machine appliquéd, machine quilted, hand stitched. 27.5" x 23.75"

Yesterday, this was home. We swung on the swings,  
swam in the river and had parties in the backyard.

Today the house is sold. We empty the rooms and  
fill the truck with our memories.

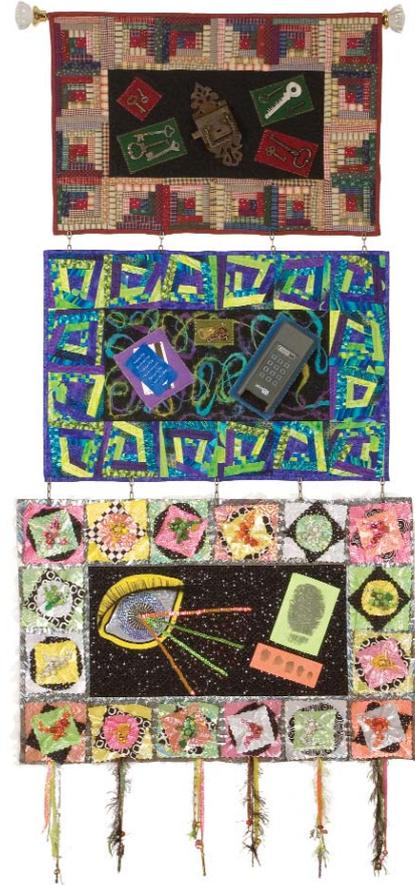
Tomorrow, someday, eventually, I will return. The  
trees, rocks and rivers will still be there. They are my  
roots. I carry them with me in my heart.

## Let Me In, 2008

Karen Jurek [Cochrane, AB]

Cotton, poly lamés, felt, yarn, crystals, sequins, beads, antique keys and lock, charms, miscellaneous 'items'; machine pieced, machine and hand appliquéed, needle felted, beaded. 29" x 63"

When I saw that the *Grand National* theme was "Yesterday, Today and Tomorrow" I immediately thought of my antique key collection. Technology for door entry has changed so much, and it will keep changing. Retinal and Iris scans and Fingerprint Identification is commonly used now. I am anticipating that both the Canadian and US Governments will use future technologies for the expected border crossing identification cards. What's next?





## **Memory Dress**, 2003

Marie Kajdasz [Victoria, BC]

Cottons, antique lace, beads, ribbon, organza, silk, taffeta, photo transfers, embellishments; hand and machine pieced, hand and machine embroidered, hand quilted. 26" x 51"

I am fascinated by the passing of time, and how one can exist in the present tense, and yet, also in the past through memories and in the future, through aspirations. This quilt was designed to incorporate my most important memories to date. Yesterday's memories have determined both what we are today, and shape what we will become tomorrow. Included in this patchwork collage of my memories, are images relating to my maternal grandmother, and the wedding rings of both my mother and grandmother.

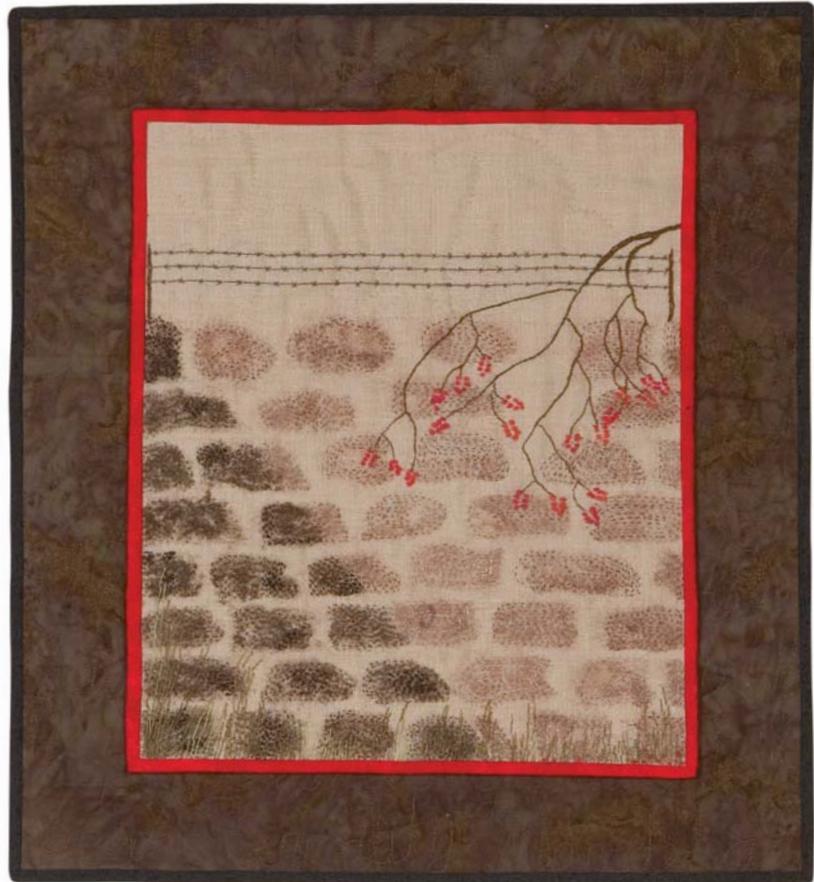
## Amazing Grace – Remembering Mandela and Robben Island, 2007

Maureen Kay (Elora, ON)

Linen and cotton fabric, Shiva Paintstiks; hand embroidered and quilted, machine quilted. 18" x 20"

This piece is a quiet thank you for the extraordinary grace that Nelson Mandela showed as the walls of apartheid came down. The wall is deliberately divided into dark and light and a flowering tree offers itself in spite of the wall and the barbed wire.

The embroidered quilt is mounted on a second quilt. The background quilt is covered in the words that were frequently used during the Truth and Reconciliation Commission. Mandela's name appears in the lower right hand corner and his pet name used by South Africans (Madiba) is in the top left corner.



## Teapots: Yesterday, Today and Tomorrow, 2008

Lynn Krueger (Elmira, ON)

Silk ribbon and fabric, cotton fabric, felt, interfacing wire, buttons, beads, wood; embroidered, machine quilted and sewn. 1. Yesterday: 12" x 8" x 8"; 2. Today: 13" x 7" x 6"; 3. Tomorrow; 9" x 10" x 5"

The trio of thread, needle and fabric teapots is my interpretation of *Yesterday, Today and Tomorrow*. The white 8-sided teapot represents *Yesterday* using silk ribbon techniques that were introduced many centuries ago. The print 8-sided teapot is my interpretation of *Today* in which the teapot is more functional and more quickly assembled but still has some personal creativity, a reflection of today's economic and time restraints. The *Tomorrow* teapot is the teapot covered with roses and branches on a background of stone wall, focusing on beauty and nature as these are two things I will highly value, wherever the future takes me.



"I", 2008

Lily Lam (Westmount, QC)

Cotton, cotton blend, acrylic felt batting; machine pieced, machine quilted.  
13" x 14"

"I", the Chinese symbol for the classic "Book of Change", provided the essential wisdom for this quilt. Life is a continuum of change; the only constant is change itself. Brush in hand, I wrote the character on paper and, with some help from modern technology, transferred it as machine embroidery over the block. Hence, "I" was born, or has it always existed? *Inspired by spontaneous, unstructured play prompted by reading Nancy Crow's latest book.*





## Fit For A Queen, 2008

Robin Laws Field (Kingston, ON)

Commercial cotton, quilted on batting, toy wooden wheels; patchwork machine-quilted with machine-appliquéd lettering. Lined, bound and fitted with wooden toy wheels. 14" x 15"

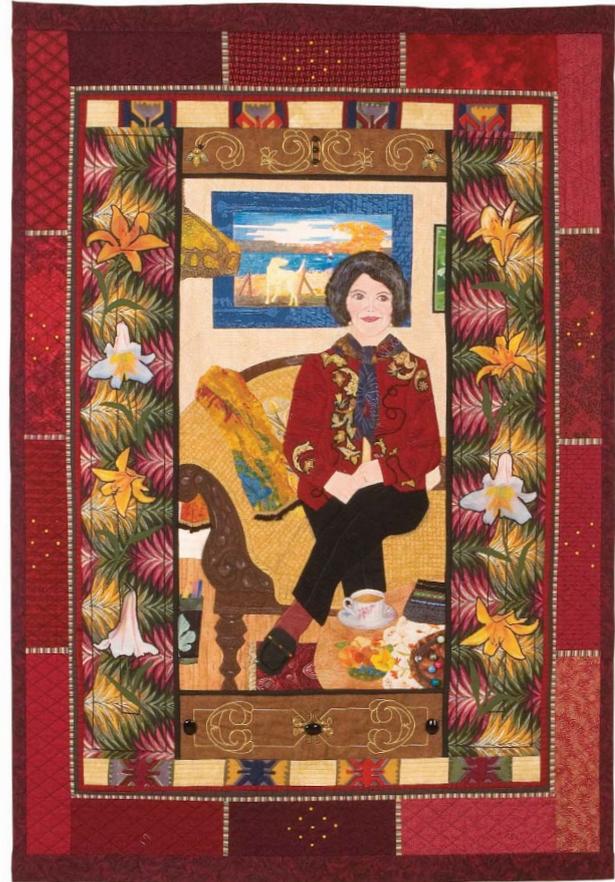
Fibre art is my escape, and so I have fled from the disturbing news of yesterday and today, and wandered into fiction looking for laughter. And there I once again met Lewis Carroll's silly, sloppy, loveable White Queen. She's always a mess, always losing things and seems to think a salary paid in jam (although never today) is adequate for a lady-in-waiting.

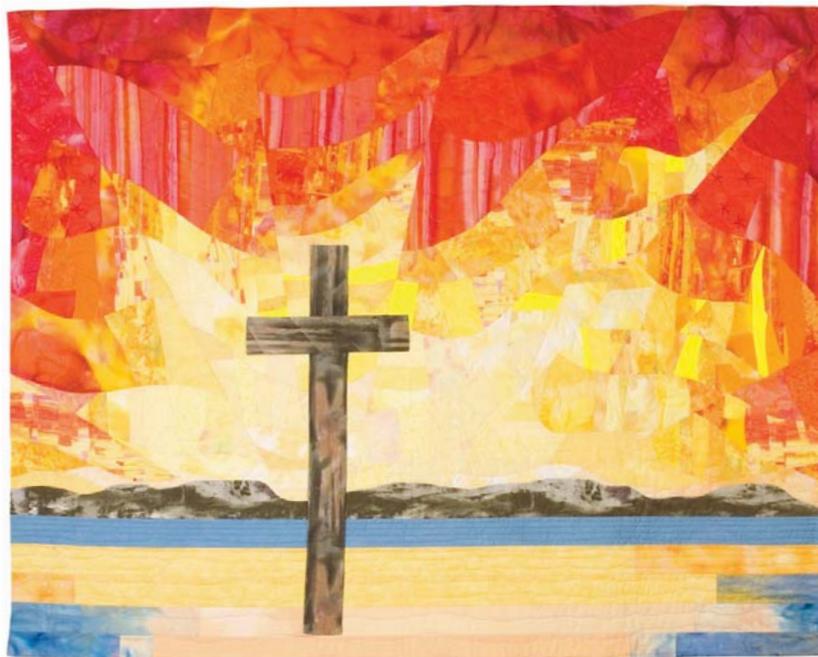
## **Interiors**, 2008

Meta Maclean (Montreal, QC)

Cotton, antique beads; machine and hand appliquéd, fabric painted, felted, photo transfer, and trapunto. 32" x 47"

Family heirlooms connect us with the past. They are enjoyed by us in the present and are then handed on to the next generation. *Interiors* includes some of these objects lovingly displayed and cherished. Even our gardens can reflect this as we continue to grow the seeds and bulbs taken from our ancestor's gardens. The border reflects this with lilies from the gardens of both my Mother and Mother-in-Law.





**Yesterday, Today  
and Tomorrow/Hope !, 2008**

A. Joyce McKinnon (Thunder Bay, ON)

Commercial and hand dyed cotton fabric, one polyester fabric, rayon, silk, cotton and blend threads; machine pieced – free motion and even-feed, machine appliquéed, hand appliquéed. 54" x 43.5"

As I look back over the path my life has taken through the various seasons we walk, I have pondered on the meaning of it all. Through this most recent season of widowhood, I have begun to understand. I have traveled through loss, doubt and despair but through it all, to my surprise, I have found peace and joy with the knowledge that Christ is with me always. I can greet the morning with a smile because of His presence in my life! He is the Yesterday, Today and Tomorrow!

## **What Goes Around Comes Around**, 2007

Joanne Miller [Tara, ON]

Cotton; foundation pieced, machine appliquéd, machine quilted, 36" x 36"

The popularity of brown fabrics has returned in recent times, but in a more sophisticated way. Old (1970's) calicoes were used in the "Snail's Trail" blocks and new (2000's) ones were used in the "Swirl". Machine piecing on foundations is an old method that has become popular again using paper ("Snail's Trail"). Straight lines of the traditional "Snail's Trail" have become curved lines in the contemporary "Swirl". It is intriguing to see how the blocks from the past fit together with the blocks of today.





## African Proverbs, 2008

Pippa Moore [Сомон, ВС]

Fabric; photo transferred, silk-screened, raw edge quilted. 48" X 58"

The proverbs of Africa are woven into the fabric of everyday life – part of the continent's oral history of yesterday, today and tomorrow. They convey wisdom from one generation to the next; guidelines to live by, they point the way forward. Still, they are loose, unfinished, flexible, as Africans must be. The proverbs have been collected from numerous sources, and are from 26 different African counties. *Inspired by unsigned tiny batiks purchased in the market in Uganda.*

## Hands of Humanity, 2006

Patti Morris [Red Deer, AB]

Hand-dyed fabrics; rough edge appliqué. 85" x 63"

With over 100 pieces of my hand painted fabrics and a big dream to help mend a few of the many fragmented pieces of lives back together, my goal was to design *Hands of Humanity*. Rough edge appliqué shows the threads and uneven roughness life delivers! All money made from the sale of this piece in the future will go back to MSF/Doctors Without Borders, Canada. *Permission from photographers: Roger Job for "Kenya", Gilles Saussier for "Angola", and Francesco for "Zizola".*





**Northern Eyes – Inut Antiquity**, 2007

Sonja Ohlmann [Leduc, AB]

Quilted cottons and velvet, with crystals, yarns, and trims; machine quilted with fusing and thread painting, 75.5" x 48.5"

The northern lights have been here forever; we watch them any dark, starry night and will continue to watch in amazement for years to come here in Canada, wondering if someone is watching us back.

**Alberta Road**, 2007

Sonja Ohlmann [Leduc, AB]

Commercial fabrics and batiks; quilted with thread painting on fused fabrics, pen and ink, 35" x 27"



Have people not followed after one another for eons? Hutterites have not changed in several hundred years, so this scene could have happened literally yesterday, today, or tomorrow.

Inspiration came from a Canadian Press photo of four Hutterite girls crossing a bridge on the Red Deer River – helping during a flood. *Permission for artistic reference to the original photo received from the Canadian Press.*

## View from the Courtauld, 2008

JoAnne Oldridge [Guelph, ON]

Cotton, rayon; hand painted, raw-edge appliquéd, thread painted. 28" x 19"

Yesterday this was a lovely stone building on the Strand, across from the Courtauld Gallery. Today it is undergoing renovations and stands as a shell, empty of walls and windows and supported by heavy steel scaffolding. The conjunction of the brilliant blue sky, the white stone and the many shades of the rusty steel scaffolding creates a striking abstract picture. Tomorrow this will be a fully functional, completely renewed building, retaining its 19th Century roots.



**Real Women, 2007**

Marianne Parsons [Oliver, BC]

Machine and hand appliquéed, burning, handmade beads, bobbin work, embellishments. 54" x 18.25"

Although I personally am a traditional plain Jane, I've always been intrigued with women who defy the social dress code and refuse to be stereotyped. These real women of the past and present proudly wear THEIR choices. I'm sure the women of the future will raise a few eyebrows as well.



## Arctic Iceberg, 2004

Deb Plestid [Tatamagouche, NS]

Hand-dyed and commercial cottons, cotton, rayon and polyester threads; machine pieced, appliquéed and quilted, hand-painted, bargello pieced. 51" x 51"

As guardians of northern waters and harbingers of climate change, icebergs reveal no more than their majestic tips - we imagine what exists beneath the surface, knowing that what we see is only a small part of the whole. Aurora borealis, ice and water offer a constantly shifting reflection of nature's changes and the passage of time creates new realities – for the world as a whole and all those who live on her generous ground.

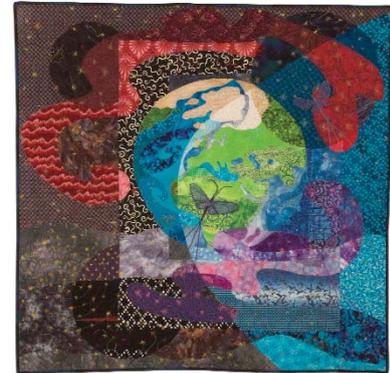


## Guardian May flies, 2003

Deb Plestid [Tatamagouche, NS]

Commercial cottons, cotton, rayon and polyester threads; machine raw-edge appliquéed, machine quilted, three machine-stitched three-dimensional mayflies, ghost-layering and colour wash. 38" x 38"

On an increasingly fragile planet, the earth struggles to sustain all living things. We are entrusted with protecting the stability and longevity of a nurturing earth. In the grand scheme of time, our lives are no more or less important than those of lowly insects. The earth has cradled mayflies for 180 million years – may they guard the earth for millions more. *Credit to Katie Pasquini-Masopust for her ghost-layering and colour wash technique.*





**Mascot Gold Mine : The Mascot Mine;  
Hedley Townsite: The Stamp Mill, 2008**

Donna Pringle [Oliver, BC]

Machine pieced, hand appliquéed, hand embroidered. Overall size of triptych: 67.5" x 48"

**YESTERDAY:**

With the discovery of gold in 1897 the Mascot mine, perched 3000' up on a cliff face, brought boom times to the little town of Hedley, BC.

**TODAY:**

When the ore ran out the mine closed and the buildings fell into ruin as the town shrank to a skeleton of its former self.

**TOMORROW:**

With the Mascot mine recently designated a Heritage site under the Upper Similkameen Indian Band's management, its and Hedley's future are again secure through tourism.

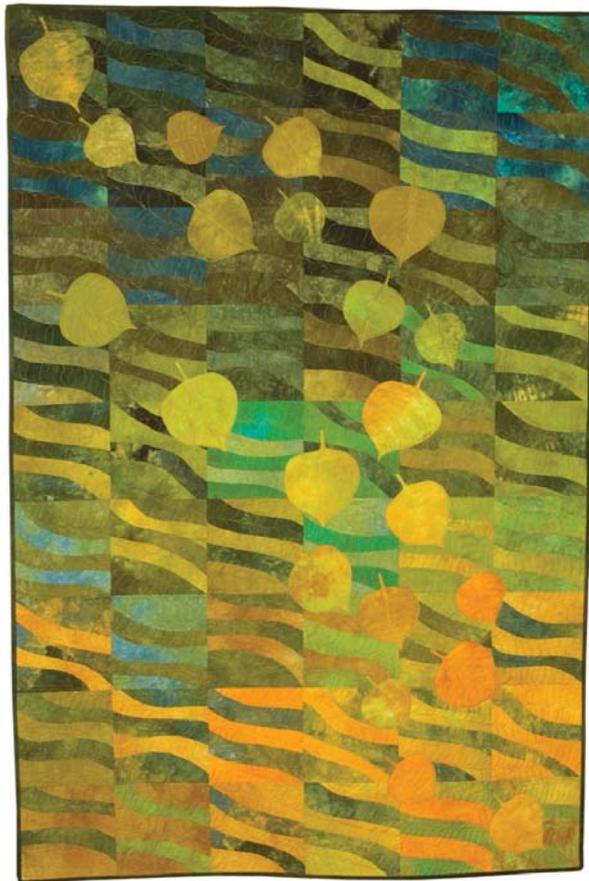
*Other participants: family members and a friend.*

**Losses**, 2006

Elaine Quehl (Orleans, ON)

All fabrics and thread hand-dyed by artist; free-form curved pieced, fusible trapunto appliquéd, free-motion machine quilted. 42" x 61"

As we age it sometimes seems that the passage of time is marked by loss (parents, friends, jobs, health, etc.). The seasons change, and autumn comes around again and the leaves on the basswood trees show their varying stages of turning from green to gold. As autumn progresses, they grow ever more luminous. The downward flow of the leaves on this quilt represents the losses experienced over a lifetime.





**Mizz Glitz and Liberty**, 2008

B. J. Reid (Toronto, ON)

Mixed media on a wire armature; hand quilted, beaded, wood block stamped and soft sculpture. 6" x 22"

This flamboyant grandmother holds Liberty close to her heart while she reminisces about the freedoms she enjoyed as a young woman and wonders what the world holds for her grand-daughter – especially after 9/11.

## Nine Patch for the Unknown Quilter, 2008

Hilary Rice [Corner Brook, NL]

Plastic sheeting, plastic shopping bags, old quilt blocks, cotton, tulle, watch parts, telephone wire, flower petals, glass beads and mirrors; traditional piecing, shisha mirror embroidery; Hand and machine quilted. 45" x 41.5"

...an old quilt ...falling apart from age and use  
...sits on my studio shelf ...waiting

The moment has come to take up thread once again, connecting us to quilters of years gone by – long forgotten women who shared their lives as they stitched. We quilt because we want to feel that connection through time, while the fabric of today's society breaks down around us. Traditional blocks by an unknown quilter from the distant past.



## Timeless Message, 2008

Hilary Rice [Corner Brook, NL]

Hand treated poly-cotton (by the artist), hand-dyed batting (by the artist), handmade sisal paper, wireform, aluminum, leather, cotton velveteen, ultra suede, tulle, transfer foil, brass wire, glass cabochons, metal and glass beads, linen/silk thread, wat, free motion embroidered and quilted, raw edge appliqué, tea dyed, scrunch painted and flour resist, metal inking, embossing and fabrication, toner transfer, hand painted, foiled, machine couched and bobbin stitched, hand couched. 22" x 71.5"

With an oracular voice, the timeless message inscribed upon this manuscript is one found in all the major religions of our world. It is eternal and secure, guarded here by the Fates: the spinner, the weaver and the cutter, in the form of three spiders. Said to have been found in the Archives of Destiny, this missive is looking to the future while simultaneously superimposing it on the past.





## **Memory, Consciousness, and Imagination, 2008**

Liz Robinson [Stratford, PEI]

New and used commercial cottons and batiks, satins, taffetas, tulle, velvets, two different polyester chenilles with metallic accents, mosquito netting, copper lamé, Angelina fibers, sequins, metallic thread, Sulky Holoshimmer threads, variegated threads, beads, Wonder Under; paper-pieced, trapunto, hand and machine pieced, traditional and raw edge appliqué, machine quilted. 67" x 53"

Within the framework of an ancient ammolite fossil, I have made a collage to represent the passage of time. Tomorrow infiltrates today and hooks our imagination. Time is fluid. Can it bend and twist around itself? I see tomorrow as being full of mystery and surprise, with the potential for astonishing new ideas to float without limits. Follow the lower curve of the ammolite fossil and engage with the reality of aging, the hope of new generations and a future beyond our dreams.

## Taking the Time, 2008

JAH Rula [Waterloo, ON]

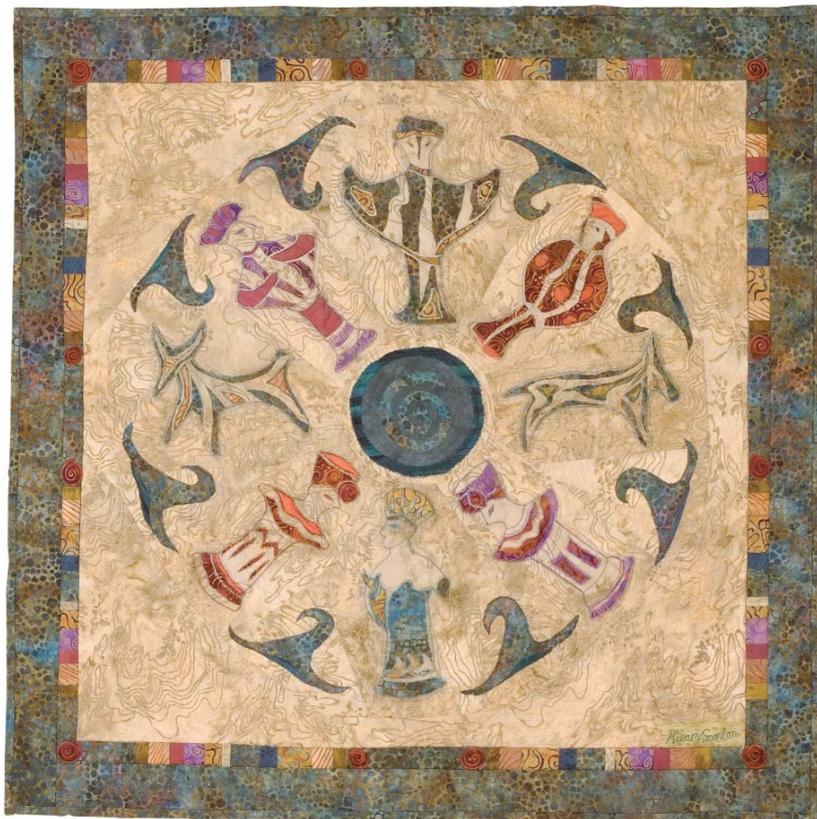
Fabric, wood, polyfill, paperclay, yarn and leather; soft cloth sculpted, hand quilted, knitted. 19" x 13" x 16"

When I think of quilting I think of the community that is built when women spend time together:

Emma has enjoyed this time with her daughter and grand-daughter. (Time is relative) The story she tells now is of her first quilt and the women who taught her. (Timeless memories)

Lizzy picked the Tree theme. She has been missing the tree that got sick and died last year. (Time marches on) It will be a long time before the new one they planted reaches her window. (Time heals all wounds). *Inspired by Sheila McAlpine, Eileen Yorsh, Kathy Koehler & Carol Plue taught me how to quilt so I could make this piece.*





## **Minoan Mandala**, 2006

Hilary E. Scanlon (Kingston, ON)

Batik cottons, cotton batting, cotton, rayon and metallic threads; machine pieced, appliquéd and reverse appliquéd, free motion machine quilted, trapunto. 36" x 36"

This art quilt pays tribute to an aspect of the Minoan Civilization c.2,500 B.C., the work of yesterday. Today we may admire these fine historical works and architecture, and hope to preserve these treasures for the generations of tomorrow. *Inspired by my sketches of Minoan Votive Figurines at the Heraklion Museum, Crete.*

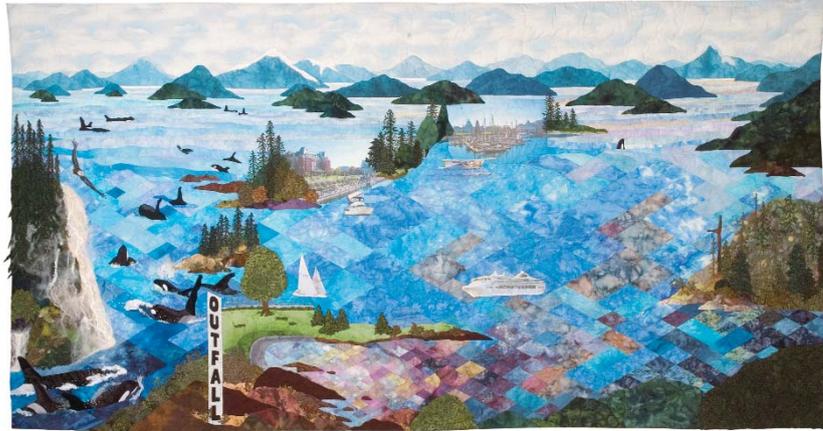
## Yesterday. Today. Tomorrow?, 2008

Carol Seeley [Campbell River, BC]

Fibre, cotton batiks and hand dyes, rayon and assorted threads, wool fibres, cheesecloth; machine and hand appliquéd, machine and hand embellished, thread painted, photo transfer, cording, felting and machine quilted. 75" x 40"

I used to think that we needed to be careful of the environment in order to save it for the generations to come. However, recently it has become obvious to me that nature's abundance has fallen noticeably over the last decade.

One such negative factor is that Victoria, BC is dumping 129 million litres of raw waste into the ocean daily through their two Outfall stations. Should not our leaders be leading the pack when it comes to fighting for our very future? Is the tomorrow in my quilt the one that will be or will we react in time to turn back the clock?





**Flower Song for Luella, 2007**

Susan Strachan Johnson (Rockwood, ON)

Quilted cotton and polyester, buttons and beads; hand appliquéd, hand-embroidered, machine-quilted. 80" x 84"

A quilter named Luella Nurse started this quilt in the early 60's, but died in 1967, before she could finish it. The partial top was given to me in 2007, to complete in her memory. The lavender flowers reminded me of petunias, and in particular "Sweet Petunia", Bessie Jackson's hit song from 1927. So I decided to make the quilt about flower songs from yesteryear, songs that we still hear today, and will no doubt still be listening to tomorrow. *Participant: Luella Nurse.*

## Dwelling Places, 2008

Engelina van Essen [Mitchell, ON]

Hand dyed cotton, batik, novelty fabrics, paint; pieced, machine appliquéd, embroidered, machine quilted. 58.25" x 46.5"

This quilt is about myself – my past, present and future.

The first panel represents my love for the culture of my birthplace. I lived thirty years in the Netherlands, the lowlands by the sea, with the vibrant colours of the bulb fields.

Then fifty years in Canada, this immense land with its glorious maple trees and its vast landscapes, are represented in the second panel.

The third panel is my unseen future laid out for me by Him who has been my trust and dwelling place in all stages of life and in all generations.



## **One little Tick (my fight with Lyme Disease), 2008**

Ineke van Hasselt [Salt Spring Island, BC]

Cotton, silk, wool, netting, sheers; raw edge appliqué, weaving, machine and hand embroidered, quilted.  
3 panels, each measuring 19.375" x 26.25"

In the Spring of 2007 I came down with a mystery disease, and after six months I finally received a diagnosis: Lyme Disease. Going from very healthy to being totally dependant on other people for daily living was an unsettling experience. My triptych depicts three stages of the disease: yesterday, today, and tomorrow; from bedridden and house bound to better, and hopefully cured in the future. Working on it was marvellously therapeutic.



## Westmount Blanketed by HBC, 2006

Westmount Quilters Guild (Westmount, QC)

HBC wool blankets and tartan, cotton sheet batting, beading and other mixed media; machine pieced, hand and machine embroidered, and quilted. 58" x 58"

Simon Clarke was the first English fur trader to settle in the area called "la petite montagne". He built his house at the present day location where Clarke Avenue intersects Sherbrooke and Côte St. Antoine. The Clarke House was a welcomed meeting place for trappers and traders on their journeys along Côte St. Antoine to Ville Marie. With this beginning, a diverse and yet close-knitted community emerged and blossomed into the present-day city of Westmount. *Inspired by an old photo of painting of the Clarke House.*





### **A Quilted Remake**, 2008

Beverley A. White [Port Elgin, ON]

Cottons, some synthetic transparent fabrics; machine construction, machine quilted. 37" x 48"

Yesterday (in 1998 actually), I made a wallhanging that I've always liked and as it had been hanging for 10 years, it had sagged, faded and looked tired. Today (in the last month) I washed it, added some transparent blocks, some glitz, and a whole new background (vintage cotton damask, which I tea-dyed) quilted it heavily and I re-hung it, so that it will give me pleasure tomorrow and in the years to come.



### **Sixteen Bag Tags and a Postcard**, 2007

Beverley A. White [Port Elgin, ON]

cottons, synthetics, found objects, beads; machine construction, machine and hand quilted, hand beaded. 17" x 20"

Nothing new was bought for this wall-hanging! It is a salute to the common urge that many of us have to preserve apparently useless bits and pieces from the past for the future. *Postcard made by Dianne McGrath of Australia (altered by Beverley White).*

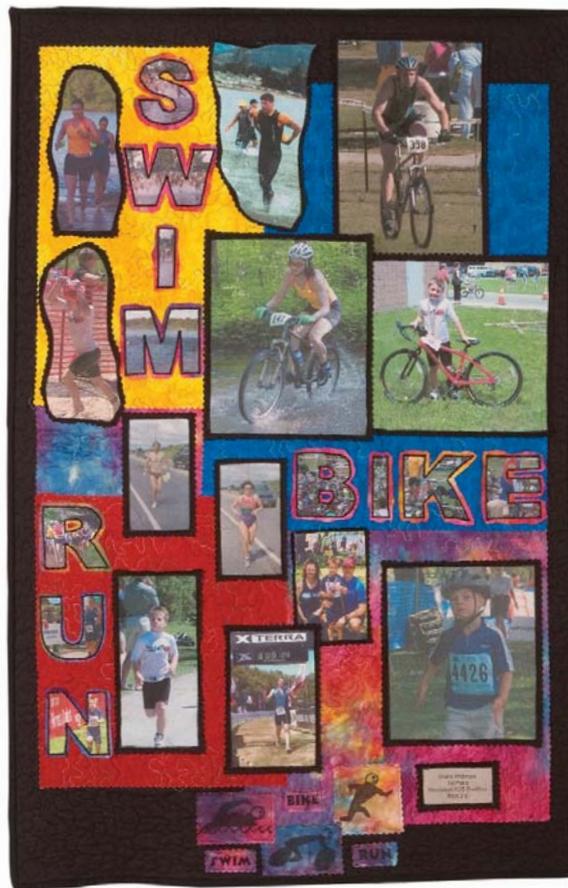
## SWIM, BIKE, RUN...

### The Triathlon Tradition Continues, 2008

Roberta Whitmore (London, ON)

Photo transfers appliquéd to a machine quilted background. 25" x 40"

This memory quilt was made for my son Steve, his wife Lori and their son Shane. Steve raced his first triathlon in 1983. He married Lori in 1988 and she joined him in racing. In 1998 their son Shane was born. His first word was BIKE. Shane ran his first race in 2001 at the age of three. Today the whole family continues to compete. Tomorrow Shane will carry on this family tradition. *Logos were drawn by Shane.*





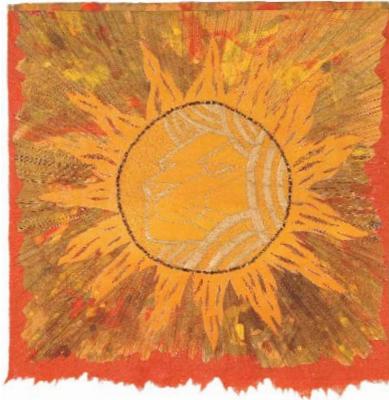
## Something to Crow About, 2008

Terry Whyte [Kenogami, ON]

Crazy quilt; curved pieced patchwork, thread play, beading & embellishments, hand and machine quilted. 16.5" x 23.5"

Today, as I borrow a pattern from the past and make it my own, I wonder, "Will the quilter of tomorrow continue to enjoy making this wonderful crazy quilt patchwork?"

The pieced centre of this quilt was started in a guild mini workshop on curved piecing by Liz Croxall. When adding the metallic threadplay, she told us "not to be a crow", to keep it subtle. Since I have added embellishments to every surface, I think it is "Something to Crow About".



## leo, 2008

Terry Whyte [Kenogami, ON]

Mixed media art quilt; dyed and painted interfacing, dyed batting, Shiva Paintstiks, beaded, machine quilted. 23" x 24"

Astrology has been used by virtually every advanced civilization for thousands of years, and will certainly be around until the end of time. Leo is a constellation of the Zodiac, its element is Fire and its ruling planet is the Sun. For that reason, I surrounded my Leo with a circle of flames and sun rays. *An article by Vickie Hallmark in Quilting Arts Magazine inspired me to use interfacing instead of fabric for this quilt.*

## Sacred Grove, 2008

Carol Wiebe [Kitchener, ON]

Mixed media art quilt; collaged, quilted, embroidered, painted, stamped, photo transfer, pencil crayon, pastel, clay. 12.5" x 30"

Sacred Grove Quote: by Eckhart Tolle from *The Power of Now* (with my words added at the end: Remember that as you enter the Sacred Grove).

Humankind has had a close relationship with trees from the very beginning of our time upon this earth. We think of trees as accommodating, useful. But some have lived far longer than any of us, like Methuselah – a Great Basin Bristlecone Pine in the White Mountains of California, which is over 4,800 years of age. Demonstrably, trees have staying power, despite all our efforts to eradicate their numbers. As Forster says, their music will continue long after we are gone. With this quilt, I honor and cherish the trees among us. May we both have a future. *The angel was inspired by a statue on a gravesite at Mount Royal Cemetery in Montreal.*





**Max's Girl**, 2008

Jayne Willoughby Scott [Edmonton, AB]

Cotton fabrics and buttons; machine appliquéd and machine quilted;  
40" x 44"

Max's Girl symbolizes the theme of yesterday, today and tomorrow in my development as an artist. The technique very much symbolizes where I am today with my textile work also represents the future for me as it is the first of a series of figurative textile pieces which will be based on my own drawings and paintings. *Inspired by "Girl at the Café Congo," a painting by Maxwell Bates and the quilting techniques of Susan Carlson.*

## Crown Jewels, 2006

Susan Wittrup [Saskatoon, SK]

Brocade, satin, silk, Japanese obi fabric, velvet, cotton, polyester, gold cord, beads; machine pieced and quilted, hand embellished. 26.5" x 41.5"

I believe that we are nothing if we do not reflect and grow from our past to succeed today in order to create a strong tomorrow. Using the traditional imagery of crazy patch with scraps of fabric leftovers (Yesterday), along with the modern technique of fusing fabric (Today), I have put *Crown Jewels* together in a modular format (Tomorrow). My intent was to show that all of time must be incorporated into our work if it is to have strength.





**Landfill**, 2008

Joanne Young [Kitchener, ON]

Cottons, linen-cotton blend, rusted cloth, dustcover material, organza, chiffon, tulle, glitzy polyesters, meshes, nets, cheesecloth, wool, batting, jute scrim, screening, punchinello, tyvek, wire, pompoms, knitting tapes, acrylics, knitted copper wire, various embroidery threads; stamped with linocut, cords machine stitched, hand quilted. 15" x 29"

Our society spends and disposes, spends and disposes. The disposing has become a problem. Our solution is to bury it in landfill sites. Toronto even buries their garbage in foreign soil. What is our legacy to future generations? And to the Earth? Ask the crows.

**Fabric of Time, 2008**

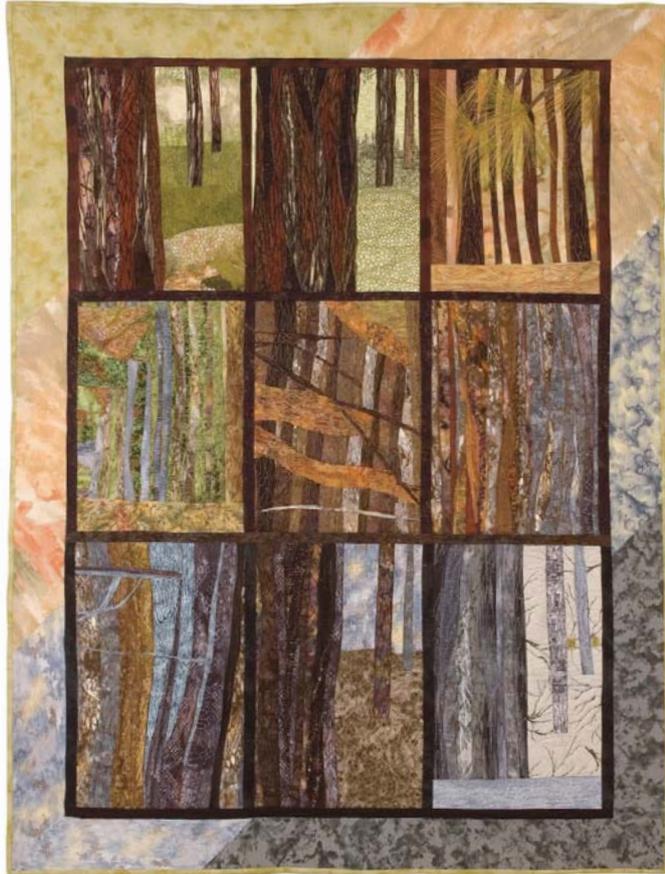
Nancy Yule (Cambridge, ON)

Fibre art; free-motion quilted. 24" x 24" x 18"

To create a sense of time progressing I've utilized one of the earliest animation devices: the zoetrope, invented by William Horner in 1834. Each frame is an individual quilt. There are eight frames to depict a raven in flight. According to some native cultures the raven made the Earth, the heavens and all living things.

I invite you to take the zoetrope for a spin and witness the 'Fabric of Time' in motion. Which is the past, present or future, or are they happening simultaneously? *Zoetrope designed and built by Rob Yule and Glen Cross.*





**Time and Nature Wait for No Man**, 2008

Coreen Zerr (Nanaimo, BC)

Cotton and threads; thread painted, embellished. 41.5" x 55.5"

This work was inspired by the pine beetle epidemic threatening our forests. Threat alters our perception of time, transforming nature's progress from a leisurely unfolding of beauty into an apocalyptic rush from the past and present to a future of destruction. It is an imaginative vision of what MAY be, not what WILL be; the new growth symbolizes hope and capacity for change, which can contain the present and reconfigure the future.



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