

**Entrants:**



**Sowing from Dawn to Dusk**

**Birdie McLean**, Edmonton, Alberta, 2014

Cotton fabrics, tulle, rayon and metallic threads. Fabric collaged, final layers of random thread work with varying stitch lengths to create depth and variation. 34" × 13.75"

**Inspiration:** Designed in a workshop by Anna Hergert, November 2013; inspired by Van Gogh's *The Sower*, 1888.

Many people in urban areas have lost their connection to the land. This piece is dedicated to our Canadian roots, the memory and the spirit of the prairie pioneers and their strong connection to the land. They came with nothing, excited by the promise of a better life for themselves and for their children. They built and planted, struggling with extreme temperatures, the war and depression; toiling from dawn to dusk, not only in their fields but also in their communities to build the good life we all enjoy today.

**Locks Kingston Mills**

**Pamela Allen**, Kingston, Ontario, 2013

Recycled and commercial fabrics. Hand raw-edge appliquéd and machine quilted. 27.5" × 42.5"

A peaceful picnic spot by our historical Rideau Canal, beautiful Kingston Mills is the first lock in the lengthy canal connecting Kingston to Ottawa. Connection to this lovely spot for the community was broken several years ago when a heinous "honour killing" of wife and daughters took place in the upper basin.





## Spur of the Moment

Group Award by Northcott

**Art KWilt Connection:** (left to right) **Judy Pearce**, Kitchener, **Nancy Winn**, Waterloo, **Ilene Atkins**, Kitchener, **Margaret Notar**, Waterloo, **Dorothy Holdenmeyer**, Waterloo, Ontario, 2015

Assorted commercial and tea-dyed fabrics, leather, vinyl, metal, Teflon, buttons, satin cording, Tsukineko ink. Hand-painted, raw and finished edge fusible appliqué, paper pieced, collaged with nets, machine stitched, embroidered and machine quilted. 72" x 34"

**Inspiration & credits:** Waterloo Central Railway & Spur Railway History; permission granted by Janet Seally, photography by Dorothy Holdenmeyer

Trains have been a vital part of our region's history, connecting it over many decades to other regions far and near. Art KWilt Connection is a newly formed group of art quilters. Many of us have a strong ancestral connection to our country's spur history. Each group member was given a slice of the larger picture to work, using the medium of her choice to best reflect the era to be represented. By working on this project together, we, the artists have enjoyed our newly formed connection and look forward to creating many more pieces together

## Northern Serenity

(left to right) **Judy Christie**, Keewatin, **Rhonda Glofcheski**, Keewatin, **Maryanne Nilson**, Kenora, **Pat Schwartz**, Kenora, **Lenora Zimmerman**, Kenora, **Alice Fenelon**, Kenora, **Pat Shewchuk**, Kenora, **Nancy Bergman** Kenora, Ontario, 2014

Eight separate quilts sewn onto a gallery style stretcher bar (depth 2"), cotton fabrics, tulle, metallic and cotton threads. Discharge-dyed, fabric painted, raw edge appliqué, free-motion quilted. 50" x 50"

**Inspiration:** Watercolour study for painting, "Northern River", by Tom Thomson

Our quilting group of eight, from different walks of life, has been together for many years. Our friendships connect us. We are also connected to our environment, the beautiful boreal forest of Northwestern Ontario. Inspired by a study by Tom Thomson, we created this fabric piece, which reflects the soft glow of forest light playing through the trees. We shared

fabric and construction ideas but, most important, we relied on each other's energy to see the project through.



Viewers' Choice sponsored by Janome Canada



## On Purpose

Marie Black, Englehart, Ontario, 2013

Commercial fabrics, thread, buttons embellishments, painted and hand-dyed felt. Machine pieced and quilted. 34" x 34"

Whenever I see a Log Cabin quilt I think of my Grandmother. This is the only pattern she used in her 72 years of marriage to make numerous quilts for her 26 grandchildren, their children, friends and family. On Purpose is my abstract interpretation of this old-time favourite. None of the blocks are the same; the sashing strips vary in size and shape, and borders were cut with a slight curve, all on purpose. I wonder if Grandma would approve!

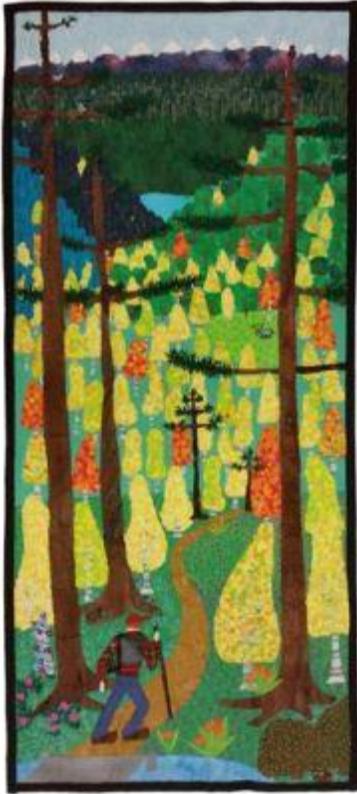
## La Famille

Hélène Blanchet, Calgary, Alberta, 2011

Cotton, velveteen, ultra-suede, cotton batt, embroidery foss, glass beads, turquoise chips. Reverse appliquéd, hand-quilted, embroidered and beaded. 39" x 41"

This piece is about connections within the family and the natural world. The family is made up of herons sitting high in a tree in the safety of their home and although colourful, the shape of their wings allows them to meld into the canopy while the branches reach around them in a loving embrace. The parents sit protectively over the chicks who look to them for guidance. Traditional elements play a significant role. The tree is the Tree of Life that supports them. The sun allows all life to exist. The cloud spirals represent ancestors and generations to come. The multi-layered borders provide barriers to keep negative elements away from the safety of their home.





## The Hiker

Hélène Blanchet, Calgary, Alberta, 2015

Cotton, tulle, silk, faux leather, cotton batt, embroidery foss, crewel wool, turquoise and glass beads, miniature toys, willow. Hand-appliquéd, quilted, beaded and embroidered; stumpwork, scrunching, dyeing, painting. 16" x 36"

A few years ago, my son went through a difficult time while living in downtown Toronto. He was in a bad way when he came to us. We took him for a hike in the Rockies. His relief upon entering the forest was palpable and you could literally see him returning to himself. This piece is about the connection we have to the natural world and our need to maintain it for our own sakes. Triangles figure prominently – the mountains, trees, alpine lake, field, the long view. They symbolize stability and balance, peace and tranquility, and reaffirm the healing strength of the forest and our connection to it.

## My Mother

Gordana Brelih, Toronto, Ontario, 2014

Painted Stitchery-Witchery, gesso, soy wax resist, gold foil, silk organza dyed with leaves, linen, rusty metal, old lace, cotton and silk. Machine and handstitched, painting, foiling, stamping, free motion stitching on water-soluble film. 27" x 38"

I think about my mother often especially since I have been living far away from her for a long period of time... As a little girl I was told many stories about my mother as well as my grandmother. This piece represents my journey through time and connection to my roots and my female lineage.





## Birds of a Feather

**Karen Osatchuk**, Edmonton, **Elinor Burwash**, Edmonton, **Wanda Cracknell**, St. Albert, **Penny Odegard**, St. Albert, Alberta, 2013

Wool, felt beads, beads, embellishments. Handappliquéd, trapunto, hand and machine quilted, needle felting, rug hooking, beading, embroidery, couching. 30" x 30"

**Inspiration:** Tranquility collection, a Sandy Gervais design for Moda Fabrics Four friends with common interests including quilting, gardening, and surprise – birds, were inspired by a Sandy Gervais for Moda fabrics. We each chose a bird that spoke to us, enlarged it and interpreted the chosen bird using wool, a material we all enjoy, as the base along with our imaginations and skills. At an appointed time the blocks were revealed with each one clearly reflecting the background talents of the creator.

## Another Story

**Millie Cumming**, Fergus, Ontario, 2015

Primarily vintage and upcycled fabrics (silk, cotton, synthetic), some new commercial fabrics, vintage buttons and embroidery, one photo-transfer. Hand-appliquéd, machine pieced and quilted. 43" x 54"

**Inspiration:** The buttons and the vintage fabric were the starting point for this quilt. Who is she? Is she a wife, a widow, a mother? If she has children, do they visit? When Canada Post no longer delivers door-to-door, will anyone come to her door? What connections does she have beyond this room? Is she the person I will become?





## Bittersweet

**Millie Cumming**, Fergus, Ontario, 2014

Commercial and hand-painted fabrics, some upholstery. Hand and free-motion embroidery, hand-appliquéd and beaded, machine pieced and quilted. 63" x 52"

**Inspiration:** Autumn, bittersweet plant, family memories

A season, a flower, a memory can all connect us to people or events. My Mom always loved receiving branches of bittersweet from my Dad, and although they both died in the 1980's, both in the fall, I remain very connected, particularly in the autumn, and especially when I happen upon a bush of bittersweet.

## Not Everyone Has A House

**Margie Davidson**, Edmonton, Alberta, 2013 9

Cotton fabric, cotton batt, stencil cream, natural mordants and dyes including tannin, alum, osage, madder, logwood, and marigold, fabric paint, cotton threads, cotton embroidery floss. Hand-dyed, stencilled and block printed, machine pieced and quilted, hand-stitched and quilted. 44" x 44"

We all have an intimate connection to quilts simply because they are made of cloth. The "house" motif furthers this connection as a visual representation of shelter. Houses also connect us to family, the beginnings of our connections to community. Nine different log cabin blocks allude to this. Visiting remote villages in India opened my eyes to the value of natural dyes and repetitive stitching. Using natural dyes supports my personal connection to water conservation. Musing about houses and homelessness led to block-printing the border with images depicting different types of homes.



**Janome Award of Excellence sponsored by Janome Cda**



**Award of Merit for Strong Visual Graphics sponsored by The Friends of the Grand National**

## Green Piece

**Alison Dean Cowitz**, Calgary, Alberta, 2015

Silk Dupioni, 100% cotton, Shiva oil paintstick, Wonderfl Dazzle and Spagetti thread, 100% cotton thread. Paper-pieced, machine and hand stitched. 25" x 25"

**Inspiration:** Design techniques introduced by Anna Hergert

This art quilt represents my love letter from Alberta to Saskatchewan. It was inspired by my summer road trips from Calgary to Emma Lake and Muenster. I enjoy the beauty and spirit of these Canadian provinces. The land is similar – from forests to farmland, fields of crops to vast prairie landscapes. We are also linked by highways, rural roads and our natural resources. I feel connected to Saskatchewan and my new friends that live there – we're not that different, you and I.

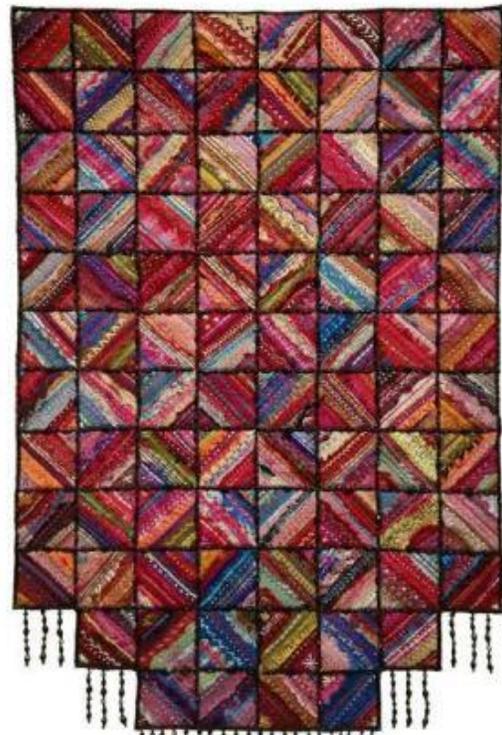
## Indian Splendor

**Donna Funnell**, Milton, Ontario, 2014

Silk and cotton fibre art. Machine and hand sewn, hand-embroidered and beaded. 17.75" x 27"

As a fibre artist, I work to develop compositions that convey my love of colour, texture and attention to detail. Part of my process is to examine my materials and explore the possibilities of using stitch to express a particular cultural influence from a variety of sources.

I tried in this fibre art tapestry to demonstrate my connection to the colourful fibres and costumes of India. I applied layers of upholstery fabric, sari ribbon from costumes, rayon threads and recycled jewellery beads.





## Mummy 2

Anna Gajewska, Crossfeld, Alberta, 2015

Hand-dyed cotton, cotton, satin, viscose, yarn. Machine pieced and quilted, raw-edge appliquéd, couched and piped. 25.5" × 67"

A long time ago, when I was a student at the Academy of Fine Arts in Poland, I performed a project Mummy printed on cotton. Today I'm a Canadian Resident and the theme "Connections" encouraged me to relate my Polish work with Canadian. I decided to duplicate the same project but using a technique I never worked with in Poland – quilting. I have changed colours as well, from pure graphic lines to multicolours. It's proof of how colour impacts form.

## "It's in Your Genes"

Janet Elliot, Kingston, Ontario, 2014

Fabric from second-hand store blue jeans, scraps of various fabrics. Fuse-appliquéd, screen printed and machine quilted. 12" x 12"

**Inspiration & credits:** My son's PhD research project on statistical models used to describe genetic sequence data. Thanks to Peta.

My son's research involved statistical analysis of DNA data. I also studied DNA: hence the title It's in Your Genes. The background layer is made from blue jean fabric, and depicts the bands on X-ray films that were originally used to sequence DNA. The ATCG letters are part of the sequence of a compound that I studied. The coloured "clouds" are used in

my son's analysis to depict events that wax and wane; the mathematical formulae printed on the "clouds" are part of the analysis. The quilting is a fingerprint pattern: DNA sequence analysis is sometimes called DNA fingerprinting.





## Glacier Waters

**Leah Gravells**, Edmonton, Alberta, 2015

100% cotton, 200 batik fabrics in ¾" strips, Hobbs Heirloom batting, Gutermann thread. "Quilt as you go" technique, machine pieced and quilted. 42" × 52.25"

Water connects us all to life. The ¾" strips represent the streams of water found in sky, land, and waterways. The glacier dust creates unique turquoise coloured waterways (lakes and rivers). It is important that we preserve the quality of our water for future generations.

**Award of Merit for use of Colour and Precision in Piecing sponsored by The Friends of the Grand National**

## From Coast to Coast

**Phillida Hargreaves**, Kingston, Ontario, 2014

Assorted fabrics and yarns. Appliquéd, machine quilted and hand-embroidered. 24" × 15"

I love how easy it is to stay in touch with loved ones who live on the other side of the country. I just get out my phone. Because it is so easy, I assumed that the technology to make this possible was invisible, but it's not. Once you start looking for them, cell phone towers are everywhere. In rural settings they extend beyond the tree tops, and have exported street furniture to the countryside. Are they an incursion or a facilitator? They are not beautiful, but think of the messages they transmit which keep us all connected.





## Hundreds and Thousands

Anna Hergert, Moose Jaw, Saskatchewan, 2013

Hand-dyed cottons, fiberglass screening, hand-twisted cords, copper washers. Whole cloth, decorative machine embroidered stitches. Exclusively created on the Janome Horizon 7700 received for the 2010 Grand National Janome Award of Excellence. 33" x 49"

**Inspiration:** Moroccan Wedding Sashes

The linear quality of Moroccan wedding sashes was my inspiration. I selected techniques suggesting a visual connection to weaving and embroidery techniques, and employed my sewing machine's decorative stitches to create a textural quality. Engaging the stitches demanded my full attention carefully guiding the strips through the machine. This meditative practice provided an emotional connection – each stitch conjured up metaphors and thoughts of what the life of the wearer might be.

Hundreds and thousands... Joys... Laughter... Tears... Words spoken and unspoken... Actions taken and suppressed... Comfort and pain – the bridal sash, connecting women and their experiences throughout history.

## Fragile Planet

Pat Hertzberg, Caledon, Ontario, 2015 Canvas, thread, cord, scrim, dye, stain. Ripping and fraying reconstruction. Machine-quilted, free-motion embroidered, dyed, stained and distressed. 39" x 30"

As various warring regions are breaking apart (for differences in race, religion, politics and economics), the battle to save our shared, degrading global environment is overlooked. Instead of more divisions on this fragile planet, we urgently need more universal connections.





## Motherboard

Joan Hug-Valeriotte Guelph, Ontario, 2015

Hand-painted and commercial cottons, metallic thread, lamé. Machine-pieced and quilted using embroidery stitches. 38" x 22.5"

## White Log Cabin Study in Texture

Joan Hug-Valeriotte, Guelph, Ontario, 2014

Cotton, silk, satin and lamé. Machine-pieced and longarm machine quilted. 23.5" x 23.5"

**Inspiration:** My daughter wanted an all-white log cabin quilt, so I made several different types of blocks before she decided she wanted a strictly traditional pattern and these were left in the box for me to do with as I wished.

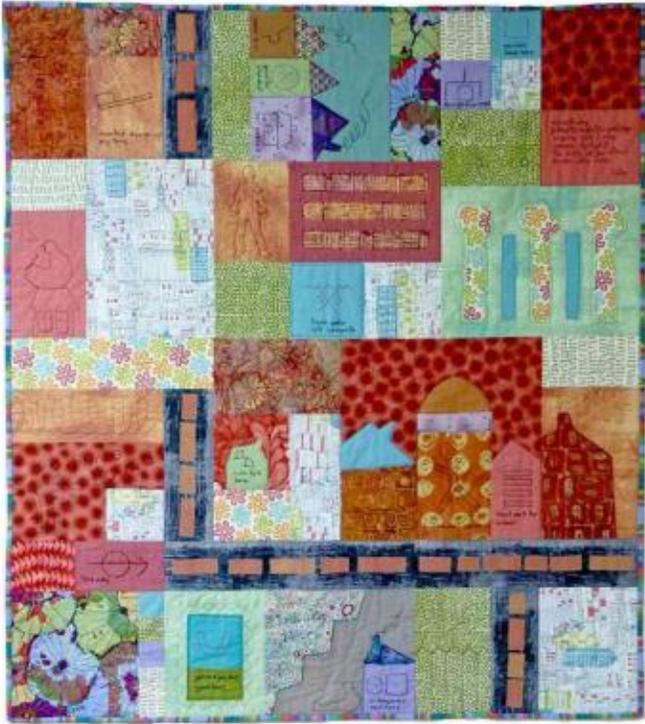
I feel connected to the people and places that my scraps came from. It's as if I were transported back in time. In this little quilt, a study in textures, there are bridal remnants given to me by a friend who knew I was having trouble finding white satins and brocades, as well as pieces from my 1970's silk and satin blouses and from my mother-in-law's 1930's trousseau. The piece consists of four off-centre log cabins in fabrics ranging from smooth silks and satins to heavily textured

The rail-fence portion of the quilt had been sitting on my design wall, waiting for me to decide what to do with it. When the "Connections" theme was announced, the thought of computer circuits went through my head, but it wasn't until a friend's son opened his computer and let me photograph a circuit board, that I knew what to do and how. That's when I learned there should be no right angles in the circuitry.

Mothers were the ones who usually kept the connections with family and friends through letters, visits and phone calls. Now they do it by email on computers.

cottons. The freehand "sunflower" quilting was done on my longarm machine.





## Hobo Town

**Marie Kajdaksz** Victoria, British Columbia, 2013

Cottons. Machine pieced and quilted, hand and machine embroidered. 50" × 56.25"

**Credits:** haiku poem stitched on quilt with permission by poet Nika Hobo means, "home bound".

Hobos rode the rails or walked the roads to return to that special place with which they had an emotional connection. Many sought work in areas they passed through, looking to find new communities to call home. As they travelled, they left a trail of symbols that indicated to others the pros and cons of a particular area. Fifteen of these symbols have been embroidered on this quilt. Today many of us work and travel around the world looking for a new place that beckons us to call it home.

## Keahou Bay, Hawaii

**Maureen Kay**, Elora, Ontario, 2015

Artist's own hand-dyed cotton, commercial gold cotton. Appliquéd using Esterita Austin's technique, over-painted, machine quilted and thread painted. 38" × 31.5"

**Inspiration:** Personal photographs. Familiar relationships and places are cherished after a great loss. The grief journey can also embrace new places and people. Keahou Bay, near Kona, the Big Island of Hawaii, is my recent connection. My spirit soars once more. Note re Keahou Bay I have taken four workshops from Esterita Austin, totalling at least two weeks in length over the past three years. She is my valued mentor. I began the fabric work on Keahou Bay in 2014 when I was on holiday in Kona. Esterita and I spent four days working on our individual pieces in a studio. Esterita was most helpful in making suggestions re the over-painting of the fabric in parts of this piece. Other than that, this piece has been done independently. Carlene Keller, who lives in Kona, is my valued fabric-dyeing teacher.



Completed to the end of page 12.

Moved pictures into the file, then was told that Julie would be able to access all the old website, so that makes this exercise redundant.





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