



The Grand National Quilt Show 2011
Balancing Act

Joseph Schneider Haus National Historic Site
Kitchener, Ontario
May 15 - September 11, 2011

The Grand National Committee gratefully acknowledges the support of the following sponsors:

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2011 Grand National Artists

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Enid Baker	Kate Madeloso
Nancy Bergman	Ionne McCauley
Ann Bird	Judy Morningstar
Marie Black	Margaret Notar
Silvia Bos	Marianne Parsons
Catharina Breedyk Law	Anita Payne
Karen Cummings	Judy Pearce
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2011 Award Winners:

Grand Prize sponsored by Toyota Motor Manufacturing Canada
“Aglow”

Anna Hergert, Moose Jaw, SK

Janome Award of Excellence sponsored by Janome Canada

Blood is Thicker than Water

Tracey Lawko, Toronto, ON

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

Scrapyard Couture by Bertolt of Kitchener

Joanne Young, Kitchener, ON

Christie Digital Systems Special Award

Cirque 2 Bird’s Eye View

Meta McLean, TMR, Montreal, ON

Award of Merit sponsored by
a friend of the GN & JSH

The Four Humours

Margaret Dunsmore, Ottawa, ON

Honourable Mention

Global Warming - Benefit or Peril

Anna Hergert, Moose Jaw, SK

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A Lovely Place to Live - In an Apple Blossom

Kate Madeloso, Halifax, NS

Honourable Mention

Forest Meets Cultivation

Ionne McCauley, Qualicum Beach, BC

Viewers’ Choice Award sponsored by Elna Canada
will be announced on September 12, 2011

Catalogue Design

Kathleen Bissett

Photography

Grand National Artists

Staff members of the Joseph Schneider Haus National Historic Site

Cover Image

Grand Prize, *Aglow*, by Anna Hergert

BALANCING ACT

Welcome to the 2011 GRAND NATIONAL: *Balancing Act*. The Grand National is presented by a volunteer committee in cooperation with the Joseph Schneider Haus National Historic Site and this year takes place in the galleries of the Haus from May 15 through September 11. We are indebted to both the JSH and the Region of Waterloo for making it possible to host the exhibit in this special historic site deep in the heart of quilt country.

Each year Canadian quilt and fibre artists are challenged with a new theme and each year the Committee has been delighted to showcase their outstanding work. We would like especially to thank them for sharing their works for all of us to enjoy.

We are grateful to the following sponsors for their support of the show: A Needle Pulling Thread magazine, Christie Digital Systems Canada, Inc., Elna Canada, Janome Canada, Toyota Motor Manufacturing Canada, Inc. and the Waterloo County Quilters' Guild.

Through the generosity of Janome Canada this year a print catalogue with the images of all the works is available through the Joseph Schneider Haus. This digital catalogue includes the artists' statements.

Since 2003 the Grand National has been an annual exhibit. Following 2011 the Grand National will be presented biennially. So, enjoy *Balancing Act* with us this year and come back in 2013 for our next Grand National:

Local Colour.

BALANCING ACT

Curator's Statement

All who have attempted to execute the figure skating spin that quilter Judy Pearce depicts in her work, understand that Centering is the key to perfect balance. Such athletic feats require core physical strength but they also demand courage, composure and focus, all reflective of an inner emotional equilibrium. Such are the lessons of the Grand National's Quilt Show 2011 - Balancing Act. Whether the artist has chosen the representation of a physical act to carry his/her message, an environmental dilemma or a personal life crisis, the overarching theme is the same - the desire to attain and maintain that state of perfect balance, critical to human existence.

Mystical mandalas (Ginkgo Gold, Peacock Star), circular integrated structures organized around a unified centre, have been used for centuries by Eastern cultures in meditation "to gain a oneness with the universe" and a "wholeness in oneself". Some quilters address their personal struggles for this emotional wholeness; Margaret Notar, for example, interprets the Fine Line that exists between order and chaos and Carol Wiebe's Broken, reminds us in dramatic fashion of the "tissue thin" divide between "wholeness and brokenness". Margaret Dunsmore suggests that elements of all of The Four Humours identified by the ancient Egyptians are required if the human psyche is to be in perfect balance.

Many artists depicted environmental balancing acts in their quilt art. Catharina Breedyk Law places humans directly in the centre of her circle of life in A Leaf Has Many Stems and others, too, caution mankind to be mindful of their impact on the natural world (Balance of Nature), and to collaboratively "strike a balance for future solutions" (Global Warming – Benefit or Peril).

Among the most poignant of the balancing acts addressed by our artists are those faced daily by those on the margins of society - the homeless, the hungry, the displaced - those whose physical needs have not been met and for whom life's tenuous balance

The Grand National 2011 has shifted. Joanne Young's Scrapyard Couture, B.J. Reid's Life on the Street and Janet Rhind's Daily Journey all evoke these delicate human balancing acts.

From a technical perspective it is clear that the quilters of the Grand National 2011 have themselves exploited to the fullest extent, the advancing technologies the sewing world has to offer, in their personal efforts to maintain that healthy life/quilt art balance. Specifically this year's entries are distinguished by lush, textured backgrounds demonstrating a mastery of free motion machine stitching, a technique that facilitates thread painting, stippling, couching and actual writing... so that artists can and do enrich their central messages with language hidden in the quilting.

The artists of the Grand National 2011 have thus achieved, collectively, a fine balance of their own. With skillful design, dramatic synthesis of colour, texture and form, powerful visual assertion and technical virtuosity, they have successfully addressed the promise of the theme. Viewers will delight in discovering and learning from their various 'balancing acts'.

Susan M. Burke, Curator

Joseph Schneider Haus National Historic Site



Opposites Attract, 2007

Ilse Anysas-Salkauskas, Cochrane, Alberta

20" x 36"

Medium & Techniques: Hand dyed cotton fabrics, synthetic fabrics, cotton and synthetic threads; hand dyeing, sewing machine constructed, stippled and embellished

The inspiration for my abstract art work came from seeing the modern dance performance of "Charcoal and Crimson". An individual living a dark and gloomy life has seen beauty in colour and seeks to cross barriers in order to unite with beauty. Thus a balance between gloom and colour is created.

Ups and Downs, 2008

Ilse Anysas-Salkauskas, Cochrane, Alberta

26" x 38"

Medium & Techniques: Hand dyed cotton fabrics, cotton and synthetic threads; hand dyeing, sewing machine constructed, stippled and embellished

Inspiration & Credits: My photographs of the Rocky Mountains

I live in the Alberta Foothills overlooking the majestic Rocky Mountains and for many years have hiked in them and photographed them. Looking up at the tall and impressive peaks and knowing that there are people who actually climb these peaks using pitons and ropes impresses me, but I cannot perform the balancing acts needed to reach the mountain tops.





Oakland San Francisco Bridge, 2010

Enid Baker, Oliver, British Columbia

20" x 32"

Medium & Techniques: Cotton fabric, netting, cotton & metallic threads, beads; fabric painting, appliqué, fabric dyeing, beading, embroidery, oil stick (shiva) painting, thread painting

Inspiration & Credits: 1979 Rand McNally Atlas

Poised delicately between the cities of San Francisco and Oakland, the "Bay Bridge" rises out of the mist and joins together these cities. Built in the early 1930s, this unique structure has vehicles travelling west on the upper deck and east on the lower level. Silhouetted against the setting sun, the San Francisco skyline is both exciting and inviting.

Trip the Night Fantastic, 2011

Nancy Bergman, Kenora, Ontario

36" x 35"

Medium & Techniques: Cotton, silk, tulle, metallic threads; photo altered by artist, thread painting, machine raw edge appliqué, machine quilted.

Inspiration & Credits: Original photograph by Bart Bergman

My three grand daughters stood quietly on the dock. They had played all day in the water but this was their first night swim. What had been clearly visible in daylight was now shrouded in darkness. Balanced between the dock and the water, they shivered in the warm night air - in anticipation or apprehension? What dangers lurked beneath those shimmering waves? Perhaps a school of sharp-toothed pike rested there. Or a huge snapping turtle waited nearby to nip their toes. Suddenly, Keri took Makira's hand and nodded at Jordan. Then all three ran whooping and hollering down the dock and took an exuberant leap in the dark - together.





Ginkgo Gold, 2007

Ann Bird, Ottawa, Ontario

34" x 34.5"

Medium & Techniques: Cottons; machine pieced

Credits: Machine quilted by Lorraine Campbell

This quilt is one of a series of star mandala quilts. A mandala is a circular integrated structure organized around a unifying centre. Symbolizing continuity and duality, it is a synthesis of distinctive elements representing the basic nature of existence within our bodies and beyond to the infinite. It represents the balance between opposition and interdependence.

Peacock Star, 2007

Ann Bird, Ottawa, Ontario

40" x 40"

Medium & Techniques: Cottons; machine pieced

Credits: Machine quilted by Lorraine Campbell

This quilt is one of a series of star mandala quilts. A mandala is a circular integrated structure organized around a unifying centre. Symbolizing continuity and duality, it is a synthesis of distinctive elements representing the basic nature of existence within our bodies and beyond to the infinite. It represents the balance between opposition and interdependence.





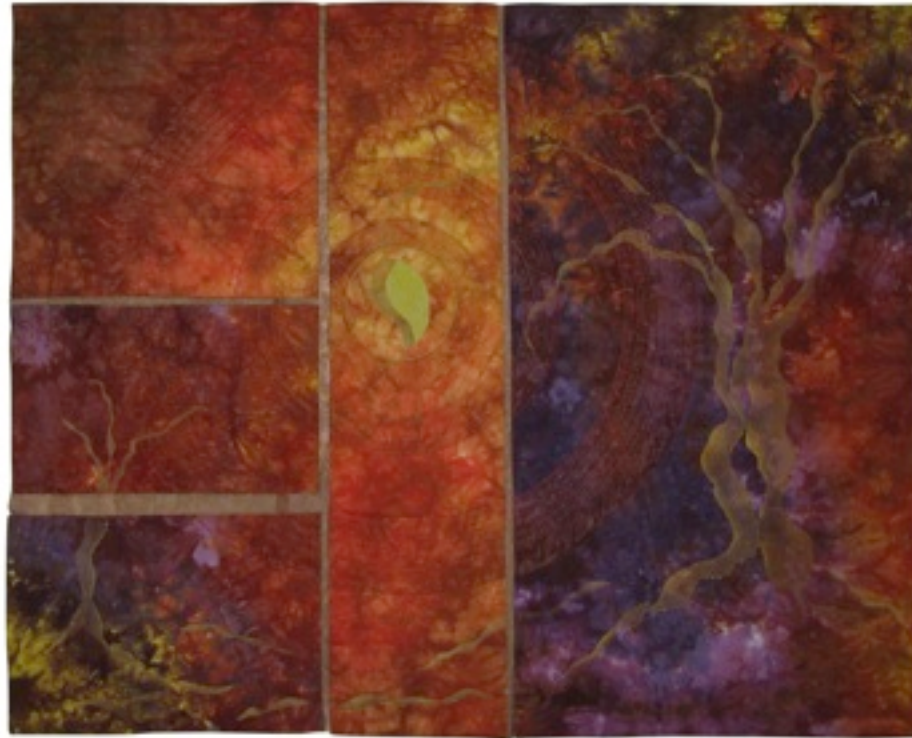
Swirling, 2011

Marie Black & Silvia Bos, Englehart, Ontario

40" x 48"

Medium & Techniques: Shaving cream, ink, cotton, thread, embroidery floss, glass beads, sequins; shaving cream marbling, both sides individually embellished with embroidery stitches and hand beading

We started with an idea: "Let's make a piece of fibre art together, using circular shapes!" Many steps are involved in the balancing act of a collaborative project. We pool our supplies and begin cutting squares. We paint, consult, cut, consult, sew, consult, bead, consult, embellish, consult. Abstract images develop as we loosely adhere to the tradition of quilting. Circular shapes are completed. A decision is made; we're making a mobile. Days later, with wire, stolen fishing swivels and kite cord, it's completed. We've done it!



A Leaf has Many Stems, 2010

Catharina Breedyk Law, Perth, Ontario

47" x 38"

Medium & Techniques: Hand dyed fabric, polyester sheer, shiva sticks, beads, rayon and cotton threads; free motion and machine quilting, iron-on appliqué

Inspiration: Books by Thich Nhat Hanh

The balancing act in this piece is the circle of life. The leaf grows, it dies and then becomes nourishment for the next leaf and so it goes on to infinity and all is in perfect balance. This is why the single leaf is the focus of this piece. It represents each one of us, each person being in the perfect place to contribute to the whole, perfect just the way we are, doing what we need to do. This is a revelation that I have only recently discovered.



Savin' Earth, 2010

Catharina Breedyk Law, Perth, Ontario

43" x 64"

Medium & Techniques: Hand painted silk fabric, commercial cotton, copper paint, rayon, cotton and metallic threads; piecing, stenciling, free motion quilting, embroidery and writing, iron on appliqué

Inspiration: This piece was born while watching the Live Aid Concert.

Going for morning walks in the summer has given me an appreciation for our earth, especially all things green. She needs help - therefore, the SOS on the top and bottom of the quilt. The blue circle represents our world and the dark blue the whole universe. The stenciled tree is the universal one with the leaves that I gathered representing all of the plant life that allows us to live. If you look closely you will see the little phrases that explain what we can do to help. I wanted to show what we can do to maintain this balancing act.

My Vote Matters?, 2010

Karen Cummings, Cambridge, Ontario

19" x 35"

Medium & Techniques: Commercial fabric, organza, wool, newsprint, aluminum wire, organic plant; stitched, embellished, printed, painted

Democracy is messy. When do the rights of the individual trump the good of the community? Most towns, centers, villages, city's wards, districts and regions are represented by councilors, chairs, mayors, and trustees. Who protects and promotes my agenda? How are my rights balanced with the needs of those in the community?





The Four Humours, 2011

Margaret Dunsmore, Ottawa, Ontario

17.5" x 33.5" (each of four panels)

Medium & Techniques: Cotton prints, embellishments - plastic, glass, metal and crystal beads and gem stones, lace, ribbon and cording; turned hand and machine appliqué, machine embroidery, machine quilting.

Inspiration: The face cards in decks of playing cards

I wanted to do a series of portraits, each presenting a distinct personality that was reflected in facial expression, body language and use of colour. A fascination with the design of face cards led me to work with that basic structure on a series of four queens. The more I worked with these archetypes, the more I came to realize that we all need some aspects of these character traits if we are to achieve our goals, develop our creativity, get along with and inspire others and stand up for ourselves when we aren't being treated fairly - in other words, to find some balance in our lives.

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JSH*

A Question of Balance, 2011

Judith M. Eckhardt, Elora, Ontario

14.5" x 26.5"

Medium & Techniques: Silk; hand quilting and beading, machine needle felting

The life of a quilter and textile artist is full of choices that require finding a balance between the demands of daily life and artistic life. The time needed to think, plan, and organize can be at a premium. These masks represent three facets of my textile world: quilting, needle felting and beading. These projects may involve machine work and/or hand work so another area of balance must be considered. The masks and the quilting on Dupioni silk were all hand worked except for the machine lace on mask three.





Woven Gold, 2011

Judith M. Eckhardt, Elora, Ontario

24" x 24"

Medium & Techniques: Silks and beads; hand painted and machine embellished fabrics woven together, hand beaded

Everyone must weave the threads of daily life into the web that will become their life span. "Woven Gold" does the same using a variety of fibres and other miscellaneous materials. In December 2010, wanting to finish a UFO piece from 2008, I started it again by adding a variety of techniques that I had learned over the years and setting it all in a frame of textured silk. The balancing act came about as I endeavored to place the inner woven piece in the machine quilted frame so that it all balanced correctly.

On the Road, 2010

Micaela Fitzsimmons, Mitchell, Ontario

49” x 69”

Medium & Techniques: Cotton muslin printed in-studio, hand dyed and commercial fabrics, flannel batting, cotton thread, African narrow-loom woven Ewe cloth; collagraphs printed on an etching press, hand dyeing, piecing, machine piecing and hand quilting, embroidery

“On the Road” is from a body of work inspired by traditional African textiles. It references the ongoing humanitarian crises in contemporary Africa - the balancing act - survival today and hope for the future. Silhouette images, their repetition and variation, are used throughout as a pervasive symbol of the displaced person – the refugee. But in their ambiguity, silhouettes also suggest a common humanity. The bright and complex horizon is the hopeful future.





Mother Teresa, 2010

Dorothy Fu, Toronto, Ontario

23" x 30"

Medium & Techniques: White cotton, fabric paints, crayons, markers; wholecloth painting, enlargement by machine, machine quilting

Credit: Public domain photo

Mother Teresa, born in Macedonia, felt called to serve in India. Early in her ministry she identified herself with the poor and worked tirelessly to help them by providing for their basic necessities. Her work spread all over the world and she became well-known by people from all walks of life. She even received the prestigious Nobel Prize for Peace. Yet in all her fame, she remained the same humble servant of God, maintaining a simple lifestyle. Rather than 'balancing act', one can affirm Mother Teresa lived a 'balanced life' because she never lost focus on the purpose of her life.

Ultimate, 2011

Angela Grasse, Kitchener, Ontario

11" x 11.75"

Medium & Techniques: Paper and mixed media, beads; paper collage, colour copy, machine quilted, hand beaded

Credit: Workshop given by Sandra Spagnuolo

This piece represents love, which to me is the ultimate balancing act. When I choose to love I am choosing power. The golden rule to love others as you love yourself is a profound commandment. If everyone were to follow this commandment the world would be a harmonious and balanced place. I am choosing balance.





Seeking Balance, 2011

Robert Gutcher, Toronto, Ontario

31" x 34"

Medium & Techniques: Cotton fabrics, synthetic fabrics (tulle, polyester, nylon), Warm & White batting, polyester and rayon threads, polyester yarns, synthetic trims, glass and stone beads, hot fix crystals, inks, glitter glue; background is pieced and machine appliquéd using freezer paper method; Foreground is fused, raw edge appliquéd, free motion and sew & pivot quilting, thread painted details.

There are six billion of us on planet earth and each is entitled to an equitable share of the earth's resources. At present, there is no balance and no plan to leverage up the more than 50% of the peoples who are living in indescribably poor conditions. Our elites continue to focus on economic expansion and the satisfaction of superfluous wants while playing lip service to the needs of third world peoples and their legitimate desires for improved living standards. The day of reckoning will come. It is not unlike Nero's alleged fiddling while Rome was burning.

Letters from the Front II, 2011

Phillida Hargreaves, Kingston, Ontario

22" x 16.5"

Medium & Techniques: Cotton, lace, sheers, embroidery floss; rust dying, painting, flour paste resist, appliqué, hand embroidery and stitching, photo transfers

During World War I my grandfather was overseas from 1915 to 1918. He wrote to my grandmother every day and she kept some of these letters which I now have. The letters read more like a travelogue than an account of war.

I imagine that writing these letters was one way that my grandfather kept his balance in an increasingly crazy situation. "Letters from the Front II" is set against the mud of the battlefield. Here memories of home are hard to recall, and his writing becomes large as he struggles to keep his balance.





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Aglow, 2010

Anna Hergert, Moose Jaw, Saskatchewan

48" x 42"

Medium & Techniques: Hand-dyed cotton, cotton batik, polyester sheers, textile oil sticks, threads, batting, cotton backing; machine appliqué, stenciling, machine quilting, hand embellishment

In my art I often marry the subject matter of my immediate surroundings with my emotions. "Aglow" communicates the feeling of darkness and the austerity winter imposes. The warm glow of the fire offers a foreshadowing of warmer seasons - a balance to the chill, loneliness and lack of light.



Global Warming - Benefit or Peril, 2007

Anna Hergert, Moose Jaw, Saskatchewan

59" x 34"

Medium & Techniques: Hand-dyed cotton, cotton batik, polyester sheers, textile oil sticks, threads, batting, cotton backing; machine appliqué, stenciling, machine quilting, hand embellishment

Reports on global warming have become daily stories on newscasts around the world. Those experiencing the Canadian Prairies' weather for the past 30 years report noticeable shifts in temperature. Previously harsh winters have gradually given way to a warming trend. Approaching from both sides of the issues I strive to identify positive and negative factors. "Global Warming - Benefit or Peril" was my personal challenge to weighing the pros and cons of these phenomena. Colours and words support my intent to provoke discussion and to work toward striking a balance for future solutions.



Pink Lady II, 2011

Joan Hug-Valeriotte, Guelph, Ontario

12" x 43.5"

Medium & Techniques: Dupioni silk, cotton and metallic threads; machine appliqué and quilting

Inspiration & Credits: design on chiropractor, Michelle Whitney's office door, used with permission

For elderly women suffering from osteoporosis, just staying upright is a balancing act.



Mother Ocean, 2010

Marie Kajdasz, Victoria, British Columbia

31" x 22"

Medium & Techniques: Hand painted and commercial cottons, acrylic paint; machine appliquéd, machine embroidered, machine quilted

Mother Ocean has always had her hands full maintaining that delicate balance between keeping her waters calm for fishermen and a safe clean home for marine life, yet also providing the odd occasion for storm watchers to flock to coastal areas. As of late, she has been seriously annoyed with the increasing number of environmental disasters and climate change. To remain positive she keeps repeating her mantra, "Every drop in the ocean counts."



Balance of Nature: Human Impact, 2010

Diane Kristensen, London, Ontario

12" x 20"

Medium & Techniques: Cotton fabric, cotton batting, silk, embroidery thread, wire, shoelace, yarn, beads, fabric paint; free motion (freehand) machine embroidery, hand embroidery, freehand fabric painting (lizard), beading

This quilt shows on a small scale how there can be an uneven balance between human activity and nature. Providing for activities like hiking while also trying to protect plants and animals is a balancing act. The outcome may not always be successful.

Balance of Nature: Predator-Prey, 2011

Diane Kristensen, London, ON

23" x 33.5"

Medium & Techniques: Cotton fabric, cotton batting for quilting, polar fleece, beads, thread, fabric paint; free motion (freehand) machine embroidery, hand embroidery, beading, fabric painting

This quilt shows one small aspect of nature's balance in the predator-prey relationship, a balancing act between two individuals - a predator and its prey.





Blood Is Thicker Than Water, 2010

Tracey Lawko, Toronto, Ontario

67" x 48"

Medium & Techniques: Cotton fabric and batting, cotton and polyester thread; machine pieced and long arm quilted

This variation on traditional log cabin symbolizes the balancing (or pull) between family and individual desires. The red diamonds are blood - family ties. The blue diamonds are water - the desire for movement and travel. The outer cornerstones define the cabins (or homes) while the value grading of the internal ones show movement between family and individual. The quilt can be turned in any direction and the fabric patterns move in the same way. Everything seems in perfect balance. However, in this quilt family ties are stronger. There are 9 full red diamonds but only 8 ½ blue diamonds.

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Cirque 2 Bird's Eye View, 2010

Meta MacLean, T.M.R. Montreal, Quebec

70" x 70"

Medium & Techniques: Cotton fabric, lace, Fimo clay.
Fabric realism; painting, dyeing, fabric manipulation and
stamping, Fimo clay sculpting, hand appliqué, machine
quilting

Inspiration & Credits: Cirque du Soleil, with permission

*Maybe nothing visually exemplifies the importance of
balance more than the Cirque du Soleil. Performers
must concentrate fully on not just what others are
doing to fulfill the task ahead but on their own part.
They must prepare well both mentally and physically
just as we must do to keep our lives in balance.
Balance is always in context to the forces surrounding
us. Cirque 2 was a balancing act for me between my
passion to create and my daily obligations. It took
more than a year to create.*





*Honourable
Mention*

A Lovely Place to Live - in an Apple Blossom, 2008
Kate Madeloso, Halifax, Nova Scotia

24" x 34"

Medium & Techniques: Commercial and hand painted (fabric dyed) fabrics, various threads, yarns and gimp; appliqué, hand & machine embroidery, fabric painting

In Lucy Maude Montgomery's "Anne of Green Gables", Anne is watching a bee fly through a tree and says, "Just think, what a lovely place to live – in an apple blossom". I could picture this immediately – her 'bedroom' balanced in a blossom being gently rocked by the wind. The background stitching is a pantogram – a continuous line of stitching which has Anne flying through the sky among flowers, bees, dragonflies and the title of the quilt.

Funiculi, Funicula, 2008

Kate Madeloso, Halifax, Nova Scotia

26" x 26"

Medium & Techniques: Hand dyed and commercial cottons, hand dyed wool felt, commercial wools and yarns, perle cotton threads. Centre square: wet felted background, dry needle felting, hand embroidery, beading. Border: machine pieced and quilted, hand and machine embroidered.

Memory: walking through a flower garden so colourful I started to sing "Funiculi, Funicula". Maybe the flowers were already singing and I just joined in. My textile work, although quite contemporary, builds on traditional techniques and fuses in a multi-media approach to create a layered surface. Here I have combined wet and dry felting techniques with pieced quilting, then hand and machine embroidery, to create a harmonious balance of color, texture, fibre and fabric.





*Honourable
Mention*

Forest Meets Cultivation, 2011

Ionne McCauley, Qualicum Beach, British Columbia

31.5" x 32"

Medium & Techniques: Cotton fabric and batting, cotton and metallic thread; curved piecing, machine quilting, couching, embellishing

Forest and cultivation, natural and man-made, spontaneous and planned, supply and demand. Many counterbalancing words came to mind as I worked. It wasn't either/or... but/and. Our natural surroundings are a continuous compromise of forest and cultivation. I discovered that my choices were also a balancing act - between colours, values, prints. Even the cutting process - how to balance the shapes with colours and values. Soon I found green pathways in the shapes, and then vegetation, tendrils and more paths found their way into the quilting. But it still looks plenty "wild" to me!



Wave of the Future, 2010

Judy Morningstar, Deloraine, Manitoba

44" x 25"

Medium & Techniques: Commercial and hand dyed cotton, discharged rayon, organza, lace, tulle, satin, polyester knits & wovens, cheesecloth, heated landscape cloth, thread lumps, ribbons, yarns, organdy, velvet, silk; machine quilting, machine embroidery, machine piecing, hand appliqué, hand & machine couching.

Balance of all life forms in the area was immediately disrupted by the Deepwater Horizon well explosion on April 20, 2010. Its impact continues to ripple throughout our whole continent. Our grandchild was born on the day of the explosion. What kind of world are we leaving for him and his peers to fix?



Fine Line..., 2011

Margaret Notar, Waterloo, Ontario

22" x 29.75"

Medium & Techniques: Reversible, machine & free-motion quilting, fused appliqué, threadwork on water-soluble stabilizer; Angelina fibres

Inspiration & Credits: The Quilts of Gee's Bend

The saying goes that there's a fine line between genius and insanity. I prefer to think of the fine line between order and chaos. Inspired by the bright strips of the Gee's Bend (Alabama) quilts, mine is a reversible version of a somewhat orderly machine stitched design on one side, and a haphazard free motion design on the other, with inserts of thread painting on water soluble stabilizer peeking through both sides. The colourful side is my attempt at order - what I aspire to - although I sometimes feel like the disorder or chaos from "the dark side" manages to peek through. Don't



Growing Pains? What-ever!, 2011

Margaret Notar, Waterloo, Ontario

51" x 31"

Medium & Techniques: Commercial & hand-dyed silks & cottons, glow-in-the-dark cotton, fiberfill; free-motion & hand stitching, appliquéd trapunto, wrapped pipe cleaners, fabric paint, angelina fibres & foil, beads, elastic

Inspiration & Credits: Illustration by Tony Hall in "Of Children", 6th Ed. (1988) by Guy Lefrancois

So, like there was this English dude who drew this cartoon? And like, it was in a psychology book from like, forever ago! And, like, I asked a friend to draw it for me? And he did and so I kept it for all this time. And like, I knew I wanted to make it in colour cuz it was only in black and white, so I checked the dude's Facebook page but like, OMG he died! So like, I messaged the psychology guy** in Alberta, and he gave me permission to adapt it! Sweet! So here it is! Awesome! LOL.*

*Tony Hall (1936-2008), London, England

**Guy LeFrancois, University of Alberta



Which Path to Choose, 2009

Marianne Parsons, Oliver, B.C.

23" x 34"

Medium & Techniques: Damask, beads, singed sheers, copper wire; hand painting, 3D embellishments and appliqués

When our Guild hand-dyed some damask tablecloths and made new quilt show hostess aprons, I was quick to retrieve the precious scraps from the garbage can. A little play with only the purple ones revealed a maze-type path, inspiring this piece created for the Fabricators' "Passages, Portals & Beyond" gallery exhibit. I had fun balancing the dark secret path created with layers of bright choices giving options for everyone to wander down. Many other maze-type images appeared as I worked.

Viewers' Choice
sponsored by
Elna Canada

Earth: Our Home Planet, 2011

Anita Payne, Stratford, Ontario

24" x 24" spherical

Medium & Techniques: Velvet, satins, dress fabrics, rayon and metallic threads; machine appliqué/quilting

Inspiration & Credits: Several globes and a large number of maps, mostly from National Geographic served as references.

Planet Earth sustains life because of an amazing balancing act. Not too close and not too far from the Sun, the Earth is the perfect temperature to have liquid water. The Sun provides energy but the ozone layer protects us from too much UV radiation. Earth's magnetic field protects our atmosphere from being blown away by solar winds. The atmosphere is a delicate balance of gases. There is enough oxygen to sustain life, but not enough to make air flammable. Carbon dioxide nourishes plants and holds in the Sun's heat; too much will kill all life. Let's maintain the balance!





Centred, 2011

Judy Pearce, Kitchener, Ontario

56" x 80"

Medium & Techniques: Fabric, thread, manufactured bodice made of beads and sequins and a small piece of jewelry; machine appliquéd, thread painted

Inspiration & Credits: Photographer Stephen Potopnyk (Enlightened Images Photography); permission granted by photographer, skater Diane Szmielt and Skate Canada

There are many aspects of balance in the life of a figure skater. There is, of course, the physical act of balance. There is also the need for emotional balance enabling a skater to enjoy the successes and accept the defeats. Finding time for training, education, social life and family life must be a balancing act in itself. A skater's balance comes from the body being "Centred" over the skating foot.

Act 3, 2010

Elaine Quehl, Orleans, Ontario

24" x 32"

Medium & Techniques: Hand-dyed cottons by artist; fusible appliqué, cut-away appliqué, artist pencil, free-motion machine quilting

In my never-ending quest to capture the perfect photo of backlit Hosta leaves, this trio struck me as a perfect example of asymmetrical balance, as they stood proudly in a diagonal queue.





Standing Still, 2008

Elaine Quehl, Orleans, Ontario

21" x 29"

Medium & Techniques: Hand-dyed cottons by artist; fusible collage, free-motion quilting

My quilts often have stories associated with them that reflect what is going on in my life. Although "Standing Still" depicts a dormant tree in winter, it represents a pause in my busy life as a full-time teacher, artist, and dyer. I often need to remind myself to "stand still" in order to maintain my physical, emotional and mental balance, as I work toward my goals and keep on top of deadlines.

Life on the Street, 2011
B.J. Reid, Toronto, Ontario

22" x 44"

Medium & Techniques: Fabric, paint, beads, over-dyed commercial fabric; hand painting and dyeing, beading, thread painting

*Wandering from acceptance to rejection
from being clean to getting high
from having dreams to feeling despair
from asking for spare change to needing a bed for the
night
alone in a crowd
life on the street
For street people, getting sufficient
medication, food and shelter on a daily basis
is a balancing act.*





Daily Journey, 2011

Janet Rhind, Oakville, Ontario

35” 57”

Medium & Techniques: Cotton fabric, variegated thread, beads; raw edge appliqué, thread painting, embellishing

Inspiration & Credits: Glow images from Internet, National Geographic photos

We turn on our taps and water flows. Not so for many women on this planet who must journey long distances to and from a source of water, all-the-while balancing heavy clay pots on their heads, careful not to spill any of the precious commodity they carry. The theme of Balancing Act brings to mind the struggles all women face in balancing their lives, no matter where they are... something for us all to ponder...

Beyond Baby Blocks, 2010

Carol Seeley, Campbell River, British Columbia

38" x 48"

Medium & Techniques: Cotton fabric, cotton and rayon thread; hand pieced and appliquéd, machine quilted

Life is a continual stream of things that must be juggled and controlled on a daily basis. Some are big, some small. Some are completely empty, others almost done. Some are mundane and ordinary, others are special and extraordinary. Some are well anchored, some are drifting away. Some are central to your core, others float around you in a swarm.





A Fed Bear Is a Dead Bear, 2011

Susan Sharpe, Guelph, Ontario

26" x 30"

Medium & Techniques: Hand-dyed cottons, batiks, organza, lutradur, alcohol inks, oil paint sticks, watercolour pencils; fusible webbing, net overlay, couching, beading, hand pieced, hand embroidery, machine quilting

Inspiration & Credits: Bear photo taken by Paul Sharpe, used with permission

On Aug. 7, 2010 in Algonquin Park, this beautiful black bear was shot dead. He was guilty only of behaving like a bear. He had been trapped before and moved away twice, which was when he acquired his ear tags. Bears spend much of their time searching for food and this bear had found lots to eat from negligent campers who had left food available in their campsites, so he came back. This bear broke into cars and trucks. This was in a Provincial Park where officials are committed to balancing public safety and the preservation of natural resources. This bear should have been safe.... but a fed bear is a dead bear.



White Water Canoeing, 2011
Mary Snyder, Kitchener, Ontario

24" x 18.5"

Medium & Techniques: Commercial cottons, overlay with tulle, batting, dryer lint, fine yarn; thread painted with cotton & metallic threads

Inspiration & Credits: Beautifully Embellished Landscapes by Joyce Becker.

Balancing the canoe on white water takes some skill. My husband and I used to go on trips with the Canoe Club and this quilt depicts one of the more experienced paddlers at Palmer Rapids. We had loads of fun running the rapids even though we did get wet. We were man and woman against the rapids.



Balance of Nature, 2010

June Sparling, Owen Sound, Ontario

28" x 26"

Medium & Techniques: Cotton and metallic fabric, ribbon, cotton and monofilament thread; Machine pieced, appliquéd & quilted; raw edge appliquéd, 3 dimension appliquéd, applied stars, machine embroidery, photo transfer

"Take care of your environment, Leah; it is where you will spend the rest of your life." This is the message that I want to leave with my great grandchildren - Leah being one of them. If they replace every dead tree that dies from disease, as this piece depicts, they will be able to achieve 'A Balance of Nature'.

For a Guild Challenge, I was required to use two of the fabrics - the dark sky and water and the purple mountains. An original design was developed for the theme "Think Green".

Body Parts, 2010

Judy Taylor, Mayne Island, British Columbia

38" x 52"

Medium & Techniques: Cotton fabric and thread

Originally commenced January 2001, this piece consists of three identical fabrics in three different colours. My intent was to work in a bargello style to create movement, like the ocean with the waves balanced one on top of the other, receding into infinity – a Balancing Act. During the process I noticed that when the quilt was rotated it became a totally different entity and resembled stacked body parts, again a Balancing Act.





On a Wing and a Board, 2011

Engelina Van Essen, Mitchell, Ontario

41" x 31.5"

Medium & Techniques: Artist-dyed cotton, cheesecloth, commercial fabric; raw edge appliqué, machine quilting, hand stitching

Inspiration & Credits: A picture of my grandson kite surfing

What better interpretation of Balancing Act than a kite surfer getting up his kite and himself to soar over the waves, free as a bird. I have tried to express some of the joy and freedom my grandson, John, is experiencing in kite surfing.



Finishing Lines, 2011

Beverly A. White, Port Elgin, Ontario

16" x 13"

Techniques: Machine construction, free motion drawing

The natural history of things, with beginnings and inevitable endings, impel us to strive for balance as we make our way through life.... Here we see the beauty of a later stage in the drooping lines of the tulips.



Three Shirts to the Wind, 2011
Beverly A. White, Port Elgin, Ontario

25" x 25"

Medium & Techniques: Cotton fabric, found objects;
machine construction, straight and curved piecing, hand
addition of found objects

*Old shirts, soft and worn - tucked away in a cupboard
- found on a winter's day and stitched into a new
memory...needing just scraps of orange to balance the
fading hues of the past.*

Broken, 2011

Carol Wiebe, Kitchener, Ontario

36" x 36"

Medium & Techniques: Paper quilt (sandwich of paper, felt, paper); quilted, stitched, painted, collaged, crocheted

Passing from Wholeness into Brokenness is a journey every one of us has taken. The border between them is tissue thin, often invisible. It is a delicate balancing act to maintain your grip on sanity after an event abducts you, then leaves you broken.

Some of us travel deeper into Wholeness, others fall headlong into Brokenness but none can claim they have not carried baggage between them. And believe it or not, there is a certain fulfillment in being broken ~ when striving has ceased and life is realized as something to simply revere, no matter what state we find ourselves in.





King of the Junkpile, 2011

Joanne Young, Kitchener, Ontario

14" x 32"

Medium & Techniques: Assorted fabrics, nets and meshes, wires, washers, plumbing rings, brad; and machine quilting. **Inspiration & credits:** Internet photos of crows' nests in Japan

A crow balancing on a nest built of clothes hangers. Strange, you think? Well, apparently not in Japan where such nests are not unusual. But why? Observers of this compulsion by some crows to build nests with hangers have suggested a few reasons. Hangers are frequently left on clotheslines. They are easily carried in a crow's beak and they readily interlock to form a sturdy structure. Just a case of using a suitable and plentiful material by a very smart bird.

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

Scrapyard Couture by Bertolt of Kitchener, 2011

Joanne Young, Kitchener, Ontario

22" x 14"

Medium & Techniques: Paper pulp, wire, assorted fabrics, nets, and meshes, found objects; wrapping, hand quilting, appliqué

Up the street from where I live there is a bridge over railway tracks. Homeless people sometimes make a home out of the area under the bridge. They were the inspiration for the characters I created to walk the tracks or the catwalk. Since these bridge people always seemed to be cold, I created bodies and, where possible, clothes by wrapping.

