

# THE GRAND NATIONAL > WILD LIFE

April 29 – June 25, 2006

kw|ag

Kitchener-Waterloo Art Gallery



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## Kitchener-Waterloo Art Gallery

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### 2006 Grand National Committee Members

Co-chairs: Kathleen Bissett  
and Louise McCaul

Ralph Beney  
Susan Burke (Co-curator)  
Marlene Good      Marion Marr  
Maureen Kay      Crystal Mowry  
Elizabeth King      Pauline Westmacott

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### Design

Jay @ WALNUT

### Printing

Cober Printing Ltd.

### Front Cover Image

*ZZZ Zavitz's Zebra, 2002*

L. Patricia Svensson  
(St. Catharines, ON)

Hand appliquéd, machine quilted.  
59.5" x 52"

Inspired by a book by Linda Buckingham  
and Leslie Bird "Projection Stenciling".

### Back Cover Image

*The Lion's Roar, 2006*

Jim Wilford  
(Comber, ON)

Machine pieced and quilted.  
59.5" x 70"

Airbrushed lion by Dawn Copland.

## INTRODUCTION

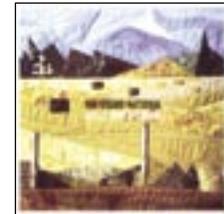
Each year we pose a challenge to the quilt artists of Canada to respond to a theme of our choosing and create works of art within quilting conventions and methods. The result of this challenge is *The Grand National*, a survey of quilting in Canada. The artists' responses to this year's theme, *Wild Life*, has yielded a feast for the eye, colourful and full of wit, beauty, and inspiration for all to enjoy.

We work in collaboration with the Joseph Schneider Haus Museum to create this project which complements the annual Waterloo County & Area Quilt Festival, attracting thousands of visitors to the region each year. Susan Burke, Manager/Curator of the Joseph Schneider Haus Museum, and the Committee Chairs Kathleen Bissett and Louise McCaul, have worked very hard and creatively to make this show happen. Their attention to detail and insistence on the quality of the selections are greatly appreciated, as is their energy, positivism and great sense of humour.

The project wouldn't happen without able Committee of Volunteers and the staff of our respective institutions. Committee Members Ralph Beney, Marlene Good, Maureen Kay, Elizabeth King, Marion Marr, and Pauline Westmacott; as well as the dedicated staff of the Gallery, especially Curator Allan MacKay, Curatorial Assistant Crystal Mowry, Marketing Coordinator Zhe Gu, and Preparator Douglas Scott have managed to work as an effective team on every aspect of this project.

Sun Life Financial continues to play an important role by means of their presenting sponsorship, which makes this event possible, and is evidence of their many contributions to this community.

My thanks to everyone involved in making this exhibition such a success, and especially to the quilt artists of Canada who added to the fabric of our community with a colourful patchwork of inspiring works.



**Alf Bogusky**

Director General,

Kitchener-Waterloo Art Gallery

## CURATOR'S STATEMENT

For the past three years, Canadian quilters have monumentalized our country in their expansive landscaped *Reflections*, endowed it with an unforgettable sense of place in their *Constructions*, then transported it beyond all earthly bounds, transforming and transfiguring it in *Airborne*. This year's *Grand National* has invited quilt artists to "celebrate all things wild in nature and in the untamed life of our urban landscapes" and once again, our stalwart quilters have shouldered the challenge and adventured far beyond the bounds of the Committee's wildest imaginings.

Since both the beauty and the capricious nature of our environment define us as Canadians and clearly excite strong emotion in our artists, it is perhaps predictable that our quilters would express themselves equally eloquently in paying tribute to the wild life in the world we share. And so we experience in *Wild Life 2006* an outpouring of admiration for our native species, large and small, as quilters celebrate their beauty, their

adaptability, the nobility of their race; a timber wolf stands frozen in a patchwork snowscape (*Beauty and the Beast*); elks peacefully graze, their woolly backs turned to the frosty wind (*Early Spring in Banff*); tomorrow's butterfly effects its single-minded transformation (*Application*); Tundra Swans trace their determined route over quilted flyways (*Tundra Flight*).

Many quilters felt compelled to express for the viewer and the reader of their statements, their fascination with our flora and fauna, describing their habits in the wild and creating veritable naturalist's guides in textiles and in text. ...and in so doing, marveling at the life-affirming cycles of these creatures' lives; quilted geese fly in formation *High over Corbett Lake*; wild Pacific Salmon transform themselves from tiny eggs coming *Full Circle* to their birthplace to give life again; a tree dies unappreciated in the forest but in its decaying wood a whole new micro-world of insect life is born (*Wildlife Tree*).

As responsive as our Canadian quilters have been to their natural surroundings, so too have they ventured into more exotic realms in exploring and expressing what they feel for wild life. Lions, giraffes and zebras stalk the lonely plains in *Glimpses of Africa*; a *Blue Elephant* charges out of a thicket; op art zebras dance in black and white (*ZZZ Zavitz's Zebra*); a lion roars; a Clouded Leopard crouches in its leafy tree-home guarding its young (*Neofelis Nebulosa in Training*).

Canadian quilters can capture “wild”! Do we not live in the “true north strong and free” where plains stretch out as far as the eye can see, where roads wind their way north and stop; where patchwork fields give way to scattered bush, then yield to endless tracts of pine? Where in the darkness of those pinewoods, wild creatures lurk and memories linger yet, still fresh in settler’s tales, of fear-filled nights, of vanquished beasts, of valiant battles fought and won with nature, taming the wild frontier.

But look again. Are the glorious animals in these quilts truly wild? Is there really “wild” in this wild life? For the subjects of our quilters’ art are not the hunters but the hunted, not the threatening beasts of pioneer nightmares but the threatened victims of a modern world where fragile ecosystems erode (*Wildlife Tree*) and wild life habitats change forever becoming hostile hosts. Water sources disappear (*Billabongs are Gone*); wolves cower in their snowy lairs (*The Silent Watchers*); spiders hang by *Slender Threads*. This wildlife is timorous, defenceless, benign. One artist imagines it *Living in a Vortex*, on “a turbulent ride to survive droughts, floods, fire... wind... and the encroachment of man”. There are clear environmental messages here – and warnings, but there is also optimism; the gentle giants of the coastal straits bring hope (*Echoes*); Sea Otters, Whooping Cranes and buffalo fight their way back from near extinction; a Red Breasted Robin returns to its familiar nest; ducks float calmly “*all in a row*”. Species are tenacious. They endure. Quilters fear

for their tenuous existence but take courage from their noble struggles to survive.

So where do we look for the “wild” of wild life? Does it linger yet in the untamed world of the urban landscape? It is remembered dancing among the *Party Animals* at a wildlife party of one’s youth and can be conjured up in the wildscapes of *Carnival Time in Venice*. Perhaps it survives in the *Kitchen Frenzy* or in shopping malls where moms wrangle their “wild wee beasties” with their bare hands (*Supermarket Showdown*). And consider the ‘wild’ abandon of *Sewing your Wild Oats!*

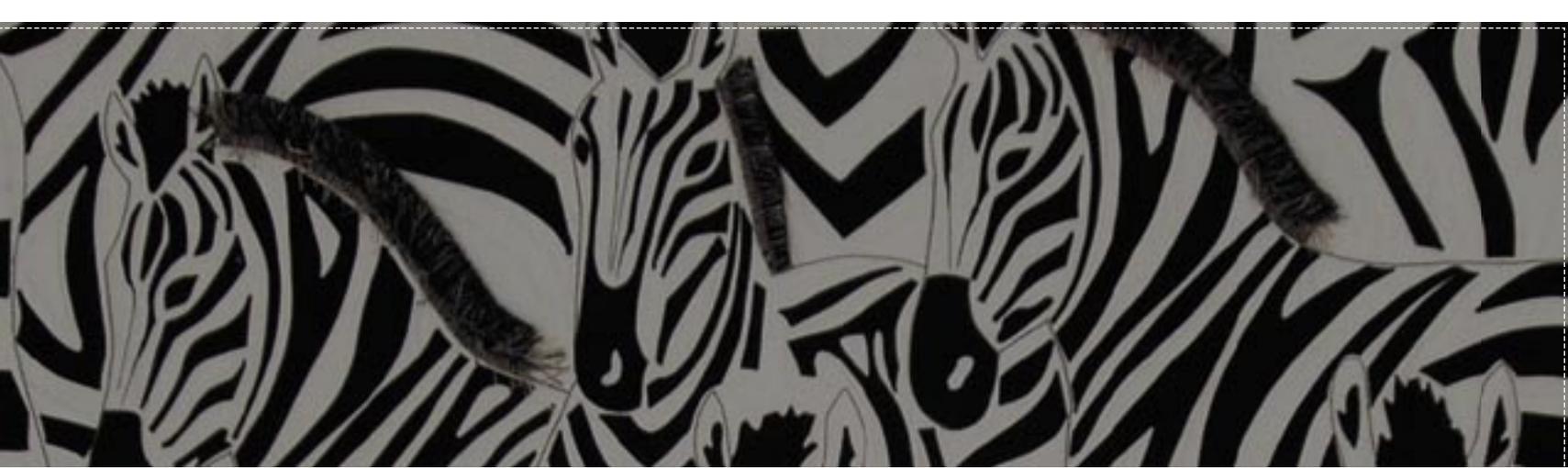
Perhaps we should look to the quilters themselves, to women – the hosts of the new “wild”! For we are told that beneath the pinstripes of professional women and even the demure sweater-sets of minivan moms there beats a heart that is instinctively wild, and a burning desire that yearns for “life on the wild side”. So look for the voluptuous wild rose (*Passion*) in the asphalt jungle of our cityscapes and listen for the calls of the *Thongbirds* with their melodic message.

As reluctant as some of our *Wild Life* artists may be in revealing the “wild” of their interior landscapes, they have not reined in their love for pattern and texture, their hunger for colour, their lustful search for expressive method and media. In their *Wild Life* adventures, our quilters have truly thrown down the gauntlet to embroiderers and fibre artists, challenging their creative virtuosity and blurring the long-respected boundaries of form and function. They have embraced materials enjoying rebirth in the fashion world; witness the ubiquity of beading in these works and the use of chenille and felted wool, to name but a few.

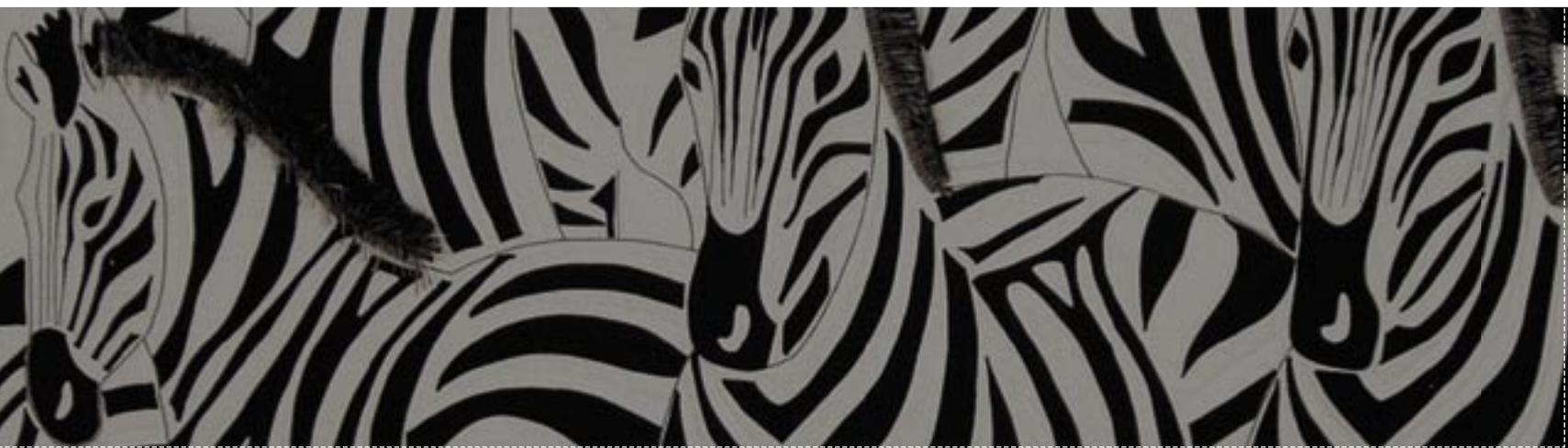
**Viewers, then, Go Wild!** Revel in the lushness of the embellished surfaces and wonder at the playful use of feathers, fringe, foils, metals, glitter, Goop and gloss, alpaca hair and eyelash yarns, fabrics fused, embossed, and scrunched and objects found....and friendly plastic. No ordinary quilters these. They quilt the wild life!

**Susan Burke**

Manager/Curator, Joseph Schneider Haus Museum



**THE GRAND NATIONAL > WILD LIFE**





**Leaves for Kim, 2003**

Cindy Bartle

(Aurora, ON)

Pieced cotton batiks; long arm machine quilted  
by Sandra Reed. 64" x 92"

This work was made in celebration of my daughter Kim's graduation from high school and her love for solitude and the outdoors. *Inspired by a wall hanging by Peggy Matthews in a September/October Fons and Porter magazine, "For the Love of Quilting".*

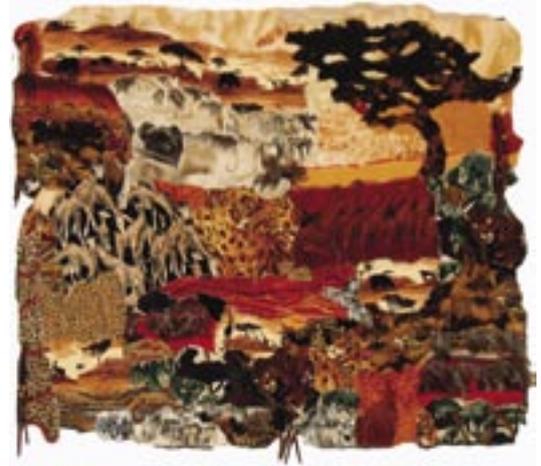


### Africa, 2005

Pat Borecky  
(Calgary, AB)

Raw edge appliquéed, fused manipulation, machine quilted, beaded, fringed; cotton fabrics. 48" x 41"

I developed a free-form method of designing which allows me to recycle all the small pieces of cottons left over from quilting projects. I call it my "rags to riches" technique. Embellishing my art adds another dimension to the quilt, which in turn draws the viewer into the artist's world.

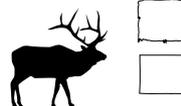


### Aquarium, 2004

Pat Borecky  
(Calgary, AB)

Machine pieced, hand and machine appliquéed, machine thread painted; cotton fabrics, yarn. 48" x 38"

Breaking away from traditional perfect piecing, I sewed the background for this quilt randomly by recycling and re-using scrap cottons. Using modern fusing techniques, I appliquéed the fish, embroidered a few images, and thread-painted to blend the collage for a unique look.





**Full Circle, 2006**

Kathryn Botsford  
(Campbell River, BC)

Thread painted, hand appliquéed, hand and machine embellished, and machine quilted; hand painted and commercial cotton, beads, yarns. 40" diameter

Living on Vancouver Island surrounded by water alive with wild Pacific Salmon, I am constantly reminded of transformation. West Coast Salmon begin their lives as tiny pea-sized yellow-orange eggs, change into alevins, fry, smelts and ultimately adult salmon which return to their place of birth to spawn and die, to give life again.



### **Mandrill, 2005**

Martha Brown  
(Pickering, ON)

Machine appliquéed, hand painted and machine quilted; cotton. 40" x 53"

This elusive and distinctive species is one of Africa's most endangered due to habitat destruction and bush meat hunting. The tropical rainforests of West Africa are their homes. The Mandrill is the largest monkey in the world and the male is the most colourful wild mammal.



### **Mauritius Parakeets, 2005**

Martha Brown  
(Pickering, ON)

Machine appliquéed, decorative yarn couched, hand painted and machine quilted; cotton. 31.75" x 46"

A critically endangered species in the wilds of Africa, these parakeets are unique to the island of Mauritius. This is one of the most intensively managed avian species in the world.





### **Bush Master, 2006**

Lee Cluderay  
(Toronto, ON)

Paper pieced, machine pieced and hand quilted; cotton. 30" x 78"

Watch where you tread. A jeweled serpent awaits in the bush. Don't touch! Its bite is fatal and the sinuous body leaves a trail in the earth.

### **Wild Again, 2006**

Mary Cope  
(Princeton, ON)

Painted, hand stitched, machine quilted and embroidered; feathers, paper (tissue, silk and mulberry). 29" x 18"

I created this quilt to celebrate the return of wild turkeys to Ontario. After being reintroduced in the mid 1980s, the number of birds has increased dramatically.

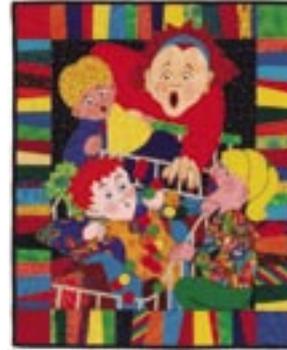


### Supermarket Showdown, 2006

Cheryl Coville  
(Lyndhurst, ON)

Hand appliquéed and embroidered, machine pieced, hand quilted; fabric and embroidery floss. 24.25" x 30.5"

I'm always amazed by those mothers I see grocery shopping with their youngsters. They remind me of lion tamers at the circus – only braver still since they wrangle those wild wee beasties with only bare hands and their wits.



### Thongbirds, 2006

Cheryl Coville  
(Lyndhurst, ON)

Hand appliquéed and embroidered, machine pieced, hand quilted; fabric and embroidery floss. 37" x 45"

Deep inside every woman – no matter how shy, no matter how seemingly demure – beats the wild heart. Sedate and sensible on the outside perhaps, but what's underneath? Lacy bras and racy thoughts. Silk teddies. Thongs. Under the quiet façade, we're often just as wild as we wanna be.





## Dragonfly Dance, 2005

Millie Cumming  
(West Vancouver, BC)

Machine pieced, hand and machine appliquéed, machine embroidered and quilted, embellished with decorative threads. 35.75" x 30.5"

### Dragonfly Dance

I'm not very keen on insects  
– quite the contrary,  
but dragonflies are different.  
They land on me, but don't bite.  
They eat mosquitoes.  
They dance  
– on the canoe, on the dock,  
on the sparkling water.  
They celebrate the summer,  
along with me.

*Inspired by a dragonfly image from  
Creative Woodburning Book 111  
(Walnut Hollow Farm).*



### Wild Elements, 2006

Anne Marie Desaulniers  
(North York, ON)

Machine embroidered, thread painted; Angelina fibres, silk, velvet, organza & recycled materials, copper wire, copper and glass beads, rayon, silk and cotton thread, silk ribbon, Setacolour transparent paints. 29.5" x 18"

A tree bows	Wildflowers
Time is electric	Wild sky
Life changes	Wild storm
Nothing is static	Wild moments
Nature is wild	Wild Life



### Free Spirit, 2006

Judith Elder-McCartney  
(Seaforth, ON)

Hand quilted and beaded; felt, bead, watercolour pencils, glitter, freehand adornments.  
19.25" x 19.25"

How very privileged and honoured we are to have beautiful "Free Spirits" all around us. The birds we see and admire have beauty and freedom unlike any other form of life on earth.





### Party Animals, 2006

Sharon Galna  
(Ajax, ON)

Machine appliquéed, pieced and quilted, hand embellished. 37.5" x 31.5"

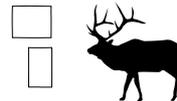
The phrase "quilting the wild life" can encompass many things. I decided to combine animal wildlife and the wild parties of my youth complete with music, dancing, eating and, of course, just a little drinking.

### The Night Owl, 2005

Carol Goddu  
(Mississauga, ON)

Machine appliquéed, reverse appliquéed, and machine quilted; cottons, tissue lamé, metallic fabrics. 23.5" x 39"

The stained glass owl is based on a small stone architectural salvage sculpture in the Art Deco style.



**Tundra Flight, 2005**

Marie A. Hall  
(Point Edward, ON)

Trapunto, hand appliquéd and quilted; dupioni silk.  
50" x 26"

Wild and powerful, flying so high that we barely hear them, tundra swans spend half of their lives in migration. Their long migration route and short breeding season make their flight time a very serious endeavour.





### Wildlife Tree, 2005

Phillida Hargreaves  
(Kingston, ON)

Chenilled, shibori hand dyed, machine embroidered and appliquéed, hand stitched and embroidered; upholstery fabric, cottons, organza, felt, beads and embroidery floss. 31" x 23.5"

Dead trees are an important, though often unappreciated, part of forest ecosystems. Traditionally called 'snags' by the forestry industry, biologists have adopted a more descriptive and deserving term: wildlife tree, because decaying wood teems with so much insect life.



### Moon Snail's Progress, 2005

Phillida Hargreaves  
(Kingston, ON)

Appliquéed, free style machine embroidered and hand stitched; cottons, organzas, felt, metallic fabrics, yarn and shells. 24.5" x 43.5"

The moon snail is a predator which feeds by clamping onto the back of smaller mollusks and drilling a hole (perfect for a needle and thread) through their protective shells to get to their flesh. The shells were gathered from Newfoundland by this beachcombing fibre artist! *Felt by Andrea Graham.*



**All My Ducks In A Row, 2005**

Karen Henry  
(Dartmouth, NS)

Raw-edge appliquéed, machine appliquéed, fabric painted,  
machine quilted. 38.5" x 61.75"

This piece was adapted from a photograph I took at Shubenacadie Park. Although the day was mild, the ducks kept their beaks in their feathers. My sense of humor was tweaked because the ducks were in a row and looked like they were posing for me.





### Living in a Vortex, 2004

Linda Hetherington

(Inverary, ON)

Machine pieced and stitched, hand embellished; cottons and netting. 37" x 38"

In this piece, wild animals are on a turbulent ride to survive droughts, floods, fire and wind. The huts represent the encroachment of man onto their habitat and the ongoing struggle for humans and animals to find a way to co-exist.

### High Over Corbett Lake, 2005

Betty Howe

(Surrey, BC)

Hand and machine pieced, machine quilted; mixed-painted canvas, hand-dyed cottons. 37.5" x 32"

This is a combination of an acrylic painting on canvas, cut in half and machine pieced into hand-dyed cottons. Geese can be seen at Corbett Lake almost any time of the year and are represented here by "flying geese" blocks.



**Application, 2005**

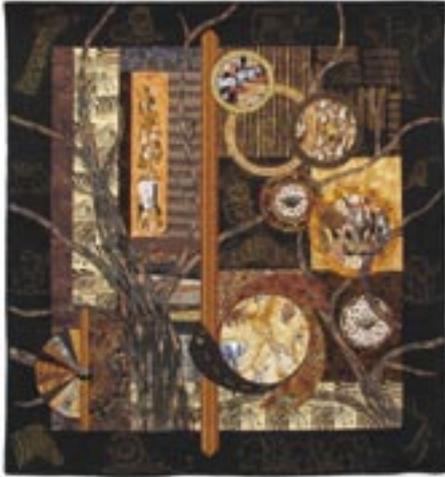
Lindsay Jeevar-Grater

(Conn, ON)

Appliquéd, reverse-appliquéd; silk and silky fabrics.  
43" x 104"

The title *Application* embraces several aspects of this work – the techniques of appliqué and reverse appliqué, the sense of single-minded determination evoked by the pupa-to-butterfly image, and the tenacity required by the artist to complete such a labour-intensive project.





**The Msasa Tree:  
Protector of the Wild, 2006**

Karen Jurek  
(Cochrane, AB)

Machine pieced and appliquéed; cottons, beads, buttons, puff paint, foils. 66.5" x 72"

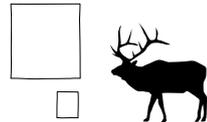
The Tree watches over the Wild: the seasonal migrations of animals, and small tribes struggling to exist. This untamed landscape is admired by city dwellers who know nothing of the fight to survive. The wild animals are royalty in this distant realm.

**Wildscape, 2005**

Marie Kajdasz  
(Mississauga, ON)

Hand appliquéed, machine quilted, hand and machine embroidered; cotton.  
21" x 26"

Many animals and creatures are arranged and hidden to create this whimsical landscape. Hidden in the image are three geese, three birds, two fish, a zebra, a lobster, a rabbit, an owl, and a fantasy water creature. *Inspired by the work of Irish artist Dermot McCarthy and a love of children's literature.*



**Billabongs are Gone, 2006**

Maureen Kay  
(Elora, ON)

Curved pieced, hand quilted; Australian and North American fabrics, #8 perle cotton, beading. 47.5" x 43.5"

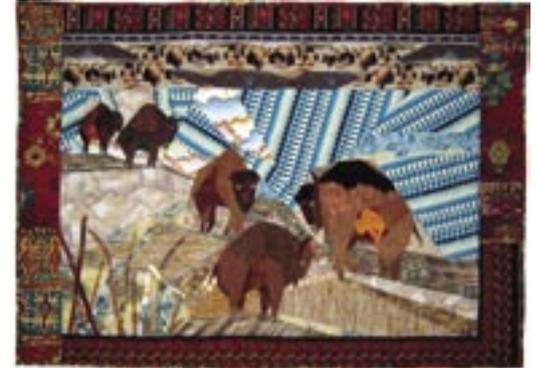
This quilt depicts the inevitable loss of wildlife in Australia due to global warming. The billabongs (watering holes), represented by concentric circles of dots in the artwork of aboriginal people, are drawing salty, rather than fresh, ground water up, leaving salt crystals on the earth's surface.

**Tatonka - the Return of the Great Spirit, 2002**

Lily Lam  
(Westmount, QC)

Machine pieced and quilted; cotton prints. 46" x 33"

Buffalos have returned from near extinction. The urgency and importance of protecting and preserving our environment is very real. Let us not take too much for granted, or wait until it is too late.





**Neofelis Nebulosa in Training  
(Clouded Leopard), 2004**

Leona G. Larsen  
(Saskatoon, SK)

Hand and machine pieced, appliquéd and quilted; cottons, yarns. 40" x 33.5"

Clouded leopards are one of kind, separate species, an evolutionary link between small and large cats. Flexible ankle joints enable them to climb down trees head first and hunt in trees. Hunted for their teeth, pelts and bones, they are now endangered.

**The Silent Watchers, 2006**

Leona G. Larsen  
(Saskatoon, SK)

Machine pieced and quilted; yarns, glitter, batik cottons. 23" x 19"

An unlikely pair – a Grey Wolf (*Canis lupus* or Timberwolf) and a Red Wolf (*Canis rufus*). Under ordinary circumstances these two would not hunt together.



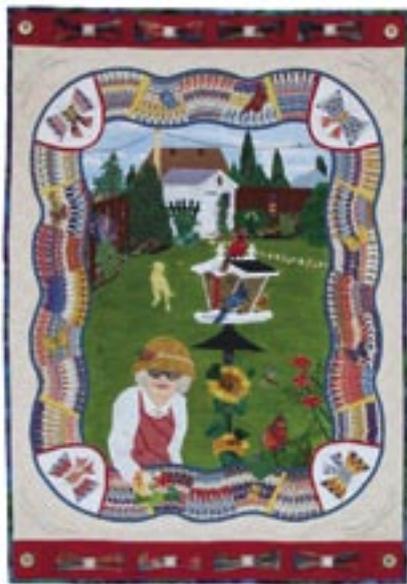
### Early Spring in Banff, 2006

Judy Leslie  
(Coquitlam, BC)

Inked, bobbinwork, couched, felted and self-directed machine quilted; cotton fabrics, yarns and threads. 32" x 38.5"

In April 2005, my husband and I were travelling between Lake Louise and Banff when we happened upon a small herd of elk grazing in a meadow of dried grasses. The elk still wore their shaggy winter coats. The air was frosty and snow banks lingered among a stand of aspens.





### Double Exposure, 2005

Meta MacLean  
(Montreal, QC)

Broderie purse, paper-pieced, painted, appliquéd. 32" x 45"

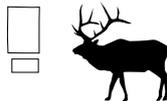
One day while gardening I noticed a blue jay and cardinal land on our bird feeder together. Before I could even think to take a picture they were both gone. It was such a rare and beautiful sight I decided to recreate it in fabric.

### Symphony of Fire, 2006

Janice Mann-Walker  
(West Vancouver, BC)

Hand beaded, layered and machine quilted; cotton, silk, synthetic fabric and thread.  
26" x 14"

Each summer, Vancouver hosts a wild and wonderful fireworks competition called Symphony of Fire, held at English Bay. Come join the party! *Inspired by a Janet Armstrong workshop "Painterly Effects with Sheer Fabrics".*



**Beauty and the Beast, 2006**

Joyce McKinnon  
(Thunder Bay, ON)

Machine pieced, hand embroidered, couched, machine embellished; commercial and hand-dyed cottons, lace, doilies, alpaca hair and yarn. 75" x 50.5"

The wolf represents the wildness and freedom of "The North" to me. In this quilt, I have drawn a contrast between the rough wild and free wolf (the "Beast") with the fairly controlled crazy pieced and embroidered snowy background (the "Beauty"). *Inspired by a photo by Mary Richardson.*



**Great Pyrenees – Guarding Spirit, 2006**

Carol McLaren  
(Kitchener, ON)

Hand appliquéd and quilted; cottons. 40" x 30"

These gentle giants are thought to originate from the Tibetan and Northern Wolves and were domesticated for their guarding ability. *Dog stance taken from image as shown in Paul D. Strang's book "The Complete Great Pyrenees".*





**A Tree is a Tree is a Tree, 2005**

Marlene Mead, Joan Reive and  
Jane Sheppard  
(Trenton, ON)

Fused, scrunched, pieced; cotton. 39" x 48"

This triptych is a collaborative work conceived by each artist about trees. To make it work, the same piece of fabric was used in the background of each hanging to give it unity. *Margaret Mead's leaves inspired by a Kathleen Bissett workshop.*



### Flora and Fauna in My Garden, 2005

Joanne Miller  
(Tara, ON)

Machine pieced, hand and machine appliquéd and embroidered, machine quilted; cotton. 33" x 25"

My love of gardening is second only to quilting as a pleasurable pastime. Participants in this quilt, Carol Banks, Eleanor Griffith, June Sparling, Kathryn Jarabek, Sue Cole, Ruth Schroeder, Marguerite Juniper and myself, used at least one common fabric in our blocks.

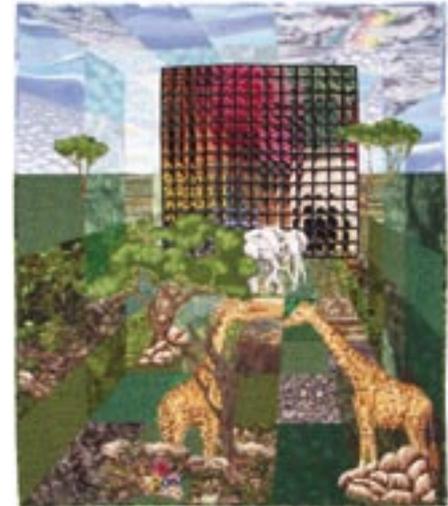


### It's A Real Zoo In There, 2006

Joanne Miller  
(Tara, ON)

Machine appliquéd, quilted, and pieced; cotton. 39" x 46"

Although zoos have come a long way in providing a natural setting for animals, my concept for this piece is that a zoo will never be able to provide as good a life for any animal as its natural wild setting would provide. *Inspired by Ellen Adam's "Shattered Image", and Angela Madden's "Pieciful Scenes".*





### **Jacket for the Heavy Hearted, 2001**

Sheila Niles  
(Millarville, AB)

Machine stitched; wrinkled fabric, velvet, rocks. 50" x 27"

This was created in response to the challenge "How has modern technology affected your art?" My token acknowledgement to modern technology was the use of a 'new age' glue called Goop to fasten the rocks to the fabric. I was pleased to use some of my rock collection.

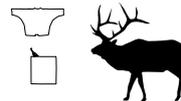


### **Self-Portrait (Rocks in her Head), 2004**

Sheila Niles  
(Millarville, AB)

Collaged, machine stitched; fabric, rocks. 24" x 30"

This is an expression of the Wild Life that percolates in my imagination. I cannot explain where my ideas come from, or why I do what I do. This is the nature that inhabits my spirit. You have to be what you are! *Inspired by a workshop given by Susan Carlson.*



### African Praise Dance, 2004

Sonya Ohlmann  
(Leduc, AB)

Machine pieced and appliquéed, machine quilted, hand appliquéed and pieced; beads, cotton (some fabrics from Mali and Cameroon). 54.5" x 45.5"

When I purchased a set of mirrors with beautiful African dancers and a panel with wild elephants, I just knew that they had to be included into a pictorial wallquilt. The movement and expression were powerful and exquisitely flowing.

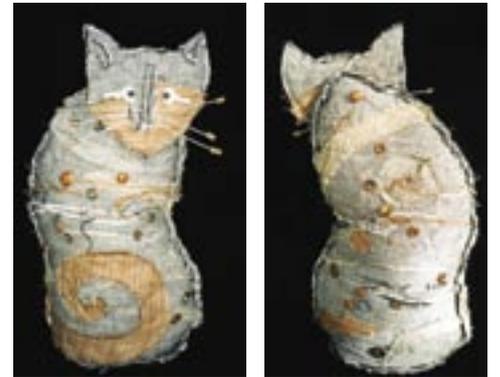


### CATastrophe, 2001

Marianne Parsons  
(Oliver, BC)

Quilted, stuffed, embellished. 10" x 21" x 6"

CATastrophe commemorates our family pet who used to haunt the desert areas in search of snakes. This sculpture was inspired by a vast stash of recycled materials and fittings too interesting to discard, and is part of an on-going series exploring self-supporting 3D quilted sculptures.





### Return of the Whoopers, 2005

Anita Payne  
(Stratford, ON)

Machine embroidered and quilted; cottons, rayon thread. 26" x 21"

The Whooping Crane, *Grus Americana*, faced near extinction in the 1940s but due to great conservation efforts is now making a comeback. The Whooping Crane Conservation Association reported 340 wild and 135 captive Whooping Cranes as of January 2006. *Inspired by an image by John Cassady (used with permission) and a workshop with Kathy Tidswell.*

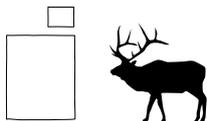


### Welcome Back Otter!, 2003

Anita Payne  
(Stratford, ON)

Machine pieced, appliquéd, and quilted; cotton. 65" x 81"

In the 1970s, Sea Otters were reintroduced to the west coast of Vancouver Island. They are doing well and are helping to restore the kelp beds by feeding on the organisms that graze on kelp. This quilt celebrates their return from near extinction. *The designs for the Sea Otters were inspired by a picture by Robert Lyn Nelson and a photograph by James Mattison Jr., MD.*



**Birch Embark, 2005**

Mical Pearlman  
(Toronto, ON)

Free motion appliquéd and quilted; assorted fabrics,  
beads. 23" x 32"

The bark of a birch tree provides a habitat for many forms of life – plant and animal. The activities of birds and insects and the elements of nature create the conditions within this protective layer that can erode the unified bark and reveal the inner layers of the tree.





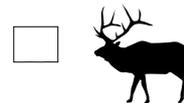
### The Penguins, 2006

Flo Peel

(Qualicum Beach, BC)

Machine pieced and quilted; mixed fabrics. 43" x 35"

This quilt was inspired by the movie "The March of the Penguins". I have used cold blues, lamés and other mixed fabrics to try and convey the devastating coldness, bleakness and also the beauty of the landscape.



### Dragonfly Pond, 2006

Deb Plestid  
(Tatamagouche, NS)

Machine pieced, hand and machine appliquéd, thread painted wings with couched jewelry wire; commercial and hand-painted cotton, Burkinabe bassan cotton; cotton, rayon and polyester invisible threads. 46" x 50"

Dragonflies are ancient beings that have remained virtually unchanged for 230 million years. The fastest flying of all insects, carnivorous dragonflies catch insects on the wing. Their territory is over freshwater ponds or lakes.



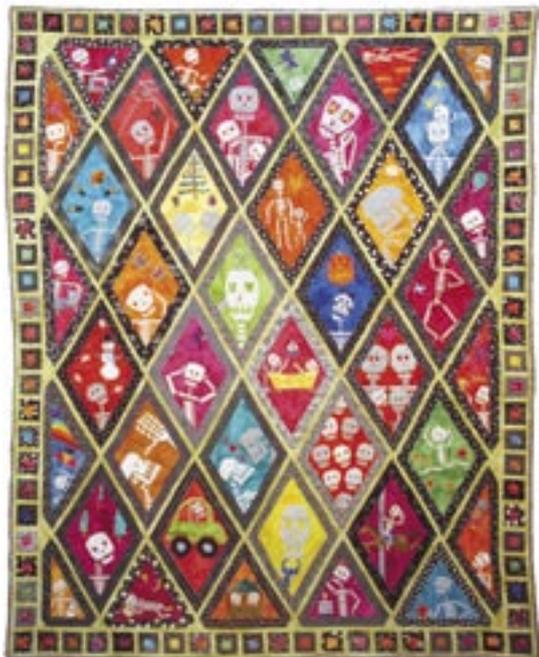
### Golden Spiral, 2005

Deb Plestid  
(Tatamagouche, NS)

Machine pieced, appliquéd and quilted; commercial cottons, cotton, rayon & polyester threads. 50" x 50"

Within the Fibonacci whole number sequence (1,1,2,3,5,8,13,21,...) patterns in nature are ingeniously and marvelously articulated. This mechanical abstraction of numbers is revealed here in the golden swirl of a nautilus seashell.





### Family Snapshots, 2003

Linda Rawson-Stewart  
(Belwood, ON)

Machine pieced, free motion quilted; cotton fabric, cotton and metallic thread.  
81" x 102"

Children don't know civilized behaviour – we have to teach them that. And it is in that time called childhood where we show our true, unmasked selves. What better way to portray the gay abandon of the child as yet untamed, than without their flesh?

### Lizard Gloves, 2006

Linda Rawson-Stewart  
(Belwood, ON)

Hand stitched, free motion machined, hand beaded; deerskin suede, glass beads, Japanese Kimono crepe silk. size 7 gloves

These lizard gloves were stitched by hand from vintage glove designs. My lizard embellishments are an original design and applied directly to the gauntlets, over a felt underlayer, similar to techniques used in goldwork embroidery.



### Passion, 2005

B.J. Reid  
(Toronto, ON)

Machine appliquéed and quilted, couched, hand appliquéed, embroidered;  
fabric, thread, beads. 18" x 18"

This artquilt was created to honor women and to urge them to explore and enjoy their instinctive 'wild-side'. The triangle (the universal symbol for female) creates an enticing backdrop for the voluptuous, 46-piece wild rose. *Inspired by Judy Chicago's "The Dinner Party"*.

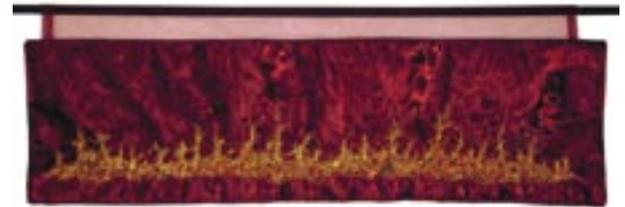
### Wildfire, 2005

B.J. Reid  
(Toronto, ON)

Machine quilted, beaded; fabric, threads, beads. 27" x 8"

Spontaneous beading and erratic machine quilting with various threads on this smoldering background create the illusion of vicious sparks and fire gone out-of-control.

savage wildfires rage  
sparks and haze take life starts new  
spring follows winter





### Carnival Time in Venice, 2006

Janet Rhind  
(Oakville, ON)

Machine quilted and appliquéed, beaded; cotton, lamé.  
20" x 17.25"

What's wilder than Venice at Carnival Time? I have been fortunate enough to travel to Venice three times, but never at Carnival Time. This lady is not waiting for me to return! She is ready to party right now, adorned in her outrageous costume! *Inspired by the artwork of Heather Cooper for the Houston Opera in 1986.*



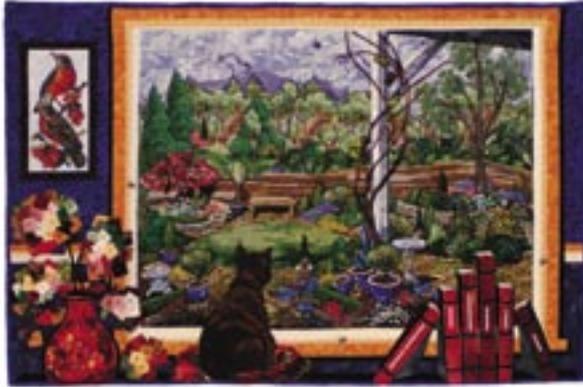
**LIFE: Hanging by a Thread, 2006**

Hilary Rice  
(Corner Brook, NL)

Machine embroidered, appliquéed, couched, foiled, hand beaded and embroidered, machine quilted; commercial satins, cotton velveteen, tulle, cotton lamé, wire, foil/fusible web, copper, friendly plastic, monofilament. 66" x 43"

Our life is held in tenuous balance, seeming to hang by a thread. We continue to treat life recklessly, wildly. The wallhanging as a whole is meant to be cautionary. Life is beautiful. If we are able to care for it properly, it will continue to flourish.





**The Nest, 2003**

Marilyn Rombough  
(Langley, BC)

Hand appliquéd, pieced and quilted; cotton fabrics. 50" x 33"

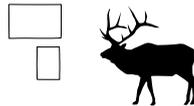
The nest sits empty until the late blooming trumpet vine shows its first sign of life. At last they come, visitors from last year, builders of the nest and devoted propagators of their species. The Red Breasted Robin has arrived.

**Kitchen Frenzy, 2006**

Adaire Chown Schlatter  
(St. Lambert, QC)

Hand appliquéd, pieced and quilted; cotton, silk, blends. 22" x 32"

Wildlife in the kitchen is well known, particularly when accompanied by a glass or two of wine. Bon Appétit!



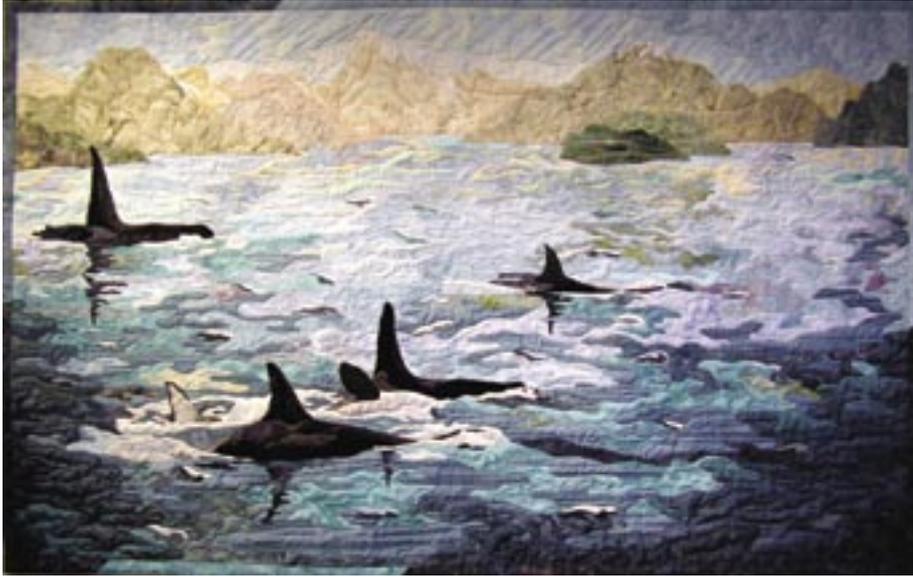
**Leaping the Species Barrier,  
2006**

Catherine Schuler  
(Toronto, ON)

Machine pieced, quilted, and appliquéd, hand beaded and embroidered; hand-dyed and commercial cottons, netting, nylon, glass and plastic beads, sequins. 53" x 53"

Micro-organisms are the wildest of wild life; many find their habitat in intimate relationship with our very bodies. The viruses and bacteria recognized in *Leaping the Species Barrier* are some of the deadliest zoonoses which have crossed to human beings from other species.





### Echoes, 2006

Carol Seeley  
(Campbell River, BC)

Hand edge turned appliquéd, machine and hand quilted,  
embellished with sheers, cheesecloth, beads and threads.  
63" x 39.5"

Silently sailing through the waters of the inner coastal passages one can hear the echoes of the Orca as they breach the ocean's surface to take a breath. Although powerful, they convey a feeling of peace and gentleness, giving me momentary hope for a better nonviolent world.



## World Wild Web Virus, 2006

Diane Shea  
(London, ON)

Machine pieced and quilted, pencil crayon embellished;  
fabric, holographic thread. 50.5" x 30.25"

We are bombarded with information about viruses in the real world (Sars in Toronto) and in cyberspace. This is my interpretation of viruses trying to reach our computers through cyberspace. *The virus was inspired by an image on the web by Russell Kightley (with permission).*





### The Bugs' Bistro, 2005

Wendy M. Spreitzer  
(Perkinsfield, ON)

Hand appliquéd, satin-stitched leaves and raw edge butterflies, couched, beaded, embroidered, painted, spot-dyed, hand-dyed silk (in microwave); cottons, silk, printed cotton (ink jet printer), silk ribbon, beads, yarn, metallic thread, paints, ultrasuede. 28" x 41"

Opening Soon

The Bugs' Bistro

features

an all-organic menu

planted by a retired couple

for your dining pleasure.

*Inspired by workshops by Renske Helmuth  
and Adaire Schlatter.*



**It's a Jungle Out There, 2006**

Susan Strachan-Johnson  
(Rockwood, ON)

Appliquéd, hand and machine embroidered, machine quilted; painted and printed fabrics. 19" x 26"

A skillful predator (a well-fed domestic cat) preys on harmless field mice. So which is the wildlife? *Inspired by Henri Rousseau and Beatrix Potter.*





**Reflection:**  
**On the Surface, 2006**

Ceci Sullivan  
(Bowser, Vancouver Island, BC)

Raw edge collaged, machine appliquéed and quilted; Shiva paintsticks, dyed and painted cotton and silks by the artist, silk, synthetic & commercial fabrics. 65" x 53"

I go walking amidst the untamed beauty of nature feeling shaken by the stresses, pressures and rush of everyday life. It quiets my spirit. I am stilled and my heart rate slows. I see my reflection in cool clear water and stop to stare. I am restored again.

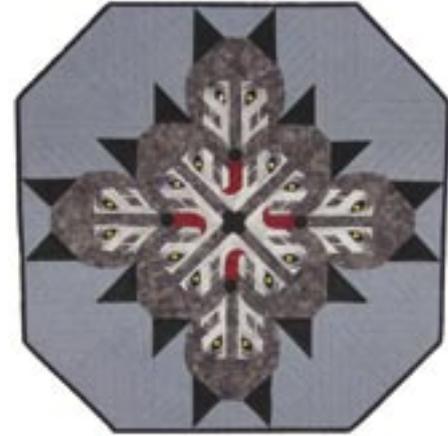


### Family Solidarity, 2001

L. Patricia Svensson  
(St. Catharines, ON)

Paper pieced, hand appliquéed, machine quilted; fabric. 37" x 37"

To commemorate my son's Algonquin Park camping trip and the howl of wolves he heard, I created a wolf pattern which I could paper piece, and hand appliquéed the tongues and noses. The title Family Solidarity reflects the fact that wolf packs remain loyal to each other for life. *Inspired by "Pack Pact" a serigraph by wildlife artist Charley Harper reproduced in the July/August 1994 edition of International Wildlife magazine (used with permission of the artist).*

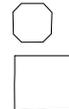


### ZZZ Zavitz's Zebra, 2002

L. Patricia Svensson  
(St. Catharines, ON)

Hand appliquéed, machine quilted. 59.5" x 52"

This is my first major work using appliqué. I made a full-size pattern which I could trace onto the background fabric and cut apart to use as templates for the appliquéed black pieces. The borders and fringed manes add a little texture and colour without being overwhelming. *Inspired by a book by Linda Buckingham and Leslie Bird "Projection Stenciling".*





**Slender Threads, 2006**

Grace Sweeney  
(London, ON)

Machine and hand embroidered and pieced; hand-dyed cotton. 22" x 22"

The beauty of a spider's web in the early morning dews of Ireland inspired me to depict the spider's design with silver threads.

**So Much To Do - So Little Time, 2006**

Myra Tallman  
(Mindemoya, ON)

Machine pieced, hand quilted and embellished, hand and machine appliqué, 3D; cotton, copper wire, felt, beads, lamé, buttons, lace, cording. 29" x 28"

Above serene pastures and a sleepy village, the Wild Quilter takes off to another quilting class. Her frenzied speed whips up the atmosphere. Quilting books, magazines, classes, shops, shows, guild – plus sunsets, and scenery; all cry "another quilt". *Inspiration from pictures in Australian Country Thread and American Quilter.*



### Ode to the Disappearing Squirrel, 2006

Kathy Tidswell  
(Burt's Corner, NB)

Free motion embroidered 3D squirrel, 3D tail made on water soluble stabilizer and tulle, machine appliquéd cedar, and 3D appliquéd cedar; hand painted fabric, commercial fabric and thread. 21.5" x 27.5"

I photographed this cute little red squirrel in our cedar tree while he tantalized our watching cat, Shadow. About an hour later I returned to find there was no sign of the squirrel but Shadow was suspiciously licking her chops.

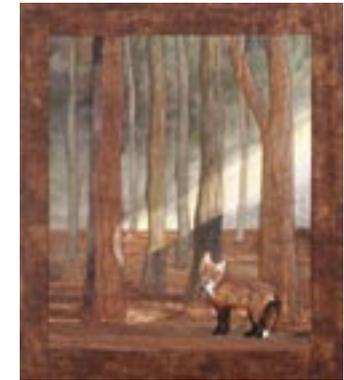


### Ode to Vulpes Vulpes, 2004

Kathy Tidswell  
(Burt's Corner, NB)

Free motion embroidered 3D fox, mock hand appliquéd, trapunto, free motion embroidered and quilted; hand painted fabric, commercial fabric and thread. 21.5" x 25"

A fox had been frequenting our neighbourhood lusting after our pet geese. His rich vibrant colours inspired me to immortalize him in a wall quilt. Hoping to keep him away from our geese, I placed him out in the forest.





### Blue Elephant, 2006

Engelina Van Essen  
(Mitchell, ON)

Raw edge appliqué, machine embroidered; hand dyed  
cotton, dye sticks. 28" x 36"

*Blue Elephant* was inspired by a painting  
by Kobus Möeller, called "Aggression".  
I fell in love with the elephant and  
I asked permission to use him as  
inspiration for my quilt. To create the  
roughness of the surface was a challenge,  
but what joy seeing my elephant  
coming to life. *Inspired by a painting by  
Kobus Moller.*



**Cottage Wildlife Revisited, 2006**

Nancy Wells  
(Guelph, ON)

Hand appliquéed and quilted, beaded, embroidered and some trapunto; cottons, tulle, glass beads, cotton and rayon embroidery thread. 38.5" x 38.5"

When I was growing up, my family spent most of each summer at the family cottage on the Big Rideau Lake. This quilt is a nostalgic look at fun-filled, summer days and a child's delight in the small but very exciting aspects of cottage "wildlife". *Inspired by "Cattail House" by Phoebe Erickson and "Butterfly Album" by Bea Oglesby.*





### The Avian King, 2002

Beverley A. White

(Port Elgin, ON)

Machine and hand construction, hand quilted and embroidered; cotton, cotton and rayon embroidery threads. 25.5" x 26"

This wild bird, the Grey Crowned Crane of Asia, is so resplendent with his feathery golden halo that I decided to go further by giving him hand beaded jewels to decorate his crown. He certainly looks like the King of Birdland!



### Portal to the Sea, 2006

Roberta Whitmore  
(London, ON)

Hand painted, machine appliquéed, thread painted, machine quilted; fabric collage, yarns, fleece, cheesecloth, beads, and shells. 27 x 28"

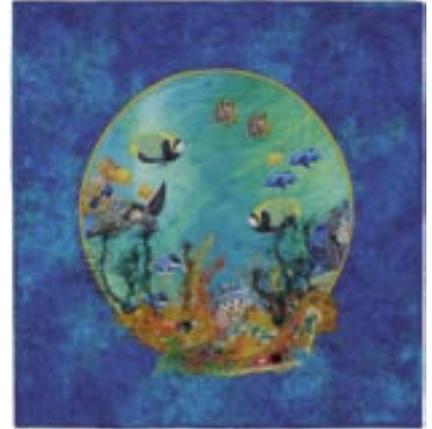
Tropical fish have been a favourite theme in my fabric collages. While these fish are not as bright as the ones I usually use, I found the colours of blue and yellow to be restful and calming.

### Under the Sea, 2005

Roberta Whitmore  
(London, ON)

Hand painted, machine appliquéed and quilted; fabric collage, yarns, beads, shells, tyvek and embroidery. 21" x 22.5"

This wall quilt was made as a sample for a class in fabric collage/seascape. The colours of the fish fabric and yarns that are available are my inspiration. I love colour and texture. The seascapes are how I imagine life under the sea to be.





### The Lion's Roar, 2006

Jim Wilford  
(Comber, ON)

Machine pieced and quilted. 59.5" x 70"

As a statement relative to quilting the "Wild Life" I decided to depict the sound of a lion roaring as it would in the wild. The sound echoes and reverberates out to the edge. Since "sound" is the principle theme of the quilt it dominates the surface. *Airbrushed lion by Dawn Copland.*

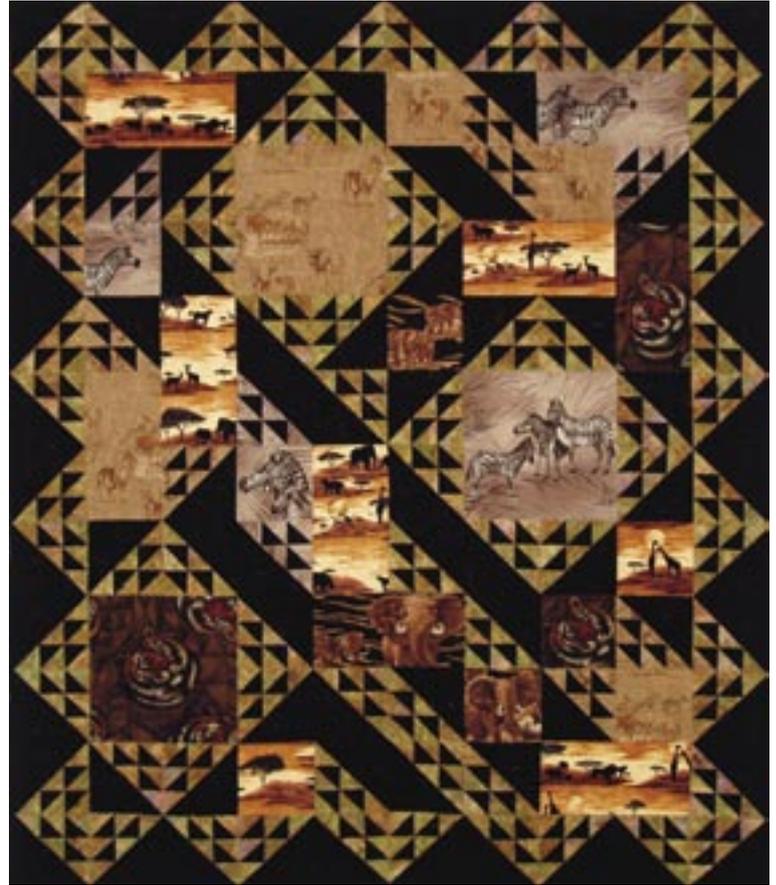


**Glimpses of Africa, 2004**

Arlewyne Wingate  
(Salmon Arm, BC)

Machine pieced and quilted; fabric. 60" x 72"

I've always loved the boldness and vibrancy of Africa and have collected African prints over the years. This design approach satisfied my desire to showcase the rich prints, while portraying the vast spaces of the African plains. *Machine quilted by Quilted Treasures.*





### **Sew Your Wild Oats, 2006**

Donna Young  
(Fredericton, NB)

Machine pieced and quilted. 45.5" x 26"

The Canadian Oxford Dictionary describes wild oat as a "European grass, *Avena fatua*". It gives a second definition "sow one's wild oats" as being lively and frisky. I chose to depict the second definition in a fully matured field of wild oats. It was great fun.

### **Coral Splendor, 2004**

Coreen Zerr  
(Nanaimo, BC)

Machine appliquéed, thread painted; cotton. 25.5" x 35.5"

Under the vigilant eye of our coral untamed friend you may fancy that you could reach out and touch her royal plumage, but she is skittish and will take flight at any sudden movement or noise. Still, she is unlikely to leave the sanctuary of the nest in her harsh habitat.

