

The Neutral Panels

Panel #1 Solitude by Cath Phillips

Working in a neutral colour pallet gave me the feeling of a cold and rainy coastal day. As I worked on my piece, alone yet one of seven, it became more about solitude than loneliness. The eagle sits high on the tree limb watching the land below, rain and wind do not bother him. He is master of all he surveys.

Panel #2 Earth, Wind and Fire by Liz Lavender

Although I don't often use these colours, the world of nature is one I enjoy. My challenge is moving from highly structured into more free flowing forms. There are remnants of both in this panel representing a glimpse of our natural world here in the Okanagan.

Panel #3 by Marg Frisque

I felt very creative as a partner working on this piece. I started with a thrift store silk scarf, hence the word Paris on the left. I free motioned the scarf onto Texture Magic then used the iron to create the texture. I dry felted some wool onto the silk. Other techniques that I played with were Stiffy glue on the fabric bottom right, acrylic paint with textile medium on the cheesecloth, Solvy and free motion stitching to make the black circle, wet felting to create the black knob, tea dyed hanky, hand embroidery with variegated cotton and heat gun burning on the organza. I added a locally carved wooden dragonfly — my signature item.

Panel #4 How the Light Gets In by Judith Beaver

The inspiration for the piece came from the Leonard Cohen song "Anthem", from which Louise Penny drew her novel title, How the Light Gets In. I happened to be reading it at the time we began this project, and the line, "through the cracks, that's how the light gets in", seemed the perfect idea to interpret in fabric. Being the centre panel of the group, it radiates light to the others.

Panel #5 Looking Beyond by Susan Campbell

This great group challenge using 7 common neutral colours and creating individual designs opened a wonderful creative door. I was able to incorporate several innovative quilting techniques such as felting, beading, foiling and dyeing of fabrics plus work with various mediums of fabrics. This is my own original design focusing on the universe looking down on earth.

Panel #6 My Eastern Interpretation of British Columbia by Bonnie Rankin

This is my interpretation of British Columbia having moved here from Ontario. Permission was given for the middle wool appliquéd piece based on an image by Roy Henry Vickers from "Raven Brings the Light". I wanted to ensure that I captured B.C. aboriginal art as well as the great outdoors that are both so different from Ontario. The challenge was not to add any colour to the neutral palette, which was difficult when you were tempted to throw in some blues and green which are usually found in nature. It is amazing how well the panels flow together when all were made separately with no common theme just common colour.

Panel #7 Dandelion by Moonlight by Mary Fabris

Even the humble dandelion is beautiful in the moonlight! As the far right panel, I knew my work had to enclose the assembly in some way, and the bulge in the shape told me I had to work with circles. The dandelion just grew, giving me a chance to use a variety of techniques (hand and machine appliqué, fusing, free motion quilting, thread painting, hand embroidery, beading) as the design evolved. Please note: the seedhead fluff was created from cat hair, and the soil teems with embroidered life.