



# The Canadian Quilter

Autumn 2004



**NJS 2004 Viewer's Choice**  
*The Critter Quilt* (55" square)  
by Renske Helmuth Moorefield, ON

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#### SUBMISSIONS

Members are encouraged to submit articles and news to the Editor, contact information on the last page. Please tell us if articles have been submitted and/or published elsewhere, and be certain to include all credits. We reserve the right to edit all work and to publish all letters received. We welcome good quality PHOTOS or SLIDES with submissions.

Copy Deadline for the Winter 2004 issue is 1 October, 2004. Early submissions are advised.

#### BACK ISSUES

Back issues of *The Canadian Quilter* are available. Please contact the Membership Director for more information—contact information on the last page.

#### ADVERTISING

Advertising information is available from the Editor—Marsha Cleveland—contact information on the last page.

## Fabric!



may be the main reason for our fascination with quilting. What better medium with which to create beautiful works of art. It is easily manipulated, has pattern, has texture, has colour, is readily available and is a pleasure to work with.

In this issue you will have an opportunity to learn how many are using fabric to help ease pain, to help others adapt, and as fundraising opportunities to benefit others. Let's Cure the Disease is one such example, Premie Quilts and From Our Hands to Yours are two others, as is The Waterloo County Healing Quilt. You will also find all kinds of examples of this as you read the regional reports.

Some of you shared the importance of fabric in our lives—such as *Voices from The Past*, *Telling Our Stories* and *Fabric Forever! A Challenge and Adventures with Black Fabric* delve into the challenges of using fabric.

Notice how others have found a way to relate to fabric by participating in the *CQA/ACC Trend-Tex Challenge*; check out the fabrics featured along with the award-winning entries. Be amazed by the quilts and clothing produced by entrants to the *National Juried Show*, starting page 40. This leads me to the next subject of *Quilt Canada 2004*—which exceeded most expectations, in so many ways. This was a large conference that had the feel of a small event—friendly. It was a pleasure to be part of it, and hats off to all involved in its success. Enjoy our coverage of the Conference—right to the end with a farewell cartoon by Judy Morningstar.

We give you a quick look at two other large quilt shows, the *Ontario Juried Show* and *The Grand National—Constructions*. We have a discussion by Kathleen Bissett about quilt show entries, in general. As a result of her involvement in three major quilt shows this year, she has

determined that finishing touches are often in need of improvement. Consequently, she has written an article, *Finishing Touches*.

We have a block pattern called *Bison*—a great block to try as you reminisce about *Quilt Canada 2004*. Paulette reviews the patterns of MJM designs and we have two of their redwork blocks for you to try.

Two remarkable people were honoured by the Association, Adaire Schlatter, from St Lambert Quebec, received the 2004 Dorothy McMurdie Award and Nancy Trowbridge, of Essex Ontario, received the 2004 Teacher of the Year Award. Additionally, we welcome by way of introduction three new members of the Board of Directors and three of the seven new Regional Representatives. The other four new representatives will be presented in the next issue.

Sometimes the fabric of life takes on a few wrinkles—not you as you age, but life, like fabric, finds a way to surprise you. And so it is with me, well past young, but feeling young at heart as I start a new marriage with a new partner, Dwayne. Our recent marriage changed my name to be Marsha Cleveland. I share with you a glimpse of the event and a picture of a raffle quilt

we suitably won just 10 days prior to the wedding.



Wishing you happy quilting!

*Marsha*

#### Themes

We welcome the submission of articles pertaining to the following or similar ideas:

**Winter 2004** - A quilter's education: What kinds of courses do you most enjoy, feel you learn the most from? Have you tried correspondence courses? Where do you get accredited courses for quilting? Have you taken university-level courses in quilting? Any information you would like to share about learning about quilting is welcome.

**Spring 2005** - Gardening and quilting? Is there a connection? Do you use the same colours in gardening as in your quilts? Do you tend to make appliquéd

flower quilts? Have you made any pieced flower quilts? Maybe you use flower patterns when you do the final quilting. Have you started to use appliquéd flower borders on your quilts? Tell us about your gardens and your quilts.

**Summer 2005** - When I think of summer I think of the water and being on vacation. So why not an issue that concentrates on the Ss of Quilting, such as stories, stitching and the sea. It might be interesting to see how water, seascapes, that kind of thing influences your quilting. As well, we may have stories of interesting vacations taken with quilting at the focus. Or you might like to share (Oh, that's another S word) why you like stitching. I look forward to your stories.

# President's Message

As I write this, I reflect on activities and memories created at *Quilt Canada 2004*. I can't thank enough the organizing Committee, headed by Carol Galloway and Marnie Karlberg, and the volunteers for the hospitality shown to everyone who attended. The planning that started almost 3 years ago produced an unforgettable conference. On behalf of the Board of Directors, congratulations to everyone who contributed to the success of this event. As you read through the articles on the various events held at *Quilt Canada 2004* in this newsletter and view a small percentage of the quilts seen in Winnipeg, you will experience just a tiny portion of what a magnificent week this was.

Our 2004 *National Juried Show* was remarkable and we are pleased to share with our members all the quilts in this prestigious show. Your copy of the *NJS Catalogue* is included in this issue. The quilts displayed, both on campus and through-out Winnipeg, were incredible and inspirational.

Jennifer Hodge, Past President, bid a fond farewell to our out-going board members in our last newsletter and I would like to take this opportunity say that it has been a pleasure working with these 3 dedicated ladies whose terms of office came to an end at the AGM in May. Their dedication to the Association has been unwavering and I will truly miss the day-to-day interaction with Carol Cooney, who has attentively maintained our membership and has seen our numbers grow to over 3300 members in her 4 years as Director; with Paulette Eccleston, in her 5 years on the Presidential chain, has shown a steadfast loyalty to the members of our association. And with Marsha Rafuse, who served six years on the Board of Directors and will continue to oversee the production of our remarkable newsletter as Editor. In her hands, I know our newsletter will continue to inspire our members from one end of our country to the other.

We also bid farewell to 7 Regional Representatives: Barbara J. West, AB; Barbara McNaughton, SK; Judith Cane, ON; Barbara Round, NWT; Carole McCarville, PEI; Judy Cooper, NL; and Dorothy McLeod, YK. Thank you ladies for your continued support and for your promotion of our association on a provincial level.

A warm welcome to our newly-elected Directors: Carole McCarville—Vice-President, Beth Cameron—Membership and Jocelyn Weidenhaupt—Publications. I look forward to working with you all over the next 2 years. We also welcome to our team, 7 newly-appointed Regional Representatives. Margaret Dumkee, of the NWT's, was introduced in our Summer Issue of *The Canadian Quilter*. In this issue you will meet Lorraine Gosse of Newfoundland and Labrador, Saskatchewan's Susan Wittrup and Dorothy Burke of the Yukon Territory.

Due to circumstances beyond our control, the Challenge Note Cards were unavailable at the Conference. We have reordered these and they can be purchased, by mail, through me. Further details can be found on page 13.

I look forward to serving as Board liaison and working with the *Quilt Canada 2006* planning committee headed by Donna Nesbitt and Georgia Beale. Celebrating the Association's 25<sup>th</sup> Anniversary in our nation's capital will be spectacular!

I also look forward to serving the membership as President this year.

Godi



Tout en écrivant ceci, je pense aux activités et mémoires rapportées de *Quilt Canada 2004*. Je ne peux pas dire d'assez gros mercis au comité organisateur, dirigé par Carol Galloway et Marnie Karlberg, et aux volontaires pour l'hospitalité démontrée à tous ceux et celles qui se sont présentés. Une inoubliable assemblée a découlé de la planification commencée il y a près de 3 ans. Le Conseil d'administration tient à féliciter toutes les personnes qui ont contribué au succès de cet événement. Pendant que vous lisez le contenu de cette revue portant sur les différents événements qui se sont tenus à *Quilt Canada 2004* et que vous y voyez un petit pourcentage des courtpointes montrées à Winnipeg, vous ne vivrez qu'une petite partie de ce qu'était cette semaine magnifique.

Notre *Exposition nationale jugée 2004* était remarquable et nous avons le plaisir de partager avec nos membres toutes les courtpointes de cette prestigieuse exposition. Votre copie du catalogue de l'*ENJ* est incluse avec ce numéro. Toutes les courtpointes exposées étaient belles et source d'inspiration, autant celles montrées sur le campus que celles exposées à travers Winnipeg.

Dans notre dernier numéro, notre présidente sortante, Jennifer Hodge, a chaleureusement fait ses adieux aux membres sortants du conseil. Je voudrais prendre cette opportunité pour dire que ce fut un plaisir de travailler avec ces trois femmes dévouées dont les mandats ont cessé avec l'Assemblée générale annuelle de mai dernier. Leur dévouement sans fin auprès de l'association n'a jamais faibli. Je m'ennuierai des rapports journaliers avec Carol Cooney, qui s'est minutieusement occupée des abonnements et a vu leur nombre croître au-dessus des 3300 membres pendant ses 4 ans en tant que directrice; avec Paulette Eccleston qui, pendant ses 5 années dans la chaîne présidentielle, a démontré un dévouement inébranlable aux membres de notre association. Et avec Marsha Rafuse, qui a siégé pendant six ans sur le bureau de direction et qui continuera, en tant qu'éditrice, à superviser la création de notre belle revue. Entre ses mains, je n'ai aucune crainte à savoir que notre revue continuera d'inspirer nos membres d'un bout à l'autre de notre pays.

Nous avons aussi fait nos adieux à 7 représentantes régionales: Barbara J. West, AB; Barbara McNaughton, SK; Judith Cane, ON; Barbara Round, NW; Carole McCarville, PEI; Judy Cooper, NF et Dorothy McLeod, YK. Merci à vous toutes pour votre support continu et pour votre effort à promouvoir notre association au niveau provincial.

Nous accueillons chaleureusement nos nouvelles directrices qui sont: Carole McCarville, vice-présidente, Beth Cameron, service aux abonnements et Jocelyn Weidenhaupt à la publication. J'ai hâte de travailler avec vous pour les deux prochaines années. Nous accueillons aussi parmi nous nos 7 nouvelles représentantes régionales. Margaret Dumkee, NW nous a été présentée dans le numéro d'été du *Canadian Quilter*. Dans ce numéro vous rencontrerez Lorraine Gosse de la Terre-Neuve et Labrador, Susan Wittrup de la Saskatchewan et Dorothy Burke le Yukon.

Dû à des circonstances hors de notre contrôle, les "cartes-souhaits du défi" n'étaient pas disponibles pendant la semaine de l'assemblée. Elles ont été recommandées et vous pourrez maintenant vous les procurer par la poste et par mon intermédiaire.

J'ai hâte d'agir comme agent de liaison et travailler avec le comité organisateur de *Quilt Canada 2006*, comité dirigé par Donna Nesbitt et Georgia Beale. Les célébrations du 25<sup>e</sup> anniversaire de notre association dans notre capitale nationale promettent d'être spectaculaires!

J'ai aussi hâte d'agir comme présidente auprès de nos membres pendant l'année.

# VIKING

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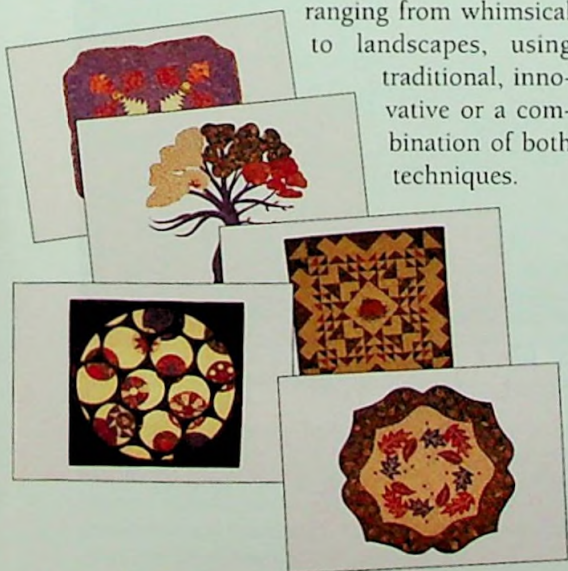
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## Quilter's Challenge

Text and Photos by Jodi-Marie Horne, President

Another successful challenge has been made possible by the generous donation of fabric by Trend-Tex Fabrics Inc., by the participation of our members who purchased the challenge kits, and by the donation by our members of the quilted wall hangings they made for auction to benefit the Association. It was also made possible by the generosity of members and guests who purchased the donated pieces in the two auctions (on-line and silent). Thank you to all of you who contributed to the success of this Challenge, including the volunteers who manned the display of quilts during *Quilt Canada 2004* in Winnipeg!

One hundred ninety-six Challenge Kits, consisting of fabrics following an autumn colour palette and selected by our Past President, Jennifer Hodge, were sold by October 8, 2003. This set a record for the Association. The theme "In Celebration of..." inspired members to create wallquilts ranging from whimsical to landscapes, using traditional, innovative or a combination of both techniques.



### 1<sup>st</sup> place & Viewer's choice—*My Favourite is Winter* by Victoria Gray

In Canada, we are fortunate to have four distinct seasons to celebrate, each with its own fragrances, flowers, fruits, and foliage. But my favourite is winter when I feel invigorated by the cold while enjoying outdoor activities, taking in the beauty of crystal clear days and fluffy white powder snow. Best of all though in the evenings I can curl up by the fire in a comfortable chair, needle, thread and thimble in hand, to quilt my latest project.

A new project was initiated this year. Five wallquilts were selected by a committee of Board Members to be printed on the covers of note cards. The 5 wallquilts whose images were chosen were made by: Tracy Popp of St. Andrews, MB; Val Smith, White Rock, BC; Louisa Robertson of Merritt, BC; Kathy K. Wylie of Whitby, ON; and Victoria Gray of Heffley Creek, BC. These note cards we now refer to as the Challenge Note Cards and you will find them in this issue, available for sale on page 13.

On April 8, Dawna Dey Harrish, Betty Manuel and Margie Davidson judged 83 challenges. It was wonderful spending the

day with these talented ladies as they worked through the judging process, and you can believe me when I say this was not an easy task. Congratulations to all of this year's award winners.

- 1<sup>st</sup> place**  
Victoria Gray, *My Favorite is Winter*  
**2<sup>nd</sup> Place**  
Joyce MacKenzie, *A Second Chance*  
**3<sup>rd</sup> Place**  
Enid Baker, *In Celebration of Autumn Splendor*

**TREND-TEX Award**  
Louisa Robertson, *Autumn Quadrille*

# 2004 CQA/ACC TREND-TEX Quilter's Challenge

## HONOURABLE MENTIONS:

Karen Menzies, *Nature's Beauty*  
Pauline Buckley, *In Celebration of My Small Garden*  
Lois McArthur, *Autumn Goddess*  
Michele Ross, *Saturday in the Park*

## JUDGE'S FAVOURITE:

Judge—Dawna Dey Harrish:  
Gerda de Vries, *Prairie Harvest*  
Judge—Margie Davidson:  
Valerie Smith, *Circle!*  
Judge—Betty Manuel:  
Kathy K. Wylie, *Great Is Thy Faithfulness*

Nine challenges were successfully sold over a 3-week period (April 19 through to May 9) by on-line auction through E-Bay Canada. The remaining 81 wallquilts were sold by Silent Auction which drew to a close on Saturday, May 22.

All of the challenges were magnificently displayed at the Max Bell Centre on the University of Manitoba's campus during



2<sup>nd</sup> place—*A Second Chance* by Joyce MacKenzie

Last summer a serious illness almost claimed my life and the experience was very emotional and traumatic. There was a turning point during that time when I felt I had been given a second chance, a sort of a rebirth as if I were emerging from a cocoon. *A Second Chance* is symbolic of the experience and represents a celebration of life. The piece is hand appliquéd and hand quilted. The inspiration for this wall hanging came from the painting "The Awakening" by Betty Wabimeguil, the original artist, who sent words of encouragement and very graciously gave written permission for this project.

## The Judges

**Dawna Dey Harrish**, of Sherwood Park, AB has been quilting since 1986 and likes to tackle quilting projects that deal with value changes and geometric shapes. When she's not teaching, Dawna works on an average of 20 full-sized projects a year, often incorporating recycled materials, such as men's ties, doilies and clothing, into her contemporary creations.

**Margie Davidson** made her first quilt to wrap around her newborn daughter and 19 years later, she has a quilt in every room of her Edmonton home. Margie teaches both locally and across Western Canada. She likes traditional quilting techniques, using layers to add dimension to her projects. Currently her projects include painting, discharged and dyed cloth. Margie has had her art quilts juried into 4 **National Juried Shows**, including this year's in Winnipeg.

**Betty Manuel** began quilting in the 70's and is a founding member of the EDMONTON & DISTRICT QUILTERS' GUILD. Since her retirement in 1995, Betty has found time to be actively involved with her guilds—serving as President of Edmonton and District QG, Treasurer of the BLACK GOLD QUILT PATCH and as Co-coordinator of the 2002 **NJS**. Betty enjoys all aspects of quilting and continues to learn new techniques by taking workshops locally and away from her Leduc area farm.

*Quilt Canada 2004*, during which time all visitors had the opportunity to vote for a wallquilt to receive the Viewer's Choice Award. This award was presented at the Conference's final banquet to Victoria Gray for her wallquilt titled *My Favorite is Winter*.

The Trend-Tex Award winning quilt was given to Trend-Tex Fabrics Inc. in appreciation of their support.

In total, the auctions raised over \$8,600 for the Association. On behalf of the Association, thank you again to everyone who participated.

I am pleased to announce that our new Vice President, Carole McCarville, will organize the 2005 CQA/ACC Trend-Tex Quilter's Challenge. This year, it is my hope that I will be able to complete a wallquilt following the theme "Pieciful Dreams."



3<sup>rd</sup> place—*In celebration of Autumn Splendor* by Enid Baker

I was born and raised on the Prairies, and even though I haven't lived there for 50 years, they are still dear to my heart. I will always think of them as home.





**TREND-TEX Award**—*Autumn Quadrille* by Louisa Robertson

Leaves dip and twirl in stately measures celebrating the richness of autumn. Their dance is poignant, reminding us that summer's sweetness has slipped away and winter inevitably looms near. Yet they dance joyfully in graceful homage to the fulfillment and maturity of this gentlest of seasons.



**Honourable Mention**—*Nature's Beauty* by Karen Menzies

Morning coffee on my patio looking out to the woods at the back yard never fails to lift my spirits. No matter how many aches and pains I wake up with, this view has the power to diminish them. This little wallquilt is *In Celebration of Nature's Beauty*. It's inspiring!



**Honourable Mention**—*In Celebration of My Small Garden* by Pauline Buckley

When I moved from a house to a townhouse two years ago, I left behind a large, prolific garden full of flowers, shrubs, fruit trees and vegetable beds. It took a while to become accustomed to gardening in miniature, limited for the most part to containers and tiny flower beds, but now I have learned the joy of celebrating each and every individual flower in *My Small Garden*.



**Honourable Mention**—*Autumn Goddess* by Lois McArthur

I interpreted the theme as being a celebration of changing seasons. Autumn is a glorious time of transformation with mother nature showing us her celebration of colour.

# 2004 CQA/ACC TREND-TEX Quilter's Challenge



**Honourable Mention—Saturday in the Park** by Michele Ross

As a Manitoba quilter and Street Rod enthusiast, I chose to celebrate Street Rods! The sedan delivery and the '57 Chevy on the quilt are ours. The hammer and pliers in front of the Chevy are significant because from time to time, our Chevy refuses to start, my husband gets his hammer, bangs on the appropriate spot under the hood and away we go! The cats enjoying the show are also ours!



**Judge's Favourite: Dawna Dey Harrish—Prairie Harvest** by Gerda de Vries

In celebration of ... last-minute inspiration!



**Judge's Favourite: Margie Davidson—Circle!** by Valerie Smith

My wish is to celebrate the CIRCLE in quilting: in positive and negative shapes; in contemporary and traditional designs; in free motion and echo quilting.



**Judge's Favourite: Betty Manuel—Great is Thy Faithfulness** by Kathy K. Wylie

As the autumn leaves display their glorious colours, we celebrate God's faithfulness with thanksgiving for the harvest. I modified the traditional "Corn and Beans" block to represent the crops from harvest and created the centre appliqué to symbolize the Thanksgiving celebration.

The words of a great old hymn inspired the title for this quilt: "All I have needed thy hand hath provided; Great is thy faithfulness, Lord, unto me."\*

\*by Thomas O. Chisholm, copyright 1923, Hope Publishing Co.

## 2004 CQA/ACC TREND-TEX *Quilter's Challenge*

#	Quilt Maker	Title	Auction	Purchaser
01	Tracy Popp, St. Andrews, MB	In Celebration of the Pineapple	Silent	Lesley Michie, Woodstock, ON
02	Melodie Fairburn, Sudbury, ON	Dainty Dresdens	Silent	Margaret Yells, Brockville, ON
03	Daintry Chitaroni, Sudbury, ON	Fall Bounty - In Celebration of Fall	Silent	Marsha Rafuse, Amherst, NS
04	June Klassen, London, ON	The Crocus Blooms	Silent	B. Chamberlain, London, ON
05	Anne C. Robinson, Margaree Valley, NS	In Celebration of the Harvest	Silent	Gail Hunt, Prince George, BC
06	Bridget Hodges, Toronto, ON	In Celebration of My Creative Muse	Silent	Ruth McKenzie, Winnipeg, MB
07	Joy Vaillancourt, Cherryville, BC	In Celebration of Autumns Golden Hue	Silent	Kay Hannah, Acton, ON
08	Judith Eckhardt, Elora, ON	In Celebration of Diversity	Silent	Faye Palmeter, Kings Cove, NS
09	Barbara Fraser, West Vancouver, BC	Being Able	On-Line	Judy Lyons, Stoney Creek, ON
10	Carol Bowie, Halfmoon Bay, BC	In Celebration of Cathedral Windows	On-Line	Carol A. Bowie, Halfmoon Bay, BC
11	Carol Bowie, Halfmoon Bay, BC	In Celebration of Flying Geese	Silent	Kay Hannah, Acton, ON
12	Karen Neary, Amherst, NS	Celebrate Life!	Silent	Carole McCarville, Winsloe, PE
13	Karen Menzies, Oshawa, ON	Nature's Beauty	Silent	Jodi-Marie Horne, Leduc, AB
14	Ruth Mattheis, Duchess, AB	Let's Celebrate Traditional Blocks	Silent	Jennifer Hodge, Elizabethtown, ON
15	Nancy Bergman, Keewatin, ON	In Celebration of the Last Dance	On-Line	Dorothy Beach, Kenora, ON
16	Lois McArthur, Kelowna, BC	Autumn Goddess	Silent	C. Pulgar-Vidal, Winnipeg, MB
17	Margaret O'Flaherty, Kenora, ON	In Celebration of "Manitoba Harvest"	Silent	Pat Miller, Winnipeg, MB
18	Zoe Albert, Chase, BC	Coming Home	Silent	Karen Burgess, Grande Prairie, AB
19	Roseanne Tarnowski, Canmore, AB	The Traditional Quilter	Silent	Zoe Albert, Chase, BC
20	Jill De Vries, Cherryville, BC	In Celebration of Trees	On-Line	Liz Hawryluk, Dawson Creek, BC
21	Johanna Alford, Maple Ridge, BC	In Celebration of "Freedom"	Silent	Marlene Lamoure, Tillsonburg, ON
22	Val Smith, White Rock, BC	Circle!	Silent	Paulette Eccleston, Kamloops, BC
23	Betty Baker, Alfred, ON	In Celebration Of..... Autumn Splendor	Silent	Joanna Stoesz, Langdon, AB
24	Naomi Sebasin, Summerland, BC	In Celebration of the 1940's War Brides	Silent	Christine Quinlan, Winnipeg, MB
25	Michele Ross, Fort Whyte, MB	Saturday In The Park	Silent	Pat Clayton, Milton, ON
26	Carol Ann Kellett, Windsor, ON	In Celebration of Autumn & Geese of Many Colours	Silent	Zoe Albert, Chase, BC
27	Ank Berends, Knowlton, PQ	Mars, A Fascinating Planet	Silent	Kay Hannah, Acton, ON
28	Jane Vickery, Toronto, ON	In Celebration of Winnie The Pooh - Winnipeg's Famous Namesake	Silent	Barb Mykytiak, Winnipeg, MB
29	Mary Shore, Westminister, BC	Remembrance	Silent	Marnie Karlberg, Winnipeg, MB
30	Margaret Yells, Brockville, ON	In Celebration of Spring	Silent	Karen Menzies, Oshawa, ON
31	Tara Tkachuk, Edmonton, AB	A Year To Quilt	Silent	Susan Lindsay, Sidney, BC
32	Jane Gunn, Nason Worth, NB	Little Traditional Quilt - Log Cabin Barn Raising	Silent	Sue Booker, Yellowknife, NT
33	Valerie Moreland, Fredericton, NB	Celebrating The Harvest	Silent	J. Charbonneau, Winnipeg, MB
34	Lois Mehan, New Maryland, NB	Celebrating New Brunswick..."The Heartland Bridge"	Silent	Josee Dube, Fredericton, NB
35	Kathleen Morris, Fredericton, NB	Celebrating An Experience in Learning New Skills	Silent	Joanna Stoesz, Langdon, AB
36	Margaret Wood, Fredericton, NB	Spirit of Mars	Silent	Betty Hatter, Mansonville, QC
37	Pauline Buckley, Surrey, BC	In Celebration of My Small Garden	Silent	Lori Baker, Dunnville, ON
38	Georgeann Welsh, Essex, ON	In Celebration of our Canadian Autumn	Silent	Chas Taylor, Winnipeg, MB
39	Monica Washburn, Hanwell, NB	My Irish Hentage	Silent	Mary Roach, Woodstock, ON
40	Louisa Robertson, Merritt, BC	Autumn Quadrille	Display Only	Trend-Tex fabrics Inc., Port Coquitlam, BC
41	Della D. Radcliffe, Cardale, MB	In Celebration of Quilts Down on The Farm	Silent	Susan Kemble, Calgary, AB
42	Rita Borger, Athens, ON	My Favorite Poem, "Something Told the Wild Geese	Silent	Peter Flaman, Regina, SK
43	Kathy Wylie, Whitby, ON	"Great is Thy Faithfulness"	Silent	Marie Ewan, Grande Prairie, AB
44	Victoria Gray, Heffley Creek, BC	My Favorite is Winter	Silent	Ingrid Kuatz, Regina, SK
45	Corry Haastert, Tisdale, SK	"In Celebration of Stars in Today's Fabric	Silent	Jacqui Monette, Ste. Julie, QC
46	Margaret Conibear, Garson, ON	In Celebration of Autumn	Silent	Jim Wilford, Windsor, ON
47	Audrey MacKenzie, Kamloops, BC	In Celebration of Autumn's Beauty	Silent	Marnie Karlberg, Winnipeg, MB
48	Janet Melanson, Woodstock, NB	In Celebration of Windswept Leaves	Silent	Susan Campbell, Winnipeg, MB
49	Florine Evans, Parksville, BC	In Celebration of Another Miniature Quilt	Silent	Lynda Desrocher, Kamloops, BC
50	Mary Hawkins, Saint John, NB	In Celebration of Carmen Cat	Silent	P. Heath, Kamloops, BC
51	Enid Baker, Oliver, BC	In Celebration of Autumn Splendor	Silent	Betty Ramsay, Brantford, ON
52	Carol Goddu, Mississauga, ON	In Celebration of Dancing Ribbons	Silent	Carole McCarville, Winsloe, PE
53	Karen Boecker, Pepperlaw, ON	In Celebration of the Seven Sisters Block	On-Line	Janet Whittaker, Alliston, ON
54	A. Carole Grant, Oliver, BC	In Celebration of Talking Trees	Silent	Maureen Fredericks, Winnipeg, MB
55	Susan Lidstone, Perkinsfield, ON	The Anniversary	Silent	Colleen Peake, Calgary, AB
56	Barbara Donaldson, Ottawa, ON	In Celebration of 'One Last dance'	Silent	Barbara Donaldson, Gloucester, ON
57	Sharon Harras, Regina, SK	Celebration Kimono	On-Line	Tomme Fent, Soix City, IA
58	Gail Govier, Emo, ON	Celebrating You!	Silent	Lesley Michie, Woodstock, ON
59	Maya Brouwer, Brentwood Bay, BC	Mother Earth	Silent	Elizabeth Gamble, Winnipeg, MB
60	Joyce MacKenzie, Elliot Lake, ON	A Second Chance	Silent	Joyce MacKenzie, Elliot Lake, ON
61	Bonnie Chalmers, Abbotsford, BC	Bountiful Harvest	Silent	Judy Lyons, Stoney Creek, ON
62	Sybil Seel, Sechelt, BC	In Celebration of Romance	Silent	Carol Cooney, Armstrong, BC
63	Carol Bowie, Halfmoon Bay, BC	In Celebration of "You are What You Eat"	Silent	Kay Hannah, Acton, ON

## 2004 CQA/ACC TREND-TEX Quilter's Challenge

#	Quilt Maker	Title	Auction	Purchaser
64	Peggy Heath, Kamloops, BC	Celtic Dream	Silent	Alice Lavorin, Sudbury, ON
65	Shirley G. Howsam, Ottawa, ON	In Celebration of Life - Welcome to the Autumn	Silent	Ruth McKenzie, Winnipeg, MB
66	Ann Sanders, Sauble Beach, ON	Curviform	Silent	Joanne Miller, Tara, ON
67	Carol A. Rideout, Cultrus Lake, BC	Catching the Big One	Silent	Dusty Newey, Sudbury, ON
68	Susan Wilson, Whitehorse, YT	Memories of Fall	Silent	P. Heath, Kamloops, BC
69	Grace Riedel, Keene, ON	Starburst Scrap Quilt	Silent	Kay Hannah, Acton, ON
70	Gladys Love, Comox, BC	In Celebration of my Good Friends	On-Line	Lori Tourscher, Regina, SK
71	Ann Waldron, Calgary, AB	Harvest Nights	On-Line	Vicky LaFleur, Trenton, ON
72	James Wilford, Windsor, ON	In Celebration of Quilting 'There Are Geese In My Cabin'	Silent	Jim Wilford, Windsor, ON
73	Elaine Burrows, Alberton, PE	In Celebration of a Maritime Autumn	Silent	Pamela Davis, Grand Forks, ND
74	Shirley B. Mellish, Fredericton, NB	Celebration 'The Bread and The Wine'	Display Only	
75	Maxine Glover, Vernon, BC	In Celebration of the Palm Block, Version 2	Silent	M. Richards, Winnipeg, MB
76	Ada Betty McMaster, Winnipeg, MB	In Celebration of "Creativity"	Silent	Chns Reluucki, Winnipeg, MB
77	Gerda De Vries, Edmonton, AB	Prairie Harvest	Silent	Peter Flaman, Regina, SK
78	Margaret Faktor, Flin Flon, MB	Find 20	Silent	Donna Nesbitt, Perth, ON
79	Jennifer Adam, New Maryland, NB	In Celebration of Life	On-Line	Sharon Rember, Ormstown, QC
80	Sharon Rubuliak, Sherwood Park, AB	Jump for Joy	Silent	Sandra Barber, Chestermore, AB
81	Carol Cooney, Armstrong, BC	In Celebration of My Irish Roots	Silent	Dianne Jansson, Pritchard, BC
82	Pippa Moore, Comox, BC	Traditional Quilt Making and Quilters	Silent	Jacqui Monette, Ste. Julie, QC
83	Colleen Baptiste, Oliver, BC	In Celebration of Sewing	Silent	Lynne Piper, Saturna Island, BC
84	Joanne Colleaux, Armstrong, BC	In Celebration of Interlocking Lives	Silent	Karen Eastwood, Dugald, MB
85	Gail Mitchell, Fredericton, NB	Autumn Fair	Silent	Lorraine Shaw, Sarnia, ON
86	Paulette Eccleston, Kamloops, BC	Celebrating Challenges	Silent	Carol Cooney, Armstrong, BC
87	Jennifer Hodge, Elizabethtown, ON	Celebrating the Seasons I-Winter	Silent	Karen Menzies, Oshawa, ON
88	Jennifer Hodge, Elizabethtown, ON	Celebrating the Seasons II-Spring	Silent	Edka Schattschneider, BC
89	Jennifer Hodge, Elizabethtown, ON	Celebrating the Seasons III-Summer	Silent	J. Harbord, Ottawa, ON
90	Jennifer Hodge, Elizabethtown, ON	Celebrating the Seasons IV-Fall	Silent	Kathy Tidswell, Burt's Corner, NB
91	Pauline Buckley, Surrey, BC	Time on my Hands (Never Gonna Happen)	Silent	Paulette Eccleston, Kamloops, BC

## 2005 CQA/ACC Trend-TEX Quilter's Challenge

We are pleased to present the 17<sup>th</sup> Annual Quilter's Challenge, generously supported by Trend-TEX Fabrics Inc.

Trend-TEX Fabrics Inc. has again donated the wonderful fabrics for this year's Challenge. Order your kit and enter the Challenge to produce a wallquilt using this year's theme:

### "Pieceful Dreams"

To order your kit of 5 fabrics, cut into fat quarters, please send a cheque or money order (made payable to CQA/ACC) for \$14.00 to: Carole McCarville, Vice President, CQA/ACC, PO Box 174, Winsloe, PE C1E 1Z2.

#### Rules:

- 1: Kits are limited to 1 per member until Jan.1, 2005, when additional kits may be requested, if they are available. Get your request in early; last year's kits sold out by the beginning of October.
- 2: All five of the fabrics in the kit must be visible on the front of your wallquilt. You may use three (3) additional fabrics of your own choosing. Please Note: To be eligible for the Trend-TEX Award, only the 5 kit fabrics may be used on the front of the quilt (includes binding). Additional fabrics may be included on the back.
- 3: Perimeter of the finished piece must not be larger than 120"—no matter what shape you choose. There is no minimum size restriction. Your design may be original or traditional.
- 4: Any combination of machine and/or hand piecing, appliqué or quilting is permitted. Embellishments are at the quilter's discretion.
- 5: Your wallquilt must be completely finished, including all aspects of quilting, binding, and needlework/embroidery.
- 6: Please attach a hanging sleeve at least 2" wide, to the back of the wallquilt and a label that includes title, artist's name, date completed and credits. Please remember to respect copyright. For any techniques that are not your own, please give credit to the source, and obtain written permission if using another person's design.
- 7: All wallquilts become the property of the CQA/ACC and will be displayed in the *World Piece Exhibit at Quilt Ontario 2005* in Waterloo, ON. The majority of challenges will be sold either by silent auction ending May 28, 2005, or live auction at the closing banquet on May 28, 2005. A smaller number of challenges will be sold by online auction.

8: All wallquilts returned before March 15, 2005, will be considered for promotional purposes in the form of Note Cards. Details will follow with your kit and will be announced in the Winter issue of *The Canadian Quilter* and on our website.

9: To be eligible for judging, your completed wallquilt must arrive before April 2, 2005, and must meet all the Challenge rules. Mailing instructions will be included in your kit information.

Prizes are awarded for 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and the Trend-TEX Award. Honourable Mentions and Judge's Choice Awards may be given. A Viewer's Choice Award will also be announced at the banquet on May 28, 2005. The Trend-TEX Award winning wallquilt will be given, as a gesture of thanks, to Trend-TEX Fabrics Inc. and will not be auctioned. The Trend-TEX Award is presented to the best work entered using only the five fabrics in the 2005 Challenge kit. Judges will follow the revised 2003 CQA/ACC Quilting Standards and Guidelines for Competitive Quiltmaking.

Entries will be photographed and may be used in *The Canadian Quilter*, on the CQA/ACC website or for other promotional purposes.

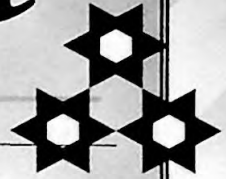
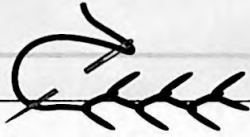
Thank you to all who purchase this year's Trend-TEX Challenge Kit and a special thank you to all who take the challenge, either for the first, eight or seventeenth time, to complete a wallquilt and to donate it to your association. In appreciation of your support, all quiltmakers who submit a wallquilt to the Challenge and auction will receive a Challenge Pin with a year bar. You will receive a new year bar if you already have the pin from 2001, 2002, 2003, or 2004.

I look forward to seeing all your pieceful dreams!—Carole

■ Trend-TEX Fabrics Inc.



# Notice Board



## Call for Nominations

Nominations are requested for the following board positions opening in May 2005.

**Vice President**—This position is the first year of a three-year commitment, which is followed by the President's position and Past President's position. The Vice President is responsible for coordinating the annual Trend-Text Quilters' Challenge, is liaison with the Regional Reps and chairs the Teacher of the Year Committee.

**Secretary/Publicity Director**—This position requires a working knowledge of Microsoft Word and Access. Responsibilities include taking and transcribing minutes, distribution of association resource materials, maintenance of guild, shop and museum lists and promotion of the Association by way of periodic mailings to guilds and shops as well as through various other media. Two year term.

**Regional Representatives** will also be required for Nova Scotia, New Brunswick, Quebec, Manitoba, British Columbia and Nunavut. The board appoints regional representatives for a two-year term. Duties include gathering information from quilters in their province or territory and compiling the information into a report for the regional reports section of *The Canadian Quilter*. She/he promotes CQA/ACC in their province or territory through guilds and quilts shows, maintains an up-to date contact list for guilds and shops in her/his province or territory and corresponds regularly with guilds, shops and the board liaison.

For complete job descriptions and nomination forms for any of these positions contact Jennifer Hodge. Nominations forms can also be downloaded from our website.

Send nomination forms, postmarked no later than December 31, 2004 to:  
Jennifer Hodge, Nominations Committee Chair

## MOVING/CHANGING YOUR EMAIL ADDRESS?

Please remember to notify the Membership Director whenever there is a change in your address, email address, phone number or your name.

Beth Cameron, Membership Director  
1150 River Rd., Manotick, ON K4M 1B4  
1-877-672-8777 in Canada, or 1-613-682-5293

## HOW DO I KNOW WHEN TO RENEW?

Your mailing label that comes with your newsletter looks something like the one below:

The number directly above your name is your membership number, and the date to the right

of it shows when your membership expires. If it expires in the next few months, that label will be salmon-coloured and will say: **IT IS TIME TO RENEW—SEE YOUR EXPIRY DATE TO THE RIGHT OF YOUR NAME.** Next fill in the form and send to the Membership Director.

1234      01-Jun-03  
Carol A. Quilter  
123 Street  
Anytown, BC  
VOE 1B0

XX 97 (E)  
\* 8L 1\*

## Quilting Standards

Please find enclosed with this issue a copy of the newly revised *CQA/ACC Quilting Standards* in a handy card format. These standards are also available in French and English on our website [www.canadianquilter.com](http://www.canadianquilter.com).

## CQA/ACC Financial Report for 2003

Any member of the CQA/ACC wishing a copy of the *2003 Financial Report* of the organization, can obtain one by making a request in writing to the Treasurer, **Dusty Newey**. Her address is located on page 80.

## INSERTS

- NJS 2004 Colour Catalogue
- NJS 2005 Call for Entry
- Quilting Standards
- Minutes of the AGM 2004 held in Winnipeg
- Board Reports presented at the AGM 2004



# Voices From The Past

by Carli Heinrichs <heinrichs@uniserve.com>

Last year my father passed away on the very day I signed a contract to write my first book at my home in the Kootenays. His passing opened a door for improved communications within our family. As I began to write my book, I had to go back to where it all began, back to high school in Pemberton, BC. My memories opened old doors of the special people who helped me succeed in my passion for quilting.

I was lucky in Grade Eight when I was curious and asked my home economics teacher what she was doing after school one day. Miss Hepburn, looked up and smiled her red lipstick smile and explained all about quilting in ten words or less. Her British accent, high pitched and precise, lead me through the cutting, measuring and making of my first log cabin square. I made it into my first little quilt. I coveted that little quilt like a precious stone. My teenage years were lonely. I liked to make crafts and paint landscapes with water-colours while my peers chased after boys. I began composing poetry and writing articles for the high school newspaper. My family situation was not good. My father and mother fought a lot of the time and I learned early how to stay under their radar. I turned to sewing at school. I stayed after school sewing on my own projects using the school sewing machines. Miss Hepburn allowed me key access to her classroom. It was an easy walk home in the evening dusk. I had found a home in the sewing class at school.

I wanted to do more quilting and Miss Hepburn directed me to "cast-off's" as she would call them, "you know those articles of clothing that no one uses anymore". I knew little of that. Our family was as poor as church mice and all clothing was used

up to the very end. Miss Hepburn brought in some of her recycled clothing and I began the journey. I was so grateful for her guidance and she began staying a little later after school to help me proceed. My Grade Eight teacher taught me to quilt, crochet, knit and cross stitch and all of this on her own time. Sewing for me was "second nature" she would say, "you've got gypsy blood in you. They know how to make something from nothing" she'd lament at my many early recycled projects.

That was in 1972. I was fourteen and learning from one of the major influences in my life. I have always felt that a higher power was guiding my life. I was blessed with many loving adults that made up for what I did not get at home. Around this time, I became aware of the Women's Institute. My mother was a member and I learned that they made quilts. I enjoyed looking at the quilted and crafted work of W.I. Women during their annual bazaar. My mother was not a quilter, she held the position of treasurer and made pickles.

I was introduced to embroidery by my mother and still have my first pieces. I learned only in the last ten years that my own grandmother in Britian, on my mother's side, was also a W.I. Member and that she made quilts. This was a beacon of light in the foggy mist of my upbringing. Finally, I had a connection to my quest of crafting and quilting. My viens are filled with crafty, quilty red blood of ancient Saxons. I explored the roots of my ancestors and found that my grandmother was of Danish decent and that my grandfather was of the Macdonald clan of Scotland. My history goes back further and working in textiles has been alive and well in these layers of my family's past.

Miss Hepburn would be proud of my accomplishments since 1972. I enjoy shopping at garage sales, transfer stations,

dumps and thrift stores. The diversity of fabrics, prints, solids and textures cannot be matched in a new fabric store. My favourite thing to do is to combine the two areas of new and used fabrics. Most of my quilts for display use a blend. The special quilts I make for family and friends sometimes are all new and other times a blend of new and used. I do not use clothing that is falling apart. It's a funny thing, but you simply do not often see thread bare clothing anymore. The consumer addiction of buying is alive and well and its plays out so obviously in used clothing that is wasted. Sometimes, the clothing still has the price tag attached and other times, it's simply so new that it may have been worn once or twice and not even washed yet. Voices live in the clothing and must simply be heard. Our ancestors are speaking to us, telling us of our wastefulness and lack of frugality. They are telling stories of the cloth's origin and we need to listen. Take a break from always buying new and begin adding character to your stash with high-quality recycled cloth. It makes good sense and our grandmothers will applaud from the grave.



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# Let's Cure The Disease

by Jill Croft, Victoria, BC

The job of our quilt group from Victoria, BC  
Raising funds for breast cancer in our community  
Cutting and stitching the heart blocks was fun  
Joining them so they won't come undone

Sashing and quilting took quite a while  
For such a good cause we did it with style  
Funds raised will go to stop the disease  
Women are fearful of getting - "not me, please"

Each stitch in this quilt shows how much we care  
To cure the disease and make you aware  
Enjoy the comfort that this quilt provides  
You've made a difference, so use it with pride

These few words tell it all and are found on the label of the quilt we made for *The Quilt* project, [www.thequilt.com](http://www.thequilt.com).

Our project began over two years ago and was made with many tender loving stitches by the SPOOL BOARD QUILTERS', a satellite group of the VICTORIA QUILTERS' GUILD.

The quilts from this project are currently touring Canada from coast to coast in local Lazy-Boy stores. The quilts are then auctioned in the fall at Casa Loma in Toronto. Funds raised in this auction go directly to the community in which the quilt was made. Victoria Lazy-Boy hosted *The Quilt* show in June and it really was a wonderful display of stitching from so many Canadians. Volunteers from the Victoria Quilters' Guild white gloved the display quilts that were lovingly displayed throughout the Lazy-Boy gallery.

Watch for traveling quilts in your city and get your bids in early.



## CQA/ACC TREND-TEX QUILTER'S CHALLENGE NOTE CARDS

These Notecards are now available for \$5.35 (includes tax) per set. Each package contains images of all five pictured-quilts, for a total of 5 cards with envelopes. Mail cheques made payable to **CQA/ACC** to:

Jodi-Marie Horne

### Note Cards

RR#1, Site 4, Comp 2

Leduc, AB

T9E 2X1



# A Challenge

by Marni MacDonald  
and Karen Mundt, Moose Jaw, SK

This is the tale of a warm summer day and two long-time friends who love to quilt. At the end of August 2000, we were sitting on the deck at the Lake sipping wine and doing what else... discussing quilting and looking at quilt books (after we had solved all the world's problems). The book that intrigued us that fateful day was *"Beyond Charm Quilts—The Ultimate Challenge"* by Catherine McIntee and Tammy Porath.

Maybe it was the wine, or the sun. Whatever the reason, we decided we

would take up the challenge. The quilts were small and the challenge appeared achievable. We settled on using sixty fabrics instead of the one hundred-twenty which the authors had used. We decided to use six-inch squares of each fabric and we were to each choose our own fabrics. We had to use all sixty of our fabrics in the same shape in each quilt. We did not limit the number or the size of quilts we would make, nor did we set any deadlines.

Little did we know how much work, how much fun, or how many quilts we would make. We did know that sixty was divisible by two, three, four, ten, fifteen, twenty and thirty, but alas not by eight. It is surprising how many blocks have eight matching pieces.

Marni's first quilt was a pieced fan. Each fan had six pieces and so ten fans were made and pieced together for a quilt. Karen's first quilt was a four patch pinwheel so she made fifteen blocks for her first quilt. And we were on a roll... or at least started.

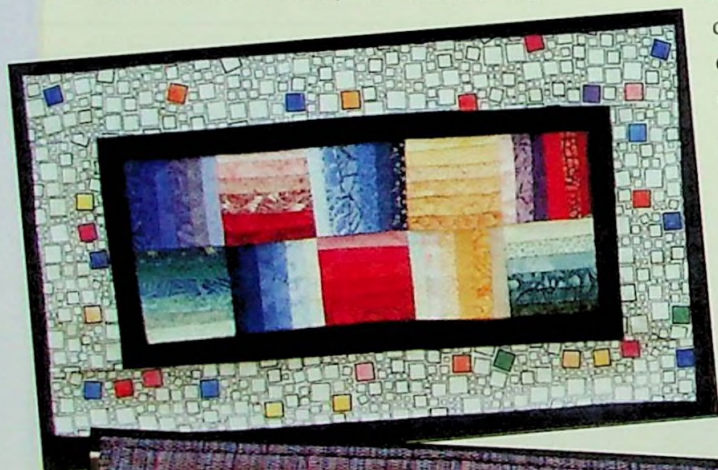
By June 2003, Marni had made fourteen quilts, while Karen had five completed. We decided that we should finish by October, 2003.

For Karen, this meant that the summer of 2003 was devoted to challenge quilts, as

she was determined to finish. She got all her creative juices flowing and completed sixteen more quilts by October. Marni thought she was finished when fifteen quilts were completed. However, Karen was using every scrap, so Marni found another five quilts in her remaining fabric



LEFT Karen Mundt  
BOTTOM - KAREN MUNDT'S *Lily in the Sky with Diamonds*, 20" x 20"



TOP - KAREN MUNDT'S *Colour Play*, 13.5" x 8"  
BOTTOM - KAREN MUNDT'S *Vermouth and Wine Don't Mix In the Garden*, 22" x 14"



TOP Marni MacDonald  
BOTTOM - MARNI MACDONALD'S *Concentric Circles with Fabric Beads*, 17" x 20"





LEFT - MARNI MACDONALD'S *Squares with Beads*, 18.5" x 30.5"

RIGHT - MARNI MACDONALD'S *Flowers in Blue Vase (detail)* 21.5" square

has a story. We did keep track of our progress using a six inch square of graph paper and by marking off our pieces as we used them.

We recommend this challenge to anyone who wishes to experiment and push the boundaries of your quilting and have some fun while learning. You will see a change from the first quilt to your last, particularly if it takes you three years to complete the challenge.

and she was most pleased with her very last quilt. Karen completed twenty-one small quilts and Marni finished twenty.

Our quilts changed over the three years. At first, we made pieced quilts. Later, fused quilts, paints, stamping and beads found their way into our quilts as we used our fabric squares to the very last inch. Some of the earlier quilts were revisited and embellished. As our challenge progressed, we found that the pieces we used got smaller. Some of the techniques we tried in these small quilts found their way into our other quilts.

The quilts are small so that they lend themselves to experimenting. They are wonderful for trying different machine quilting techniques. There is not a large commitment either in fabric or in time for each quilt. The most difficult part was coming up with the ideas within the limits we had set.

If we were to repeat this challenge... which we will not... we would choose our fabric a little more carefully... perhaps using six fabrics of each colour to make

our total of sixty fabrics.

We recommend finding at least one or two other quilters to take the challenge with you ... besides making it more fun, it probably will insure that you do finish the challenge. It is also interesting to see what others do with their fabric. You might consider a few deadlines, as well.

We would recommend that you keep a written journal of your ideas while making these quilts. We did not do this and wish that we had, as each quilt



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# A Quilt Registry Day AT WESTMOUNT, QUEBEC

by Lily Lam

Quilt documentation projects started in the United States in the late 70s for the purpose of recording the history and stories of quilts and quilting. It was recognized that quilts are rich in social and cultural historical significance. Since the first quilt documentation project started in Kentucky in 1981, almost every American state has its own documentation project, focussing mainly on old or vintage quilts and attempting to record and compile valuable information before it is lost. Today many states have published historic reference books on the thousands of wonderful bed covers they have discovered. National quilt documentation projects also exist in Great Britain and Australia. In Canada, various forms of quilt documentation have taken place in Ontario, the Maritime Provinces and Quebec.

In Quebec, the Quebec Quilt Registry program was started in 1991 by Adaire Schlatter, Diane Marchand and Freddie Wilson who were the founding members. The program operates under the guidance of COURTEPOINTE QUEBEC QUILTS (CQQ), the province-wide association for quilters and quilting guilds. The Quebec Quilt Registry documents bed quilts of all sizes, ages and in any condition that are resident in the Province of Quebec. The Quilt Registry develops a responsible and accurate account of the quilting heritage of Quebec. Quilt registry days are operated by volunteers. Since 1991, more than sixty quilt registry days have been held, some at the remote locations of the Province, and more than two thousand quilts have been documented.

On April 27, 2004, one such quilt registry day was held in the hall of the Westmount United Church at Westmount, Quebec. This quilt registry day was sponsored jointly by the Contactivity Centre, a local senior's activity group, and the WESTMOUNT QUILTERS' GUILD. The day started slowly



TOP Quilt Registry Day at Westmount United Church. BOTTOM Margaret Richards and Irene Schachtler at the registration desk.

around 10:00 a.m. as volunteers from three separate community organizations got acquainted and settled into the developed routine in a new location. The first step to register a quilt was to record the known history about the quilt on a standard form. The quilt was then measured and examined

and information such as pattern, material, technique, condition and so on was added to the form. The quilt was then put on a frame to be photographed. The final step was to attach a label with the registered number to the back of the quilt.

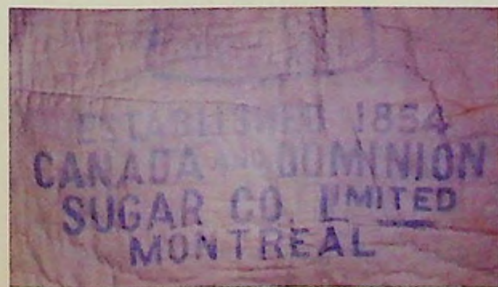
As the quilts that had been brought



HANGING A QUILT UP FOR PHOTOGRAPHING.

in were documented and examined, we learned that although most of these quilts came from homes in the neighbourhood, several had been brought in from as far as Ormstown and St Remi, south of Montreal. Many of these quilts were finished recently, some being registered before going into the upcoming provincial quilt show *CQQ - Salon 2004*. Others were much older. There were several fine specimens of family heirlooms. There were also acquisitions from auctions in Quebec, and south of the border. The oldest quilt documented that day dated back to the 1850s. On the back of one of the quilts, we could make out clearly the printed marking "Established 1854 Canada and Dominion Sugar Co. Limited Montreal," indicating that the fabric once served as a sugar sack.

By the end of the afternoon, a total of 38 quilts had been documented. Each quilt went home sporting a new label with its registration number sewn on by the volunteers. The owner of the registered quilt will later



TOP Adaire Schlatter and Louise Picard examining a quilt. ABOVE The final step - sewing on the Quebec Quilt Registry label. BELOW LEFT Lettering on the back of a quilt still clearly legible.

receive a copy of the documentation and the photograph. A fee of \$5 per registered quilt was charged to cover the costs involved.

Adaire Schlatter, the only founding members still active on the program, was the chief examiner of the day. When asked about the quilts that we saw, she said, "Every quilt is special in its own way. Today, we saw a good spectrum of Quebec quilts spanning more than 150 years of history. Some were made to be treasured, others were made for utility purposes, but all had been loved and are meaningful to their present owners." Virginia Thomas, the Art and Craft coordi-

nator at the Contactivity Centre of Westmount was the host of the day's event. "This is quite an eye-opener for me," she said. "As we have never done this before, I was not sure initially how this would turn out. Now I am really pleased that we decided to go ahead with the quilt registry day. Things are so well organized and the process went smoothly. All the quilts looked beautiful as they were hung on the frame for taking photographs. We had a great day and I'm looking forward to doing it again next year."

Photos by Lily Lam

# Quilt Making in Yesteryear



by Diane M Shink, AQS Certified Quilt Appraiser

In the 19<sup>th</sup> century quilters were limited to using natural fabrics of cotton, linen, silk and wool for the manufacturing of quilts. In some cases they used pieces of material remaining from clothing construction and, occasionally, they used recycled materials. Clothing manufacturers directed their advertisements in newspapers such as *Hearth and Home* and the *Family Herald* toward quilt makers. The pictured advertisement appeared in the March 2, 1949 issue of the *Family Herald* and *Weekly Star*. The fabrics beside the ad are examples of the cut, always sold by the pound, that were available for quilters.

A quilter was reminiscing about living in Montreal in the 1950s while her husband was on a construction crew building the Saint Lawrence Seaway. At that time she

visited a store on Cote de Liesse and bought manufactures' cuttings by the pound. She is still using those pieces today.

The quilt pictured here, made in the early 1950s, contains many designs using different colour ways of the design. The fabrics have similar values and the intricate design literally eats itself because of the lack of contrast. During the Depression and into the 1960s sugar, flour and animal feed were packaged in cotton sacks. These bags were used by frugal quilters. They washed, bleached and used them in their quilts. Manufacturers actually printed instructions for the removal of the printed labels. Today we still see quilt backings

identifiable as feed sacking by the number and size of sections, as well as, the type of weave. The back of the Lemoyne Star block pictured here has a sugar sack backing.

In a conversation last May during the *Waterloo County Quilt Festival* in Southern Ontario a Mennonite quilter stated that her mother always used new materials for quilt making. On further questioning she revealed that the quilts were made from dressmaking cuttings and the occasional yard goods purchased at the General Store.

In more rural parts of Canada women obtained materials by mail order from T. Eaton Co. or newspaper advertisements. At the *Elmira (Ontario) Show* a few years ago a wonderful log cabin quilt made entirely from cotton sateen solids was exhibited. The story attached was that an old-order Mennonite farmer decided he could also pass

the winter by making a quilt. He drove

his horse and buggy into town to

purchase the materials. Last

year when reminiscing

about the quilt, which has

been handed down to his

nephew, the daughter still

remembered how

appalled her mother was

at the price paid for the

material for one quilt.

This Lemoyne star,

appliquéd on plain muslin was

made using yard goods from my grand-

father's dry goods store in the early 1950s.

There are four calico cotton prints, with a

large proportion of yellow print in the dia-

monds. Those diamonds were machine sewn

with a new Singer *Featherweight*. Most gener-

al stores, located no more that a comfortable

In Canada  
18 cotton mills  
were built between  
1879 and 1885;  
ten were still in  
use in 1950.



in textile manufacturing. In Canada 18 cotton mills were built between 1879 and 1885; ten were still in use in 1950. Today most, if not all, are closed. Thus, for more than one hundred years Canadians have been paying higher prices for quilting cottons. Lucky were those who had relatives in the United States or who traveled there to purchase cottons at a reduced rate. I recently viewed a collection

of quilts which were made in Nova Scotia, almost entirely from dressmakers' leftovers which were shipped to Canada in barrels in the early 1900s.

Since the great quilt revival after the Bicentennial, south-of-the-border manufacturers are now making cottons specifically for quilters. Recently the Canadian textile manufacturer, Northcott had special designs printed to mark the 400 anniversary of Acadian settlement in Nova Scotia.

Today we can shop 24 hours a day using our computers and telephones and have materials delivered directly to our doors. How far we have come, as the advertisement says. I wonder what the quilt maker who lived on a subsistence farm in the hills of Nova Scotia in 1867 would think if she could see the materials available today.

*Digital photographs by Diane M Shink. Items shown are part of her "Eastern Stars" Collection.*

horse and wagon drive from each other, had a limited supply of yard goods. Sometimes the wife was able to leave the farm for a few hours to accompany her husband to the store and select her fabrics, but other times her colour request was filled by the store clerk. It is said that the money she earned by selling eggs was used to buy pins, needles and thread for quilting and dressmaking activities—thus the term pin money.

In the towns and cities there were specialty stores which advertised a large variety of yard goods. In the early years the yard goods were advertised as "newly arrived from France or England." By 1900 a large percentage were being manufactured in Canada. Quilters who lived in populated areas generally had more money and variety of materials available to them. In 1870, 92% of cotton textile products were imported and by 1940 only 19% were manufactured "offshore" (as we say today). In 1879 the tariff on imported cottons was substantially raised, thus creating a burst of activity



The wishes by the water, To gather every day.

Each time I pass that open, Each time I find that hope, The words their glowing robes, The words their tiny wings, The purple banded mountains, The rose running by

# THE WATERLOO COUNTY HEALING QUILT

Many hands make light work, yes and threads that bind may also heal

by Wendy Karley Hannenberg



In the case of Nancy Buckland's quilt both appear to be true. It started life, long before the tragic winter night that cost its creator her life. The events of this night put in motion a series of loving acts that have bound those that participated forever together.

On a cold snowy night just before Christmas last year, Nancy Buckland, a young teacher drove her car down a winding back road. Unfortunately, another driver sideswiped her causing the accident that took her life, too soon.

Nancy was a dynamic lady who had a talent for music and inspiring others. After she was gone, emptiness remained. Sadness, a foreign feeling not usually associated with Nancy, also lingered. Her mother approached Jan Hember (member of the WATERLOO COUNTY QUILTERS' GUILD) with the unfinished remnants of a quilt that Nancy had started. What can be done with this became the question?

Jan took the issue to fellow choir members, people who had been touched by Nancy's life. She opened her home. Setting up the quilt frame in her livingroom she invited anyone and everyone to come and quilt until the quilt was done.

A few nice things started happening while this impromptu quilting bee got off the ground. First a few people came, then a few more people wanted to help. It seems quilting is contagious! They were for the most part people who had never quilted before. The loss of Nancy and the need to do something concrete to help ease the pain compelled them to continue.

Then singing erupted! So there they were, Jan and her flock of singing quilters. They sang Nancy's favourite songs while completing her creation.

The quilt was finished with the notes of "All Things Bright and Beautiful" applied to the borders. Notes and hearts appear all over the middle. Her mother and brother



also quilted hearts into the body of the quilt. The quilt was then given back to Nancy's mother.

All Things Bright and Beautiful was brought to Show and Tell at the Waterloo County Quilters' Guild meeting. That's where many quilters were again moved by its story. Being the Historian for the Guild I felt it should be documented. This kind of story has happened many times in history where the simple act of community has healed a nasty blow. This, I think, is what our fore mothers felt in times of trouble: healing by having a bee to share despair, to commune and keep busy. A Quilting bee is a simple but effective positive approach to a very bad deal.

The third and fourth stanzas of the hymn "Blest Be the Tie that Binds" by John Fawcett best sums up what I feel about this quilt:

We share our mutual woes,  
Our mutual burdens bear;  
And often for each other flows  
The sympathizing tear.

When we asunder part  
It gives us inward pain;  
But we shall still be joined  
in heart,  
And hope to meet again.

JOHN FAWCETT, 1740-1817



in the ... The sweet and the morning, That brightens up the day, The soft wind in the water, The pleasant summer sun, The ripe fruits

# Ricky Tims Quilt Seminar

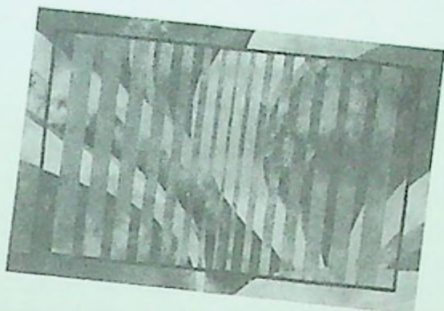
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## ALBERTA

Aug 27-Sept 14/04 Canmore, *Betty Loudon Art Quilts Retrospective*, Canmore Artists and Artisans Guild Gallery, Canmore Public Library, Mon- Fri 11-8, Sat & Sun 11-5. Marcy Rice (403) 678-5820 or [mrice@brewster.ca](mailto:mrice@brewster.ca)

Sept 18-19/04 Edmonton, *Quilted Expressions*, Fort Edmonton Park, 10-6, EDMONTON & DISTRICT QG

Nov 6/04 Brooks, *Prairie Patchers Quilt Guild Show*, Brooks Campus, Medicine Hat College. 10-4. Many quilts, merchants, ragtime demos, refreshments. Door prizes (main door prize - full size Christmas Quilt) Adm \$5. Donna Elsbett (403) 362-3947 or Ruth Mattheis - [rumed@telus.net](mailto:rumed@telus.net)

## BRITISH COLUMBIA

Sept 10-11/04 Sun Peaks Resort, *Quilting in the Mountains 2004 Quilt Retreat and Outdoor Quilt Show*. Between British Columbia's Okanagan and Cariboo regions. Fri - classes, merchants mall, trunk show & dinner. Sat - classes & lectures. [events@sunpeaksresort.com](http://events@sunpeaksresort.com) or [www.sunpeaksresort.com](http://www.sunpeaksresort.com)

Oct 2-3/04 Vernon, *Legacy of Quilts V*, Vernon Recreation Centre, 3310-37 Ave. 10-4. Merchants, Sales Tables, Raffle Quilt, Tea Room & quilting demos. More than 300 quilted items on display. VERNON SILVER STAR QG, Cheryl Moore (250) 542-2009 [chermoor@shaw.ca](mailto:chermoor@shaw.ca)

Oct 13-15/04 Kelowna, *Folk Art Quilts: Telling a Tale in a Folk/Primitive Way*, ORCHARD VALLEY QG hosting 3-day Mary Lou Weidman workshop. Cost \$230. Susan Martin, (250) 862-3563 or [susanfaye@shaw.ca](mailto:susanfaye@shaw.ca)

Oct 15-17/04 Courtenay, *2004 Pieceful Expressions Quilt Show*, Florence Filberg Centre, 411 Anderton Ave. Quilters' Boutique, demos, Raffle Quilt, Merchants. SCHOOLHOUSE QG 1-866-898-8499 [www.sidwilliamstheatre.com](http://www.sidwilliamstheatre.com)

Oct 29-Dec 23/04 Penticton, *Rapt in Threads*, Art Gallery of the South Okanagan, 199 Front St. The "Fabricators" first show. (250) 492-6085 or [hcourtice@telus.net](mailto:hcourtice@telus.net)

Nov 12-14/04 Castlegar, *A Quilt for All Seasons*, Castlegar Arena Complex. Biannual quilt show. CASTLEGAR QG, Debbie (250) 365-6363 or [d\\_briggeman@hotmail.com](mailto:d_briggeman@hotmail.com)

March 12-13/05 Powell River, *Celebration of Quilts*. Dwight Hall, corner of Ash and Walnut St. Sat 10-8, Sun 10-4. Merchants, raffle quilt, refreshments & demos. TIMBERLANE QG. Barb McCormack (604) 486-7115

June 11-12/05 Golden, *20 Years of SEW Much Fun*. Curling Rink. Lots to see - interesting show. Raffle Quilt. Tea & goodies. Merchants, demos. Friendly guild members. Grace Penno (250) 344-8904 [pennacres@redshift.bc.ca](mailto:pennacres@redshift.bc.ca)

## NEW BRUNSWICK

Sept 9-11/04 Quispamsis, *Kaleidoscope of Colour*, Quispamsis Memorial Arena, Old Hampton Hwy, Thurs 2-9, Fri 10-9, Sat 10-4. Awards, raffle quilt, quilts on display and for sale, small articles, Christmas table, merchants, (fabrics/threads from other countries) hourly door prizes, demos, Silent Quilt Auction, Wearable Arts Fashion Show. Adm \$3.

KENNEBECASIS VALLEY QG  
Cheryl Belanger (506) 847-9771 or [pbelange@nbnet.nb.ca](mailto:pbelange@nbnet.nb.ca)

Sept 23-25/04 Sussex, *Autumn Splendor Show and Sale*, Sussex Lions' Den. Thurs 1-7; Fri 10-7; Sat 10-4 SUSSEX VALE QG

## ONTARIO

May 5 - Oct 3/04 Toronto, *Dark Cloth: Catherine Heard, Barb Hunt, Marcel Marois and Carl Stewart*, Textile Museum of Canada, Curated by Sarah Quinton, *Dark Cloth* offers a thoughtful and dramatic critique of contemporary public and private life. [www.textilemuseum.ca](http://www.textilemuseum.ca)

Sept 9 -11/04 Owen Sound, *Fruits of Our Labour Quilt Show & Competition*, Victoria Park. Held in conjunction with the Owen Sound Fall Fair. Gladys Pennacchietti (519) 376-1437 or Sue Sipprell [bsipprell@bmts.com](mailto:bsipprell@bmts.com)

Sept 10-11/04 Hamilton, *Harvest of Quilts Show*, Emmanuel United Church, 851 Upper Ottawa St. (one block S of Mohawk Rd on the E side). Fri 10-7, Sat 10-4. Merchants & demos. Traditional & contemporary quilts, wall hangings & Guild boutique. Lunch & tea room - UCW. HILLTOP QG

Sept 11-12/04 Minden, *6th Bi-annual Quilt Show*, Minden Hills Museum, 176 Bobcaygeon Rd. Heritage displays & demos. Block challenge. Tea Room. HALIBURTON HIGHLAND QUILTERS in conjunction with the Museum. [museum@minden.on.ca](mailto:museum@minden.on.ca)

Sept 17-18/04 Mindemoya, *Hawberry Quilt Show*, Junction of Hwy. 551 & 542. Come to village and follow signs. Adults \$5., Seniors \$4. Fri 10-7, Sat 10-5. ISLAND QG Marg (705) 368-0838, [brimar@manitoulin.net](mailto:brimar@manitoulin.net)

Sept 17-19/04 Puslinch, *Quilting in the Country 2004 - 7th Annual Retreat*, Crieff Hills Retreat Centre. Two workshops: Angel - machine appliqué with Rosemary Makhan or Golden Harvest - pieced quilt with Teresa Kidd. Or work on UFO. Merchant mall. (905) 335-3762 or [t.kidd@sympatico.ca](mailto:t.kidd@sympatico.ca)

Sept 17-19/04 Mississauga, *A Pieceful Pastime 2004 Quilt Show & Sale*, 1500 Gulleden Dr. Adm \$6. Quilt Show with more than 200 entries, merchants, boutique, Victorian Tea Room, demos, Silent Auctions on queen size quilt and mini quilts, quilt appraisals by Judy Lyons, Antique Bedturning, Linda Chenier (905) 279-1338, [ms.holiday@sympatico.ca](mailto:ms.holiday@sympatico.ca)

Sept 23-25/04 Ingersoll, *Pieces of Magic Quilt Show*, Trinity United Church, King St. and Ingersoll Creative Arts Centre, Victoria Park, Thurs 10-8, Fri 10-8, Sat 10-5, Adm \$5. 25<sup>th</sup> Anniversary of the Guild, Prize-winning quilts, quilts and quilted articles by members, merchants, Quilt Raffle, Tea & Lunch. OXFORD QG, Karen (519) 268-2304 or [quiltscalicos@on.aibn.com](mailto:quiltscalicos@on.aibn.com)

Sept 25-26/04 Orangeville, *The Magic of Cloth-Act II*, Orangeville Fairgrounds. Sat 10-5, Sun 10-4 Guild's 10<sup>th</sup> anniversary. Many quilts, Quilt-Artist-in-Residence, demos, Merchants' Mall and Tea Room. Tickets for raffle quilt - beautiful hand appliqué and hand quilted Persian Sampler designed by Sandra Small-Proudfoot. THE DUFFERIN PIECEMAKERS. Mary Light (519) 925-9805. [themagicofcloth@sympatico.ca](mailto:themagicofcloth@sympatico.ca) [www3.sympatico.ca/mary.light](http://www3.sympatico.ca/mary.light)

Oct/04 Windsor, *Gateway to Canada Quilting Retreats with Betty Ives* 3-Day weekends in Oct. Details - send \$1.00/SASE to Betty Ives, 17 Autumn Crt, Windsor, ON, N9E 1R2

Oct 1-3/04 Powassan *Maple Hill House B&B Quilting Retreat* Jane Vester "Expressions in Victorian Design" Linda 1-866-556-2976. [http://www.onlink.net/user/quilts/public\\_html/quilting\\_retreat%20US%20%20%2520Adobe.html](http://www.onlink.net/user/quilts/public_html/quilting_retreat%20US%20%20%2520Adobe.html)

Oct 2-3/04 Port Hope, *Patchwork on Parade* Town Park Recreation Centre, 62 McCaul St. LAKESHORE QG, Jill Lorenz, 31 Stanley Dr., Port Hope L1A 3W7 (905) 885-9490, [phquilt@hotmail.com](mailto:phquilt@hotmail.com)

Oct 21-23/04 Toronto, *A Celebration of Quilts VIII*, Toronto Botanical Garden, Edwards Gardens. Exhibit of work by our members - The YORK HERITAGE QG. Members' Boutique, Challenge winners, Vendor's Market, Silent Auction for CHUM CITY Christmas Wish, demos, a café; Viewer's Choice, door prizes. [www.yhq.org/Celebration/celebration.htm](http://www.yhq.org/Celebration/celebration.htm) or [quiltshow@yhq.org](mailto:quiltshow@yhq.org)

Oct 22-24, Nov 5-7, & Nov 19-21/04 Muskoka, *Quilt Retreats in B&B*, lakefront historical cottage, all meals included. [www.penlake-woodlandsprings.com](http://www.penlake-woodlandsprings.com) or 1-877-427-1112



Oct 30-31/04 Elliot Lake, *Quilts North, 2004* Collins Hall, 120 Hillside Dr. N. 10-4 both days. Fourth bi-annual show - theme this year: "What Grandma Didn't Teach Me." New quilts, Guild Wall Hanging Challenge, Boutique, Merchants, demos, refreshments. Adm \$3. ELLIOT LAKE QG

Nov 5-6/04 Oshawa, *Durham Trillium Quilters' Guild Show*, Jubilee Pavilion, 55 Lakeview Park Ave. Featuring Louise Girard, Quiltsmith, quilt displays, merchants, raffle quilt, door prizes, boutique, Tea Room. Fri 10-9; Sat 10-4. Anne Murray (905) 576-7833 timeless\_treasures@rogers.com

Apr 9-10/05 Newmarket, *7th Quilt Show Loving Stitches*, Newmarket Seniors' Meeting Place, 474 Davis Dr., Sat 10-5, Sun 10-4. Beautiful full size quilts, wall hangings, miniatures, & quilted clothing. Merchants' mall & Tea Room. Adm \$4. REGION OF YORK QG [www.regionofyorkquiltersguild.ca](http://www.regionofyorkquiltersguild.ca) Doreen Dawson (905) 727-5694, Judi Kidd judi1918@hotmail.com

Jun 16-18/05 Goderich, *It's the Berries Quilt Show*, Goderich Memorial Arena, 180 MacDonald St. Featuring: quilts, wall hangings, challenge quilts, quilted clothing, raffle quilt, merchant mall, tea room serving strawberry shortcake. Adm \$4. GODERICH QG. Betty (519) 524-4333.

#### PRINCE EDWARD ISLAND

Nov 5-7/04. Charlottetown, *Kindred Spirits QG Biennial Quilt Show*, Delta Prince Edward Hotel

#### QUEBEC

Sept 3-4/04 Ormstown, *Labour of Love Quilt Fest*, Ormstown Curling Club, 7 Chateauguay St. 10- 4. O-Ho Q, Amy Tolhurst (450-825-2872) katolhurst@sympatico.ca

#### SASKATCHEWAN

Sept 25-26/04 Regina, *Stitches In Time - Bi-annual Quilt Show*, Saskatchewan Centre of the Arts. Sat 10-7, Sun 12-5. Judge: Pat Borecky. Martha Cole Trunk Show: Sept 24, 7 p.m. Workshops and demos; Vendors Mall; door prizes; Quilt Raffle; Guild Flea Market. PRAIRIE PIECEMAKERS QG. [www.prairiepiecemakers.com](http://www.prairiepiecemakers.com) Kathy Tanner (306) 695-2078

#### UNITED STATES

Sept 18-19/04 Bennington VT, *Bennington Quiltfest*, Mount Anthony Union High School, Park St. 9-5 both days. Quilter and Lecturer Sylvia H. Einstein. Vendor Mall, Raffle Quilt, Guild challenge and wonderful Quilts. PO Box 4082, Bennington VT 05201 [www.benningtonquiltfest.com](http://www.benningtonquiltfest.com)

#### CALLS FOR ENTRY

**December 31/04 - Deadline submission**  
An exciting opportunity to organize a group quilt and exhibit in Japan! Quilt Network Japan is organizing "World Quilt Carnival" in May/05, one of many events coinciding with Expo 2005 in Nagoya, Japan. QNJ wants to hang quilts from around the world in a variety of sites in Nagoya. The purpose is to celebrate quilting as a world-wide art interpreted by many different nations and cultures. Here are the parameters: size:

1.5 x 1.5 metres, theme: Our country, i.e. Canada. The quilt must be made by at least 9 people. Send to: Around the World with Quilt, Nippon Express Co., Ltd. Nagoya Air Service Branch, Nagoya Buturyu Center 145-1 Shimizu, Toyoba, Toyoyama-Cho Nishi-kasugai Gun, Aichi 480-0202 Japan

Quilts will be returned but at your expense. This is an opportunity for any group of people to create a quilt—children, adults, quilters and non-quilters alike. Any fabric and any technique is acceptable so long as the resulting quilt exemplifies "Canada"!

**January 15/05 - Entry deadline**  
*There's Something about a Fat Quarter*  
Sponsored by St. ALBERT QG, April 6 - May 1/05 at Profiles Art Gallery. Entry forms: Profiles Gallery, 19 Perron St., St. Albert, AB, 8N 1E5 (780) 460-4310, [ahfgallery@telus.net](mailto:ahfgallery@telus.net).

Three categories:  
· All that Glitters  
· Your Two-bits Worth  
· That Fabric Spoke to Me

**February 14/05 -**  
Entry Package must be received  
CQA/ACC's *National Juried Show*. CQA/ACC Call for Entry inserted in this issue and being mailed to Guilds in September.

Important Dates:  
Feb 14/05 - Entry Package must be received  
March 18/05 - Notification of acceptance (by email or mail)  
May 25/05 - Official opening of *National Juried Show* and Award Announcements. Download CFE [www.canadianquilter.com](http://www.canadianquilter.com)

**March 1/05 -**  
Deadline for slide or digital submission  
*The Grand National* - Invitation to submit up to 2 entries to *Airborne*. Open to all Canadian residents. Quilts must be completed after Dec 31/99. Theme: Airborne - anything that floats in, flies through or is carried by air. No size restrictions. Submission forms: Kitchener-Waterloo Art Gallery, 101 Queen St. N, Kitchener, ON N2H 6P7 or Joseph Schneider Haus Museum, 466 Queen St. S, Kitchener, ON N2G 1W7 or (519) 579-5860. [www.thegrandnationalquiltshow.ca](http://www.thegrandnationalquiltshow.ca) or [airborne@kathleenbissett.com](mailto:airborne@kathleenbissett.com)  
Important Dates:  
April 1/05 - Quilt arrival at KW/AG  
May 8/05 - Exhibit opens  
June 26/05 - Closing of Exhibition



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# Miss Snips Notebook

by Susan Barker

I have been doing more appliqué than usual and using the much finer appliqué needle, which is harder to thread, of course. I have come across a few hints to help while doing hand appliqué. A couple of ideas I found at <http://beaddoll.freewebsitehosting.com/Needle.html>

that will perhaps help prevent the thread twisting and tangling while you are doing hand appliqué are:

- Run your thread through a warm curling iron prior to stitching. This will flatten out the 'curls' and keep it from tangling while you are beading.

- Keep a beeswax candle handy. If your thread is starting to snarl, rub it over the beeswax candle. This conditions the thread while protecting it.

- For particularly snarl-prone thread, rub a little bit of hair conditioner on the thread. It untangles hair—right??

I discovered that the hair conditioner idea works particularly well if you use silk threads.

Sometimes the most common things laying about in our houses are discovered to be great quilting tools. I am sorry I cannot give proper credit to someone for this up, but I overheard it in a mall from a

lady saying to her husband that she needed to buy a new shower pouf (you know the plastic net things!) because the old one was full of cat hair. Apparently she had used it in a pinch to swipe over a bedspread where her cat laid every day. The shower pouf picked up the hair off the fabric beautifully. I tried it myself and it works, so now I have to keep a shower pouf handy for removing cat hair. My cat insists on laying on piles of fabric or quilts in progress. I have discovered, too, that the shower pouf will "pull-out" threads or bits of batting that gets wedged in the cuts on a cutting mat. Try a few swipes with the shower pouf across your mat and see how it works.

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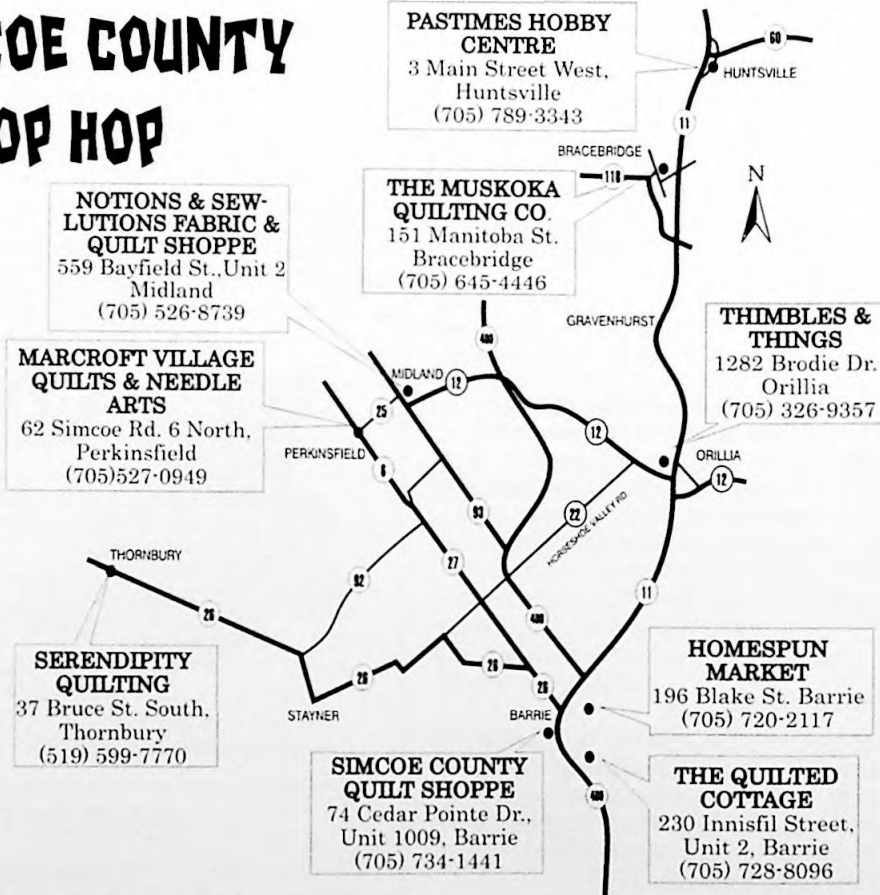
Stores Open:

Wed., Thurs. & Sat.:

9:00am-5:00pm

Friday: 9:00am-8:00pm

Sunday: 12:00noon-4:00pm



# Check this Out



by Susan Barker

Lately I have been trying to study "composition" and what is pleasing to the eye when making a quilt. I have found a few interesting sites that help the eye to see how colour and composition makes a piece more interesting. A very nice photography site is <http://www.eskimo.com/~gluhm/home.html> there are images of a variety of nature and sporting subjects and a section called patterns that is quite intriguing.

Another photography site that concentrates on horses and a few other animals is amazing for the way the photographer uses lighting and evening light to highlight the shapes; <http://www.yannarthusbertrand.com/yann2/>

And finally some really beautiful photography taken in "exotic" locations, China, and Alaska, with excellent clarity and detail, although for those with a slower modem connection it may take time to download the pictures, it is at <http://www.rtoddking.com/index.htm>

Another site that is not necessarily quilt related but is interesting for the costumes and the shape of the human body, if perhaps you might be wanting to create a quilt with realistic figures—is a site that has many links for paper dolls that can be printed out. Check out

<http://marilee.us/paperdolls3.html#Printadults> for this huge listing. Great inspiration for wearable art. One of the links on the page has a paper doll of Mary Pickford from 1919, with costumes to print and cut out from a couple of movies that she did! <http://www.paperdollparade.com/maryelsie.html>

For something just a bit more modern, how about Liz Taylor in the late 50's or early 60's? Check <http://www.100megsfree4.com/gogators4/LizTaylor.html>

And a bit of hero worship is called for or just a handsome man to dress up, go see Russell Crowe as a paper doll along with clothing from Gladiator or everyday modern street clothes, <http://www.100megsfree4.com/gogators4/RussellCrowe.html>

Hey! I almost forgot to "toot my own horn." My own quilt guild, ABBOTSFORD QUILTERS' GUILD now has their own web page and I am the lucky lady who gets to keep it up to date and do a bit of the design. Come visit our guild at <http://aqg.tripod.com>

Another new guild in my area is LANGLEY QUILTERS' GUILD and they probably are very close to having or just have had their first quilt show, as you read this. They maintain a web page that is loaded with information, so stop in there and have a look, too— <http://langleyquilters.com>

I know sometimes it is hard to keep our husbands busy so here are a couple of projects that you might pass along to them and perhaps you will have a quilt wall hanger <http://www.am-wood.com/jan99/hanger.html> or a quilt display rack <http://www.lowes.com/lkn?action=howTo&p=Build/QuiltRck&topic=howToLibrary> for Christmas.



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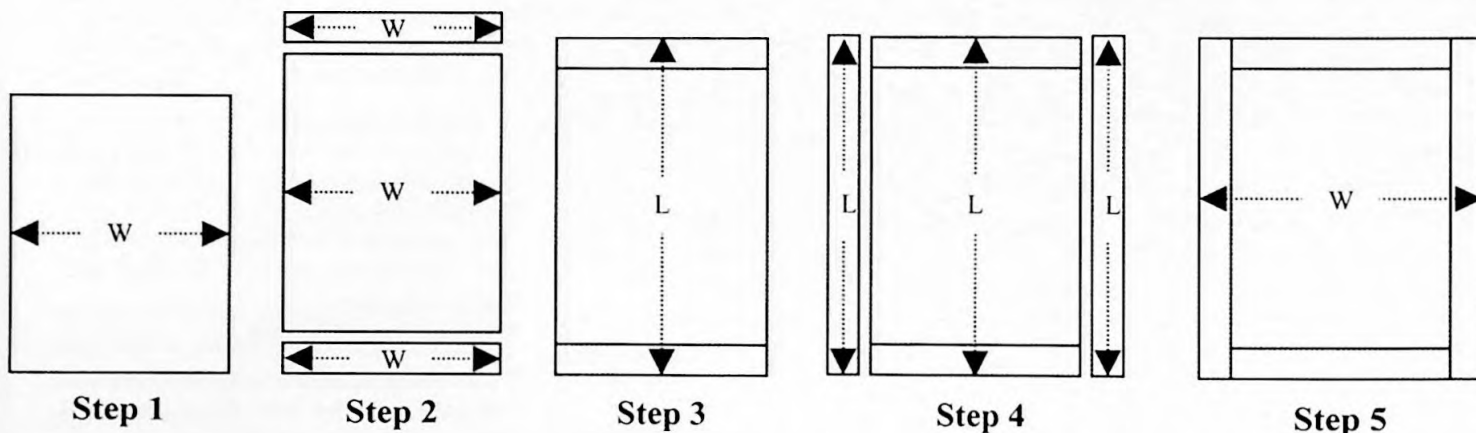
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# Finishing Touches



Your border and binding need just as much attention as the pieced/appliquéd part of your quilt top because they are just as important. This is particularly important if the quilt will be judged.

## Border Tips

The borders of a quilt give the quilter an opportunity to make sure the quilt becomes or remains "square". Above are illustrated steps on measuring for borders. It is important to fit the quilt to the borders.

Note: In the illustration the top and bottom borders were applied first—that is not a rule.

- 1 Determine the width (W) of the quilt by measuring across the middle of the quilt.
- 2 Cut two borders this length and sew to the top and bottom of the quilt.
- 3 Determine the length (L) of the quilt by measuring down the middle of the quilt, including the two borders.
- 4 Cut two borders this length and sew to the sides of the quilt.
- 5 Determine the width (W) of the quilt by measuring across the middle of the quilt, just as you did in Step 1.

If you are adding more than one border you really should go through this process with each border.

- For the most stability, cut your border strips on the lengthwise grain. Trim the selvage off and then cut the border strips parallel to that edge.
- If the quilt's edges need to be stabilized before adding the borders, try stay stitching with an eight of an inch seam allowance and leave the stitches in the quilt.

## Binding Tips

The main difference between bias and straight of grain binding is the flexibility of the fabric. If the quilt has curved outer edges, bias binding is a necessity. If the outer edges of the quilt are straight, then either bias or straight of grain bindings can be used successfully. When applying the binding to the quilt, make sure that the binding will be filled completely. And finally, make sure to properly mitre the corners of the binding and sew them down on both sides.

- To fill the binding completely, wait to trim the backing and batting until the first side of the binding has been sewn to the quilt. Then trim leaving enough to fill the binding. This may go beyond the edge of the quilt top.
- If the border needs to be stabilized before applying the binding or the quilt will not have a border, try measuring and cutting quarter-inch twill tape just as if you were cutting borders. Then apply the twill tape with a zigzag stitch to the edges of the quilt. It will be encompassed in the binding.
- Another method of stabilizing a quilt's edges, which will not have borders, is to apply a temporary border, as illustrated above for the quilting process.

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# Product Review

by Daintry Chitaroni

## THE ERGO 2000

This issue, I will be reviewing a product that was given to me by Jennifer Hodge, CQA/ACC Past President. Jennifer spoke with the distributor of the Ergo 2000 Rotary Cutter at *Quilt Canada 2004* in Winnipeg. The company, Martelli, is located in Pensacola, Florida and can be contacted at [www.martelli-enterprises.com](http://www.martelli-enterprises.com) or phone 850-456-6449.

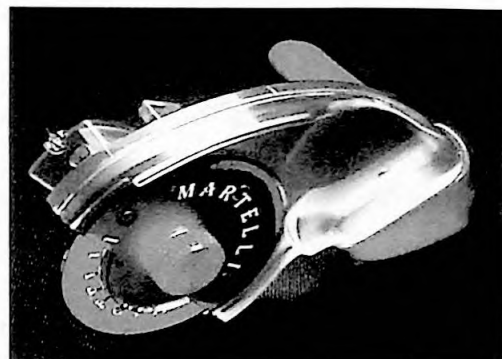
The Ergo 2000 came with a CD of instructions, but I felt that if the product was purchased by a quilter who was not knowledgeable about computers that it would have to stand on its own merits just from the packaging and I, therefore, ignored the CD.

I honestly had been putting off doing this review, as I was busy on my return from Winnipeg. We had been painting everything in sight—the front and back deck, the wooden patio furniture, the big lawn swing, the bedroom, the outside front door and the back wall of the garage. I was not looking forward to doing any rotary cutting as my wrist is prone to tendinitis and was very sore. But with the deadline looming, I picked up the package and began reading the instructions—“Cut more than 15 layers of

fabric at a time!” I took it out of the package, turned it over, and around and couldn't figure out how to open it. Reading further, I realized that the guard was to open automatically when I cut. Further down in the Key Benefits of this cutter, was the statement “Perfect for hands with arthritis, carpal tunnel syndrome, tendinitis, or hand fatigue.” I was certainly going to test that statement!

My initial perception of the tool was the weird configuration. It was like no rotary cutter that I had ever come across. I placed my hand as shown on the photo, lined up my ruler and made the first cut. I didn't feel any pull at all in my wrist. I pulled out my regular cutter and did the same cut and got the expected sharp pain up to my elbow. As far as that statement of claim, I do have to say that the Ergo 2000 was much better on

my wrist. I continued to cut to see if the strain would start but after five minutes my wrist was still fine. I was very impressed. It did take me awhile to get used to the larger blade, and to not closing the blade guard when I put it down. However, when the tool was set on the table, the design causes the blade to be down at all times, and it is not a threat being left open. However I do not have children that could come and pick it up, so that may be a factor for others to consider. To close the blade, I had to turn it over, and release the pivot that brings the guard over the blade. It



was one less thing to think about while cutting, and I like that feature.

I did not have to apply much pressure to cut through my usual two layers of fabric, which I assumed was because it was a new blade. However on trying more layers, I realized that my regular cutter would have pulled the fabric somewhat, when this new one cut through six layers cleanly. I did not try the “15 layers” as I didn't need that many cut, and hate to waste fabric. I did however have a little trouble when I tried to cut from side to side rather than down and up as we are supposed to do. It may take me awhile to get used to cutting properly to protect my wrist from further strain, but I do want to quilt for many more years so had better start taking better care of my hands and wrists—using proper cutting technique.

If you plan to purchase this item, please be aware that right-handed and left-handed cutters are sold separately, so make sure that you buy the correct one for your orientation. The web sites that I visited price this product between \$21.95 and \$23.95 US.

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# THREE NATIONAL QUILT EXHIBITIONS

## Observations, Reflections and Suggestions

by Kathleen Bissett

Over the last decade, quiltmaking has evolved a great deal. While there have been some significant changes in the art form, the wonderful traditions of the past are still evident. How fascinating to see quilts representing the roots of quiltmaking hanging side by side with quilts using the most innovative of techniques of the 21<sup>st</sup> century!

Spring 2004 brought to me the unusual experience of being involved with three national Canadian quilting exhibits. One had exhibits which were juried and then judged, a second had judged exhibits and the third was a curated show. The exhibits respectively were, the Canadian Quilters' Association's *National Juried Show (NJS)*, the *New Millennium Quilting Show (NMQS)* in conjunction with the Canadian Machine Quilters' Association\* (CMQA) and *The Grand National: Constructions of Canada (GN)*. I had the honour of judging both the *NJS* and the *NMQS*, and co-chairing the *GN*.

The *NJS* was juried by slide and judged according to the *CQA/ACC Standards and Guidelines*. Winners were selected in each category. Size and technique (traditional or innovative) determined most categories. Critiques were written for each quilt, giving the participants positive and constructive feedback.

In the *NMQS*, quilters were able to enter their quilts and choose whether or not to have them judged. Quilts were judged according to the CMQA standards and guidelines for track system machines (long arm and tabletop systems). It was the first judged show for this organization. The size of the quilt and style of the quilting determined most of the categories. The quality of the quilting weighted more heavily than the other aspects of the quilts. Here also, critiques were written for each quilt, giving the participants positive and constructive feedback.

In the *GN*, the curators of the presenting

organizations (Kitchener-Waterloo Art Gallery and the Joseph Schneider Haus Museum) selected quilts for the annual themed invitational exhibition. There were no size restrictions and the only "category" was the theme, *Constructions of Canada*. The accepted techniques went beyond traditional and innovative to include mixed media and quilts that may be framed and/or under glass.

After judging two shows this year, someone asked if there was one area in which quilters could improve their work, what would it be. The area needing most attention would be the "finishing touches" of the quilt, which greatly influence the visual impact of the piece. Properly measuring for borders, properly applying binding and having an even amount of quilting throughout the quilt are the things needed for a quilt to hang straight. It is very important to take the time to properly finish the quilts. We often spend a great deal of time on the quilt top and then seem to run out of energy for the borders and binding.

When measuring for borders the measurement taken should be through the centre of the quilt, ensuring that the parallel sides are the same as the centre. The binding should be even, fully filled and have square miters at the corners that are stitched down front and back. Whether a quilt is heavily quilted or not, it needs to have an even amount of quilting throughout. In this year's judged exhibits there were beautiful quilts that may well have made it to the winner's circle, but for these details which impact on the visual effect.

In the various shows, juried or curated by slide, an ongoing "challenge" for the organizers is how accurately the quilts in the submission slides are being displayed. It could be that some quilts are pinned into submission (no pun intended!) for the camera, thus presenting a quilt that appears to hang beautifully. For juried/judged shows, part of the visual impact of a quilt is dependent on how it hangs on its own, with no help from rods or frames. This is particularly important in

quilts being judged by the CQA/ACC standards and guidelines. However, there are other shows, such as the *GN*, in which mixed media, framing and the use of rods are permitted.

Generally, the design aspects in the submitted quilts that are most in need of attention would be the composition of the piece and/or values of the colours used. While it is commendable to have exceptional technical skills, they will not be appreciated if the design aspects are lacking. It was interesting to note that sometimes the most wonderful technical skills were almost hidden in quilts that did not demand attention. The reverse was also true. There were some quilts obviously designed by a person with a great eye and/or an art background, but lacking in technical skill. All aspects of a quilt need to be well thought out and executed.

It was fascinating to see the similarities and discrepancies of the quilting and judging issues in these very different exhibits.

I could not help but remember the letters we received concerning the *NJS* during my tenure on the CQA/ACC Board, about a dozen years ago. There was disappointment from some viewers that the quilts were all "art quilts" and that so many were quilted by machine! For the same show we would hear that the quilts were mostly traditional—far too many bed quilts. Where were the "art quilts?" One wondered whether these viewers had attended the same show! What should we be doing differently? Or, perhaps we were right on!

Back then, machine quilting was gaining in popularity, as were quilts that were to be hung on the wall. Bed quilts were still popular, but had to make room for the new directions of quiltmaking. Quilters, to a great extent, were in two very different camps in their views and opinions. As the Directors of a national organization, we felt that it was important to honour the views of all quilters and hopefully help them in understanding each other and, what is more important to help them respect each other's work.

Continued on page 70



AT LEFT Curator's Choice: *Kingston Spin*  
by Phillida Hargreaves, Kingston, ON.

BELOW, TOP TO BOTTOM  
Curator's Choice: *Rockwood Lunatic Asylum*  
by Phillida Hargreaves, Kingston, ON.

Janome Award of Excellence: *The Breakwater*  
by Karen Colbourne Martin, St. John's, NL

Grand Prize: *Rat Portage Boatyards—1906*  
by Nancy Bergman, Keewatin, ON



# The Grand National Quilt Exhibition

by Louise McCaul

The second annual national quilt show in Grand River country was held at the Kitchener-Waterloo Art Gallery in partnership with the Joseph Schneider Haus Museum in May and June. Quilters from across Canada submitted their interpretations of the theme: *Constructions—Canada's Built Heritage*. The interpretations were as diverse as the materials and techniques used in the quilts' construction, and included many buildings, bridges, lighthouses, museums—even an inukshuk. Elements of construction such as square nails and fan vaulting were also represented. What was overwhelmingly evident in the varied works was the deep meaning man-made structures can hold for the quilters' identity and sense of belonging, giving them comfort, constancy and safety in the often harsh Canadian environment. Our country's history was captured in the farmhouses,

barns, churches and outbuildings raised by pioneer hands. Railway lines, canals, roads and boardwalks were celebrated for linking communities and bringing supplies and

CONTINUED ON PAGE 30



# The Grand National

CONTINUED FROM PAGE 29

services to the people. Deb Plestid described the importance of the *Balmoral Grist Mill* to her sense of place. "Just as the wooden water wheel drives the grist mill, the mill is a pivotal point in my landscape, the grist of my daily life... It is my landmark; it defines my home and rural neighbourhood..." The emotions felt by the quilters resonated in the beautiful works they portrayed.

The winners of the show are reproduced with this article and a full colour catalogue, which was produced with the support of Presenting Sponsor Sun Life Financial, is available from the Kitchener-Waterloo Art Gallery. New this year is a website for *The Grand National* which will continue to be developed and enlarged in the coming year: [www.thegrandnationalquiltshow.ca](http://www.thegrandnationalquiltshow.ca)

Next year's theme will be an imaginative journey for quilters. *Airborne* is totally open to thematic interpretation. One of the *Grand National* committee members, Elizabeth Duggan Litch, suggests this recipe. "Make a

cup of tea, put on some music you enjoy, sit near a window, take up a pen and paper and begin to write. Just let your brain wander as you jot down things that float in, fly through, are carried by air; natural or man-made, macro or micro. Add to this list over the course of the week. Once you start on this path, you will hear a description, see things, or recall a song title that pertains to your ideas. You will be trying to figure out ways to portray the images you have put down. (It may be the beginning of a wonderful series.) Choose two or three ideas and ask yourself, "How can I get this across to the viewer? Should it be literal or impressionistic? Should it be humorous?" Allow this stage of development to sit and become something... like the way yeast, sugar and flour work together to make dough. Sketching ideas is always a good plan and need only make sense to you, so don't feel they have to be shared with others. Try to incorporate such elements as focal point, lighting, line, shape, colour, and perspective."

For information on entering *The Grand National: Airborne* see the Call for Entry, page 23.



## COUNTER CLOCKWISE FROM LEFT

Viewer's Choice:  
*The Bluewater Bridges*  
by Marie A. Hall,  
Point Edward, ON

Curator's Choice:  
*Railways in a Northern Land*  
by Donna Young,  
Fredericton, NB

Honourable Mentions:  
*Balmoral Grist Mill* by  
Deb Plestid, Tatamagouche,  
NS

*The Forces of Nature*  
by Martha Brown, Pickering, ON

*Samuel Cochrane's Windmill* by Enid Baker, Oliver, BC





2004

# Ontario Juried Quilt Show

Editor's Note: We regret that Artist's Statements had to be abbreviated due to space restrictions.

by Ana Kirkham, Executive Director

On May 20 the Waterloo County & Area Quilt Festival opened the 9<sup>th</sup> Annual Ontario Juried Quilt Show celebrating an expansion of the categories to include miniatures, wearables and machine quilting (domestic and long arm). It was exciting to see submissions from many new quilt artists from across the Province giving the Judges—Judy Lyons of Stoney Creek, Barbara DeBoer from Teeswater, and Kathy Wagner from Cambridge—a very difficult task.

The evening opened with a special reception to honour the 83 quilts juried into the show where sponsors made personal presentations of awards to the winners. The following prize winners were selected:

**Jacob's Creek: (113" x 69")**  
MARIAN COLE, Burlington

**Excellence in Colour -**  
Sponsored by Greenwood Quiltery

This quilt is the culmination of an idea I had after I took a workshop with Katie Pasquini Masopust... in 1998. In the workshop we worked on a much smaller piece and the sheer size of this piece did present some special challenges... Most of the details of this quilt with the exception of the actual fabric choices were well planned before putting scissors to fabric... As the quilt was coming together and I could start to see the results, it gave me the encouragement I needed to continue.



**Journey Into Night: SUSAN CLARK, Brantford**  
First Entry to a Juried Show -  
Sponsored by Treadle & Company

I was lucky enough to take a workshop with Heather Stewart—"Quilts on the Wild Side" last May. Our instructions were to find an interesting fabric which was supposed to "talk" to us, and the design process would just happen... Easier said than done; I bought 2 metres of a fabric with white lilies on black background—and as you can see very little of it made it into the quilt—the rest of it ended up on my sewing room floor in rejected creations... So I stopped listening and did what I did. This is the first time I've created my own design. In reality, this quilt soon began evolving by itself and took on a life of its own and I was lucky enough to be a part of the journey.



**Be A Tree: RETA BUDD, Beachville**

Winner of Viewer's Choice -  
Sponsored by Husqvarna Viking  
(The Viewer's Choice was exceptionally close with only a difference of 3 votes between first and second place—*Fabricated Flurries* by Anne Beaudoin.)

AND

Winner of Best Small Quilt -  
Sponsored by Northcott Silk

When the winds blow—And the storms come—  
BE A TREE—Confidently and firmly rooted In your Self!  
This is a pine tree that lives on the road that runs beside our farm. She has stood as an impressive symbol for more than 100 years. She symbolizes strength, courage, individuality, hope, flexibility, faith, a provider, a protector, and an inspiration...



**Stitches of Hope: CANADIAN QUILT SWAPPERS, Mississauga**

**Best Group/Guild Quilt -**  
Sponsored by Quilted Heirlooms

*The Quiltmakers Gift* by Jeff Brumbeau and illustrated by Gail de Marcken was the inspiration behind this quilt. Members of my on-line quilt guild, the Canadian Quilt Swappers, each made two blocks from the story or from those listed on the book's dust jacket. Each block had to have at least one fabric from *The Quiltmaker's Gift* fabric line, from Benartex. Carole Dutton designed this quilt in EQ4. ... she pieced the top. I machine embroidered the name of each block in the sashing around the block, in addition to putting on the borders, piecing the back which includes a signature square from all the participants, and lastly putting all 37 feet of binding on.

# Ontario Juried Quilt Show



**Fancy Birds:** MARTHA BROWN, Pickering

**Best Large Quilt** - Sponsored by Coats & Clark Canada

A trio of fanciful birds pose for a picture on the shores of an inlet bay. "Fancy Birds" was created simply as an excuse to use some fancy yarns I had collected, as the shapes and textures can easily simulate feathers. The decorative yarns were couched onto the surface with an invisible thread, zig-zag stitch before it was quilted... This was machine quilted on a domestic sewing machine using a wide variety of solid cotton and variegated threads. The quilting shapes also accent the shapes of the feathers, foliage and landscape.

## WINNERS OF:

**Miniature** - Sponsored by Mary Maxim

**Low Tide:** PAT MENARY, Innerkip

**Machine Quilting - Long-arm** - Sponsored by Nolting Long Arm Quilting Machines, New Millennium Quilting Conference and CMQA

**Heirloom Roses:** SANDRA REED, Aurora

**Machine Quilting - Domestic** - Sponsored by SuperQuilter

**Stone Weather:** MAGGIE VANDERWEIT, Ariss

## HONOURABLE MENTIONS:

Sponsored by Husqvarna Viking

**Fabricated Flurries:** ANNE BEAUDOIN, Kitchener

**'Alberta Star' Where Prairie and Mountains Meet:** KIM ALLERTON, Desboro

**Fragile as a Leaf in Autumn:** JUDITH MARTIN, Sheguiandah

## BARBARA SCHAEFER MEMORIAL AWARD

This is a new award created to honour the memory of our past Board member, Barbara Schaefer. She shared her enthusiasm for quilting through the ELMIRA NEEDLE SISTERS QUILT GUILD and teaching a variety of workshops. Barbara was a director of the *Waterloo County & Area Quilt Festival* 2001-2003. In honour of Barbara, the Board of Directors will annually select one quilt to receive the memorial award from entries to the Ontario Juried Quilt Show.

### Winner of the Barbara Schaefer Memorial Award for 2004:

**Scavenger Hunt:** SARNIA QUILTERS GUILD, Point Edward



**Nip and Tuck Jacket:** ANJA KNUUTTILA, Pickering

**Wearable**—Sponsored by Kitchener Textiles and Amy Hallman Snyder Purchase Award

(The Quilt Festival is excited to have this wearable join our permanent collection established to chronicle and preserve the current art of quilting in Ontario.)

This jacket was made to explore methods of manipulating fabrics. The techniques were learned at a workshop given by Vera at Vera's Quilt Shoppe in Pickering. Most of the techniques are also found in the Art of Manipulating Fabric by C. Wolff.



**Nature Goddess:** ELIZABETH DILLINGER, Ajax

**Award of Excellence**—Sponsored by Pfaff Canada Corporation

Nature Goddess was a graphic created by me with inspiration from Josephine Wall. Her artwork speaks to me and inspires me to explore my imagination. Nature Goddess reflects my love of nature. ... My purpose was to create a 3-D illusion with fibre that was a nature fantasy... The 3-D butterflies are hand painted and shaped into Butterflies. The feathers used in her hair represent my love and involvement with birds. Nature Goddess is my Spirit and Strength.

Congratulations to the quilt artists, the judges, the Ontario Juried Quilt Show Committee, sponsors and volunteers whose contributions resulted in a fabulous show! Pictures of all the winning quilts can be viewed on our website at [www.waterlooquiltfestival.com](http://www.waterlooquiltfestival.com).

The Ontario Juried Quilt Show Committee is excited to announce the inclusion of a new category for hand quilting in 2005. The Waterloo County & Area Quilt Festival will be celebrating its 10<sup>th</sup> Anniversary in 2005

and that year's Award of Excellence will be given for a quilt which celebrates the 10<sup>th</sup> Anniversary in a unique way (the interpretation is up to the artist).

The Call for Entry for the 2005 Ontario Juried Quilt Show can be obtained on the Waterloo County & Area Quilt Festival website at [www.waterlooquiltfestival.com](http://www.waterlooquiltfestival.com) under Festival Events—Ontario Juried Show. Entry deadline is April 1, 2005. The 2005 Waterloo County & Area Quilt Festival runs May 19 - 29, 2005.



The Schaefer family presenting the Barbara Schaefer Memorial Award to a representative of the guild.



# QUILT CANADA 2004

## A First-timer's Thoughts

by Karen-Ann Hendersen,  
Sault Ste. Marie, ON

Having just returned from Quilt Canada 2004 in Winnipeg, I want to say a BIG thank you to all the quilters and quilt guilds out there who volunteered their time, gifts and talents to make it one of the most memorable quilting experiences of my life. This was the first CQA/ACC national conference that I have attended. What a wonderful experience it was to learn new techniques and meet new friends!

It was exciting to be there when the winners of the *National Juried Show* were announced. When I learned that the "Best of Show" was won by a first time exhibitor, it brought tears to my eyes for her. How thrilled Karen Jurek must have been! I would not want to have been a judge, because I felt that all of the quilts were exceptionally beautiful.

Andrea Fehr's talk about designing fabric for *Moda* was very interesting and informative. I also enjoyed Gail Hunt's sessions about photographing quilts and setting up wonderful workspaces. All of the evening events were thoroughly entertaining and the food delicious! I especially enjoyed the wide variety...from Men in Kilts, not quilts, to the Costume Museum of Canada fashion show. After watching the wearable art fashion show, I can see that quilters are indeed designers/artists! All of the prizes were fabulous! I even won two *table topper* quilts. Thanks!



Then there was the Merchant Mall; I had never seen so many quilting vendors in one place. It was a quilter's paradise...or should I say a *pocketbook's nightmare*. Oh what fun I had!

Last, but not least, were the workshops. What a privilege it was to meet and talk to the many teachers. Thank you Ruth for allowing me to take your place in Gail Garber's class

*Designing Circular Borders*. I'll be able to finish a quilt using my newly-acquired skills as soon as I finish drafting the circular borders. A picture of the *Stained Glass Butterfly* wall hanging that I made in Brenda Brayfield's class is shown here. We actually finished the top in class! What a quick and easy method Brenda has developed for doing stained glass appliqué. I look forward to the publication of her book, titled "Stained Glass Appliqué, the Simple Fused Way," in the spring of 2005.

I have one suggestion to make; disposable cameras should be available for purchase at either the entrance to

the Merchant Mall (at the CQA/ACC booth perhaps) or at the *National Juried Show* entrance, for those of us who forgot to bring our cameras. I purchased the last one that the University Bookstore had, and I would have purchased another one, had they had two.

Everything was very well done and again, thank you to everyone who worked to make the Conference a huge success. Would I go again? In a heartbeat!



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# Quilt Canada 2004



by Paulette Eccleston and Carol Galloway

Winnipeg, Manitoba can claim to be the longitudinal centre of North America; so it was the ideal spot for *Quilt Canada 2004 – Where East Meets West in Celebration of Quilting*. The Prairie hospitality of the friendly Manitobans was evident from the first, (in the fall of 2001) when the Board first read the proposal and awarded the event to Winnipeg, through to the closing hours of the Conference in May. A quilting event of this magnitude had never been held in Winnipeg before this, but the enthusiasm of the conveners, the tireless efforts of the local Organizing Committee, the generosity of the City, and the volunteer hours put in by Manitoban quilters from many parts of the Province (and beyond) all contributed to a fulfilling week of quilting.

Conveners Carol Galloway and Marnie Karlberg did a wonderful job of overseeing the many necessary arrangements and working with the local Organizing Committee to achieve terrific results. This conference featured a

variety of workshops and had lots of special quilt shows. Delegates were given the choice of no classes, just a day class, and a three-days, or even a four-days, class package. The Merchant Mall area was full of quilt shows, if you could resist shopping for the many products available from the vendors long enough to see them all. Some of these included quilts from the *Canadian Machine Quilters' Association*, the exhibit of the *Invitation, a quilt*

of belonging from Ontario, the *CQA/ACC Trend-Tex Challenge 2004* display of all quilts submitted along with its ongoing silent auction, and the local quilts of distinction- Manitoba, *the Centre of it All*.

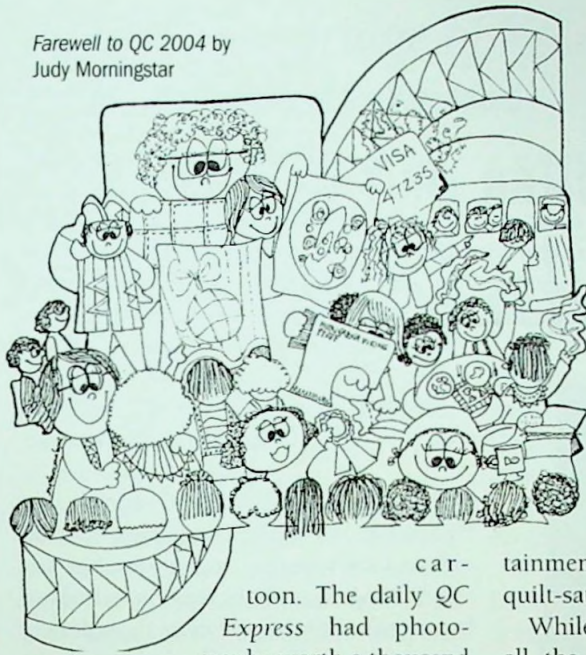
The *National Juried Show 2004* was open all week, with the announcements and awards made on Tuesday evening. For even more shows, delegates could choose to go on a bus tour on their day off to see displays at the Winnipeg Art Gallery (*Six Continents of Quilts*), Mennonite Heritage Centre Gallery (*Fibre Art Network's Altered States*, a display of over 50 pieces), Craftspace Gallery (Rae Bridgman's work), and 18 Baltimore Album style quilts in a spacious and well-lit foyer at City Hall.

Probably the highlight of the event, though, was the feeling that we were given a real flavour for this area of our country. Will we ever forget the Men in Quilts? (that should be Men in Kilts), or the leaping Ukrainian dancers at the final banquet? Colourful flying geese chatelaines helped us locate a committee member in an instant. We enjoyed daily cartoons by Judy Morningstar! See her final farewell



Top: The Local Organizing Committee with Conveners Carol Galloway and Marnie Karlberg seated at the banquet table. Bottom: Esther Bryan overseeing some final stitches being placed by Paulette Eccleston and Carol Cooney at the exhibit of *Invitation, a quilt of belonging*.

Farewell to QC 2004 by  
Judy Morningstar



car-  
toon. The daily *QC Express* had photographs worth a thousand words, and some delegates and teachers were even met at the airport by welcoming bison. And this all appeared to come together seamlessly.

Registrants filled over 90% of the available classroom spots. New options were offered this time, including a fourth day of classes. A casual sewing room was open daily in which attendees having a day off could work on projects. Our Artist-in-Residence, Jayne Willoughby Scott, shared her quilting journey and guided

the walking tours of the *NJS* to share an appreciation for the quilts displayed there. And there were nightly adventures. The large screens at the Show and Share allowed even those at the back of the room to see the quilts and artists (who showed us their works - without a hitch) and the entertaining aboriginal dancers on stage. The Fashion Show evening included everything from the historic to the outrageous and amazing. A banquet of truly fine Manitoban fare and local entertainment formed the perfect ending to a quilt-saturated week in Winnipeg.

While some felt challenged to take in all the events and activities, we know from the many positive comments received that most participants appreciated the rich variety of classes, the more than a dozen quilt shows and displays to view, and the warmth and pride of Manitoba that was shared with each visitor. The Association thanks all who contributed to the success of our biennial conference, *Quilt Canada 2004*. The local Winnipeg organizing committee and all Manitoba volunteers are to be congratulated on a job well done.

In 2006 we will celebrate the 25<sup>th</sup> anniversary of the beginnings of the CQA/ACC. We invite you to join us in the nation's capital, Ottawa, for *Quilt Canada 2006*, and another memorable celebration of Canadian quilting!

Photos by Paulette Eccleston

## TWO TIDBITS FROM THE CONFERENCE

- A Quilt Canada delegate, Marilyn Turner, wore a pedometer around campus on Thursday because she wondered how much ground was covered in the run of an average day at the Conference. The day included two return trips from Mary Speechley Residence to the Education Building, a quick trip to the Merchant Mall, a leisurely look at the *NJS* and a short jaunt to take in the Fashion Show. The grant total was 15,067 steps for approximately 4.5 km to burn up just over 300 calories, which just maybe looked after the wine and chocolates enjoyed at the Fashion Show!
- This week a gentleman was at a meeting on campus. June Sparling's daughter overheard him to say: "I never saw so many women with normal hairdos."

BELOW TOP: Some of the Baltimore Album quilts on display at City Hall. BELOW LEFT: Men in Kilts entertaining at the closing banquet. BELOW RIGHT: The Merchant Mall.



Photos by Paulette Eccleston



## CQA/ACC 2004 TEACHER OF THE YEAR

# Nancy Trowbridge

by Georgeann Welsh

**W**hen Jodi-Marie Horne asked me to introduce Nancy Trowbridge, I was truly honoured. I have been blessed knowing Nancy for many years.

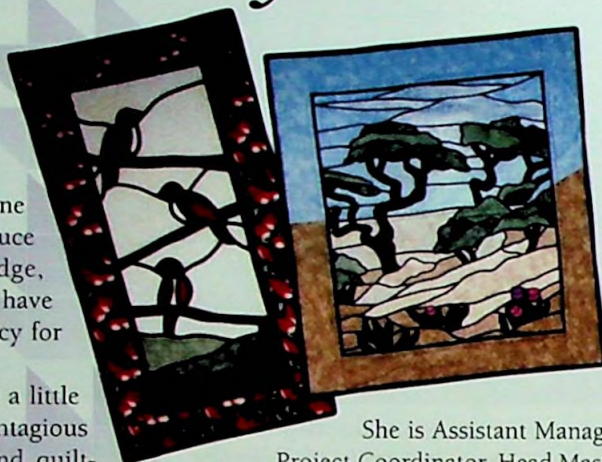
Please allow me to share a little about Nancy and her contagious enthusiasm for teaching and quilting. Her journey began many years ago.

Graduate of the University of Toronto with a degree in Textile Chemistry, she also studied colour and design with her grandfather who was an artist and founding member of the Colour Council of Canada.

Wife to Robert Trowbridge for 32 years, she has two daughters away at university. Jennifer is going in for a Doctor and Elizabeth is in Actuary studies and is a former Family Studies teacher for the Essex County Board of Education at the secondary level.

Historian and lecturer, Nancy has done extensive research in fabrics and colours from her university days until present. She has specialized in research on the Underground Railway Era from the 1840's. Nancy now gives lectures about colour, fabric and the signals conveyed in the slave quilts.

Fabric Artist in her own right, she has created many unique pieces using such techniques as curved piecing, paper piecing and stained glass with interesting use of colours.



She is Assistant Manager, Project Coordinator, Head Master and Buyer at Sew & Sew, the quilting store in Essex, Ontario.

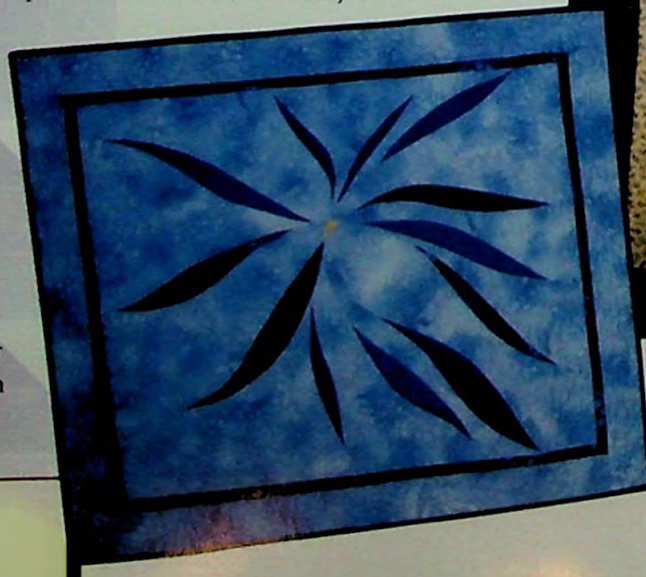
Nancy has served many years on the executive and is now the current President of the Erie Shores Quilters' Guild, Leamington, Ontario.

She is Coordinator and designer of many community quilted projects (through the store) – such as Crohn's & Colitis, M.S, and The Hospice of Windsor.

As an individual she supports other quilt projects such as *The Breast Cancer Project* of Stratford, Ontario (with Carole Miller) and *The We Care for Kids* from Windsor, Ontario, and many more.

They say ... to teach is to touch a life! Nancy has touched every person she has met and left a lasting impression. She has a following of quilters that have booked her months in advance, even though they are not aware of what she is teaching in the next semester at Sew & Sew. She even has former high school students, now new quilters, seeking her out. *Drop-in Clinic* days (at Sew & Sew), the *Quilt Doctor* (Nancy) freely gives of her knowledge and gladly answers all questions. She quietly encourages and conveys her knowledge to every student. She is the consummate teacher.

Thank you very much for allowing me to introduce to you my mentor and trusted friend, Nancy Trowbridge.



## Nancy Trowbridge of Essex, Ontario

### Accepts 2004 Teacher of the Year Award

Thank you. I'm overwhelmed by this honour.

I would like to begin by thanking the Teacher of the Year Committee, headed by Jodi-Marie, for finding me worthy of this award. It truly justifies my efforts to share my great passion for quilting with others.

I would also like to thank the CQA/ACC for this award and for its encouragement and dedication, through its Board of Directors, to the preservation and advancement of the art of quilting in our country.

A very special thank you to Georgeann for initiating and putting together my nomination and to all those who supported it. Your kind words and ongoing support make my work so much easier. I think this all began one day last fall when Georgeann and I were sharing ideas for her Trend-Tex Challenge entry. She asked if I was submitting any of my work to Quilt Canada. I replied that no I would direct my efforts to developing some new classes. After some discussion, I recall saying that the most meaningful award I could possibly image was that of Teacher of the Year. In response she asked if she could nominate me. I was flattered but didn't give it much more thought (except when she turned up at some of my classes with a camera) until I answered the phone at the shop on March 31 and heard Jodi-Marie's voice telling me I had been named Teacher of the Year for 2004. It was a very emotional moment!

There are two people in particular to whom I owe much gratitude for the foundation of my skills and knowledge. My mother, a wonderfully talented seamstress and designer of English smocking, taught me, as a child here in Winnipeg, to sew. I began on a treadle sewing machine with a Vogue pattern. She encouraged me, guided me, and continues to inspire me with her vitality. My paternal grandfather,

a colourist, artist, educator, and founding member of the Colour Council of Canada taught me all about colour and design. It was he who saw the potential for teaching in me and urged me to become a teacher. It wasn't until a year-and-a-half after graduating with a textile chemistry major from the University of Toronto that I finally accepted that maybe he was right and enrolled at the Faculty of Education. I was able to tell him this just a few weeks before he passed away.

These two together with my husband and daughters are the backbone of who I am.

When I left full-time classroom teaching in Family Studies, it afforded me the opportunity to explore my more creative side and led me to teaching at Sew & Sew. After more than 20 years, I am still there, teaching 4 or 5 classes a week, organizing charity quilt-ins, designing quilts, consulting with clients, fondling fabric, and doing commission work. It has simply gotten better every year.

From teaching my first agricultural board judging clinic in 1977, at which, incidentally, Dorothy McMurdie and June Dickin sat in the front row and was the beginning of my acquaintance with them, to my latest beginners class it has been an absolute joy. My biggest reward occurs when a student comes running through the door with a handful of ribbons they have won.

I have had the pleasure of traveling widely to further my own skills and have met so many wonderfully talented people. I have learned first hand from my friend Jacqueline Tobin about quilts and the Underground Railroad, of which I live at the Canadian end. I now lecture on the subject. I have worked to promote quilting through my association with the Erie Shores Quilt Guild, of which I am this year serving as president.

To all of my students, several of whom have become very near and dear friends, and who are here with me today, I owe a great deal. A teacher one cannot be, without willing students and a great support staff. Thank you all for sharing a part of my path.



Picture of Nancy being presented the award by Jodi-Marie Horne at the AGM, Winnipeg.  
Photo by Carole McCarville.

## MORE ABOUT THIS AWARD

*The Teacher of the Year Award recognizes a teacher who has made a lasting impression on his/her students of quilt-making, thereby insuring that the craft continues as part of our Canadian Quilting heritage. Since 1992, when the Teacher of the Year Award was first presented at the AGM, there have only been ten recipients.*

*These recipients have all displayed a technical mastery of an aspect of the art of quilting. The Teacher of the Year also exemplifies qualities that have inspired others to become involved in the craft.*

*This very exclusive group includes Kay Phillips, Rosemary Makhan, Marianne Parsons, Jessie Barker, Dianne Janssen, Diane Sutton, Maureen Goldsmith, Dolores Bell, Jean Boyd and now Nancy Trowbridge.*

*Every year, a new committee, chaired by the current Vice President reviews the nominations submitted. This task can be very daunting as the candidates are all worthy of an award. Unfortunately, there is only one award given annually. I encourage the nominators, who have put forward in the past a teacher's name who has not received the award, to nominate their candidates again.*

*Nomination forms for the CQA/ACC 2005 Teacher of the Year Award are available by request from the Secretary/ Publicity Director:*

*Gail Mitchell*

*28 Herschel Ct.*

*Fredericton, NB E3A 5S9*

*Phone: (506) 472-2644*

*E-mail: [gail.mitchell@canadianquilter.com](mailto:gail.mitchell@canadianquilter.com)*

*Web Site: [www.canadianquilter.com](http://www.canadianquilter.com)*

## 2004 DOROTHY McMURDIE AWARD WINNER

# Adaire Chown Schlatter

of St. Lambert, Quebec



by Carol Cooney, Chair of DMM Award Committee

**W** Adaire Schlatter is a gifted quilt teacher, lecturer, award winning quilter, judge, writer, researcher, collector, organizer, and historian. She is a long-time supporter and active member of the Canadian Quilters' Association/ Association canadienne de la courtepointe.

Adaire's approach to teaching has encouraged her

students to go beyond their comfort zone, and try new things. Her patience and imagination is limitless. She is resourceful and intuitive when it comes to finding solutions and design ideas to overcome those blips in the road to the perfect quilt. She has been instrumental in raising the standards of quilting in her province and beyond through her own works, and encouragements to those around her.

She has exhibited quilts across Canada, including in CQA/ACC's *National Juried Shows*, and won many awards. Her commissioned works have been sent as far away as the US and Europe. Many of her liturgical pieces were chosen to be part of a traveling exhibit across Canada. She was involved in the *touching quilt* at Expo '86 in Vancouver.

She has been one of the driving forces promoting quilting in Quebec, and unity in Canada through quilting. Following the defeat of the provincial referendum on Quebec sovereignty in 1996, Adaire conceived an idea to promote reconciliation and reassurance

across the country.

*Tour Canada* was born. It was a progressive quilt that traveled across our country, along with its diary. Many of the quilters involved were members of CQA/ACC and all who were part of it, in any way, developed an understanding of each other's province or territory.

In Gail Hunt's book *"Quilt Works Across Canada—Eleven Contemporary Workshops,"* she chose Adaire as the quilter to represent Quebec. Her work with garden quilts is featured. One of the many things she is well known for are her three-dimensional flowers.

Adaire has been an integral part of local guilds, and a major player in a variety of projects, shows, and community events. She has taught for over 18 years at a local seniors' centre. In 1985-86 she was the Regional Representative for Quebec, then the Chairperson for *Quilt Canada'87* in Montreal, and was again on the local committee for the alternate year event there, in 1997. Her efforts with the provincial association, *Courtepointe*







Quebec Quilts, have helped it flourish since its inception in 1987. Quilt history and appreciation of it, have been a love of hers for many years. Her tireless efforts to hold bilingual quilt registry days throughout Quebec have helped to document over 2,000 quilts to date, under the umbrella of CQC.

The list of Adaire's accomplishments is long, but the list of accolades from supporters is even longer. She is a warm and generous person who brings people together to appreciate the works of one another. She

provides inspiration, and acts as a facilitator and a mentor.

We are proud to honour Adaire Chown Schlatter with the Dorothy McMurdie Award for her outstanding contribution to quilting in Canada.

## HELP US HONOUR A DESERVING QUILTER WITH THE DOROTHY McMURDIE AWARD!

*Nominations are now being accepted for this prestigious award. It is given for someone who has made a significant contribution to quilting in Canada, over a substantial period of time. The criteria and requirements for nomination are on our web site, as well as the nomination form. If you do not have access to the internet, please contact the Chairperson of the DMM Award Committee, Gail Mitchell, 28 Herschel Court., Fredericton, NB E3A 5S9. Remember, nominations must be received by December 31, 2004.*



## Home Comings

by Adaire Chown Schlatter

Some might celebrate the year of finished UFOs, another proclaim the year of the Monkey, while I will always think of 2003-04 as my year of homecomings.

Last May, pamphlets appeared in our mail box suggesting I attend homecoming weekend in September at the University of Manitoba. These I chose to put aside. Then, later, classmates wrote telling me the '53 homecoming was a must. There was still a lack of enthusiasm on my part. However, five days before the event, a change of heart took place. Why not do something different? Contacting a country quilting friend, I left fate in her hands and her computer. If she could get a ticket, my name would be on the homecoming list. She succeeded; it was back to Winnipeg, my original home town.

As I came down the escalator at the airport, there was a chap, grey haired and bewhiskered with a sign "Adaire." No, he wasn't Buffalo Bill of *Quilt Canada '04* fame, but a classmate I had not seen in 50 years. What a weekend of nostalgia and catch up, certainly worth while.

Perhaps the best to come out of that adventure was to return to St. Lambert and realize my contentment with my life, past, present and, hopefully, future. Much of this is due to my contact with quilters over the past 25 years; we have a marvelous cross-section of backgrounds and interests.

At the same time as the university homecoming, there was another murmur as Betty Hatter, CQA/ACC Quebec Rep, also summer quilting companion with the POTTON VALLEY QUILTERS said: "Some of us think you should be nominated for the Dorothy McMurdie Award."

I let this pass. There were other summer activities to enjoy: gardening, Tour des Arts, potluck lunches, quilting, swimming, canoeing and summer friends. Come July, Lily Lam

managed to contact me to request slides. "Oh Lily, you know the cottage is my place 'til Thanksgiving, I will be in touch later." Well, we did return to St. Lambert for the South Shore Quilters' Guild's September meeting; the requested slides delivered. Again, all this was out of my mind as fall activities took over. Lily, ever persistent, then requested my C.V. which was not exactly up-to-date; we managed to compile quite a lengthy coverage. 'Twas in December, that Lily handed me a thick portfolio: "This is you, Adaire, this is you," she exclaimed. In the quiet of our home, I read about this person and her many varied quilting encounters; it was quite amazing. Still, it was with great surprise to hear from Carol Cooney (CQA/ACC Chairperson for the Award) in February and to know that I would be the recipient of the Dorothy McMurdie Award, given at the annual general meeting. It would mean another homecoming to receive this honour.

My thanks go to all those who supported my nomination, a tip of the hat to three people in particular. First- our son has been my number one supporter right from the beginning; the rest of the family seemed to think quilting was goofing off. Once Bruce left home, my husband took over that role as he realized I was serious about this quilting milieu. In fact, he has become a star quilt put-ter up-per in St. Lambert/Vale Perkins. Lastly, I extend my thanks to Dorothy McMurdie with whom I corresponded in the eighties. I have the minutes of the first steering committee meeting (June 15, 1981); the small group was realizing the aims of what was to be CQA. Those goals continue to be the Association's focus as they are enriched, and expanded year after year.

Yes, indeed, this second homecoming is very special, not only for the superlative award, but, also the contact again with fellow quilters from across Canada.

Thank you! Thank you! Thank you!



# National Juried Show 2004

by Jennifer Hodge

Winnipeg was host to the *National Juried Show (NJS)* held at *Quilt Canada 2004*. The *NJS* was exhibited in the Manitoba Rooms at the University of Manitoba. Led by jury coordinator, Sue Robertson, the jurors Lois Mehan, Susan Dobson and Josee Dube chose, in late February, seventy-eight pieces for the exhibit.

The local *NJS* coordinator, Dale Hunt, received the quilts in early May, and with her group of volunteers attended to all the details of hanging a display that was a pleasure to view. Enthusiastic and knowledgeable volunteers assisted during the five-day show. A special thank-you is extended to Dale and her team of volunteers.

Judges Kathleen Bissett, Joan Reive and Maureen Goldsmith spent a full day independently examining the quilts and then worked collaboratively to make the award decisions.

At the opening reception, special guest, Deputy Minister Sandra Hardy from Manitoba Culture, Heritage and Tourism said a few words to those in attendance about the importance of quilting. CQA/ACC President, Jennifer Hodge, announced the show winners and presented certificates to those winners in attendance. Judges Kathleen Bissett, Joan Reive and Maureen Goldsmith were on hand to present their Judge's Choice Awards. Sheryl Watt, District Manager, VSM Canada Inc. presented the award for Best of Show to Karen Jurek of Cochrane, Alberta.

Congratulations to all participants chosen to exhibit and to those who were award winners, as well. In meeting our aim of making quilting more accessible to Canadians everywhere CQA/ACC offers this opportunity annually, moving the *NJS* to a new location, from year to year.

We hope you enjoy the pictures of the winning quilts shown here and all the entries in the catalogue. Please note the award sponsors for each category. We appreciate their continued support.



A special thank-you to all the Manitoba quilters who welcomed the CQA/ACC Board of Directors, delegates and visitors to Winnipeg. They have made this *Quilt Canada* truly memorable.

We present the winners. (For additional information regarding the individual quilts, please refer to the 2004 *NJS Colour Catalogue* inserted in this publication.)



At far left, from top to bottom:  
 (l-r) Karen Jurek and Sheryl Watt  
 (l-r) Kathleen Bissett and Pat Crucil  
 (l-r) Maureen Goldsmith and Coreen Zerr  
 (l-r) Jennifer Hodge and Renske Helmuth

Above:  
 Deputy Minister, Sandra Hardy

Photos by Dusty Newey



Category: Winner of Best of Show  
Prize Sponsor:  
Husqvarna Viking Sewing Machines  
Award: \$2,500

Category: Outstanding Work by  
a First Time Exhibitor  
Prize Sponsor: CQA/ACC  
Award: \$1,000

Winner: Karen Jurek, Cochrane, AB  
for *Bugs in My Garden*



Category: Viewer's Choice Award  
Prize Sponsor: Pfaff  
Award: \$1,000

Category: President's Award for Excellence in Appliqué  
Prize Sponsor: CQA/ACC  
Award: \$1,000

Category: Outstanding Traditional Large Wallquilt  
Prize Sponsor: J.N. Harper Co. Ltd.  
Award: \$500

Winner: Renske Helmuth, Morefield, ON for *The Critter Quilt*



Category: Excellence in Machine Quilting  
 Prize Sponsor: Bernina  
 Award: Bernina Activa 135 - retail \$2,499  
 Winner: Janet Crone, Garson, ON for *The Truly Canadian Quilt 2*



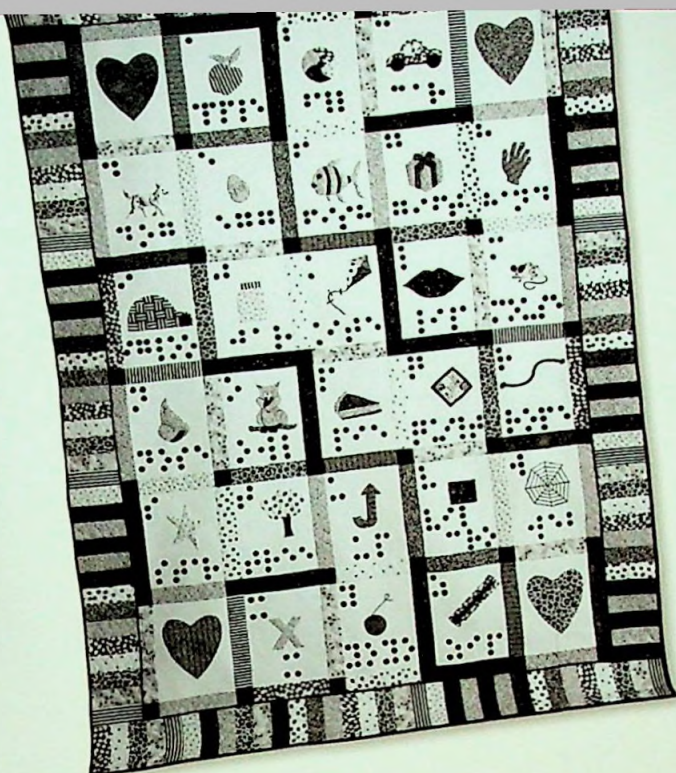
Category:  
 Best Innovative Large Wallquilt  
 Prize Sponsor: Brother International Corp. (Canada) Ltd.  
 Award: \$1000  
 Winner: P. Susan Clow, Stittsville, ON for  
*A New Heaven and Earth*

Category: Machine Quilting  
 Honourable Mention: Marni  
 MacDonald, Moose Jaw, SK  
 for *Granddaughter's Quilt*



Category:  
 Innovative  
 Large Wallquilt  
 Honourable Mention: Val Smith, White Rock, BC for  
*Does It Come in Other Colours?*





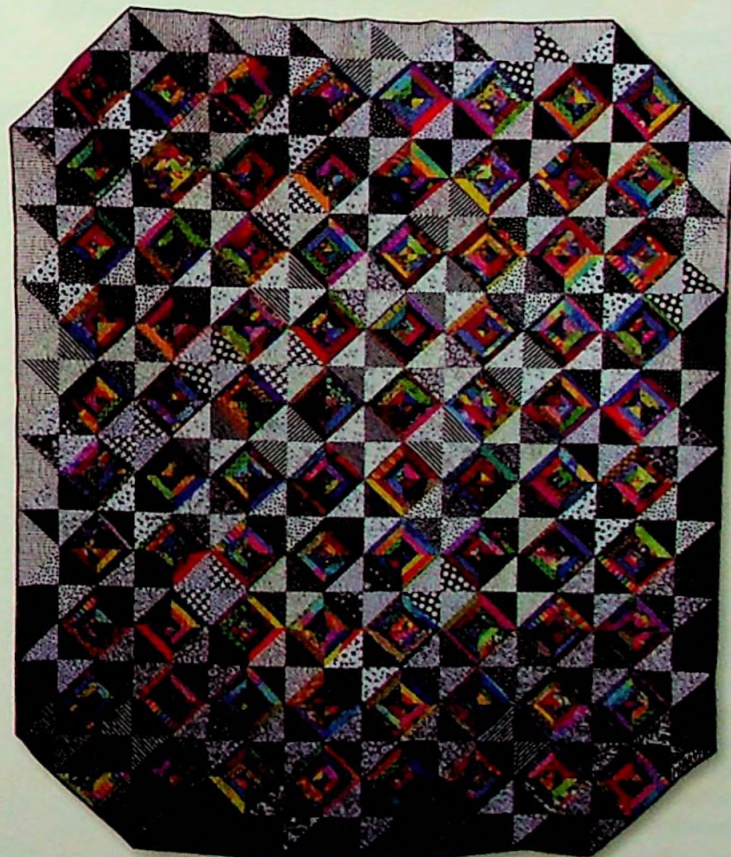
Category: Best Bedquilt  
 Prize Sponsor: Northcott Silk Inc.  
 Award: \$750  
 Winner: Barbara Barraclough, Corunna, ON for *Braille Alphabet*



Category: Excellent in Hand Quilting  
 Prize Sponsor: Mountain Mist by Stearns Canada  
 Award: \$500  
 Winner: Dawn Fox Cooper, Procter, BC for *Kootenay Compass*



Category: President's Award for Excellence in Piecing  
 Prize Sponsor: CQA/ACC  
 Award: \$1000  
 Winner: Gail Hunt, Prince George, BC for *Spirit of 1890*



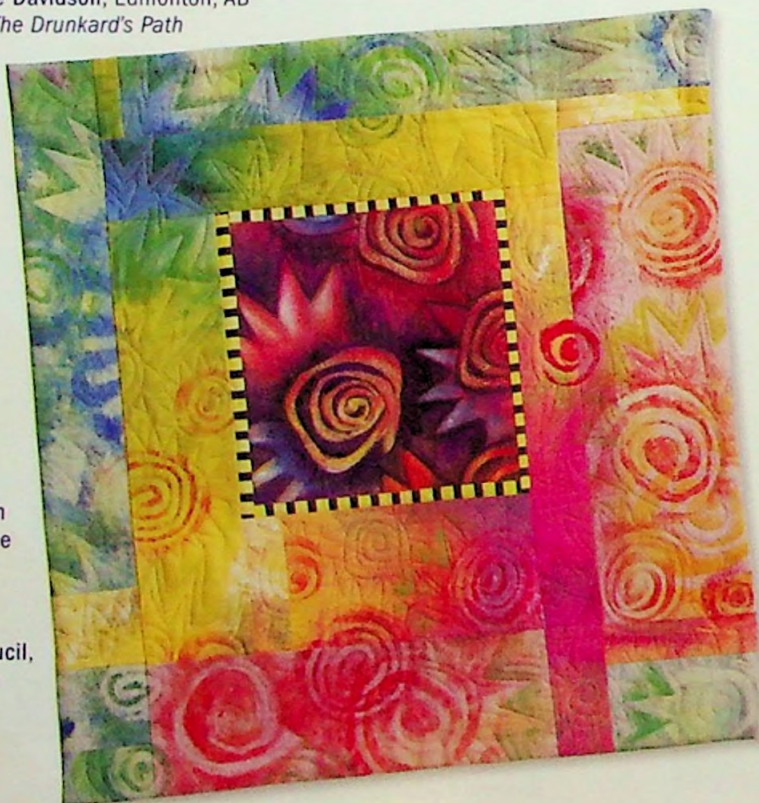
Category: Bedquilt Category  
 Honourable Mention: Cathy Tomm, Leduc, AB for *Scrappy Goes Wild*



Category: Best Innovative Small Wallquilt  
 Prize Sponsor: Coats and Clark Canada  
 Award: \$500  
 Winner: Margie Davidson, Edmonton, AB  
 for *Following The Drunkard's Path*



Category: Small Wallquilt  
 Honourable Mention: Coreen Zerr, Nanaimo, BC for *Land of Fey*



Category:  
 Judge Kathleen  
 Bissett's Choice  
 Prize Sponsor:  
 CQA/ACC  
 Award: \$100  
 Winner: Pat Crucil,  
 Sechelt, BC for  
*Centering # 2*



Category: Best Traditional Small Wallquilt  
 Prize Sponsor: OLFA  
 Award: \$500  
 Winner: Lil Erikson, Maple Ridge, BC for *Enclosed with Love*

## Awards and Sponsors



Category: Best Wearable Art  
Prize Sponsor: Wineberry Fabrics  
Award: \$500  
Winners: Linda Capjack,  
Edmonton, AB for *Heart Throb*  
AND C Boyles, Charlottetown, PE  
for *Wedding Bits and Bits*



Category: Judge Joan Reive's Choice  
Prize Sponsor: CQA/ACC  
Award: \$100  
Winner: Marilyn Rombough, Langley, BC for *Yesterday*

Category: Judge Maureen Goldsmith's Choice  
Prize Sponsor: CQA/ACC  
Award: \$100  
Winner: Coreen Zerr, Nanaimo, BC for *Kwanzaa Maidens*

The following companies have contributed cash and products to the winners. Their support in recognizing excellence in quilting is much appreciated.

**VSM** *Canada*  
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**brother**



*Harper*

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**PFAFF**

**Stearns**  
**CANADA**  
NON WOVEN FABRICS

WINEBERRY FABRICS



by Paulette Eccleston

The CQA/ACC Board of Directors welcomes a new Membership Director this year. Beth Cameron was born and raised in Manotick, ON (now part of greater Ottawa) and has lived there most of her life. Beth is married and has a teenaged son. She currently works at Algonquin College in the Registrar's office. She brings to this CQA/ACC position a wealth of administrative talents and office experience. Beth is no stranger to sewing either, as she has worked in a quilt store and even admits to putting a sewing machine needle through her finger (twice).

## PRESENTING NEW BOARD MEMEBER

# Beth Cameron

### New Membership Director

Both Beth's grandmothers were very prolific in the needle arts, and her mother was a beautiful crocheter and did smocking that was worn by the daughters of Margaret Trudeau and Wayne Gretzky.

Beth started sewing in high school, encouraged by her father who himself was a collector of sewing machines. However, she didn't get the quilting bug until about 12 years ago. After taking a few classes she realized she wasn't much of a traditional quilter, although she did make a few just to prove she could. She says that she enjoys contemporary quilting, quilt challenges, and is getting a reputation for having humour in her quilts. She tells us, "Challenges always get the creative juices flowing." We show a few of her quilts here, which she designed herself. She has had a quilt juried into the *Houston International Quilt Festival* and entered the 2003 *Rural Expo (Ploughing Match) Challenge*, in Ontario.

We know that you will all correspond with her over the next couple of years as you renew your memberships. Please welcome her to the Board and let her know how much you appreciate her volunteer efforts.



ABOVE: *Peace*— Also a Guild Challenge, *Peace* was completed in 1999 and is 35" x 60" and *Tale of a Dragon*— Beth completed *Tale of a dragon* in 2000. A 44"x54" wall hanging, it originated in a workshop with John Willard and was quilted by Grace Whiting of Signature Quilts.



Top: *Molly's Garden* was a commissioned work - 60"x40" - completed in 2002. Right: *In a Pickle* (24" x 21") was completed in 2004 for a Guild Challenge and incorporates handwork done by Beth's grandmother.





## PRESENTING NEW BOARD MEMBER

# Carole McCarville

Vice President



by Paulette Eccleston

Our members may recognize the name of the Association's new Vice President, Carole McCarville, as the Regional Representative for PEI for the past 4 years.

Carole is currently serving her second of a two-year term as president of the KINDRED SPIRITS GUILD in Charlottetown, and has served on boards and committees within her church, and the Cycle PEI Association. She lives in Winsloe, PEI with her husband and two daughters. Carole works at the Atlantic Veterinary College and has done some volunteer work as newsletter editor there, as well. She brings a great deal of administrative experience to the Board. Her enthusiasm and energy are welcomed as she settles into the daily routine of CQA/ACC activities.

Carole began quilting about 9 years ago and has progressed from that first "Trip Around the World" project to

original works and dyeing her own fabric. She even made a jacket in tribute to a U2 song. It drew the attention of the Band outside a concert venue where they autographed it for her.

She says, "I have eclectic taste and like all kinds of fabrics from bright to country." She has tried many different techniques and many styles of quilts. Her favourite aspect of quilting is the use of colour and design. She now likes to design her own pieces, enjoys machine appliqué, and even does machine quilting for others.

Although she can list nearly 100 finished quilts, she says she doesn't have that many at home. Like most quilters, she has either donated them or given them as gifts to friends and relatives.

As Vice President, Carole will be coordinating the CQA/ACC Trend-Tex Quilter's Challenge for 2005, will be liaising with the Regional Representatives, and chairing the Teacher of the Year Award committee. In addition she will be contributing to board discussions as she learns the



Beautiful day jacket back - is the jacket she made for the U2 concert.

general workings of the Association. Welcome to the Board, Carole. We are delighted to have you.



ABOVE: Jenny's Garden

LEFT: Sea Me!





by Paulette Eccleston

Jocelyn Weidenhaupt will serve the CQA/ACC as your new Publications Director. This board position was renamed to be Publications Director, two years ago. Jocelyn will be assuming responsibility for coordinating and assisting with the various publications of the Association, as well as, working with the Board and Marsha (the Editor of *The Canadian Quilter*) to contribute all of the Association's content for the newsletter. Her variety of skills and working experiences will greatly assist her as she serves on the Board.

Jocelyn tells us that she actually made her first quilt 25 years ago but began quilting seriously about 4 years ago. She is just approaching the 2nd anniversary of her machine quilting business *Quilt as Desired*.

## PRESENTING NEW BOARD MEMEBER

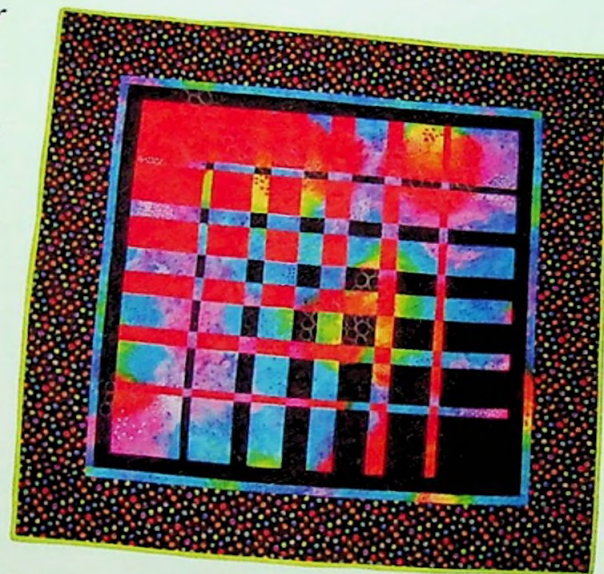
# Jocelyn Weidenhaupt

Publications Director

She says she loves machine quilting and finds it is very creative and a lot of fun. The business allows her the flexibility sometimes needed with a young child at home. In addition to running her own business, Jocelyn works as a part-time salesperson and occasional teacher at *The Running Stitch*, a local quilt store.

In 2003, as a member of the OTTAWA VALLEY QUILTERS' GUILD, Jocelyn was the Publicity Coordinator for their *Festival of Quilts* and later that year served as co-chair for the Guild's *Little Quilt Auction*. She has already committed to serve on the committee organizing *Quilt Canada 2006*.

We are excited to have Jocelyn taking over many of our publication tasks. Her knowledge of quilting and her employment expe-

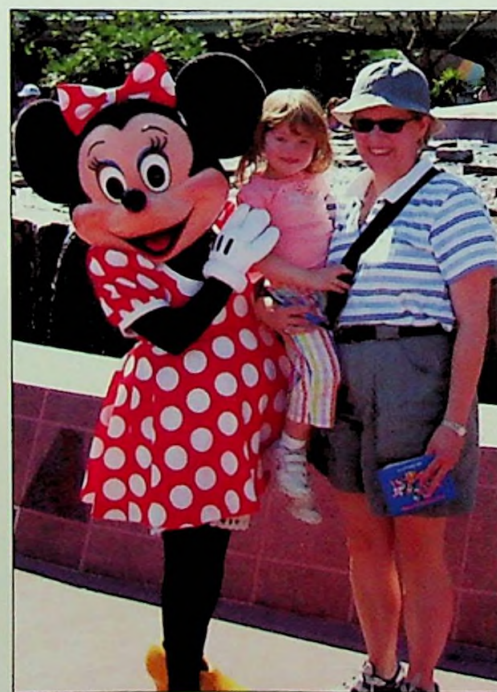


One of Jocelyn's favourite quilts—  
A Ricky Tims Convergence sample quilt.

rience will serve the Association well. We look forward to her new ideas and skills. Jocelyn lives in Kanata, Ontario, with her husband and three-year old daughter.



Jocelyn with a star quilt made from a class by Anne Donaghy.



Jocelyn and daughter.



# Shirley Mellish

## – Quilter, Friend

by LaVerne McCallum Deakin

Members of New Brunswick's FREDERICTON QUILTERS' GUILD lost a friend and fellow quilter, on April 22, 2004, when Shirley Mellish lost a fourteen-year battle with cancer.

A charter member (1982) of the FQG, Shirley was the Guild's Newsletter Editor for 1984/85. She also served as Coordinator from September 1989 to November 1990 and September 1991 to May 1992. Although in poor health, Shirley thoroughly enjoyed CQA/ACC's *Quilt NB 2003* and the FQG's first ever retreat in November 2003.

A multi-faceted individual, Shirley received her Masters in Forestry, from the University of New Brunswick, as a mature student. She worked at the Department of Natural Resources at the Hugh John Flemming Forestry Complex in Fredericton.

Shirley's beautiful flower garden and fabulous one-of-a-kind wall hangings showcased her artistic talents. A participant in many workshops, Shirley's creative talents enabled her to take a workshop project beyond the expected.

The Fredericton Quilters' Guild includes a number of smaller groups that meet regularly. One of these groups, aptly named "The Group of Seven", began in January 2003. Meeting biweekly, these girls quilt together, share ideas, critique one another's work and give another perspective when a member is at an impasse with a project. As a member of this group, Shirley's mild and always constructive manner was so helpful and valued by all. Her "chair", now empty, will always hold fond and friendly memories.

Shirley's technical skills and artistic eye

were sometimes put to use as a quilt show judge. She and fellow FQG member LaVerne McCallum Deakin were asked to adjudicate a Quilt Show held in conjunction with Nackawic, New Brunswick's celebrations as the Forestry Capital of Canada 1991. The Mayor and Event Organizers were taken aback when they learned the judges names were "LaVerne and Shirley" but . . . they recovered nicely and made Shirley and LaVerne honorary citizens for the day.

Shirley was a strong supporter and participant in the Breast Cancer Support project. She was also very involved in the FQG's Transition House project. Shirley spent a lot of time in her last months making quilts for children who, with their mothers, have taken refuge in transition houses in Fredericton.



Shirley participated in CQA/ACC's "Trend Tex Challenge" the last two years. Her entry in this year's "In Celebration OF" challenge was entitled *Celebration: The Bread and the Wine*. It was purchased by her co-workers as a gift to her mother, Shirley Mellish Sr.

This tribute could have no better ending than the words of fifteen-year old Shirley B. Mellish.

### Over the Hill

Oh, tell me what is over the hill;  
Over the hill by the sea;  
Describe the secret Valley that  
Is hidden away from me.  
Oh say if it is shady and cool,  
Or has a rocky shore  
And do not stop with this meagre bit  
But tell me more and more.  
Please show me where the path is  
That wanders over the hill,  
They say it is a lovely path,  
But tell me, tell me still.  
They say that there is a laughing brook,  
And many a flower rare;  
and singing birds and grand old trees  
Live in seclusion there.  
All this and more is over the hill,  
Over the hill by the sea,  
And all the splendid lovely things  
Wait there for you and me.

Photos by Linda Kelly Hubbard

# Adventures with Black Fabric



LEFT: *Santa Cloth*. RIGHT: *Shepards*.



by Daintry Chitaroni, Sudbury, ON



I have long been drawn to the visual appeal of black as a fabric choice in my wall quilts. Colours appear crisper and more vibrant when placed against a black background. Colours and textures that I would never consider together

amaze me with their versatility. Stained glass technique was my initial use, and where this adventure began. *Silhouettes*, *Pieced backgrounds*, *Molas*, *Wrought Iron work* and *Silk Ribbon embroidery* soon followed.

When I first started working with *Stained Glass* techniques in 1992, the wonderful hand dyed and graded fabrics, landscapes and textures of today didn't exist in my part of the country. I searched extensively for interesting geometrics and near-solids for my designs, often having to revert to drapery fabrics and woolens—making the wall quilts rather heavy and difficult to hand quilt. Satins and velvets were slippery and frayed easily. However, the 100% cotton market has caught up with me, and is now wonderfully accommodating in this respect. The *Shepherds* wall quilt uses black leading to define the shapes incorporated into the central design. The border frames the work and mimics the leaded frames that surround the stain glass windows. Black leading is made on the bias, and though mine is stitched by hand, many *Stained Glass* designs are stitched by machine using glues or fusibles to secure the leading while stitching with a small zigzag stitch or invisible appliqué. Either method results in a wall hanging that is both dramatic in effect and esthetically pleasing.

**SILHOUETTES** have been used traditionally to depict events, people, or things that were

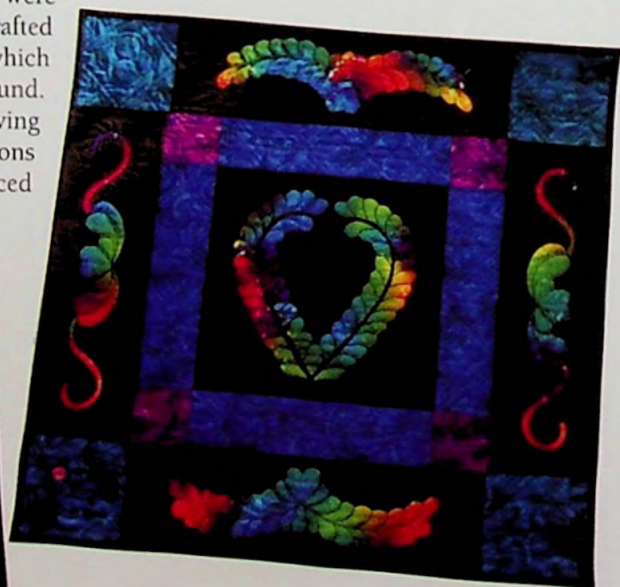
important to document throughout history. European influences lent us this technique originally with Paper Cutwork, expanding into stitchery pieces and fabric decoration as proficiency with fabrics and threads evolved. A Silhouette done in black to depict a scene is a simple, yet dramatic means of presenting the artist's vision. *The Skater* is an example of this; using only two fabrics—a black and a multi-coloured print background to portray the illusion of a skater using a minimum of defining lines. *The Skater* was made as a fundraising quilt for the Cobalt Skating Club in Cobalt, Ontario.

**WROUGHT IRON** work is also a type of Silhouette. Talented architects and draftsmen designed the original gates and railings. Scrollwork and other decorative patterns were intricately drafted to impress colleagues with their complexity and beauty, each designer trying to outdo the other. Many of the original gates are still in use, particularly in Europe. Many also remain in New Orleans and other North American areas where European influences were prevalent. My *Garden Gate* was drafted onto a large piece of black fabric, which was then overlaid onto the background. Needleturn appliqué was used following the drafted lines, cutting away portions to showcase the Watercolour pieced

background, while retaining the integrity of the forward gate design.

**BLACK BACKGROUNDS** can be used to depict a night sky as in *Santa Cloth*, a pattern that I have made three times, designed by Harriet M. Wyant and found in her book *Peace on Earth* (out of print). A solid length, or a pieced background using a variety of black fabrics of similar value results in a dark sky, forming a good contrast for the country prints used to construct the buildings and Santa's sleigh. This is actually the opposite of doing a silhouette technique, as the shapes in the design become silhouetted against the black backdrop, and value becomes important—too dark will fade into the black, too light will lose the distinctiveness and look washed out, unless carefully balanced in the design.

**FEATHER APPLIQUÉ** is a technique that I have been pursuing as part of my quilt education, and shows up wonderfully against the black background. The feather designs in *It Started out Amish* were drafted, cut from the multi-coloured fabric in one solid piece and attached to the background using needle-



LEFT: *A Voice for Our Voice* (a tribute to *The Canadian Quilter*)—made for the **Trend Tex Challenge 2002**, now in Marsha's private collection. ABOVE: *It Started Out Amish*.

PHOTO BY MARSHA



My Garden Gate.

turn appliqué. The bright feather designs stand out strikingly against the backdrop and the antique feather-quilting pattern becomes a contemporary design element. The spines of the feather were then embroidered to add definition and complete the look. Reverse appliqué was used to fill in the negative space on the quilt.

**MOLAS** are especially vibrant when the black content is increased. The solid paths through the maze stand out dramatically. The viewer's first impression is of the complexity of the design. Only after this initial reaction does the intricacy of the work actually sink in. This *Pandau' Mola* was the product of a class with Adaire Chown-Shlatter where her admiration for this ancient art was evident at a guild workshop several years ago. Though molas are still produced today in tropical locales, the artistry and intricacy involved in this form of reverse appliqué do not lend well to our speed-quilting environment.

**SILK RIBBON EMBROIDERY** is another traditional technique that has been resurrected in quilts. Both soft ribbon dyes and brighter solids stand out dramatically against a black

background. I first discovered this when my stitchery teacher Leslie McFarlane had embellished a black tam and glove set with soft ribbon roses and pearl beads. The implications hit me, and I began using silk ribbon on my quilts. *The Canadian Quilter* was my contribution to the Challenge Auction at QC2002 in Edmonton. The silk ribbon was used in place of appliqué, which would have been intricate and unwieldy on such a small piece.

Working with black fabric does, however, have its challenges. Excellent lighting is a must. The light should reflect down onto your work, and investing in a true-colour lighting system is recommended. An alternative to this is to work outside in natural light during the summer

months. Many of my black pieces were taken to and done at camp where the light coming into the screened porch allowed for faster, and more accurate appliqué, without the bug problems that interfere with my work on the deck at home.

Threading my needle, and stitching the appliqué became frustrating, as my eyesight has deteriorated over the years. I finally caved

and purchased a good pair of magnifying reading glasses at the department store to reduce the strain. Paired with the lighting and a new tabletop needle threader, my vision problems were solved.

A design wall is a must for pulling fabrics together. A balance of colour, value and texture is important to the success of a design worked on black. Stepping back often to "see" the work is a valuable technique. A value finder is also an excellent tool to have on hand. All elements of a design should be in place before any stitching is done, as most of the techniques described do not lend well to undoing, if you decide to replace a fabric later.

When selecting fabrics to use with the black, look for interesting textures, but intersperse them with near-solids, batiks or hand dyed marbles. Solids and tone-on-tone prints will look flat in the finished piece unless used sparingly, or use as a last resort. Geometrics should have a hint of black or other dark coloured lines to blend them into the design. I tend to avoid florals and pictorial prints, as they are too distinct for the look that I want. However, florals printed on a black background would lend themselves well for broderie perse applications. Multi-coloured prints like the ones used in *The Skater* and *It Started Out Amish* may also work well in a Stained Glass piece. However, I would be the last person to discourage a quilter from trying any odd combination the key is to find fabrics that work together, while maintaining the overall desired effect. Fabric manipulation is the true challenge of working with black.

All quilts and photos by Daintry, unless otherwise noted.



ABOVE: *The Skater*. RIGHT: *Pandau' Mola*.

## THE BISON

Jane Redhead designed this block for the Prairie Patches Editor's Challenge series. We felt this was a fitting pattern to feature as it helps us say goodbye to a wonderful time in Winnipeg at QC 2004.

In this block, Jane has incorporated many symbols of Manitoba and its heritage. Jane writes: "This was originally designed for a silk screen class. The maple leaf shape is pieced using the colours of the Canadian flag. The blue background signifies sky and the shapes in the two top corners are symbols found in the Metis flag."

The block consists of both pieced and appliquéd sections and can be either hand or machine sewn.

### Instructions

Use a photocopier to enlarge the design elements to the desired size. We have made the patterns for a 10" block when you enlarge them by 200%. If you wish another size block you will need to enlarge the grass piece by the percentage needed to make it the desired block size on its longest side.

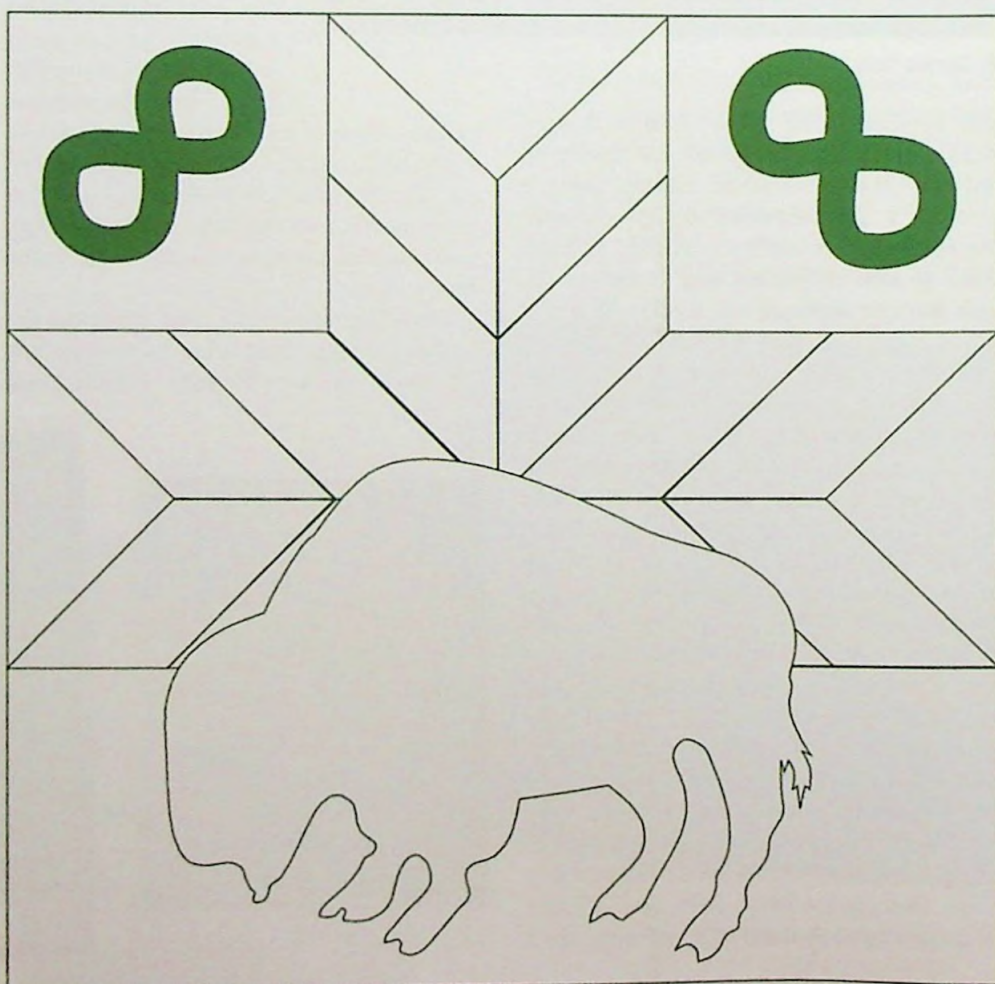
Trace each template onto freezer paper, then iron it onto fabric and cut out the piece, leaving a 1/4" seam allowance all around. Note: the star points are all the same size.

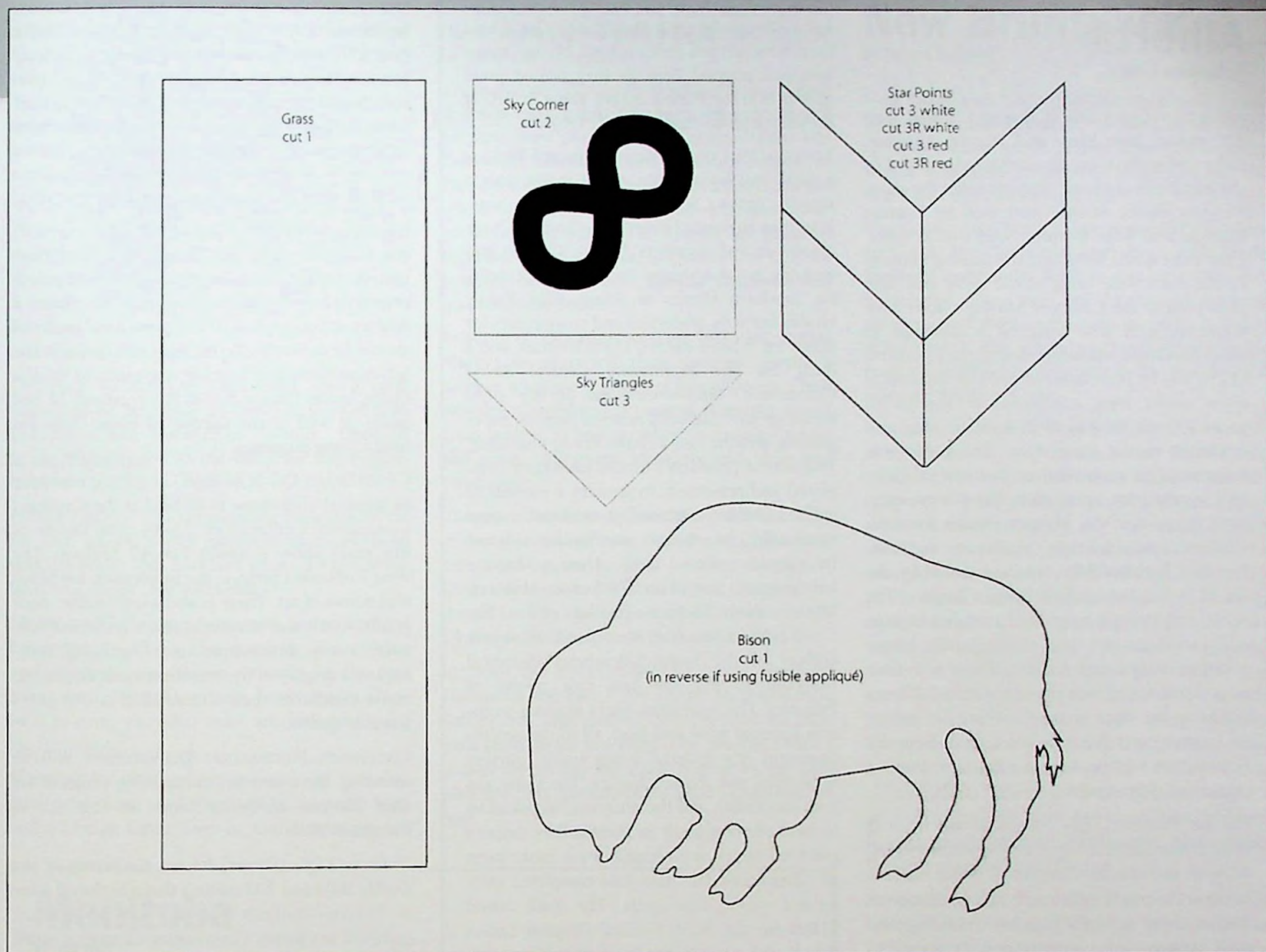
#### Star:

Iron the diamond template onto the right side of white fabric and cut 3 shapes, leaving a 1/4" seam allowance all around. Then iron the same template onto the wrong side of the white fabric, cutting three more diamonds. Repeat with the red fabric. Sew together into the star shape as shown. Iron the square and triangle templates onto the right side of the blue fabric, and cut. Set in these pieces between the points of the star.

#### Grass:

Attach the grass block to the lower edge of the star.





### Bison:

The easiest way to do the bison is to use fusible appliqué techniques. In order to do this, you will need to trace the bison onto fusible web in reverse. Use your favourite technique to secure the edges.

### Infinity Symbols:

Again, fusible appliqué is a quick way to affix these shapes to the block. Alternately, you could use bias strips to make the shapes.

This pattern was first published in *Prairie Patches*, Volume 20, Issue 4, March/April 2004 and used here with the permission of the designer and editors of the **MANITOBA PRAIRIE QUILTERS** newsletter.

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by Karen Bissenden

## Alberta

by Barbara J. West

MOUNTAIN CABIN QG (Canmore) hosted their 10<sup>th</sup> annual *June Show and Tea* this summer. Over 100 quilts were displayed and enjoyed by the hundreds of people who attended the show. Viewer's choice awards were won by Fauntic Phillips and Rose Brunner who tied in votes. Challenge quilts reflecting the mining heritage of the town were hung in the show and then presented to the Canmore Museum. Executive members were also assigned a challenge to make blocks for each member of the Executive (12 in all) by November of 2003. A number of these quilts were completed at the guild's second *Quilt 'til you Wilt* held in May and exhibited at the June show. The Guild was nominated for Creative Force—an award given to a community group that has shown long-term support at the Mayor's Awards for Arts, Culture and Heritage luncheon in June. Member Barbara West was nominated by the Guild in the Artistic Excellence Category. The AGM and Potluck were well attended in June and members had fun playing quilt bingo. Member Betty Louden's first of four solo fibre art exhibitions in Southern and Central Alberta celebrate her work at the Canmore Art gallery in August. Betty has received a grant from the Foundation for the Arts in Alberta to make a catalogue of her quilts.

PRAIRIE PATCHERS QG (Brooks), are holding their biennial quilt show on November 6/04, 10-4, at the Brooks Campus of Medicine Hat. Besides the many quilts and wall hangings on display, there will be a Merchant Mall, ragtime quilt demos, refreshments and door prizes. The feature door prize is a full size Christmas Sampler quilt. The Medicine Hat College has been very supportive of the Guild, providing a room for monthly meetings, as well as rooms

and hallways for quilt shows. The Guild held their wind-up pot luck on June 21, and members had a good time as they hosted guild members from Medicine Hat. Show & Tell at the meeting was First Quilting Projects.

TONQUIN VALLEY QG (Jasper National Park) is a small but keen group which meets once a month from September through June. Meetings alternate between the Stychen Tyme classroom and members' homes. Current and ongoing guild activities include cuddle quilts for newborn clients of Aspen RHA Public Health Services, placemats and centrepieces for Meals on Wheels clients, block lotteries, and a quilt for the Mennonite Central Relief Committee. Mini-workshops during guild meetings have included mitered corners, paper piecing, and the ever-popular flower pounding. Two sets of president's blocks have been completed and presented. In January a number of guild members attended a weekend retreat sponsored by Romy at Stychen Tyme. Instructors were Gail Hunt, Organic Landscapes, and Ann Tachereau-Mamers, Mystery Quilt. Everyone had lots of fun. The Guild held its first quilt show in the Showcase Gallery of the Jasper-Yellowhead Historical Museum during the last two weeks of February. The Valentines Night opening reception featured wine and food, all to the accompaniment of wonderful string music courtesy of Monika and Heidi Schaeffer. The show was very successful, and the museum has asked us to hold another show in their gallery. Jasper's guild members, with friends from other parts of Alberta and BC, have just completed their second pickle dish quilt. The quilt raised \$1890 for the Seton General Hospital Ladies Auxiliary for use in the Long Term Care unit. The winning ticket was drawn in April by Jasper's oldest citizen, Janet Heckley, and the lucky winner was Nancy Aikman of Jasper.

Sale for their September meeting: a great solution for members who have fabric they would like to part with, and a chance for everyone to pick up some "new to them" materials to begin fall projects. Another way members can increase their fabric stash is by joining the Centralized Birthday Swap. Each participant specifies their favourite type or colour of fabric and is assured of getting a package of fat quarters on or near their birthday.

CAMPBELL RIVER FRIENDSHIP QG meets every 2<sup>nd</sup> and 4<sup>th</sup> Wednesday of the month and the production of donated quilt projects has entirely consumed their community stash. They have a healthy supply of RCMP quilts on hand and will shortly be delivering seven child size quilts to the Salvation Army and four lap size quilts to Yucalta Lodge. Anne Elmore house has received 20 bed quilts, as well as the Garden of Hope Quilt for fund raising purposes.

CASTLEGUARD QG (Castlegar) is getting ready for its biennial quilt show, to be held at the Castlegar Community Centre, Nov. 12-14. The theme of this year's show is *Quilts For All Seasons*. The West Kootenays provide the inspiration for beautiful works of art. There is also a quilt raffle, door prizes, lunch and afternoon tea, a members' sale table, many demonstrations of quilting techniques, a display of the members' quilt challenge, and a merchants' mall. Elaine Ross is this year's featured quilter.

CHILLIWACK PIECEMAKERS QG members will be spending their summer completing projects for their *Harvest of Quilts Show* on Oct. 23 at Evergreen Hall.

DOUBLE O QG (Oliver) hosted *Gathering of the Guilds 2004* and 300 quilters thought they'd gone to heaven—quilter's heaven, that is—as they gathered at Oliver's Community Centre on April 17. Free fabric, wonderful food (that someone else had prepared) and good friends to share it all with—who could ask for anything more? Quilters from 108 Mile House to Rock Creek and all points in between, spent the day trading ideas and laughs. A Toot Your Own Horn parade was a wonderful presentation of all the ways the Guild helps to support community—from gifts for new babies to grads going into textile programs, and comfort quilts for RCMP and seniors.

The SAGEBRUSH QG issued an invitation to the next *Gathering* a year from now in Kamloops, and everyone went home ready to start stitching again.

FRASER VALLEY QG hosted a parking lot *Trunk Sale* in June after their May presentation by Alison Roberts on "Clearing Out Clutter." The Christmas In June meeting was a series of demos and a Christmas Block draw. One lucky winner will take all the blocks home and have a good start on her Christmas sewing.

## British Columbia

by Linda Hancock

I hope you're having a great summer with time for yourself, your family and friends, and your quilting. As I read through the newsletters for this report I made note of the numbers and types of donations each guild was reporting. The results are nothing short of amazing... just from the guilds listed in this report, there have been 1080 quilts made and donated this year, as well as hats, placemats, banners, sewing supplies, quilts for *The Quilt Project*, money, personal care items and food bank articles. I know that, across the

Province, there is much more being done. All this, as well as the quilts being made for family and friends, and there is still time and energy for the Quilt shows that many guilds are hosting or preparing to host in their communities. I certainly agree with one of the newsletter editors, "What a warm generous group of people quilters are." I am proud to be associated with all of you.  
—Linda

ABBOTSFORD QG holds a Strawberry Tea in June for its incoming executive and their final meeting for June included *Quilt Show* comments and prizes, as well as an opportunity for all members to have another good look at the winning quilts from the show. The Guild is planning a Tailgate



by Karen Blissenden

LIONS GATE QG (North Vancouver) opens their *Album of Quilts Show* Sept. 17 at the Lucas Centre. The show runs through Sept. 19 and includes a wine and cheese social and a Tools and Techniques display. The Guild has found that lawn signs are the most effective means of advertising and has them available to members for the summer.

NANAIMO QG 20<sup>th</sup> *Birthday and Quilt show* was a great success. The Mayor of Nanaimo declared the Week of May 23-30 as Quilt Week in the Town. The show included an under 198" section. A variety of demonstrations and a "quilt in a weekend"—the quilt was started at 10 am Fri. and finished Sun. at 2:50 pm.

ORCHARD VALLEY QG (Kelowna) Spring quilt show will be held May 27-29/05 at the Kelowna Curling Club, Recreation Avenue. Contact: [laurie\\_r@shaw.ca](mailto:laurie_r@shaw.ca), 250-762-0685 for more information.

PRINCE GEORGE QG are planning their fall retreat for Oct. 22-24. Guild members have also been making denim kids hats for Camp Care and Share held on Labour Day Weekend.

SHUSWAP QG (Salmon Arm) now has an updated history/photo album that features great articles and photos of the Guild's activities for the past four years. Their *Everybody Loves Quilts Show* held in June, provided more articles and photos for the album.

SUNSHINE COAST Q recent resource day included mini workshops on Celtic Design, Zippered Bags and a Sewing Circle drop in. Guild members are

working on goodie bags and block challenges for *Hands across the Water 2004* guild gathering to be hosted in November.

TEXTILE ARTS GUILD OF RICHMOND presented quilts to the Britannia Heritage Shipyard Society for their latest project, the restoration of the MV Fleetwood, originally used as a rum runner. In just three months, five quilts, with patterns chosen to fit the time frame of the ship, were completed and presented. The Guild's fall program includes "Evolution of a Quilter" a talk by Jennifer Love. In Oct., Brenda Brayfield will teach *Mexican Star*.

VANCOUVER QG June meeting included a Flea Market to share/sell their surplus goods, a potluck meal and 3 games of Bingo/Quilto. Their newsletter membership renewal reminder lists 7 great reasons to be a member: including cookies and chats, colour and creativity and ideas and inspiration.

VERNON SILVER STAR QG members will be hiding in their basements, away from the heat this summer, working on projects for their *Legacy of Quilts Show*, Oct. 2-3. It is hoped that the theme for the Challenge quilts, "*Autumn in the Okanagan*" will help to keep the quilters cool.

VICTORIA QG reports that their spring displayed 262 quilts and had 2,594 people in attendance. Raffle ticket sales were sufficient to fund the baby quilt program for two years. This program, with a goal of producing 400 quilts needed by the hospital this year, has scheduled a Baby Quilt Bee for Sept.

## New Brunswick

by Donna Cormier

New Brunswick welcomed another new guild, with the recent formation of the COTTON MILL QUILTERS whose name comes from the industry which flourished for a very long time on the north side of Fredericton.

The CHOCOLATE RIVER Q are now into their second year. They have had workshops with Linda Hubbard and Sandra Betts to gain new skills and knowledge. They meet on the first (a working meeting) and third (a business meeting) Tuesday of the month. The sewing machines hum, and the buzz of laughter and conversation guarantee a relaxing day out.

SUSSEX VALE QG have been working like beavers: in three months, they finished their Guild Quilt, which will be sold at their *Quilt Show* in the fall. A *Spring Cleaning Sale* was held with individual tables so members could sell "unwanted fabric," then buy more from their neighbour's table. The proceeds were given to a local charity. A nine-patch block turned into a lesson on "setting squares on point." All year long, the members are busily making cuddle quilts. Fleece lap robes and throws were also made and distributed to the local Transition House, the RCMP, the Nursing Home, and the Hospital Gift Shop. Martha Davidson from the Covered Bridge Quiltery came by in May and demonstrated the "do's and don'ts of fusible and adhesives." Judy Le Clue taught a workshop on Machine Appliqué, and Mildred Flower taught Fabric Landscape, while Juliet Nowlan taught Fabric Dyeing.

FREDERICTON QG proudly announces that its Breast Cancer Support Project, titled *Bed and Breakfast in New Brunswick* (categorized as East B SQ385) has been selected to represent a 2004 sponsor, Transamerica Life Insurance Co. of Canada, and, as such, will be prominently featured in the Show Guide. It will be auctioned at Casa Loma, in Toronto on Oct. 21. To view the quilt, go to: [www.thequilt.com](http://www.thequilt.com). Martha Cole, a fabric artist from Saskatchewan, held a series of workshops which were well attended.

The La Conner Museum of Washington State presented *Canada Scapes*, consisting of 21 quilts and wall hangings and curated by Gail Hunt. Well-known NB artists were featured: Donna Young's *Jemseg Marsh*, a depiction of early morning in the wetland along the Saint John River, and Sandra Betts and Caroline Kerr of Saint John collaborated on a design by Jodi Braine and Harriet Harding. Their theme was spring, when the transition from winter to spring occurs.

CONTINUED ON PAGE 56

## Manitoba

by Jan Hall

COUNTRY LANE QUILTERS (Portage la Prairie) A bus was chartered to pick people up to attend the CQA/ACC conference in Winnipeg. It was awesome. Members attended the Portage Arts centre Celebration of the arts. We also met with the Gladstone quilt group in early June. Our newsletter also gave dates for upcoming fairs and quilt competitions in the area.

MANITOBA PRAIRIE QUILTERS The members send a huge hug to all the quilters across Manitoba who volunteered for *Quilt Canada 2004*, in dozens of ways: at the recent show, as full delegates, to those who took workshops, to those who came from near and far to view the amazing quilts. When Carol Galloway and Marni Karlberg suggested at a meeting that Manitoba quilters could co-host the conference and show, and do it with style—they knew what they were talking about. Many are already thinking about the next conference in Ottawa—a chance to re-acquaint themselves with new found friends from across the Province... Congratulations to you all... You were amazing.

MYSTERY COUNTRY QUILTERS Thompson has had many interesting workshops and demonstrations during the year and held a Potluck wind-up in June. As usual, there were many interesting items for show and tell. And those who attended *QC 2004* in Winnipeg had nothing but praise for the conference. It was the first time anyone from the group had attended such an event.

by Karen Bissenden

CONTINUED FROM PAGE 55

NORTHSTAR QG has had a busy year, and is looking forward to another one, with the promise of the NJS being held in the Kitchener-Waterloo in May, 2005. Several workshops have been held, and there is talk of a quilt show in Bathurst next spring. Dates and location TBA.

The second bi-annual *Gathering Of The Guilds* was held in Saint John, and was a huge success. The next one will be held in Miramichi in 2006.

## Northwest Territories

by Margaret Dumke

The BOREAL PIECE MAKERS (Fort Smith) held their last meeting for the summer in May. Talk around the table focused on the recent quilt show held in the lower galleries of the Northern Life Museum, May 21-June 4. It was such a pleasure to see the many quilts completed by guild members over the past year all in one place. Tourists visiting the local museum, as well as members of the territorial government who met there while the quilts were hanging, viewed the impressive display. Next year's plans include asking the public to vote for a Best of Show award. At the wrap-up meeting a quilt was presented to a guild member who is currently fighting cancer. The blocks for the quilt were created on a Friday evening one month earlier. The quilt recipient was overwhelmed with her gift, and is doing well.



The centre panel is from a pattern from the *Australian Patchwork and Quilting* magazine and the outer blocks are in the public domain and were downloaded from Quilter's Cache.

## Newfoundland and Labrador

by Judy Cooper

*Platinum Threads 2004 Quilt Show*, was held May 6-9, and highlighted CABOT QG's 20<sup>th</sup> Anniversary. The patron of this event was the founding president, Wendy Batten. Helen Field won the Viewer's Choice Award, for her whole cloth quilt. The success of this event was attributed to the work of Helen Harding and her committee, as well as to all those who participated.

Thanks to Janet Toope and Marie Walsh for our new website at [www.cabotquilters.com](http://www.cabotquilters.com) which was announced at the June dinner. Pat Fowler and Colleen McConnell won the Potluck quilt blocks. The Charity Quilt winner was Sharon Dunn.

Karen Colbourne Martin, was awarded the Janome Award of Excellence at the *Grand National 2004, Constructions of Canada* for her quilt *The Breakwater*, see page 29. She is the first time recipient of this award, which was a Memory Craft 6500 Professional Quilter's sewing machine, donated by Janome Canada. Also, Karen's first Solo Exhibit, *As Seen with the Listening Heart*, opens at the Craft Council Gallery, Devon House, St. John's, Sept. 12- Oct. 31.

NORTHERN THREADS QG ladies have been busy working on their mystery quilt—only one more lesson and they will have all the clues. Also, our guild has a birthday block exchange and the local quilt shop has a block lottery on the go. Some of our members got

The YELLOWKNIFE QG's last meeting until fall was held June 10. The members enjoyed a potluck, a special show and tell about *Quilt Canada*, and held a garage sale. What a great way to make room for all the new things one might pick up while traveling over the summer! This was the first meeting for the twelve members who make up the new executive. Congratulations to all of you. Judy Neimeyer is coming to Yellowknife in Sept. and her two classes are filling quickly. I am fortunate to be one of the registrants and so look forward to meeting members of the Yellowknife Guild as well as learning from Judy.

together in March for a sewing Sunday. Plans are now being made for our annual retreat in October and a quilt show in September.

OCEAN VIEW QG had a great year. President, Theresa MacLean reported that everyone enjoyed the June social. There were 2 lucky winners of blocks in the Potluck Quilt draw and 1 winner in the Crazy Quilt block lotto. Of course, the challenge is to finish up these projects by September. They are working on a quilt for charity, also to be finished in the fall. They are planning for a retreat in 2005 and an exhibition in 2006. The constitution was presented to the Guild for review over the summer. A slide show of *Quilt Canada 2003* was shown at the June social and many members were inspired by what they saw. New officers were elected at our May meeting, though they'll start these positions in September.

LONG RANGE QG has finished another quilting year. Our May meeting saw the presentation of "Flimsies" from participants of this year's Meeting Project, The Pieceful Village. May's program was a demonstration of machine quilting by Joan MacNeil. This year's Community Project was a quilt entitled *Along the Appalachian Trail*, to celebrate the opening of western Newfoundland's 1079-kilometer section of the Sentier International des Appalaches/International Appalachian Trail (SIA/IAT) which runs along the Long Range Mountains. The quilt depicts the trail, its flora and fauna, and hikers along the trail. This striking quilt is on display at the Discovery Centre, Woody Point. Our June meeting was a social and auction held at the Holiday Inn in Corner Brook. Proceeds from the auction will go to the guild library.

## Nova Scotia

by Betsy Miller

TOWN AND COUNTRY QG (Kentville/Wolfville) The spring was seasoned with motivation, inspiration and a bit of history. In March, Ginny Evans led an easy technique workshop for making miniatures; completed projects enjoyed in May. In April, Pam Tracie gave a stunning trunk show. In May, guild members tripped down memory lane, Belcher Street to be exact, when Marion Newcombe came to share the story of the Belcher Street quilters. These Port Williams' women made quilts for brides and grooms who lived on their street from the 1920's to the 1950's, using a unique pattern designed by one of the quilters. In addition, guild challenge quilts were viewed and

by Karen Bissenden

voted on in the May meeting, with Debbie Vermeulen taking first prize. The Guild finished off the year by entering guild quilts in a quilt show sponsored and run by staff at King's Regional Rehabilitation Centre, Waterville.

MAYFLOWER QG (Halifax) Members continue to make quilts for the children of Bryony House. They were treated to tea, coffee and sweets from the staff of Bryony House, as a thank you for the donated quilts. The Guild has recently taken on a pilot project to provide quilts for the police cars of the Eastern Division of HRM in Dartmouth. The annual dinner for Mayflower was held at the old Ashburn Golf Club in Halifax, where the guest speaker was Valerie Hearder and prizes were awarded at that time for the 30<sup>th</sup> Anniversary Challenge. The Guild is mounting an exhibit called *Quilts Ahoy* at the Craig Gallery, Alderney Landing, Dartmouth (July 28-Aug. 29). The MQG will be hanging the quilt show at the la-z-y boy gallery in Bayers Lake, from July 12-20. Check the [website-www.thequilt.com](http://www.thequilt.com).

MARINERS QG (Dartmouth) The final instalments of the mystery quilt were taught. Sandy Fricker pieced the twinkle star border; Karen Henry finished the forest borders and then demonstrated the bargello borders. Sandra Horrocks taught star blocks. Cheryl Reynolds shared her antique quilts. Kelly Carter demonstrated useful quilting tips with the sewing machine and some new products. Since Sue Lilley volunteered to be the Librarian she's collected sixty books from the members to start the library in Sept. The year wound up with a potluck supper and a hat challenge. Noreen Quilliam won best hat with a fabulous supersized tomato pincushion hat and Nancy Maxwell won the booby prize with her beautiful miniature quilts for sale on her hat.

OCEAN WAVES QUILT SOCIETY (Cape Breton) had their AGM at the Gaelic College in St. Anne's. Anne Morrell-Robinson gave an outstanding trunk show and there were vendors to tempt the attendees. The Guild is sponsoring a textile festival this summer, Aug. 7-26 at the Inverness Centre for the Arts.

MAHONE BAY QG held a lively auction at their April meeting, taking in more than \$500. Then they held a guild 50/50 draw with the other half going to lucky quilter, Michele Stevens. On April 15, the Guild held its annual dessert party with Jo Diggs of Portland, Me., showing samples of her work and a slide show. The next two days she gave workshops—first on free-cut flowers and fishes, then on landscapes using the free-cut technique. In May, member Val Hearder showed slides depicting her journey as a quilter from South Africa to the Arctic... Newfoundland. Also, Debbie Breeze gave a paper piecing workshop and members made long-awaited nametags with

the guild logo of a sailboat. At the closing dinner on May 31, Ginny Evans, President of the TOWN AND COUNTRY QG, showed a vast array of her work. Ahead for the summer is a show called *Art Hits the Wall*—a juried exhibition of art-inspired hooked rugs and quilts presented by the Atlantic Hookers and Quilters of the Maritime Provinces, at the Rossignol Cultural Centre, Liverpool, June 25-July 27. The MBQG will hold a quilt show and sale with a heritage theme at the Anglican Church Hall in Mahone Bay from July 30-Aug. 2.

ANNAPOLIS VALLEY QG members spent the spring finishing a Victorian crazy quilt to donate to the O'dell Museum in Annapolis Royal. The quilt measured fifty-two inches square and was covered with embellishments. It will be on display at the museum throughout the summer.

## Ontario

by Judith Cane

After four years of reading hundreds of newsletters from guilds across Ontario, this is my last column. I have truly enjoyed reading about your meetings, quilt shows, workshops and challenges. You made me laugh with the jokes and stories, gave me great recipes to use, told me about mystery books with a quilting theme and gave me tips on where the best quilt stores were. While each guild is unique, there are some common traits that I believe are unique to quilters:

When disaster strikes, not just in Canada but around the world, you don't let 24 hours go by before you gather your fellow quilters to make quilts to comfort all those in need. You not only sent quilts, but supplies and machines for quilters who lost everything. Quilters are the most generous people around.

I thought it also curious that most guilds struggle with the same tough issue, getting people to volunteer for positions in their guild. If you are reading this and have never volunteered, please think about offering to help. Most jobs only require a couple of hours a month and the rewards from helping out far outweigh the time spent. I've developed some of my closest friendships with quilters I worked with on various executives.

Thank you to all the guilds I received newsletters from, and for the warm reception from the guilds I visited. Please remember to send your newsletters to our new Ontario representative, Lesley Michie. Good luck Lesley!

Happy Quilting—Judi

BRANT HERITAGE QG Nancy Bergman taught 3 workshops in June, Pictorial, Curved Paper Piecing and Landscape. A cuddle quilt tie-in is scheduled for August. The quilts will be given to Nova Vita, Children's Aid Society of Brant, Brant

County Health Unit and the Pregnancy & Resource Centre.

CHATHAM KENT QG Zehrs & Sobeys have contributed \$385.30 towards the cuddle quilt program through the collection of grocery tapes. Members will spend the summer gathering items for the sewing-related table sale in August. Pat Menary will present her trunk show and workshop in Sept.

COMMON THREAD QG (Ottawa east)

[www.commonthread.on.ca](http://www.commonthread.on.ca)

The quilt show was a huge success, with visitors from as far away as Australia and Japan. Patti Carey from Northcott fabric was on hand to present her trunk show and her bargello workshop. Mary Knapp will present her St. Lawrence Appliqué workshop in Oct.

DUFFERIN PIECEMAKERS QG (Orangeville) Members are hard at work finishing the President's Challenge—*Mission Impossible Landscape* in time for the quilt show in Sept. In addition to the challenge quilts, there will be a tearoom, merchants, demos and an artist-in-residence.

[www.grandvalley.org/actionline/grandvalley/piece-makers](http://www.grandvalley.org/actionline/grandvalley/piece-makers)

ELLIOT LAKE QG In March, 21 members got together to make quilts for the Heart Project, to work on the quilt for the 2005 New Year's baby and to make house blocks for the 2006 Raffle quilt.

ERIE SHORES QG (Leamington) Norma Sadler presented her trunk show in June. The President's Challenge quilts were shown at the Leamington Fair. Members will be busy over the summer with Marian Wiebe presenting her trunk show at the July meeting and Pix Martin presenting a trunk show and workshop in Aug.

GODERICH QG Forty care quilts were donated to patients with cancer and other serious illnesses. Members donated material and assisted the Community Living Group assemble a quilt to be sent to people in need in northern communities. The 2005 Raffle quilt, *Birds in the Window*, is created from appliquéd bird quilts, to be presented at the June 2005 quilt show.

THE GRAND QG (Fergus/Elora area) Members participated in a sewing bee to make lap quilts for local area nursing homes. To keep everyone busy, the block of month will continue over the summer in time for the Viewers' Choice award in Sept.

HALIBURTON HIGHLANDS QG is located in cottage country and runs their meetings all year round and contrary to most guilds have most of their members show up in the summer! One hundred and fifty quilts have been donated to local area Long Term Care facilities over the 6 years of the guild's existence. In addition 2 raffle quilts were

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by Karen Bissenden

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donated to the Haliburton & Minden hospital auxiliaries. A *Fiber Art Show* is being planned for June 2005.

## HALTON QG

[www.geocities.com/heartland/hollow/9009](http://www.geocities.com/heartland/hollow/9009)

Members have already started planning for their 2005 quilt show. Two Woodland Charity quilts have been donated to the Schizophrenia Society of Ontario (for raffle) and to the Canadian Wildlife Federation (for use in their education program). Maggie Vanderweit will start off the new quilt year in Sept. with her trunk show.

HAMILTON QG has 2 meetings a month. The second meeting "Stitch-Out Night" was instituted 15 years ago in response to the needs of the many new members. It began as mentoring and has grown into instruction with a beginners group, an advanced group and a project group. Forty cuddle quilts have been donated to Second Stage and 20 more are on their way.

KAWARTHA QG (Peterborough) A new group within the Guild will start in the fall with experienced quilters offering to help new quilters get started with fun and simple strip piecing quilts. The Helping Hands group has donated 53 quilts to Brock Mission over the last 2 years. Members are looking forward to their retreat at Viamede in Oct.

## KINCARDINE SUNSET QG

[www.bmts.com/~quiltguild](http://www.bmts.com/~quiltguild)

Members are creating a wall hanging for Walker House. The next guild donation quilt is called *Gramma's Attic*. *Kincardine Quilt 2004* will be held May 21-22, in conjunction with their 10<sup>th</sup> Anniversary.

LANARK COUNTY QG (Perth) Two new Outreach activities will include a raffle quilt for the Friends of the Perth & District Library and to support the Salvation Army in their wish to teach quilting to young women using their services. Members will be attending a retreat at Caiger's Country Inn in Oct.

LIMESTONE QUILTERS (Kingston) Barbara Reynolds will start the new quilt year off at the Sept. Twelve community quilts were made this year with most of them donated to Almost Home. The fall retreat will be held at Bridgewater Retreat.

LOG CABIN QUILTERS (Pembroke) Members have started the planning for their 2005 *Quilt Show* which will be part of the 100<sup>th</sup> anniversary of Petawawa and will include a history of quilts. Members are donating fabric to the Dorset Lions Club which is putting together quilts for a camp for Dialysis patients.

MISSISSAUGA QG September *Quilt Show* plans include a Christmas Corner in the boutique, a

guild quilt pattern and Block of the Month Quilts. Over the last 2 years over 400 quilts have been donated to organizations including Community Living, The Mississauga Family Shelter, The Mavis Road Adult Shelter & the Best Start Baby & Mother Programme.

NORTHSHORE PINS & NEEDLES QUILTING & STITCHERY GUILD (Espanola) The Chair's Challenge is NOT a quilt but to attend as many quilt shows/festivals/tours by the end of Oct. Brochures, pamphlets, a ticket stub or a picture of the member at the event is proof to be eligible for prizes in Nov.

OAKVILLE QG quilt show was a huge success thanks to all the members who helped out. In June members enjoyed a potluck dinner, flea market and challenge display.

ORILLIA QG Project Umbrella—Burma Orphanage, Cancer Society & Jubilee House have all been recipients of quilts and other projects by the outreach committee. In July, Bev Scholte from Wasaga Beach will present her trunk show and in Aug. members will be able to find out about *Quilt Canada 2004* and a demonstration on Tessellations from Loretta Hughes.

## OTTAWA VALLEY QG

[www.ottawavalleyquiltersguild.org](http://www.ottawavalleyquiltersguild.org)

Jean Boyd visited the Guild in April to present her trunk show. Members will learn free motion quilting techniques at Cathy Breedyk Law's workshop, *Dragonfly*. Members were off on a road trip to visit the *Quilt Show* in Lancaster, Penn.

OXFORD QG (Ingersoll) As a result of the President's Day Workshop, 57 quilts have been donated to the Children's Hospital of Western Ontario. The guild raffle quilt, *Oxford Fields* was accepted into the *Ontario Juried Show* in Waterloo.

PORT PERRY PATCHERS Members are hard at work preparing for the quilt show in May 2005. Basket blocks are now together and the quilt will be hand-quilted in time for the show.

RICHMOND QG I was invited to give a presentation on the benefits of belonging to CQA and over 30 quilters signed up as new members! The Guild also presented a beautiful quilt to Habitat for Humanity, to be used as a raffle quilt.

ROUGE VALLEY QG (Scarborough) Pat Menary will present her Log Cabin Miniature workshop in November. The quilt show committee is looking for volunteers for their show in 2005.

SIMCOE COUNTY QG (Barrie) *The Simcoe Country Quilt, Rug & Craft Fair* will be held in Sept. at the Simcoe County Museum. The fall line-up includes Dianne Anderson and her antique sewing machine collection, a trunk show and

workshop with Bev White and in Nov. Nancy Cameron with talk about ergonomics.

STONETOWNE QG (St. Marys) Members enjoyed a day trip in May to the *Waterloo Quilt Festival* and the *Memnonite Auction & Relief Sale*. It was jam-packed with a visit to the merchant's mall, the World Peace Exhibit, the *Ontario Juried Show* and *The Grand National, Construction of Canada*.

SUDBURY AND DISTRICT QUILTING AND STITCHERY GUILD presented its first Lifetime membership to a deserving quilter. Members are collecting old blankets, towels, and flannel sheets for the S.P.C.A. Twenty-six members participated in the Tinnners' Challenge.

THOUSAND ISLANDS QG A daylong retreat with mini workshops is in the works for Feb./05. Joan Reive will come back to teach her Colourwash and Landscape techniques in the fall. A mystery challenge will be offered for scrap lovers.

TRENT VALLEY QG (Trenton) A retreat is planned for Sept. Members are in the planning stages for their 2006 quilt show.

KINDRED HEARTS (Whitby) The summer challenge was taken up by 22 brave quilters and involved some truly UGLY fabric! Miniatures will be the focus for the 2005 silent auction.

## YORK HERITAGE QG (North York)

[www.yhqq.org](http://www.yhqq.org)

Members will celebrate the guild's 25<sup>th</sup> anniversary at the Sept. meeting and at the *Celebration of Quilts VIII* quilt show in Oct. The new quilt year, starting in Nov., will include quilters Sharon Pederson, Heather Stewart, Bethany Reynolds, Renske Helmuth & Paula Nadelstern.

## Prince Edward Island

by Carole McCarville

This is my last report as regional representative for PEI, before I pass the duties over to Margaret Poirier Raynor. I have enjoyed my two terms as the PEI rep and look forward to continuing my involvement with CQA/ACC as the Vice President.

KINDRED SPIRITS QG (Charlottetown) members completed 25 lap size quilts which were donated to Grandmother's House and the Bedford MacDonald House, two shelters in the Charlottetown area. The voting for the winners of the Home Sweet Home challenge was completed in May and the prizes were awarded to the following at the year end potluck held in June: Best Interpretation of Theme—June Lund, Best Use of Challenge Fabric—Janice Hebert, Best Pieced—Betty Prior, Best Appliquéd—Bev Homer, and Viewer's Choice—*Our Backyard* by The Crafty

by Karen Bissenden

Quilters (members are Helen Steele, Leona McGuirk, Elva Myers, Anita Hughes, Maureen Grant, and Marjorie Gillan). Anne Morrell Robinson will present her trunk show at the Sept. monthly meeting. Anne will also teach the following three one-day workshops (Sept 16-18): "Cloth Doll Making," "Designing Medallion Quilts" and "Beyond the Border." Preparations are in full swing for the biennial quilt show being held this year Nov. 5-7 at the Delta Prince Edward Hotel in Charlottetown.

NORTHERN LIGHTS QG (O'Leary) members had three shop hops during the spring, including "stash shopping" and a visit to the annual quilt show in Kensington, PEI. Members also attended the *Moncton Quilt Show*. Sharon Burden won the Viewer's Choice award in the President's Mystery Challenge, started in Oct. The prize, a kit/envelope, hand made and donated by Margaret Poirier Raynor, President, was presented at the year-end potluck. Members will be visiting the TIGNISH QUILTING GROUP's annual quilt show, being held this year in July.

## Quebec

by Betty Hatter

Congratulations to Adaire Schlatter of the SOUTH SHORE QG and the POTTON VALLEY QG. She was awarded the prestigious Dorothy McMurdie Award at the AGM of the CQA/ACC in Winnipeg on May 18/04. Winnipeg is Adaire's hometown. The recipient of this award has to have made a significant contribution to quilting in Canada. Many of you know Adaire, and know that the award is well deserved.

Congratulations to Irma Côté of Lac Brome. *Jacob's Ladder*, her large innovative wall quilt hung in the *National Juried Show*.

Congratulations to Gillian Lee of St. Adele. *Sailing to Byzantium* a small innovative wall quilt also hung in the NJS.

BEACONSFIELD QUILTERS held their annual show as usual in the Beaconsfield Library for the whole month of May. They are a long-established guild and some very fine quilts were on display.

*Salon 2004* held at Champlain College, St. Lambert, was a great success. The first CQQ province-wide quilt show, it was very gratifying after 2 years of planning meetings to finally see it open to the public. Our publicist, Denise Coroner, had done a spectacular job, visitors poured into the show by the hundreds. (Approx. 2,800.) I heard many comments from various visitors, quilters and non-quilters alike: "wonderful quilts," "spectacular show," "pieces of Art,"

"incredible workmanship." One American visitor compared it favorably to the *Vermont Quilt Festival* and Paducah. We were graced by a visit from the Lieutenant Governor of Quebec, Madame Lise Thibault, who seemed to thoroughly enjoy her visit with us. She congratulated everyone concerned for contributing to the heritage of Quebec. She was presented with a quilted wall hanging.

We all know how many hours go into making a quilt, and how many willing and dedicated volunteers are needed to present such a show. Many thanks go to all our generous sponsors large and small, it would not have been possible without them. Pfaff, being our principal sponsor, donated two sewing machines as prizes and were very much in evidence with their machines and demonstrations.

Demonstrations were packed and we apologize, that due to the size of the rooms, many people could not be accommodated. Quilters in Quebec are hungry for knowledge and information. The Merchant Mall was packed with quilters looking at all the latest gadgets and, of course, adding to their stash. The Boutique in the exhibition hall did a brisk business, particularly in small items. I can't predict when the next show will be, but I am sure that there will be one in the future.

Bravo Quebec.

Félicitations à Adaire Schlatter de la GUILDE DES COURTEPOINTIÈRES DE LA RIVE-SUD et de la GUILDE DES COURTEPOINTIÈRES DE POTTON VALLEY. Elles s'est mérité le favuleux prix "Dorothy McMurdie" à l'Assemblée générale annuelle de la CQA/ACC à Winnipeg le 18 mai dernier. Adaire est originaire de Winnipeg. La gagnante de ce prix doit avoir apporté une contribution substantielle à la courtepoinette au Canada. Plusieurs d'entre vous connaissez Adaire et savez qu'elle mérite grandement ce prix. C'est la première fois que ce prix est attribué à une courtpointière québécoise.

Félicitations à Irma Côté du Lac Brôme qui a eu l'honneur d'exposer sa grande murale inédite *Jacob's ladder (l'échelle de Jacob)* à l'Exposition nationale jugée.

Félicitations à Gillian Lee de Ste-Adèle qui s'est aussi mérité une place sur le mur de l'Exposition nationale jugée pour sa petite murale inédite *Sailing to Byzantium (Pleines voiles vers Byzance)*.

Comme toujours, les BEACONSFIELD QUILTERS ont tenu leur exposition annuelle pendant tout le mois de mai à la bibliothèque de Beaconsfield. C'est une guildie établie depuis longtemps et de

très belles courtepointes étaient présentées.

Le *Salon 2004*, la première exposition de niveau provincial de la CQQ, fut tenu au Collège Champlain, St-Lambert. Ce fut un grand succès. Il était très gratifiant de finalement voir cet événement ouvert au public après 2 de réunions et de planification. Notre publiciste, Denise Cournoyer, a fait un travail spectaculaire qui nous a emmené par centaines un flot constant de visiteurs (environ 2,800).

J'ai entendu plusieurs commentaires venant autant des personnes faisant de la courtepoinette que de celles qui n'en font pas: "Merveilleuses courtepointes," "Exposition impressionnante," "Des oeuvres d'art," "Qualité de travail incroyable." Il y a même eu un(e) visiteur(se) américaine(e) pour comparer l'exposition à celle du *Vermont Quilt festival* et Paducah.

Nous avons eu l'honneur de la visite du Lieutenant Gouverneur du Québec, Mme Lise Thibault, qui a semblé grandement apprécier sa visite avec nous. Elle a félicité toutes les personnes concernées pour leur contribution à propager l'héritage du Québec. Elle a reçu en cadeau une murale en courtepoinette. Nous savons tous et toutes les milliers d'heures qui sont passées à créer une courtepoinette et combien de volontaires disponibles et dévoués sont nécessaires à la présentation d'une telle exposition.

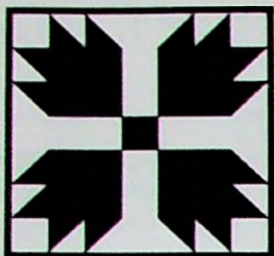
De gros mercis à tous nos généreux commanditaires petits et grands, ce n'aurait pas été possible sans eux. Deux machines à coudre ont été données comme prix par notre principal commanditaire, Pfaff, qui était au premier plan avec ses machines et ses démonstrations.

Nous nous excusons du fait que dans plusieurs démonstrations les gens étaient entassés dû à la grandeur des salles et que plusieurs personnes n'aient pas pu y assister.

Les courtpointières du Québec sont avides d'information et de connaissance. Le mail des marchands était envahi par des courtpointières regardant toutes les dernières nouveautés et grossissant leur réserves.

La boutique de l'exposition a fait de bonnes affaires, surtout avec les petits morceaux. Je ne peux pas prédire quant sera la prochaine exposition, mais je suis sûre qu'il y en aura une dans le futur.

Bravo Québec.



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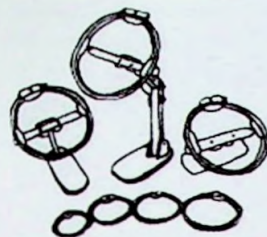
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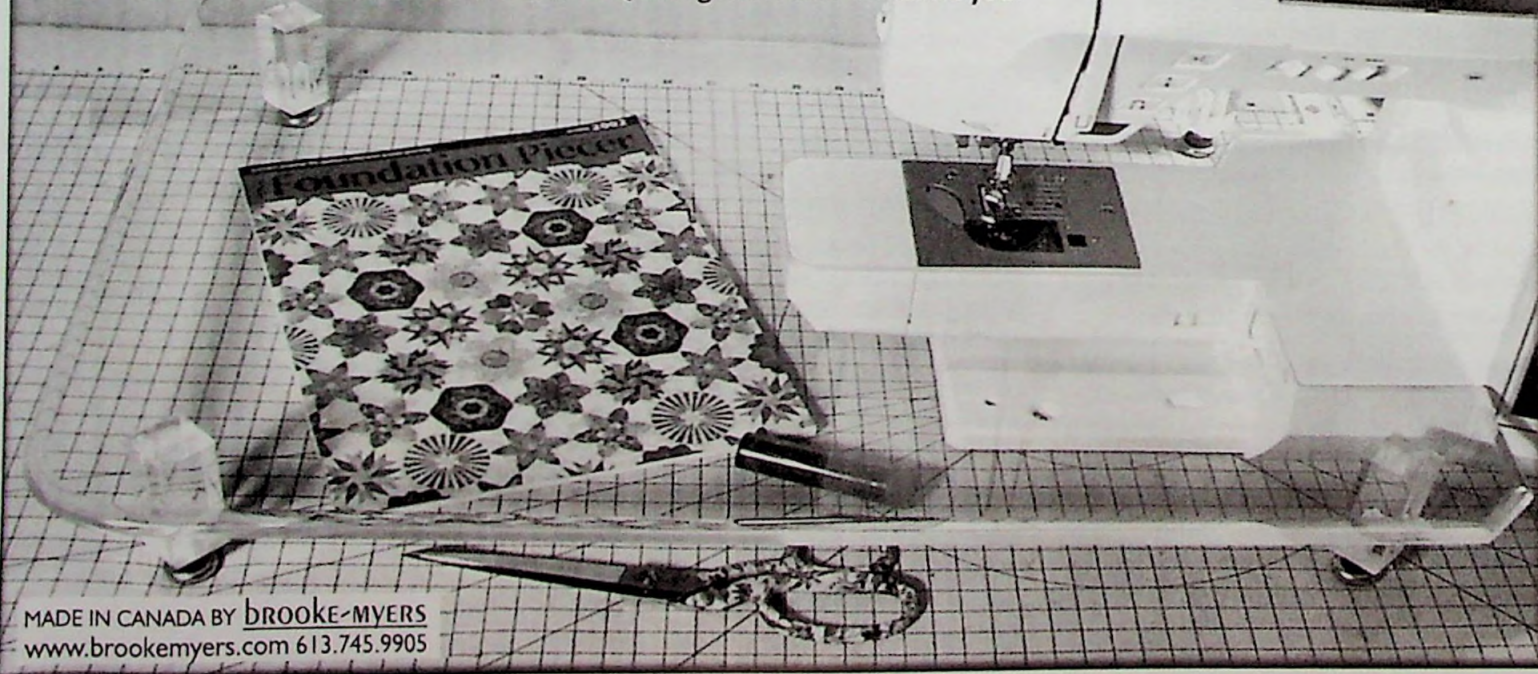
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# MARION'S GOAL

by Margaret Langlois

For the past few years, my friend, Marion Reid of Dunnville, Ontario, had a goal. Her goal was to make a special appliqué quilt for each of her 5 children, and also to make a bed size quilt for each of her 15 grandchildren. She had almost reached her goal when she became ill. As her illness progressed, different aspects of quilting became more and more difficult for her. She continued to work, determined to reach her goal. One day Marion called and asked for help, since it had become too difficult for her to quilt any longer.

I went to her home, and my heart sank when I saw the quilt she had been working on. I knew it would be one of those 5-year projects, if I were to do it alone. Only a couple of blocks had been sewn or even started and so there was quite a bit of work to complete.

Since I knew Marion's health was deteriorating, time was of the essence. After studying the pattern and all its pieces, it became obvious that if the quilt was to be finished in time for Marion to see, I needed to ask for help. I started calling other quilting friends, hoping to find enough people to appliqué a block or two each. In just two more weeks I was going to go away on a quilting weekend, and had the high hope that if enough people helped to appliqué I could spend the weekend putting it together.

Every person I asked said "yes" without hesitation. The responses were amazing! Some quilters even dropped what they were doing and came over immediately to get a block or two and get started right away. One very busy friend took the time to help divide fabric and make kits for the blocks and borders. Another friend from out of town met me in a parking lot to get a block. She was on her way to a hospital to have minor surgery, but still wanted to help. People who



worked full-time, stayed up to the wee hours of the morning working on their blocks. And one of the ladies managed to finish a block when she had a family member pass away. Her dedication during an awful, personal time was inspiring.

Since some of the other ladies were from out of town, we had to courier blocks to them. Blocks went from Hamilton to Port Sydney in the Muskokas. The four people who volunteered to appliqué the borders had an evening get-together to make sure the fabric placement was the same in each border, as did the quilters who did the corner blocks. As word traveled, other people offered to help. It took a few days to get all the blocks and patterns to everyone, this meant some of the quilters had as little as ten days to get their work done and back to me. None failed. By the time I was going away, all the blocks and borders were cut, glued and sewn with only a couple needing a few more stitches and the papers removed.

There is an annual quilt group gathering at a friends place, in the Muskokas, that I am fortunate enough to participate in every year. Usually the host's husband leaves before the ladies arrive. This year, due to bad weather he was unable to make his exit, so even he cheerfully worked at removing papers.

It is amazing what can be accomplished by a few. The old saying "Many hands make light work" is so true. This quilt was com-



pletely hand appliquéd and put together in less than two weeks.

ONLY NICE  
PEOPLE QUILT.

Our friend Marion was speechless and overjoyed when I was able to deliver a finished quilt top to her the following week. It is a wonderful tribute to the kind of person Marion was that so many people stepped forward to help when she needed it.

Sadly Marion left us at 4 a.m. on 04/04/04, but not before her goal was met. I'm sure her children and grandchildren will treasure her quilts for many years to come.

The quilters for this project were: Cathy Cormier, Elaine Tew, Peggy Jasper, Elizabeth Hughes, Karen Horne, Karen L'Ami, Joan Raynor, Dorothy Baker, Ruth Landon, Anne Gilmore, Diane Thurner, Vivienne Desrochers, Nikki Watt, Bruce Hughes, and myself, Margaret Langlois.



# Pattern Review

## CANADIAN DESIGNERS

by Paulette Eccleston

### MJM Designs

9 Mary St., Perth, ON  
K7H 2X1

(613) 264-0771

mcrow@rideau.net

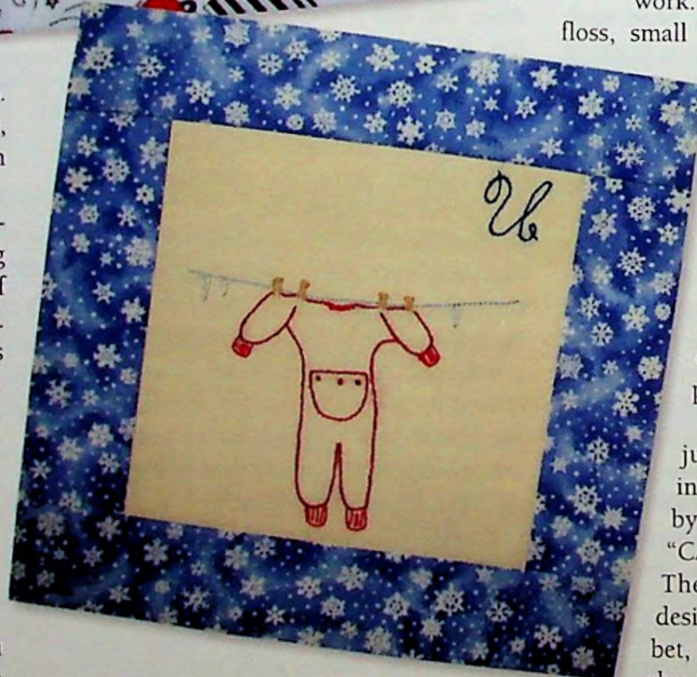
**M**JM Designs is an alliance of three Canadian quilters who are concentrating on presenting Canadian designs to embroider. The collaborators are Mary Young, Janet Hannam, and Marilyn Crawford from Ontario. It all began with a little red car which Marilyn and her daughter rented to tour Great Britain a few years ago. Marilyn wanted to preserve their memories in redwork embroidered pictures. The resulting quilt, *Driving Through Britain*, was juried into the *NJS 2002*, and was an award winner.

Marilyn shared her interest in these redwork designs with her friend Mary Young and Mary went on to produce a small quilt of the heritage stone buildings in Perth, ON. They teamed up with Janet Hannam to focus on designs from eastern Ontario. These include images of log homes, snake fences and the maple syrup industry, as well as other familiar sights in that part of Canada. For cat lovers they have seven Canadian cats in Redwork with ideas for a tea cozy, placemats and table linens.

Mary went on to design a pattern called *Redwork Designs of Perth Ontario*, which depicts landmarks of the area. And she has done floral emblems of Canada and a series of postcard-sized "Wish You Were Here" designs. These depict grain elevators, lighthouses, landscapes, wildlife, covered bridges and other Canadian scenes you might enjoy when traveling.

Meanwhile Marilyn was busy drawing and stitching "Canadian Content" which has images of the parliament buildings, hockey

players, polar bears, beavers and the Canadian flag to mention a few. She moved to the garden and has a design that portrays 20 flowers and birds you might find in a Canadian garden. And her most popular pattern to date has 2 bears enjoying Canadian outdoor activities such as hiking, sleigh riding, ice skating, canoeing, swinging, and even building a snow fort.



### CANADA FROM EH TO ZED! A CANADIAN ALPHABET TO EMBROIDER



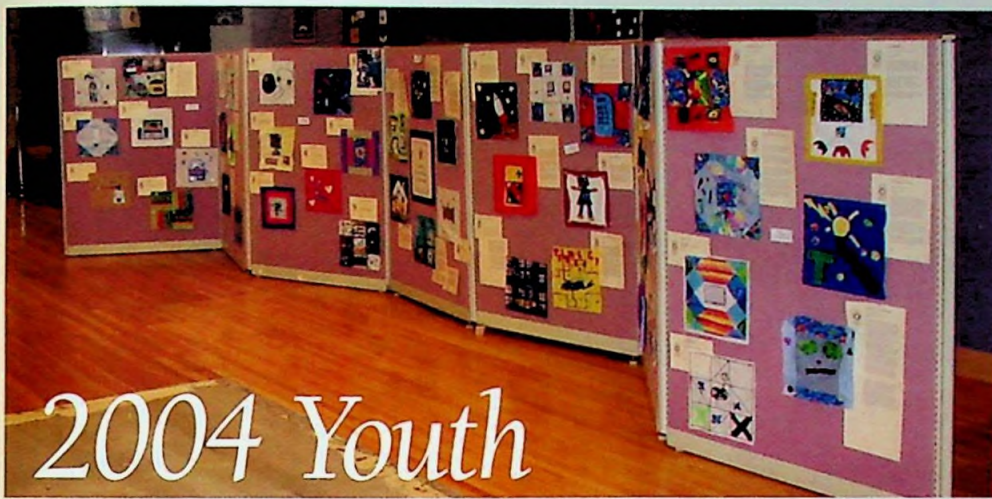
By Mary Young with drawings by Janet Hannam

In an age of computerized embroidery machines and long arm quilting machines, the designers for MJM have found joy and relaxation in handwork. By carrying a needle, some floss, small scissors and a little piece of marked fabric, they have a portable project that gives pleasure in simple stitches. Their designs are unpretentious and I love the Canadian content. Many of the designs lend themselves to being used singly or en masse for a wall or bed quilt. If your quilt store does not carry the MJM Designs please write to or call them.

If you would like to try just one of their designs we include two from the latest book by Mary and Janet named "CANADA FROM EH TO ZED!" The book contains Canadian designs for each letter of the alphabet, along with explanations. We also include a small stitching guide from the book. These patterns would make a great idea for a grandchild's quilt, done all in red thread or using the color of your choice. Carry on a redwork tradition or sew them your own way. See pages 70 and 71 for the patterns mentioned above.

Samples shown here are by Paulette.





# 2004 Youth Quilt Block Challenge

by Ana Kirkham  
Executive Director—Quilt Festival

2004 marked the *Waterloo County & Area Quilt Festival's 6<sup>th</sup> Annual Youth Quilt Block Challenge*. The theme for this year's challenge was *The Art of Technology*. Youth were encouraged to use quilting as a way to express the many changes and variety of uses for technology. Trend-TEX Fabrics Inc. of Port Coquitlam, BC donated the playfully colourful challenge fabric and The Quilt Place in Shakespeare, ON, donated the Call for Entry.

Participation in this year's challenge increased dramatically due to our newly-formed partnership with the Waterloo Regional Children's Museum. The submitted quilt blocks were on display at the Children's

Museum for the entire month of May, including during the *Quilt Festival*. Viewer's Choice ballots were provided to visitors of the Children's Museum which concluded with the following winners:

#### Pre-School—Grade 4:

- 1<sup>st</sup> Norwich-Otterville 4H Club
- 2<sup>nd</sup> Josh and Chad Kirkham of Hespeler Public School (Cambridge)
- 3<sup>rd</sup> Heather Duncan-Stonehouse, Janice Stonehouse and Juel Stonehouse (Tillbury)

#### Grade 5-8:

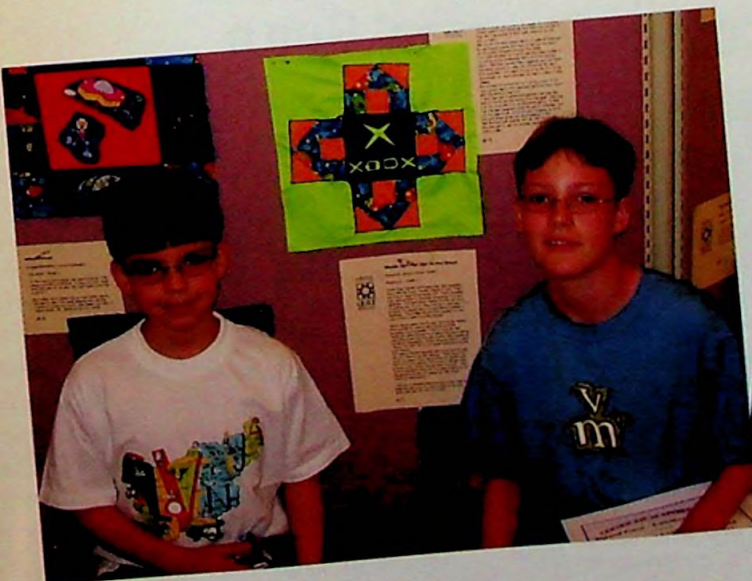
- 1<sup>st</sup> The Special Needs class of Kinnwood Central Public School (Forest)
- 2<sup>nd</sup> St. Anne's Public School (Kitchener)
- 3<sup>rd</sup> Shaun and Alex MacDonald of Westwood Collegiate (Guelph)

#### Grade 9-12:

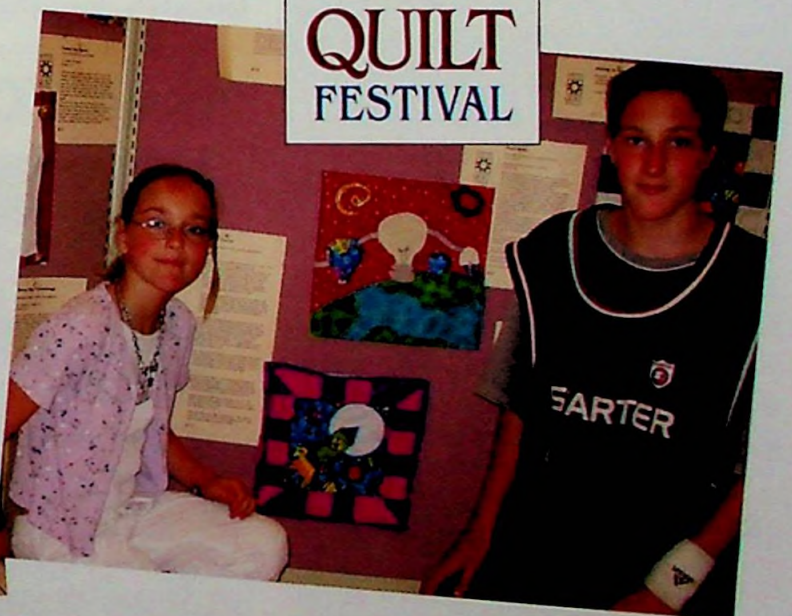
- 1<sup>st</sup>, 2<sup>nd</sup> & 3<sup>rd</sup> all went to children from St. Davids School (Waterloo)

Viewer's Choice prizes were presented to the winners at a special ceremony at the Waterloo Regional Children's Museum on Sunday, June 6, 2004. All winning blocks can be viewed on our website at [www.waterlooquiltfestival.com](http://www.waterlooquiltfestival.com) under Festival Events—Youth Quilt Block Challenge. Creative Sisters of Kitchener will make quilts from the 80 blocks submitted to the Challenge. These quilts are available for loan from the *Waterloo County & Area Quilt Festival* for educational purposes.

*2005 Youth Quilt Block Challenge*: the Call for Entry is available on our website at [www.waterlooquiltfestival.com](http://www.waterlooquiltfestival.com) under Festival Events—Youth Quilt Block Challenge. The theme for 2005 is the number 10 in celebration of our 10<sup>th</sup> Anniversary.



Chad & Josh Kirkham from Hespeler Public School (Cambridge) with 2<sup>nd</sup> place Xbox quilt block.



Shaun and Alex MacDonald from Westwood Collegiate (Guelph) with 3<sup>rd</sup> place Space Travel quilt block.

by Marilyn Stewart

Many of the guilds have stopped their meetings for the summer with marvelous Show and Tells and equally delicious potluck lunches or dinners. It is hard to imagine so much goodness all in one afternoon or evening, but quilters manage to do just that. It will be fall when you read this, but reflect back on the quiet summer days and evenings listening to crickets, or loons on the lake perhaps watching the fireflies in the night sky. If you, like me, enjoy quilting during the peace of these evenings the activity at night is a lovely backdrop as you work on a quilt or project you have been waiting to finish.

It is also a time to take some classes with your guild or at your local quilt shop. If you are lucky enough perhaps get away to another town or city with quilting friends to visit other quilt shops and see what is new and different out there in that big quilting world. I had the opportunity to visit some quilt shops this past late spring in Saskatoon and Surrey. I had such a good time and even picked up a quilt pattern, A Periwinkle Pattern, designed by a Canadian quilt shop owner, Michelle Harris—Something to look forward to this fall!

Speaking of the autumn, yikes, don't forget to send me some news on your guild. This column is for your achievements, ideas and enjoyment of sharing quilting ideas and thoughts with others. Don't be shy. Would love to hear from all of you!

—Marilyn

## An Innovative Idea

### FROM JEANNIE BROCKE OF THE QUINTESSENTIAL QUILTERS' GUILD

Chetwynd, BC

Jeannie came up with this idea as a guild challenge. Her criteria for the challenge was the project must be suitable for new or experienced quilters; not terribly time consuming; what you made was for your own use; and also if you missed the introductory meeting you could pick up on the challenge without fear of being too far behind. The "Theme" challenge as it was called worked with thirty-five different themes being placed in a paper bag. Anyone who wanted to participate drew their theme from the bag. The minimum requirement was that you made a block designed on your theme. It did not have to be a finished item. All the projects were to be made for the December meeting.

Some members did show blocks, others made table runners, pillows and wall hangings. It inspired others to finish quilts in their UFOs, such as the quilter who finished

her quilt with butterflies, her theme being Nature. How you interpreted your theme was totally your own choice. One quilter whose theme was the farm had always wanted to make something with a rooster on it. Her finished project was a lovely appliquéd pillow. Another incorporated her theme, Wildlife, with a block of a bear for a larger project she was working on.

A variety of the themes Jeannie came up with were Nature, Canada, Home, The North, Different Countries, Wildlife, Birds, The Seasons, Sewing, Hobbies, Holidays, Sports, Passions, and Celestial. Her one organizational note is to record the theme the quilters drew in case one should forget one's theme, or if you needed to double up on themes due to the size of your guild.

Thanks Jeannie for sharing this idea with us. Great idea.

## SIMCOE COUNTY QUILTERS' GUILD



In the last issue of *Canadian Quilter* we mentioned some quilt anniversaries. One was the 20<sup>th</sup> anniversary of the SIMCOE COUNTY QUILTERS' GUILD. Georgie Lackie, the publicity person for the guild sent some background information on the guild's formation.

In January 1984 Eunice McLeod, Nancy Trott, and Joan Winter realized they had enough interested quilters to begin a quilt guild. The first meeting was held at the Simcoe County Museum in February. Nancy Trott became the first president of the Guild. Just one year later the Guild's membership stood at 51.

Initially members relied on each other to present the program each month and conduct workshops. Today, as well as the members presenting programs, they have many well known speakers who conduct workshops and present trunk shows. This past May, Gail Hunt was the featured speaker. She also conducted two workshops.



# Inaugural Quilting Bee

## BLUEWATER QUILTERS' GUILD

by Elizabeth Wilson

Platters of banana and zucchini bread, along with a non-ending supply of tea, coffee and juice, sustained forty volunteers of the BLUEWATER QUILTERS' GUILD (BQG) working on cuddle quilts at the Tom Thomson Memorial Art Gallery in Owen Sound, Ontario, at their first Quilting Bee, March 26 and 27, 2004.

The planning for this event started

months earlier under the guidance of Marion Holah who recently migrated to the area from the THUNDER BAY QUILTERS' GUILD. Members of the BQG were asked to take part in fat quarter draws. The rules were simple: anyone bringing in a fat quarter could put their name in for a draw. If she won the draw, she won half of the donated fat quarters. Frequently, the winner donated the fat quarters back to the stock for the planned Quilting Bee. Each month featured a different colour request based on an event within the month, such as red for Valentines Day and green for St. Patrick's Day. Members were also asked to make up a log cabin square to be used in the construction of quilts to be donated. The stash collected prior to the Bee was impressive!

The Bee Coordinator contacted six members to act as Captains for the two-day event. The Captains met at the home of the Coordinator (at left) and selected fabric from the stash that might work for various quilt patterns. They also drafted some plans for the log cabins. Each member volunteering to take part in the Quilting Bee workdays was assigned to a Captain, becoming a member of one of the six teams. Even members who had missed signing up for the Bee workdays showed up and pitched in to help out.

Design walls, sewing machines, cutting boards and stacks of fabric became the background for this event. A total of 40 BQG members volunteered for two days constructing various patterned quilts, to be given away. In total 55 quilts were completed and proudly displayed at the April Guild Meeting held in the Bayshore Community Centre auditorium. Several quilts were taken home by members to have the bindings finished and subsequently turned in at the May Guild Meeting.



Bee stations getting organized and working.



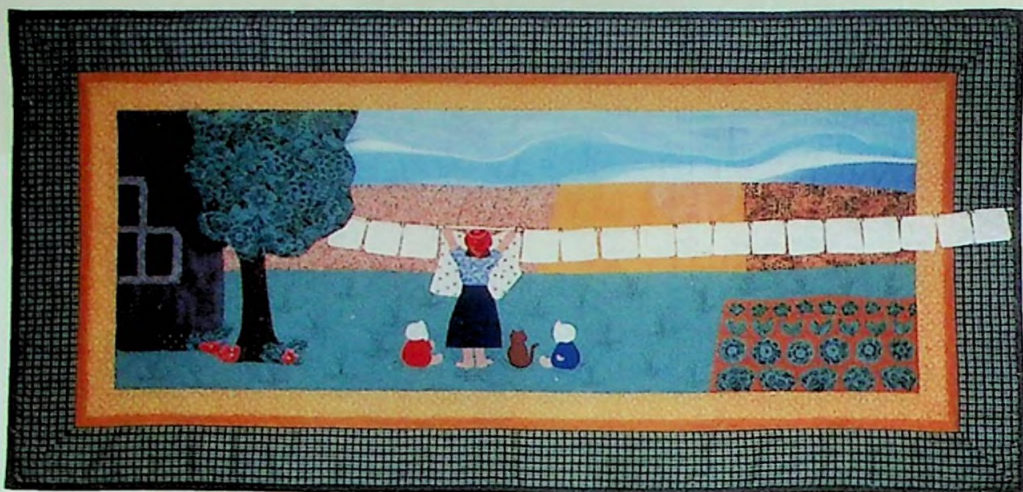
On this our 20<sup>th</sup> anniversary we have 176 members in our guild, with a large waiting list.

The guild owes a great deal of thanks to the foresight of our founding members for the birth of our guild. They are Lena Adams, Ruth Allen, Betty Anderson, Ruth Brown, Lois Day, Ella Gauthier, Ann Ivits, Pat Larkin, Antoinette Lefave, Barbara Martin, Eunice McLeod, Erma Newhouse, Shirley Parton, Hilda Sibthorpe, Nancy Tortt, Francina Van Hintum, Doreen Winch and Joan Winter.



A Jewel Box quilt, the team effort of (l to r) Bev White, Shirley Redmond, Marilyn Perkins, Mary Martha Flood, Marjorie Ashman and Ann Sanders.

The generosity and kindness of the BQG was displayed in this successful inaugural event and promises to be seen as the forerunner of an annual event. The finished quilts will be donated to various groups in the area, such as the Public Health Unit for high risk pregnancies, Well Baby Clinics, Senior Citizen Homes, Rose Cherry's Foundation for Terminally-ill Children and the Children's Aid Society, to name a few.



Hanging out the Wash



# Telling Our Stories

by Pippa Moore, Comox, BC

Women have been telling one another their stories since time immemorial. We need to do this, it is one of the ways we survive all the ups and downs of life. And telling is only half of it—the other essential thing is being heard. We need that, too. Each one of us wants to know another and to be known.

Fabric, for me, is the stuff of story-telling. As I respond to those things going on deep inside me, or ask the questions about life that puzzle me, or reflect upon my life experiences, at this time and in this place, it will surface in my quilts. Occasionally this is a literal translation of story into fabric. More often it is reflected in the colours I choose, or in the order (or not) in a particular design, in the subject matter I choose, even in the construction methods I utilize. And it has been my experience that the truer the story I am telling and the more I have connected with my work and the more I have allowed the fabric to “speak” for me, the more satisfied I am with the end result and the more profound the response of the viewer. This doesn’t necessarily mean people will love my quilt, but they are more likely to stop and “listen” to it. And sometimes there

will be a glimmer of recognition in the viewer, a “yes, I have felt that, too,” which connects us to one another through the medium of fabric and quilting.

Let me give you a few examples.

*Hanging out the Wash* (1990) is the most literal in its story. It pictures my life as a young mother of twins. I was living in rural Manitoba at the time—hanging out endless washing lines full of diapers, and trying my best to look after a garden. I had mail-ordered the thickest terry-towel diapers Mothercare had available for our girls, in fact they could hardly maneuver in them. Those diapers became a symbol of my life then, and in this quilt, the washing line full of them is an expression of the sense I had of never-ending responsibilities.

*Rosetta’s Hope* (1995) was made shortly after we returned to Canada after living in Lesotho (Southern Africa) for three years, and was made to express my admiration for African women, and in recognition of their strength and courage. We were living there during a period of extreme drought, and the crops had failed several years in succession, and yet every

spring these women would go out and plant their seeds and tend their gardens, in the hope that this year would be different.

*To Fly Again* (1998) tells another story. I made it shortly after being reunited with the son I had given up for adoption in 1969, while still a teenager. I was fairly bursting with joy and a sense of being on a journey from woundedness to wholeness, and wanted to give voice to this. The title is from a song by Kate Wolf, and kept resonating through me while I worked on it—“like a wounded bird, I must learn to fly again,” hence the title.

A few years later *Abundant Life* (2002) was made. The tree in its bright colours expresses my sense of thankfulness for the myriad blessings of my life, and I hope too, the light and growth and healing I have experienced. The leaves are a metaphor for the diversity and richness of all the wonderful things, small and large, for which I am grateful.

Other instances of quilts as tellers of stories are more subtle. For example, the very conservative colours and patterns I chose to work with when I lived in Africa were a reflection of my being overwhelmed by the new experience of living there, and my need to ground myself in something comfortingly familiar. When I returned to Canada, however, my quilts became full of the colours and fabrics of Africa, as I fondly remembered my time there. And every fall, as the westcoast rain settles in and the days



Rosetta's Hope

become shorter, I reach for clear, bright exuberant fabrics to cheer my soul.

These are just a few instances of storytelling in fabric pulled from my own work, but it is true of all of us I think, at least in our best work. Sometimes it happens without us even being conscious of what we are expressing. One quilter recently told me of finding herself making a quilt from blue plaids—quite atypical for her—and it was only much later that she realized that blue plaid shirts were the favourite attire of her recently deceased brother. Another more intentional example occurred when a quilting friend took her husband's shirts and made quilts for both their daughters and his mother using the fabrics from them. Still another made an "Empty Nest" quilt, expressing her feelings after her children had left home. And a fourth friend is working on a sugar bush quilt, recalling her grandparent's farm and many happy memories from that time.

But you've seen them too—the quilts that shout "I will conquer," or "I am lost in the fog," or "I am overjoyed," or "I feel small and broken." And others that say, "Remember me," or "I believe I can do it," or "I am overjoyed." Fabric—the colour and feel and shape of it—are the "words" we quilters use to tell our story. And that's the magic in it for me. That I can cut and sew and quilt little scraps together and "speak" from the depths of my being. Sometimes it feels a little scary, like being stark naked in front of the whole world, but when this happens, I know I have spoken my truth, however hard that might be to do. And there is something wonderfully soul satisfying when another quilter "hears" what I am saying.

To Fly Again



During my Africa years, I used to watch women as they gathered wood for the fire, or walked miles to fetch the water they needed for the day, or went to the streams to wash their clothing. Usually these would be groups of women, talking and laughing and sharing their lives with one another as they went about their daily chores. I can't help but feel that part of the pull for us to gather as quilters, is born of the same need to share our lives with other women, and that by doing this, we somehow find it just a little easier to walk through whatever we're in the midst of at the time.

And I believe that part of our responsibility as quilters is to encourage one another to tell our stories in fabric, to give voice to what is speaking to us, and to allow one another the freedom to do this however we choose. One of the wonderful things about the quilting world is that it is big enough and broad enough to encompass all of us, and that there is no right or wrong way to express ourselves in our work.

More and more, I am interested in hearing the stories behind the quilts I see, and feel honoured by those who have been willing to share themselves in this way with me. I find I go to quilt shows



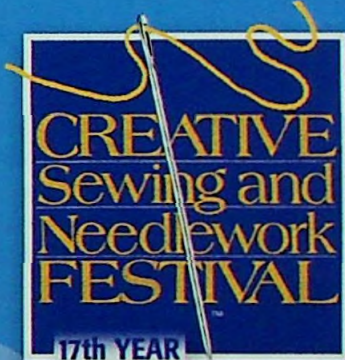
Abundant Life

these days and ask myself the question—"what is she (he) saying?" and "what is my response?" I have dreams of one day collecting some of these quilts and their stories. I think it is that important to get to know one another in this way. In the meantime I will keep making my quilts, and telling my own stories, and I hope you will too.

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- **kenneth king** (bustier & pattern drafting)
- **jane lockhart** (faux finishes & colour trends)
- **patti carey** (lone star & bargello quilts)
- **susan o'connor** (smocking & embroidery)
- **john willard** (adv. spontaneous geometrics)

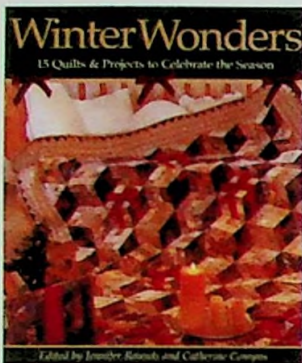
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# Book Reviews

by Dusty Newey



## WINTER WONDERS

Ed. Jennifer Rounds & Catherine Comyns  
C&T Publishing  
63 pages, \$19.95 US

If you like to make Christmas gifts and if you're one of those organized people who are ready for Christmas early every year (or even if you're not), you'll like this book. It features quilts, ornaments, a wreath and even a small quilted rug, all with a Christmas theme.

The cover quilt, *Christmas Boxes*, is a variation of the old standby Baby Blocks. The designer shows you how to add ribbon to some of the blocks, so they resemble gifts. This quilt is not done in traditional red and green colours; it's in warm golds and earth-tones and the addition of the red ribbons and bows turns it into a Christmassy quilt.

Another quilt, *Silver Trees*, done in pale grays, beige and cream colours, makes you feel frosty just looking at it. A scrappy quilt has a matching bed-side rug, just the right size to warm little feet as they sneak out of bed to see if Santa has been yet.

There are patterns and templates for all the projects in this book. As always with C&T books, the photography is excellent and the directions are clear and well illustrated. Precise fabric requirements are given in metric and feet and yard measurements, with suggested colours. While many of the projects have red and green in them, they aren't the predominant colours—a nice change. I enjoyed looking through this book and I'd like to make a few of the items shown—but they won't be done for this Christmas!

## BORDERS, BINDINGS & EDGES

The Art of Finishing Your Quilt  
Sally Collins  
C&T Publishing  
111 pages, \$27.95 US

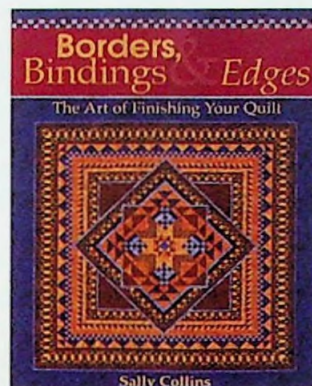
This book tells you all you need to know about finishing your quilt—the title says it all.

Quilts are shown, but only to illustrate the various types of borders and bindings and how they can add or detract from a quilt. Ms. Collins takes her borders seriously and shows how they can make or break a quilt; she also shows how sometimes any border can detract from a strong design.

No detail is too small to be treated—she even advises when it's best to have the quilt or the border next to the feed dogs. She gives quite a few tips on squaring up your quilt and how to avoid wavy edges and how to keep the proper scale between your quilt and the borders you plan to use.

Three different ways of making your own bias strips for binding are shown and she discusses the pros and cons of bias and straight binding, single fold, double fold or no binding. Prairie points, piping and scalloped edges are all given detailed study.

I'd recommend this book for anyone's library—it's great value for the money and will be referred to again and again by anyone who owns it or can borrow it from their guild library.



## ALL ABOUT MACHINE ARTS

Decorative Techniques from A to Z  
From Sew News, Creative Machine Embroidery and C&T Publishing  
C&T Publishing  
256 pages, \$29.95 US

This is an amazing book! I don't do much embellishing on my quilts or tote bags, etc. but this might be the book to change that.

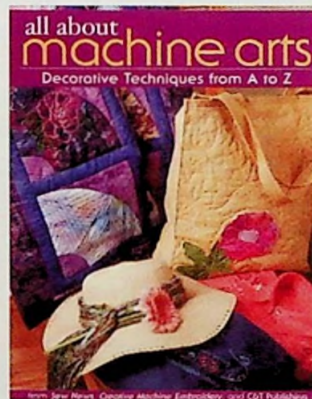
It starts with a few pages showing embellished quilts and articles of clothing, then shows us some wonderful studios—big and small, with some great storage ideas. Then we look at sewing machines—20-odd pages of details. I even learned a few things about my 40-year old machine—such as I should keep the presser foot up when I thread the needle; this will keep the tension even. Computerized machines and sergers are also covered briefly.

Then I learned all about thread—the different types, how they're made, which is the best type to use on your machine; on and on but none of it boring. Needles are covered and all the different types of stabilizers. Tools, sewing notions and scissors are next then we finally get to the actual embellishments.

Not only are the embellishments shown in great detail, but suggestions are given on how to use each one. Ergonomics is covered and a page is even devoted to the Internet, although not much detail is given on this topic.

The list of contributors fills a whole page—among them Harriet Hargrave, Hari Walner, Katie Pasquini Masopust—a veritable who's who of the quilting and embellishing world.

This is a fantastic value—so much information stuffed into one book. It's not really a book to sit down and read from cover to cover. It's more like a dictionary—you look up one word, that reminds you of another one and you find you've spent an hour dipping into pages here and there. I heartily recommend this book: 5 stars, 2 thumbs up—whatever your rating system, this one is the cream of the crop.



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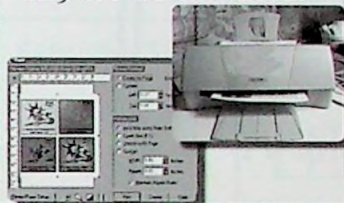
### Step 2.

Iron your dried fabric onto freezer paper, cut to desired sizes. Trim edges to avoid printer jams.



### Step 3.

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# Pattern Pages

**Redwork**—Provided here are two patterns courtesy of MJM Designs, 9 Mary St., Perth, ON K7H 2X1. (613) 264-0771. [mcraw@rideau.net](mailto:mcraw@rideau.net)

Try them for one of your new projects. Just increase the size on a photocopy machine to the size you require for your blocks.

These two blocks, *Basketball* and *Underwear*, are from the latest book by Mary and Janet, called "*Canada from Eh to Zed!*" Paulette talks about MJM on the Canadian Designers page. You can also see Paulette's versions of these blocks on page 62.

As a quick study in embroidery, we have included the stitching guide from the book, too (see facing page).

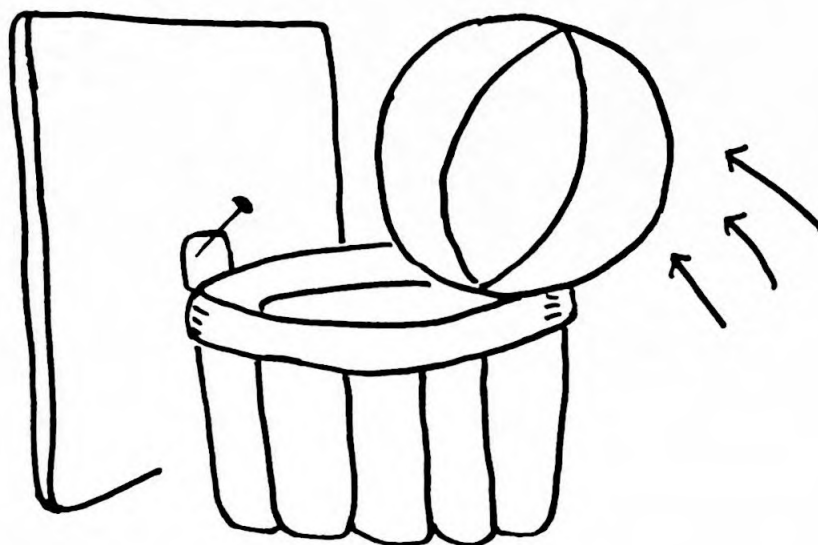
Continued from page 28

We found that the existing CQA/ACC standards and guidelines were in need of revision. In particular we struggled with a definition of quilting to encompass all that quilting had become. Eventually we found that there would be two definitions of a quilt that would be based on the techniques used, traditional and innovative. These definitions do not refer to the originality of the quilt. An original quilt could be constructed with either traditional or innovative techniques.

Times have changed and times have stayed the same. Proponents of hand and machine quilting now enjoy a great deal of acceptance and mutual respect and art quilts are a part of today's norm. But there is a new player in the quilting game—the long arm quilter. As a group, these quilters are now the ones lacking the acceptance of "mainstream" quilters. They are where the machine and art quilters were a decade or so ago. Many feel the work on track systems, particularly the long arm, is "automatically" done by a machine—turn it on and go about your business! A second misconception is that the quilting is always an overall pattern, similar to commercial bedspreads or mattress cover. Nothing could be further from the truth. There are true artists among this group, just as there are among the "mainstream" quilters. What is exciting, interesting and inspiring is to see the continuing evolution of quilting. The best of show at the NJS this year was done by an artist using a long arm machine!

\*The CMQA is an association of quilters using track system machines, whether they are long arm or table top systems. ([www.cmqa.ca](http://www.cmqa.ca))

23



26



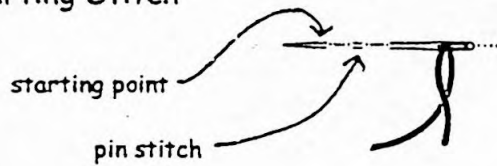


## EMBROIDERY STITCHES

Cut a 12" length of embroidery floss and separate out 2 strands.

To end off slip needle through to the back and weave through previous stitching.

### Starting Stitch



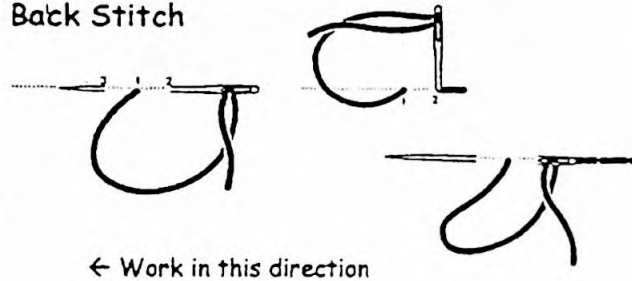
No knot. Insert needle  $\frac{1}{4}$ " or more from starting point. Make 1 or 2 tiny pin stitches and pull thread almost through. Continue in outline stitch concealing pin stitches.

### Outline (or Stem) Stitch



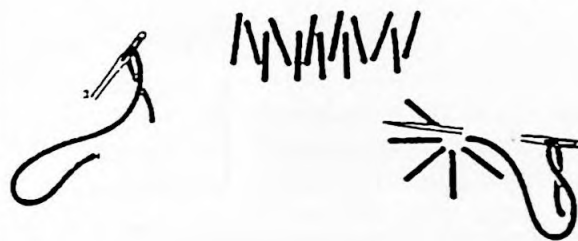
Work in this direction →

### Back Stitch

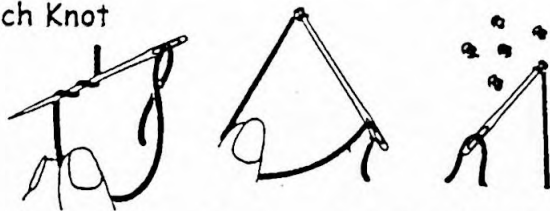


← Work in this direction

### Straight Stitch

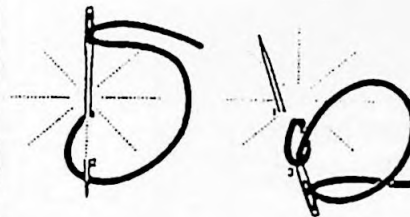


### French Knot



Wrap thread as shown. Insert needle in close but not same hole. Tighten wrap snugly to fabric surface and pull needle through.

### Lazy Daisy Stitch



### Chain Stitch



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Correction to Summer 2004 issue of *The Canadian Quilter*, page 9.

The quilt shown as *Sailing to Byzantium*, by Gillian Lee, is not that quilt. We didn't have a good picture of the quilt to show with the other Rosette-winning quilts, but recognized that it was part of the *NJS 2004* so took the slide which we had used for the colour catalogue. However, in selecting the correct slide, a mistake was made and a similar-looking quilt was used. Please see quilt #11 on page 22 of the *NJS 2004* Colour Catalogue, which has been included as an insert, for the correct picture. Our apologies for the confusion and apologies to the makers. The incorrect quilt shown, was a quilt entitled *The Way Home*, by Jane Burke. We appreciate that Jane brought this to our attention.

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Canadian Quilters' Association  
 Association canadienne de la courtépoincte

We are pleased to announce that the winner of the Agnes Boal Bursary for 2004 is **RIVERVALLEY QUILTERS** of Kamloops, BC.

Agnes Boal served as president of CQA/ACC in 1991-92. She had a love of quilting and was an enthusiastic supporter of CQA/ACC. Sadly, Agnes passed away in March, 1996. In her memory, the Board of Directors announced the creation of the Agnes Boal Bursary in the winter of 1996. The purpose of the bursary is to assist guilds and groups to bring a Canadian teacher (CQA/ACC member) to their area to conduct a class or workshop.

Originally, the bursary offered was for \$250 but was recently increased to \$750. For complete details on this bursary and a downloadable application form guilds can visit the website [www.canadianquilter.com](http://www.canadianquilter.com).

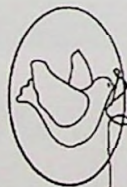
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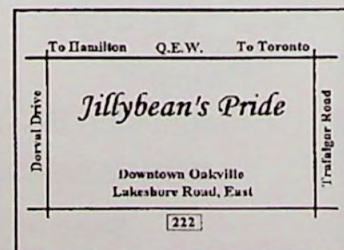
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## Corrections to Pictures of Quilts in the 2004 National Juried Show Colour Catalogue

My sincere apologies go out to Lenny De Groot and Margo Fiddes with regard to the presentation of their quilts in the 2004 National Juried Show Colour Catalogue.

For Lenny De Groot this was her first entry into the National Juried Show and I missed that she sent two slides—one of the front and one of the back of the quilt, which was reversible. In my haste I had the slide showing the back side of the quilt scanned. I am sorry, Lenny—certainly was not intentional. The correct front of the quilt is shown here and once again here is the statement which accompanying the slide submission. “My Nymph is dancing in the magic moonlit sky seeking inspiration. You can feel the joyful creativity of her world. My passion of quilting inspired me to depict her as the beautiful and graceful goddess she is.”

For Margo Fiddes I showed her quilt upside down. We have the slides which we receive from you scanned professionally on a large drum scanner. In order to do this they remove the film from the sleeve and then replace it. Unfortunately, they don't always reinsert the film in the correct orientation and so when I checked the pictures against the returned slides everything looked fine. Some quilts which were not obvious—I had another person who had received the



duplicates check the direction. This one got missed. I am sorry, Margo. We show it here for you in the correct direction. And here is what Margo had to say about her quilt: “This piece began as a small pencil sketch. I wanted an opportunity to use Ruth McDowell's intricate piecing method, so I chose a simple subject. I attempted to focus on the integral beauty of the subject; the beauty we so often pass by or take for granted, capturing the play of



light on the leaves seems crucial to expressing their sparkling beauty. I tried to create movement through variations in the fabrics. Making the leaves appear ‘larger than life’ also enabled me to highlight the many colour variations in this single branch of leaves.”—Marsha



### Quilt ON, 2005

Complete registration information and exhibit details for the CQA/ACC Quilt ON 2005 event, to be held in Waterloo, May 25 - 28, 2005, will be in the Winter 2004 issue of *The Canadian Quilter*.

[www.quiltingonthewaterfront.com](http://www.quiltingonthewaterfront.com)

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# INTRODUCING New Regional Representatives

by Jodi-Marie Horne



## DOROTHY BURKE

### YUKON TERRITORIES

*"I took my first quilt course in the fall of 1988 with Dawn Bouquot, a local quilt instructor and shop owner. However, the lap sampler quilt grew to become a queen size quilt and is still on the 'Work in Progress' list. Between 1988 and 1996 family duties and career took top priority over quilting."*

There was a very impressive quilt show called *Perma Frost Covers* held in Whitehorse in the Spring of 1996. Upon viewing the large variety of magnificent quilts, she was once again inspired to try quilting. So she joined the PINETREE QUILTERS in the fall of 1996 and has been 'quilting' ever since. Dorothy also belongs to the KLUANE QUILTERS' GUILD, which has been their umbrella group for the Yukon since 1995.

"I have tried a variety of quilting techniques such as: paper piecing, crazy patch, strip piecing, appliqué, stained glass, embroidery squares/panels, color wash, some traditional patterns and I design my

own landscapes. I prefer machine quilting to hand quilting. I am getting braver in creating my own designs and trying new ways to do things. I am currently working on a circle and curve challenge project for the Fall Tea."

The springtime finds Dorothy spending a lot of time in the yard and garden, as there is always a lot of work to be done. Her husband just built her a new octagonal greenhouse, so she spends a lot of time planting and transplanting plants. "We can't spend 24 hours outside, so will spend the evenings working on various projects. We also enjoy camping, fishing and entertaining friends. Our three girls and families are spread across Canada from Alberta to Ontario and California; so visiting is kept to a minimum."

"We traveled across Canada last summer and were able to visit the Kitchener-Waterloo Quilt Show, Ontario Quilt Show and view the Yukon exhibit (in which I had two items displayed)." They were also able to be a part of the Opening Ceremonies of the CQA/ACC NJS 2003 in Fredericton. "The CQA quilt shows are becoming more phenomenal every year."

Dorothy also says that she enjoys being a member of CQA/ACC, meeting fellow quilters across Canada and being able to further the interest of quilting, and we are happy to have her join our team.



Top: *Aim for the Stars* - A traditional pattern made this year.

Middle: *Endless Blue Stained Glass* - I took this stained glass course in January from Lise Merchant.

Bottom: *Valentine* created for my grandson, using techniques from Libby Lehman and Judy Gibbons.



## SUSAN WITTRUP

SASKATCHEWAN

**A**bout me, hmmn, what to say other than I'm a woman with a sewing machine (three actually) and I'm not afraid to use it (them).

I suppose it is safe to say that my life is a giant quilt. I sew, I quilt, I garden, I write (I even used to write a gardening column for a regional magazine), I write, I read, I am blessed with a wonderful family and many great friends. All of this contributes to my quilting life.

My grandmother was a quilter — I remember the frame being set up in her living room and all the ladies in town came over to stitch. I was once allowed to help as

the quilt on the frame was a Sunbonnet Sue for me. I was quite young, made a heck of a mess and several of the ladies wanted to banish me to the great outdoors, but my grandmother stood by me and let me work as long as I wanted. No doubt, she sat up at night undoing everything I did, but not one stitch was removed when I was in the room. Then, many years later, I decided to make my own quilts, got a crazy quilt started and my boyfriend of the time said it looked like a poor person's quilt so I gathered everything up and tossed it in the garbage. It was likely fifteen years before I allowed myself to think of quilting again, and when I did, it was to meet the needs of my then very young children (a boy and a girl). I did mostly simple projects involving dinosaurs and ballerinas and tying, and my kids were convinced I was a genius. Their confidence inspired me to try a Sun Bonnet Sue for my daughter, an Ohio Star soon followed for my son and the monster was unleashed. I make a few traditional quilts, but tend to do them in an

untraditional manner—Japanese fabrics for cowboy boots and Courthouse Steps. Designing my own quilts has become more and more of a passion for me. I suppose this

is a logical step as I used to design my own clothes as a teenager—if you can't find what you need in the store, just design it yourself!

I am one of those rare breed who only buy fabric for specific projects, I don't have a stash. Of course, there are always leftovers from

my projects, so that leads to new projects to use up the scraps. Some interesting things have evolved from my need to keep the fabric from piling up.

I work in the Saskatoon Public Library and often find myself pouring over design books, architecture books and gardening books, all of which have contributed to developing my design eye. My family is also a source of inspiration. Our children are both in their teens, my daughter is a doll maker and my son draws. Their take on the world is always interesting and prompts me to look at the world from many angles. My husband, an Environmental Engineer, is a water colourist and is my greatest supporter. He is never afraid to offer ideas, suggestions or even to duck when a pin cushion flies across the room when some of the ideas and suggestions don't quite meet with my approval. Lately, I find myself eyeing the cat, wondering if I can felt her fur? Stay tuned on that one.

Luckily, we have all learned to laugh and to respect the process that results in a finished quilt.

More and more, my work is becoming less utilitarian, more decorative. For an eminently practical person, this is quite a step. Recently, I find myself experimenting more with embellishment, dyeing, discharge dyeing and garments are beginning to grow in my head. Back to being practical? I can see that within the next few months, there will be some jackets/coats, perhaps a dress or two that come off my sewing machine. The wonderful thing about fabric is that it satisfies so many of the senses—nice to touch, lovely to smell, glorious to look at (especially if has sparkles on it), and some of it makes the most delicious sounds as it gets manipulated and scrunched.

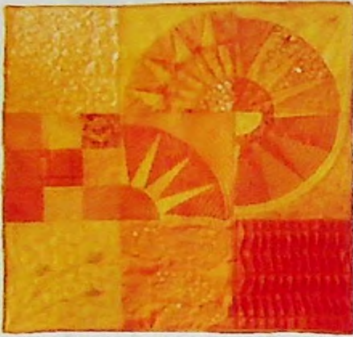
I sew in our guest room, although more and more I realize that guests stay in my sewing studio, which in spite of being in the basement, is bright and cheery with nine foot high ceilings.



*Dancing Boots*



*Jackie's Jacket Front and Back*



Saskatchewan Gold



East-West Friendship

coach soccer so her children can play; or the man who bakes bread, mows the lawn, learns to fix a plugged toilet. All of this is what my quilts tend to be about. My wall hanging "Saskatchewan Gold" is perhaps the best example of how I view

If I had to describe my driving force, it would be "the average person." In my writing, my quilting and my life, I am very drawn to the world of you and me, rather than that of celebrities or important people. I have always wanted to pay homage to the work of the woman who hangs out her laundry, buys the groceries, learns how to

the world. It is shades of yellow laid out in the agricultural grid pattern made out of plain cotton, embellished with beads and sheers. Nothing very exotic in planting a field or working in a northern mine, but it is the work of those who live in my adopted province and it is what puts the bread on the table and keeps us all going. I was born and

raised in Calgary, have also lived in Vancouver, Victoria, Wyoming and Saskatoon.

I am currently a member of the SASKATOON QUILTERS' GUILD (SQG), the Canadian Quilters' Association and who knows what guilds may tempt me as I travel around Saskatchewan to get to know the larger community! I often quilt with one or two friends on a very informal basis, act as a mentor to two emerging quilters, have exhibited my work in one of the local libraries that regularly hosts quilt shows, a local bookstore, a gallery in one of the larger malls in Saskatoon, the biennial show of the SQG, and most recently, at the 2004 NJS. All of my work is done by machine as I have tendonitis in my right arm, so even small amounts of handwork result in lots of pain.

## LORRAINE GOSSE

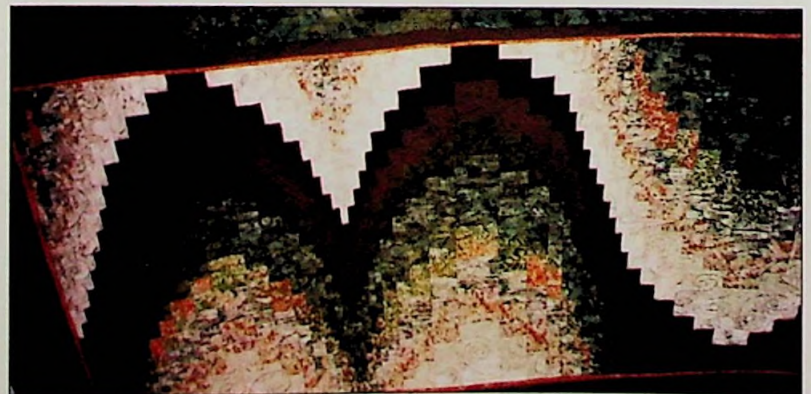
NEWFOUNDLAND/LABRADOR

RIGHT: Lorraine - with her whale quilt produced for the LRQ quilt show 2003. Title - *Chin Up*, Designed and Hand Quilted by Lorraine

I moved to Steady Brook, Newfoundland, four years ago. For the most part, I grew up and lived in the twin towns of Wabush and Labrador City, two small, isolated communities in the middle of Labrador. When I went there as a young child the only way in or out of the community was by flying or a 12-hour train ride to Quebec. Because of the size of the community the only guild was the LABRADOR WEST CRAFT GUILD. No matter which craft you were involved in you could become a member of the Craft Guild. It's purpose was to encourage and promote the craft industry, in general. There weren't enough quilters to have their own guild, but nonetheless the quilters experienced some of the same problems as knitters, when it came to marketing and getting supplies. My husband, Robert, and I were a part of that guild for over 25 years and in that time I held every position on the executive. I was also an executive member of the Labrador Craft Producers Association for over 10 years. The Labrador Craft Producers Association was a regional organization aiming to bring together crafts people in Labrador and help with their concerns. Marketing and finding good suppliers of raw materials was always, and still continues to be, a big issue.

Although I have always had an interest in quilting it is not something that is done a great deal in Labrador. What I know about quilting was learned from friends or from a book. I produced my first quilt in 1983 when my son Christopher moved from a crib to his first bed. Shortly after that I started getting together with a friend to quilt. Dianne had a beautiful quilt frame her husband had made and we would put a quilt on it and work together until the quilt was done. In four years we completed six quilts. I learned a great deal from Dianne during those years.

It wasn't until four years ago when I moved to Steady Brook



Bargello - Pieced By Lorraine, Machine Quilted by Tina Critch



*Rail tracks* - Pieced and Hand Quilted by Lorraine



*Red Bargello* - Pieced by Lorraine, Machine Quilted by Tina Critch



*Jean Quilt* - Made by Lorraine

and joined the LONG RANGE QUILTERS that I discovered the real world of quilting. The LONG RANGE QUILTERS is a group which was formed six years ago and membership has grown to over 100 in that short time. The founding members are still very active in the

organization and should be very proud of what their hard work has accomplished. At our monthly meetings we have a show and share where members show their work and I am always amazed at the quantity and quality of these works. I realize now how little I

know about quilting. But these ladies (we don't have a man yet) are always willing to help and share their knowledge. Every time I get together with Jackie or Liz, I come away having learned something new. I look forward to learning more.

## PREEMIE QUILTS

by Pamela Griffin, Almonte, ON

My friend, Helen Fraser, and I delivered 70 Premie Quilts in 2003. The quilts were made at a Quilt-a-Thon which I organized amongst local quilters and friends. As you can see in the picture, taken at the Rich Little Special Care Nursery in Ottawa, the Doctor and the nurses were delighted.

These very special and tiny quilts, measuring 24" x 24" are used by the staff when the babies are moved from the incubator to the special cribs. When the baby is ready to go home, the quilt goes home with the baby. It maybe a little fanciful, but I like to think that the quilts, with their designs of teddy bears and flowers, birds and rainbows, will go a long ways towards making the first critical weeks of each preemie's life a little easier for the parents and will be a happy



souvenir in the years to come. I ask every quilter to sign their name on the back of the quilt. Who knows? Maybe someday someone will come knocking at my door or at the door of another of the group, carrying one of our quilts to tell us they made it after a tough beginning, and here's the quilt to prove it.

Quilters interested in this project should contact their local hospital with a Premature Nursery. Quilts measure 24" square, have minimum quilting, no invisible thread, and are turned inside out. This is a wonderful project for a beginner and an opportunity to try out a new design.

# Fabric Forever!

by Sharon Galna, Ajax, ON

It's all my mother's fault—my love of fabric, that is! My mother made many of our clothes for my sister, Barb, and me when we were young; so fabric, buttons, patterns and a sewing machine were staples in our house, as much as bread and milk were. When you grow up in a creative household where sewing, drawing, woodworking and crafts are abundant, a lot of it is, in my opinion, transferred through osmosis!

My mother used to sing in a band where they "dressed to the nines," the men in tuxes and my Mom in a beautiful gown. This was in the 60s when ladies dressed up even to go to the corner store. Every few weeks she would make a new gown—cut velvets, rich brocades, silk jacquards, smooth satins—and every few weeks my Barbie™ would get a matching gown!

Mom took great advantage of having two daughters and made us many matching outfits when we were little. I was quite a tomboy (except for the Barbies™!) and hated wearing dresses, but Mom made them anyway. The pink velvet Christmas dresses were all right, but the matching sailor outfits, what was she thinking?!

The first garment I made myself (at age 11) was a "Daisy-Mae"-style top with elastic around the neckline and sleeves. Made in a pretty blue floral fabric that my Mom helped me choose, that top had hooked me into the glorious world of sewing. After that, every time my Mom went fabric shopping I tagged along. I think she was finally happy that her tomboy daughter wanted to do something that was even remotely feminine!

I vividly remember, even in my small, northern Ontario town, feeling so lucky to have the fabric selection available for my newfound hobby. Going from table to table at Dorothy's Fabric Shop handling the silky, coarse, smooth, fuzzy nubby textiles gave me such a feeling of calm that is hard to understand unless you, too, are a fabric fonder! Later, as a teenager, I got a job there, and, of course, spent most of my paycheque on fabric! (Thank you, Dorothy, for my first "fabric" job!)

I took my love of sewing (and fabrics) to college where I studied fashion design. The

availability and sheer volume of fabric in the big city (Toronto) was overwhelming to this small town girl. A romp on Spadina Avenue turned up cashmere suiting, leather and suede and luxurious silks that were turned into beautiful garments at the hands of me and my fellow classmates. We learned how to paint our own silk yardage, stitch leather like a pro and hand-roll a lapel in menswear tailoring class.

It was while in my third and final year of college (1983) that my grandparents celebrated their 50<sup>th</sup> wedding anniversary. I wanted to make them something personal to mark this very special occasion. I would make them a family quilt. After all, how hard could it be?! Off to the library I went to look for books on how to quilt. The only three books to be found at that time were from the 1920s and '30s. Enough basic quilting information for this seasoned dressmaker (or so I thought!). The quilt was quite a good first attempt—12 different pieced blocks and 12 embroidered blocks with family members' names on them surrounding a centre panel with my grandparents' names and the wed-

ding and anniversary dates. I had a lot of fun choosing the fabrics to make this quilt (much different from dressmaking fabric), but I obviously didn't read those books very carefully. The usual  $\frac{1}{8}$ " dressmaking seams are much too big for quilting!

About 10 years ago I gave up dressmaking for my new love of quilting. Surprisingly, the clothing construction methods I learned along the way enabled me to be a passable quilter. I just had to remember the  $\frac{1}{4}$ " seam! Now I am fortunate enough to be able to share my love of fabric fondling and quilting with my students. Teaching and traveling around Ontario doing trunk shows and workshops has allowed me to see the many interesting ways other quilters use their fabrics.

And to think that my love of fabric started with evening gowns and homemade doll clothes. What wonderful memories I have of my mother sharing her talents with my sister and I, and being patient enough to pass them on to me. Thanks, Mom.



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# From Our Hands to Yours

by Brenda Willoughby

**T**he KAWARTHA QUILTMAKERS' GUILD of Peterborough, Ontario has evolved from its origins in a farmhouse kitchen to an energetic group of approximately 150 members.

Because quilters are also concerned community volunteers, over the years ad hoc committees emerged to make lap quilts, placemats and other items for local nursing homes and the hospital. Recently, it was decided that these efforts should be coordinated and formalized in our constitution, so the "Helping Hands" committee was created to lead our membership in these endeavours. With their leadership and diligent efforts, this committee has successfully translated our good intentions into tangible gifts to our community.

There is a core group of dedicated volunteers who meet weekly in a room at the Kiwanis Club of Scott's Plains. This is an excellent facility with large tables, great lighting and a storage room. The Kiwanis only charge a token fee for its use so their support is a great help.

Here, the committee sews quilt tops, organizes quilt top kits and assembles tops, batting and backing for quilting from the great variety of donated fabrics. These are distributed at our monthly meetings to the many willing members who take them home to assemble, quilt or bind; whatever is needed.

Twice a year, the membership is invited to participate in a "quilt 'til you wilt" day. Materials or precut kits and patterns are provided and everyone has a great time stitching and visiting for the day. It is also an opportunity to practice new techniques and learn from your fellow quilters. Our donated materials illustrate the history of fabric for the last forty years.

Over the last two years at least 80 quilts have been pieced together from the brightly-coloured crimpoline of the 60's and 70's. Those of you who lived through that era will know that this material is virtually indestructible. These gaily-coloured quilts are gratefully received by the local shelters as they are impervious to constant usage and multiple washings. The residents of these shelters consider them a beautiful gift and are happy to say so!

We have received great support from our local Gammill quilters at The Quilt House and Sew Unique, who have generously and beautifully machine quilted many of the larger quilts for us.

Last Christmas, 102 quilts of varying sizes were donated to the YWC

Crossroads shelter to comfort women and their children fleeing abusive situations. This year we hope to do better!

These quilts are not works of art and perhaps not always made with the finest of fabrics, but they are constructed with warmth and caring. It is our hope that our quilting efforts will warm both the bodies and the hearts of their recipients.



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- to promote a greater understanding, appreciation, and knowledge of the art, techniques, and heritage of patchwork, appliqué, and quilting
- to promote the highest standards of workmanship and design in both traditional and innovative work
- to foster cooperation and sharing between quiltmakers across the country.

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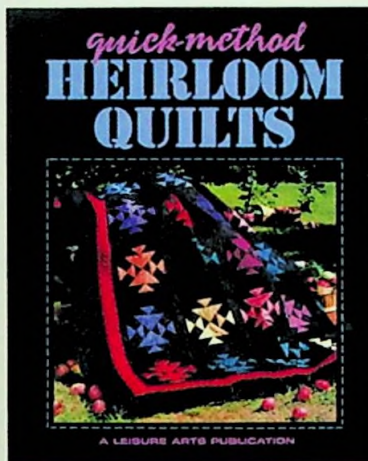


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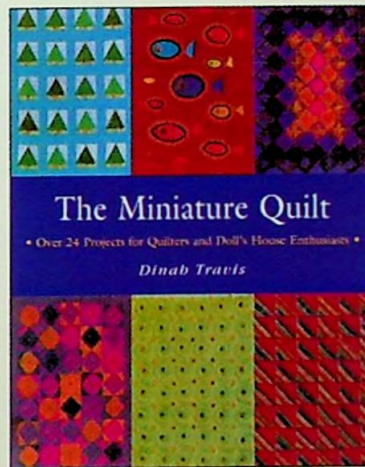


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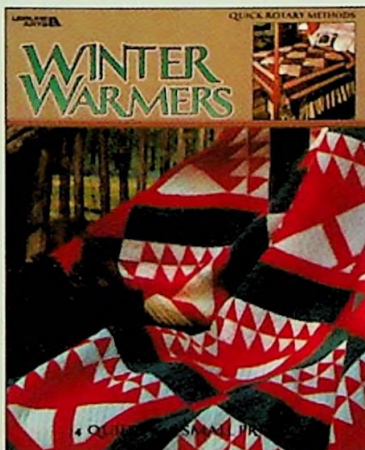
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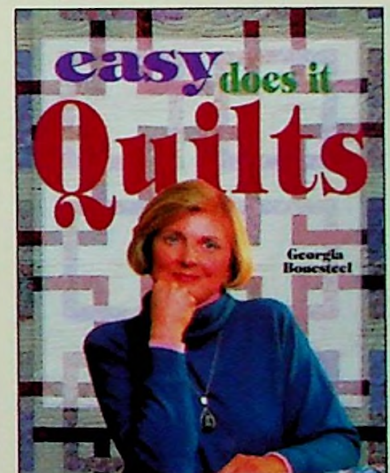
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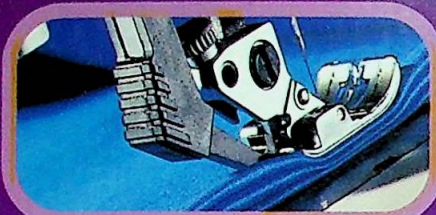
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