



The Canadian Quilter

Spring 2004



Basic Beauty

31" square, by Connie Teplitzky, Toronto. Cover story on page 5.

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WEB SITE

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SUBMISSIONS

Members are encouraged to submit articles and news to the Editor. 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 and their photography credits with submissions.

Next Copy Deadline – Summer 2004 Issue:
1 April, 2004.

BACK ISSUES

2002 and early 2003 back issues of *The Canadian Quilter* are still available and may be obtained from the Membership Director at a cost of \$5 postpaid. A limited number of Autumn and Winter 2003 issues are available at \$7.50. (Contact information on last page.)

ADVERTISING

Advertising information is available from the Editor – Marsha Rafuse, contact information on the last page.

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C IS FOR... Covered in Quilts

To quilt, or not to quilt, that is the question! When you look at the crazy quilts – oh what fun – and the interesting ways you could use a crazy patch block, as Jean shows us, you will want to give it a try. Annette tells us how to do it using the serger. But don't forget a crib quilt, like the ones that Diane shows us in *Yesterday's Quilts*, would be oh so easy. Even a charm quilt would be no problem, just a good excuse to trade fabrics with fellow quilters. I don't believe that there is a question after all, we HAVE to do it. Those ladies in the Region of York are giving all these C- quilts a try, they know that it is food for the soul.

You may have noticed that Wholecloth quilts are currently enjoying popularity. Georgia presents us with a wonderful new wholecloth pillow pattern. I like those leaves, and I think it is a wonderful project for trying this technique. It could easily become your favourite thing to do.

When you are not quilting, you might want to give some thought to what makes a quilt traditional? We have ideas on that topic for you to ponder from two ex-Board members, Judy Lyons and Daintry Chitaroni. These ladies know how to get the ball rolling for this discussion.

As we gear up for a wonderful quilting experience at *Quilt Canada 2004* being held in Winnipeg, we want to add a little Prairie flavour. What better way to get ourselves in the mood for

Prairie hospitality than to try Anne's Prairie Block?

Marilyn suggests that it might be interesting to hear how all the guilds are celebrating their significant milestones, such as 20th anniversaries. Send her a note, with pictures, so that she will be able to report on this in a future issue.

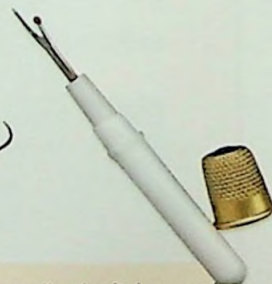
We have for you quilts galore to feast your eyes upon. Enjoy the quilter's profile showing quilts of Betty Louden. Enjoy the quilts made by FAN members, the Rosette winners, as well as those from the various quilt shows.

Don't bother asking yourself the question – to quilt or not to quilt. We KNOW the answer.

Happy stitching,



Marsha



Themes for upcoming issues:

As always, we welcome the submission of articles pertaining to the following or similar ideas.

Summer 2004 – Guilds: guild ideas for summer, what do your members do over the summer? What have you planned for Fall? Does your guild do charity work? What is the agenda at your guild meetings? What size do you find to be best, where do you meet?

Autumn 2004 – The Magic of Fabric: Why do you like working with fabric – is it the texture, the colour, the *je ne sais quoi*? You've heard of fabric

hoarders, although you personally don't know of any! Why do they drive miles in search of the right one, why are their closets lined with every colour of the rainbow? What would you like to tell us about working with fabric?

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.

Cover Story



BASIC BEAUTY

by Marsha Rafuse

What an appropriate quilt for on the cover of our spring issue. Just looking at it makes me think of spring and flowers blooming once again.

Hand quilted by Connie Teplitsky, this quilt won Viewer's Choice at the YORK HERITAGE QUILTERS' GUILD show, *Members' Challenge: Back to Basics*, May 20, 2003. This earned it the award of the CQA/ACC Rosette. A 31" square wall quilt, it shows an urn filled with flowers in the Baltimore Album style. Although based on the classic designs in Elly Sienkiewicz's books, this wall hanging was designed by Connie.

All materials used are cotton, including the embroidery floss. The only exception is the poly batt preferred by Connie for its ease in hand quilting. There are a variety of appliqué techniques used, including dimensional flowers, freezer paper and needleturn. The borders are machine pieced. As is usually the case, the hand quilting took Connie longer than the creation of the top.

Although Connie has been sewing her whole life, she began quilting in 1996. She has taught appliqué and fashion sewing since 1998. She designed his wall hanging as a medallion for Baltimore Album students. Aren't they fortunate!

My Dear Quilting Friends,

As I write this on one of the coldest nights of the year, the country is in a deep freeze from the west coast to the east coast, from north to south. I can't think of a winter this cold in recent memory. I confess, I usually find this cold weather energizing. Yes, I long for the long lazy days of summer but I can wait. As a Canadian I try to appreciate what each season offers.

I no longer ski or skate regularly; I drive almost everywhere, when the car starts. I usually exercise (read walk) outdoors every morning, but this cold weather allows me the luxury of sitting at home in front of the computer for an extra hour, or at the sewing machine making a cozy colourful quilt. The winter months are when I get more quilting done, my closets and file drawers cleaned out and my reading and paperwork caught up.

But this idyllic picture was not to be. My computer finally crashed—files and documents feared lost! I had heard the stories about losing everything, like the stock market crash! I listened smugly—it won't happen to me! But it did. I started rewriting articles on another computer, only to discover the background information was on my now useless computer. I tried making new class samples and discovered the last page of the cutting instructions missing—oh, on the computer! Making travel arrangements—computer. Calling a friend who had recently moved, new number on the computer! I fretted about what was lost. I paced. I missed deadlines (which is not unusual, but this time I had a good excuse). I picked up some appliqué trying to keep busy while my dear husband/computer guru, patiently worked at restoring the computer to functioning state without losing any of my important files.

I am happy to tell you that the restoration was successful. I am back in front of the computer with a new box of back up disks for everything, and a mountain of work to catch up on. I also have a new appliqué project started—maybe this will make it to Winnipeg.

Quilt Canada 2004 in Winnipeg is just around the corner. Paulette Eccleston, Carol Galloway and the Organizing Committee are doing a great job. One exhibit of note will be the Invitation: quilt of belonging. Members can put in the last stitches on this beautiful and large quilt.

Plans are taking shape for events in Waterloo, May 19 – 29, 2005. We are working closely with the *Waterloo and Area Festival Committee* to schedule CQA/ACC activities and *National Juried Show* with the associated Festival events. Members interested in attending will want to stay a few extra days to take in all that the Festival has to offer. We are looking for members living in the Kitchener-Waterloo area who may be interested in volunteering at the CQA/ACC events. If you are interested please contact me for more information.

The 25th Anniversary of the CQA/ACC in 2006 is still in the planning stages. The location will be announced at the Annual General Meeting in Winnipeg. We are still interested in hearing your suggestions and ideas for what promises to be great celebration.



See you in Winnipeg,

Jennifer

Rosette Winners

by Marsha Rafuse



CANADIAN
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AWARD

EVENT *The Year's Best Exhibition of Miniature Quilts & Wall Hangings*, Nov. 24, 2002 - March 2, 2003

SPONSOR Bruce County Museum, Southampton, ON

WINNER Marie Golanch, Warton, ON

QUILT *Crazy Quilt*, 65" x 65"

CATEGORY Best of Show

This quilt began with directions from the Piecemaker's 2001 Calendar Quilt and ended a year later with Marie adding many touches of her own. A traditional crazy quilt, it contains an enormous amount of embroidery and beading.



EVENT *Biennial Quilt Show*, April 30 - May 3, 2003

SPONSOR MARCO POLO QUILTERS' GUILD, Saint John, NB

WINNER Joyce Newman, Quispamsis, NB

QUILT *Tropical Lagoon*, 95" x 98"

CATEGORY Best of Show

Joyce started sewing in 1974. This is her first quilt made from the family rag bag and has become a first prize winner. A bargello design using strip piecing and hand quilted, it took the award for colour and design, as well as, best hand-quilted.

Credit for this pattern: Vol 8, No. 4 *Australian Patchworks and Quilting* - Twisted Bargello by Chris Timmins.

EVENT *The Comforts of Quilts Exhibition*, May, 2002

SPONSOR KIRKLAND LAKE MILE OF GOLD QUILTERS' GUILD, Kirkland Lake, ON

WINNER Clarice McDonald

QUILT *Medallion Star*, Queen Size

CATEGORY Viewer's Choice



This is the third of four quilts being made by Clarice for her grandchildren - to be given to them as wedding gifts. *Medallion Star* was a purchased pre-marked top which was fully hand quilted by Clarice.



EVENT Lake of the Woods Quilt Show, June 6 - July 12, 2003
SPONSOR LAKE OF THE WOODS QUILTERS' GUILD, Kenora, ON
WINNER Doris Sanderson, North Bay, ON
QUILT Adoration, 10' x 12'
CATEGORY Best of Show

A self-taught quilter, Doris has been quilting for twenty years and has lived in the North since 1964. "To depict the Aurora a technique called streaking and striping method was used. Horizontal striping depicts the vast expanse of the Arctic. Baby blocks brought the landscape perspective. The figures show feeling for each other as they search for comfort and guidance in the mystical display."

EVENT Celebration of Quilts,
October 4-5, 2002
SPONSOR WEST ISLAND QUILTERS' GUILD,
Point-Claire, QC
WINNER Deborah Elliott, Beaconsfield, QC
QUILT Storm at Sea for Joshua,
97" x 85"
CATEGORY Viewer's Choice

Deborah's interest in quilting was sparked in the winter of 2001, when she and her husband took an introductory course together. Although she had never so much as sewn on a button, she and her husband were totally hooked. All 2795 pieces of this quilt were assembled by hand from RJR - Jinny Beyer and Rose & Hubble "William Morris" cotton prints. This traditional pattern, found in many books, was selected by Deborah's son, Joshua.



EVENT First Quilt Show, May 2-03, 2003
SPONSOR SHERWOOD PARK CABIN QUILTERS' GUILD, Sherwood Park, AB
WINNER Penny Barrett, Sherwood Park, AB
QUILT An Irish Beginning, 90" x 112"
CATEGORY Best of Show

Penny works almost full time as a nurse, but still finds time to take at least one quilting course per year. The biggest challenge she experienced making this quilt, was to find nine different floral fabrics to blend happily from the centre of the chain in two directions. She looked for months before settling on her final choice.

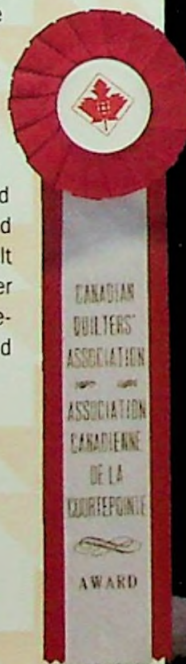
Pattern by Heather Works, Colourwash Irish Chain.

Rosette Winners Continued



EVENT Quilts from the Heart Quilt Show 2003, May 23-25, 2003
SPONSOR ORCHARD VALLEY QUILTERS' GUILD, Kelowna, BC
WINNER Diana Arthur, Kelowna, BC
QUILT Star Sine, 67" x 88"
CATEGORY Best of Show

Quilting for about 20 years, Diana enjoys making very traditional quilts and finds intricate piecing to be relaxing. The quilt is based on a design by Joko Saito. "Sine" is a trigonometric term used to describe the relationship between sides and angles of triangles, as used by land surveyors. The quilt was made by Diana for her husband to mark his retirement as a BC Land Surveyor.



EVENT 7th Biennial Quilt Show - Through the Tunnels of Time, April 26-27, 2003
SPONSOR MOOSE JAW PRAIRIE HEARTS, Moose Jaw, SK
WINNER Marni MacDonald, Moose Jaw, SK

QUILT Granddaughter's Quilt, 68" x 85"
CATEGORY Best of Show

A former Home Economics teacher, Marni has been quilting since 1997. This quilt consists of hand-dyed fabrics joined together in an original paper-pieced pattern. The entire quilt was machine quilted in sections and then put together. She made the quilt for her Granddaughter Marni.

EVENT 21st Anniversary Quilt Show, June 6-8, 2003
SPONSOR SUNSHINE COAST QUILTERS' GUILD, Sechelt, BC
WINNER Dietta Edwardson, Madeira Park, BC
QUILT His Majesty - The Tree, 96" square
CATEGORY Viewer's Choice

Self taught and quilting for about 35 years, Dietta has earned the title of "Prolific Quilter." No one can keep up with her! This quilt was taken from Piecemakers 2002 Calender. It took \$500 to complete the embroidery of the trees.

I'm Going Crazy!©

by Jean Boyd., Brockville, ON

Crazy Quilts first appeared during the Victorian Era in the late 19th Century and provided an opportunity for women to display their needlework talents. Apparently, to the Victorians, the word *crazy* not only meant wild, but also broken or crazed into splinters – a good description of the appearance of the various triangles and other odd shapes in these quilts. Combining piecing, with beautiful embroidery, these quilts became *lap robes* that were used to decorate the parlour. They were fitting showpieces for the lavish interior decor of the time.

Crazy Quilts most likely evolved as a way to make use of every scrap of fabric, including satins, velvets and brocades. Traditionally the fabric was cut and pieced in random shapes and then stitched to a foundation fabric, using a technique similar to foundation paper piecing. The seam lines were often decorated with a great variety of embroidery stitches. Animals and flowers seem to be favourite embroidery designs and some seamstresses believed that embroidering a spider on its web would bring good luck to the quilter. Crazy quilts occasionally included embroidered verses and information recording family events or small pictures painted on the fabric.

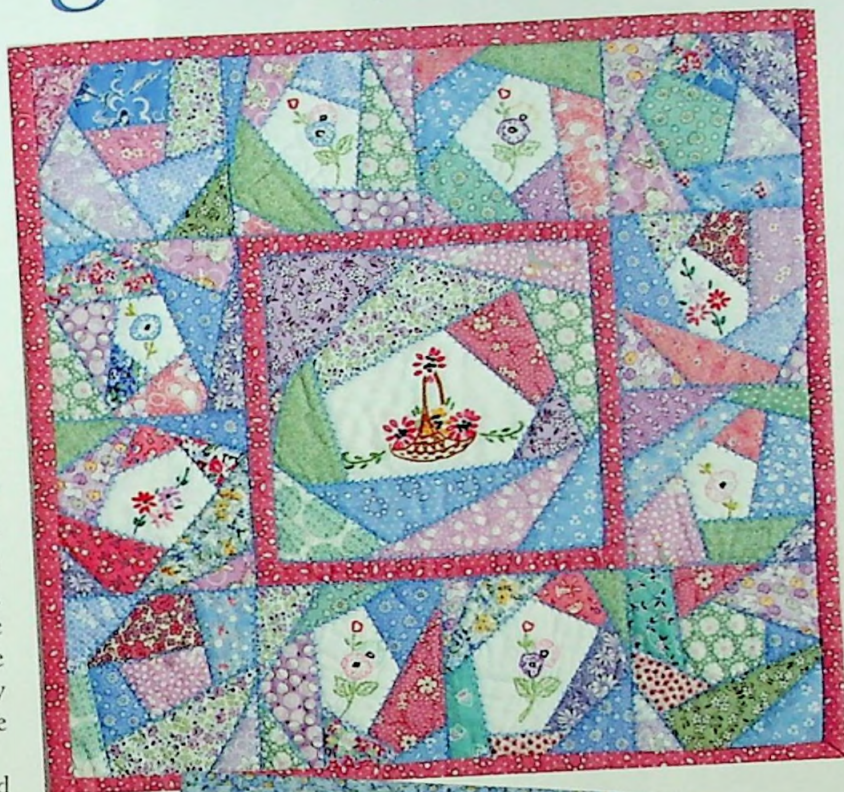
Originally these quilts were made by women in the wealthy classes who had the time and money for the expensive materials.

TOP Fancy Work

Machine-pieced, hand-embroidered, hand- and machine-quilted, 16" x 16". The 1930's embroidery was salvaged from old linens and incorporated into the Crazy Quilt blocks.

BOTTOM Family Album

Machine-pieced and -quilted, 31" x 31". Photographs were printed on fabric and then surrounded by a traditional Crazy Quilt block design.



But before long, other women adapted the crazy quilt technique and used flannels, denims and other cottons. These quilts did not always have the decorative stitching and were often simply pieced.

Crazy Quilts were also popular for fundraising. Apparently churchwomen would write to famous people asking for a piece of clothing that could be incorporated into the Crazy Quilt they were making to raise money for church activities.

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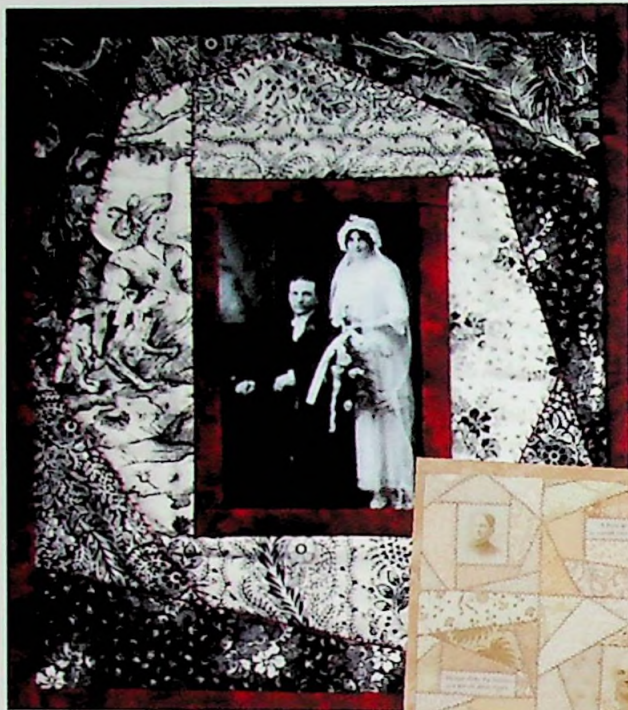
Crazy quilting seems to have been a short-lived fad of the 19th Century, perhaps because it was considered a rather frivolous use of time and textiles. Fortunately, we still have many beautiful examples of Crazy Quilts from the past which we can use as inspiration for our own work today. Now there is the challenge of using both hand and machine stitches for the embroidery work. Combining the wide array of threads and decorative stitches that are available on computerized machines allows us to create wonderful designs and textures. Making these quilts is a great way to have fun with old silk ties, fancy dress fabrics, velvets, and all kinds of ribbon and lace. If you use cotton for all your other quilts, take this opportunity to experiment with different fabrics and textures and create your own Crazy Quilt.

For many years I have used crazy quilting techniques in my own work, especially in memory quilts. The centre of a crazy quilt block is the perfect place to put a photo transfer, a photo printed directly on fabric or a piece of treasured embroidery.

Below is a pattern for a quick crazy quilt block. Use the blank centre area to feature a special piece of memorabilia. The block can be made any size you wish and then finished with a binding. Borders are not necessary but can be added if you wish. You could also make several blocks and then combine them to make a quilt in the size of your choice.

RIGHT Easy Tote

Machine-pieced and -embroidered, 15" x 15". The tote bag is made of heavy denim. The outside pockets, one on each side of the bag, are made from men's ties that are used to create the crazy quilt section.



LEFT Pop-Out Picture Quilts

Machine-pieced and -quilted, machine-embroidered, 10" x 12". Real photographs are inserted into picture pockets on the front of the quilts.

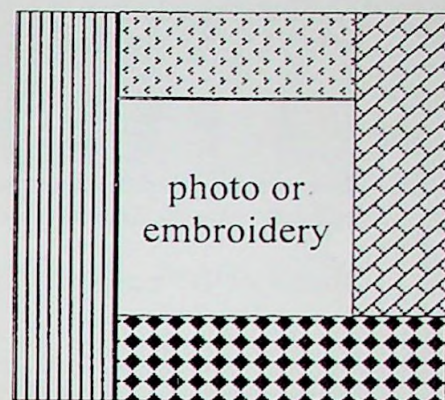
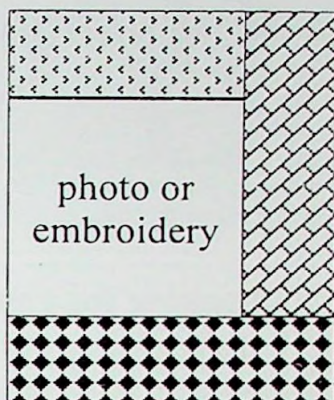
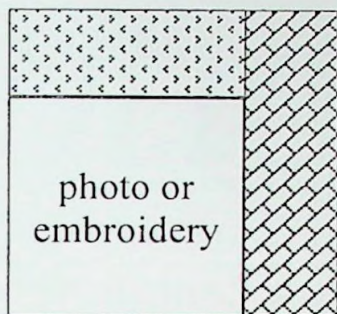
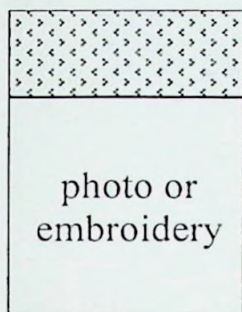
BELOW As My Mother Used to Say...

Machine-pieced, hand- and machine-quilted, 32" x 30". Photographs were scanned and printed on fabric and then combined with the wonderful sayings we have all heard throughout our lives - "You'll thank me for this one day" and "Wait until you have children of your own!" This is a traditional Crazy Quilt design with machine embroidery.

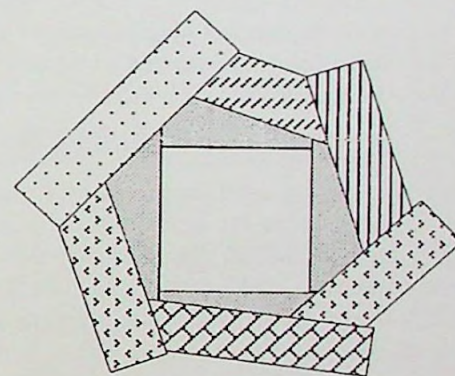
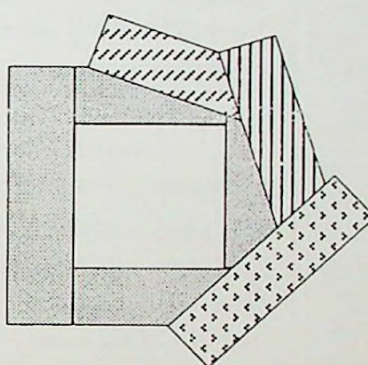
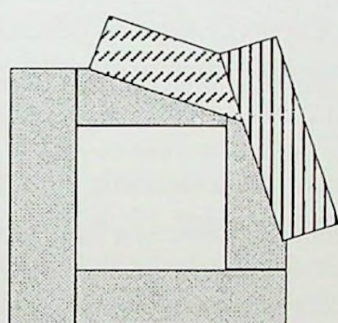
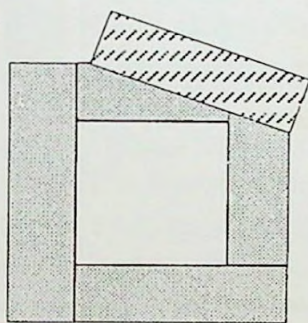


Method

- 1 From a variety of scraps cut strips 2 1/2" wide. Strips should be at least 8" long, but can be any length you wish.
- 2 For the centre section, cut a photo transfer or piece of embroidery into a square or rectangle. The size does not matter, but I like to keep this piece 6" or smaller.
- 3 Starting on one side of the centre section, sew on a 2 1/2" strip, right sides together. Press the seam away from the centre section. Trim excess fabric.
- 4 Using a different fabric, sew a strip on the next side of the centre section. Press. Trim excess fabric.
- 5 Sew strips on the 2 remaining sides of the centre section. Try to use a different fabric for each new strip.

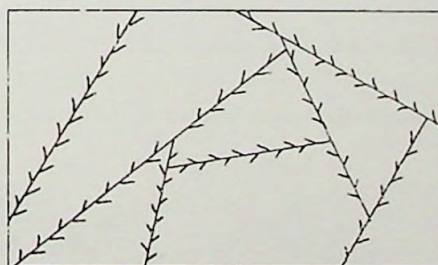
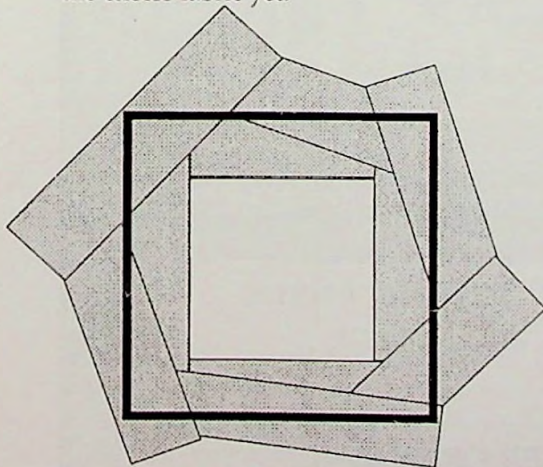


6 Sew strips on top of the previously sewn strips on an angle as shown below. Depending on the angle on which you sew the pieces, you will have to add 4-6 strips in order to get all the way around the centre section. Press and trim each seam as you sew.



7 You can add another round of fabric strips, or stop now.

8 Using a plastic square, or ruler, and a fabric marking pencil, draw a line to mark the outside edges of the block. Do not cut off the excess fabric yet.



Finishing

1 Add hand or machine embroidery stitches over all the seam lines, to give a more authentic Crazy Quilt look. Remember that the drawn lines are guides for the outside edges of the blocks. For hand embroidery use 2 strands of embroidery floss. For machine embroidery, I like to use quilting thread or premium Sulky® 12 wt. cotton on the top, and a regular thread in the bobbin.

2 Quilt as desired.

3 When the quilting is finished, trim off excess batting and fabric to square-up the outside edges. Use the drawn lines as cutting guides. These lines may have to be adjusted if your embroidery or quilting has distorted the shape of the block.

4 Handle the block carefully because there are many bias edges on the outside of the block.

5 Sew on a binding and a hanging sleeve.

You now have a special wall hanging for yourself, or a favourite friend or relative!

Editor's Note:

Jean may be contacted at:

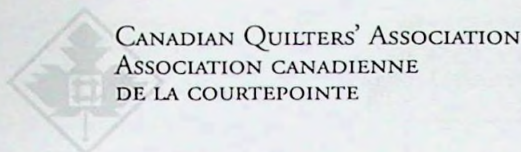
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e-mail: jean@uppercanadaquiltworks.com

CQA/ACC CALL FOR NOMINATIONS



CANADIAN QUILTERS' ASSOCIATION
ASSOCIATION CANADIENNE
DE LA COURTEPOINTE

The positions listed below remain available as of January 1, 2004. Successful candidates will fill these positions immediately following the Annual General Meeting, May 16, 2004.

Board of Directors

Vice President – This important position represents the first of a three-year commitment for the successful nominee, who will fill (in the following two years) the President's and then Past President's position. The Vice President's duties include coordinating the annual Trend-Tex Quilters' Challenge, liaising with the Regional Representatives of the Association and serving as Chair of the Teacher of the Year selection committee.

Publications Director – This position has a two-year term. The Director is responsible for facilitating the publication of all of the Association's documents, including Calls for Entry, Membership Brochures, as well as other projects. This Director will provide all association-related content for each issue of *The Canadian Quilter*. Knowledge of printing and publishing, while considered a definite asset, will not be mandatory. Those who express an interest in this position should possess an excellent command of the English language, coupled with an ability to work to deadlines.

Regional Representatives

Regional Representatives are required for all provinces and territories except BC, MB, and ON. This appointment has a two-year term. Duties include writing quarterly reports for inclusion in *The Canadian Quilter*, promoting CQA/ACC in his/her particular province or territory and reporting regularly to the Board of Directors through a liaison person. A limited expense allowance is provided for association-related activities.

Looking for volunteers

Mail assistant We are looking for a member in the Ottawa area, within close proximity to Herongate Postal Station, to facilitate the timely distribution of mail from the Association's main mail box. This person would be responsible for checking the Association's mail box on a regular basis and redirecting the mail to board members and regional reps as required. She would also be required to submit an expense claim once every two months for expenses incurred.

Committees Two committees are being created to ease the workload of the Board of Directors and it may also serve as an introduction to working on the Board.

A Promotion and Publicity Committee will be responsible for researching promotional materials (Board requests), obtaining quotes and samples and making recommendations for consideration by the Board.

A Document Revision Committee, chaired by a board member will assist with updating working documents of the CQA/ACC in a timely manner. Ideally volunteers will be familiar with the workings of the Association and may be former members of the Board.

Members interested in volunteering are asked to contact Jennifer Hodge, President, (613) 342-7043 or jihodge@ripnet.com.



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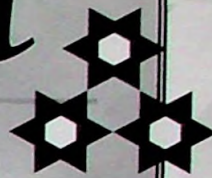
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Notice Board



Call for Nominations:

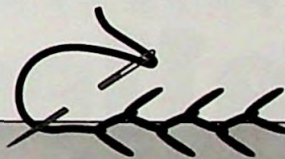
Teacher of the Year Award

The deadline for submitting nominations with supporting documents, as outlined in the October 2003 revision, must be postmarked by February 29, 2004.

Mail to: CQA/ACC Teacher of the Year Committee,
c/o Jodi-Marie Horne, Vice President, RR#1, Site 4, Comp 2, Leduc, AB T9E 2X1

What Happened to:

The Dorothy McMurdie Education Grant had long along exhausted the funds intended for its use and, therefore, was discontinued as of February 2003. At that time, it was decided that the Association might better serve its membership by looking into other educational opportunities.



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.

Carol Cooney, Membership Director CQA/ACC, Box 24,
Armstrong, BC V0E 1B0, 1-877-672-8777 in Canada, or
250-546-0172, pcooney@junction.net

HOW DO I KNOW WHEN TO RENEW?

Your mailing label that comes with your newsletter looks something like this:

1234	01-Jun-03	XX 97 (E)
Carol A. Quilter		* 8L 1*
123 Street		
Anytown, BC		
V0E 1B0		

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.



Inserts

VSM insert

Correction

On page 68 of the Autumn 2003 issue, quilt 2 from *The Grand National Quilt Exhibition - Curator's Choice, Canadian Landscape - eh to zed*, by Helen Hughes, Guelph, ON was inadvertently turned on its side. Our sincere apologies, Helen.

Coming Soon...

...an article on **Signature Quilts**

by Judy Lyons, 8 Douglas Place,
Stoney Creek, ON L8G 1M6 -
judy.lyons@cogeco.ca

For inclusion, please write to Judy telling her of the signature quilts which you have found, whether old or new. Here are some ideas to include: who's signatures are on it, are there important names in your community which may be on the quilt, what patterns have been used to create the signature quilt and have other community quilts been made and when.

2004 CQA/ACC Trend-Tex Quilter's Challenge Entry Form

"In Celebration Of..." Is now SOLD OUT.

The immediate response of our members has been phenomenal and this year's Challenge Kits were sold out in record time. Thank you to each member who purchased a kit in support of this important fund raiser. All Wallquilts arriving on or before April 02, 2004 and meeting all Challenge Rules will be judged and eligible for Awards. The Awards will be announced at the AGM on Tuesday May 18, 2004.

On-Line Bidding will begin on April 19, 2004 and will end on May 9, 2004. New Wallquilts will be offered each week. Wallquilts not sold on the On-Line Auction will be included in the Silent Auction in Winnipeg. All Challenges selected to participate in the On-Line Auction will be displayed at *Quilt Canada 2004* and will be shipped to the successful bidder following this event.

If you wish to make a Reserve Bid on any Challenge, bids are accepted until April 18, 2004. Cheque(s) should be made payable to the CQA/ACC and for the amount of your bid plus 7% GST. Please remember that the minimum bid is \$50, before taxes. Bids should be sent to the Vice President Jodi-Marie Horne, contact information listed on page 70. Any unsuccessful bids will be

returned following *Quilt Canada 2004*. Wallquilts sold by successful Reserve Bid will be shipped following *Quilt Canada 2004*.

The Silent Auction will be located next to the Merchant Mall in the Max Bell Fieldhouse and will open on Tuesday, May 18, 2004 and bidding will close at 12:30 p.m. on Saturday, May 22, 2004. Minimum bid is set at \$50.00 plus 7% GST.

Note Cards: We are entertaining the possibility of selecting various Challenges to be used in the form of Note Cards. A selection committee will choose a variety of techniques and patterns to represent this year's theme "In Celebration Of...". If this project proceeds, the Note Cards will be available at *Quilt Canada 2004* in Winnipeg, MB. As details become available, the information will be included in *The Canadian Quilter* and on the CQA/ACC Website. In order to be considered for this new fundraising project, wallquilts must arrive before March 12, 2004 and must be your own original design or a non-copyrighted traditional design.

If you require further information, contact Vice President Jodi-Marie Horne.

We Challenge You!

Enter Northcott's 9th annual Challenge

- * **over \$2400.00 in prize money**
- * **4 categories - pieced wall-hanging, appliqued wall-hanging, quilted garment, junior (under age 16)**
- * **deadline August 31, 2004**

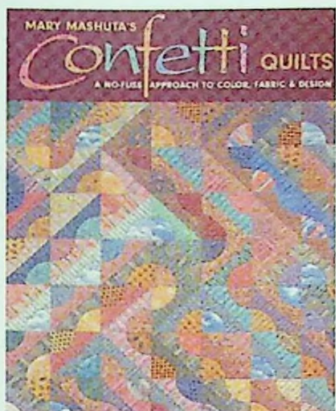
For rules and entry forms, visit your favourite quilt shop, email info@northcott.net, or call Northcott @ 1-800-268-1466



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CONFETTI QUILTS

Mary Mashuta
C & T Publishing
112 pages
\$26.95 US

If you love colour or are terrified by having to choose your own colours for a quilt, you'll want to see this book. According to Mary, there is "no one correct answer," if you like it and it works with the design, it's cool! Using six different, traditional blocks, Mary shows how each block can be radically different, just by using different colours.

Starting with the colour wheel, Mary moves through monochromatic, analogous, complimentary and all the other tints, hues and shades we've all tried to learn. She shows examples in store fronts, houses and mosaics to make her points. Then she dives into various patterns and styles of fabrics and principles of design, again showing examples in nature and architecture. There are also two pages on creating a design wall, something Mary feels is essential to designing quilts.

Appliqué and pieced quilts are shown and examples of each quilt are shown a few times. At the back of the book there is a section called "Putting It All Together"—starting with some general instructions and hints. Each block is then shown, with directions and templates and fabric requirements.

I really enjoyed just looking through this book and I think all levels of quilters could benefit from having this book, although it would take a confident beginner to take on some the projects shown here.

Book Reviews

by Dusty Newey

HUNTER STAR QUILTS & BEYOND

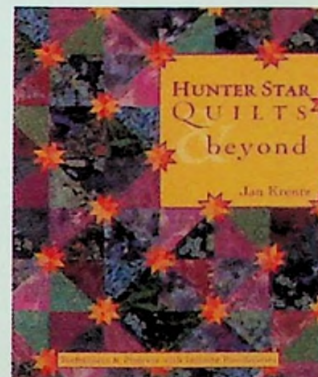


Jan Krentz
C & T Publishing
112 pages
\$26.95 US

Hunter Star is a traditional block that's always been one of my favourites. It's one of those patterns that's easier than it looks and makes nonquilters think I'm especially talented! This book takes the old standby and shows how to make it look like something completely new and different by using scraps of fabric, by strip piecing the square, adding sashing, using colourwash techniques and more. One of the quilts illustrated, *Out of Africa*, doesn't even look like a Hunter Star quilt; you have to look closely to see the pattern.

Nine different projects are illustrated, showing different techniques – basic templates, rotary cutting, paper piecing and using fusibles. There are lots of photos in luscious colour and clear, concise directions for each project. There are tips on choosing fabrics, various settings to change the look of the block and directions for drafting the basic block. Other tips are scattered throughout the book.

This is a really neat book and I recommend it for all levels of quilters.



RADIANT NEW YORK BEAUTIES

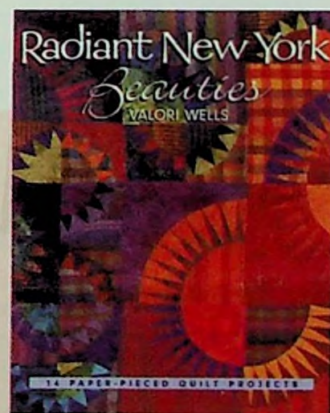
Valori Wells
C & T Publishing
96 pages
\$24.95 US

You may look at a New York Beauty quilt and think, "yuck, all those points!" For masochists (or idiots!) like me, this pattern presents a challenge and I charge in, scissors flying, to prove I can do it. However, if you're turned off by a pattern like this, this is the book for you. Valori has laid out all the steps, showing how to paper piece even the skinniest points, then assemble the quilt.

She gives the patterns for all 14 projects. You photocopy and enlarge according to instructions. When the pattern is broken down this way, it seems simple but the results are amazing. You won't recognize the block in all the projects shown – she even has flowers in flower pots and you have to look at the diagram to see that it is a partial New York Beauty block.

Paper piecing hints and techniques are scattered throughout the book; there are also lessons on other techniques: drafting a freestyle block, stitch and flip blocks and more. Valori shows how she became inspired by the simplest objects, such as the inside of a bowl, the glaze on a vase, a window design. Quilting designs are also offered for each project.

This is a really neat book, for paper piecing fanatics, for anti-paper piecing fanatics and those in the middle. Even if you don't like paper piecing, these quilts are all doable using traditional techniques. This is another great addition to a quilter's library.



Crib Quilts

by Diane M Shink, AQS Certified Quilt Appraiser

Today when we say crib quilt we think of something specifically designed for Government regulation cribs, 30 x 55 inches, but in the past, beds intended for babies came in many shapes and sizes, from cradles to trundle beds. In England the term Cot is used to refer to a crib.

Through the ages, quilts have been made to celebrate life's major milestones, the first in the human cycle being birth. Sometimes these special quilts, made in anticipation of a birth, are never used and end up in a quilt collection a few generations after the anticipated event. Stories are told of the existence of hundred-year-old baby quilts in pristine condition. They were made as part of a wedding trousseau, but the marriage failed, or pregnancy never occurred, or the baby died, or was placed in an institution at birth. When these newer-used quilts arrive on the market they are often valued higher than a full size quilt as they are eminently collectable.

In the 19th century, crib and baby quilts followed the same styles and types, pieced, appliquéd or whole cloth, but were made to a smaller scale. A whole cloth quilt of White, elaborately quilted, was recently examined at the McCord Museum in Montreal; square in shape, as was the custom of the time, it was dated to the mid 19th century. Its unwashed condition would indicate that it was deemed too valuable to be used, or perhaps it was just used at christenings.

Another baby quilt, a recent acquisition by the McCord Museum, made in 1931 of 4-inch blue Lemoyne stars was made for the donor's mother. In excellent condition, it was said to have been used as padding on the changing table. Perhaps because the baby was a girl, the blue stars with matching blue binding was not used to cover the baby.

Today, it is unusual to find a crib quilt in good condition because of constant use and many washings. Stella Rubin (New York quilt collector) looks for borders as an indi-



Note: The Pink and White quilt is part of the authors collection of Star Quilts and is also featured in her lectures on Quilt Edge Finishes.

cator that the quilt has not been cut down, making it more valuable.

The pink Eastern star or shoofly (25 x 36 inches), pictured above, stayed in good condition because the resourceful quilter finished the edges with durable white twill tape. Of the 400 quilts in the Shelburne Museum collection, Shelburne, Vermont, there are six crib-sized quilts.

At the beginning of the 1900's smaller penny squares or reshaped blocks were made into crib quilts, after being embroidered with turkey red floss. Some of these redwork designs were specifically stamped with designs for children. These were called kindergarten blocks and it was intended that small children do the embroidery. The quilt pictured at right is a green tied-quilt, 46 x 53 inches, with white blocks of embroidered animals and angels playing musical

instruments. In each block there is one word spelling out the message: *NOW I LAY ME DOWN TO SLEEP HEAVENLY ANGELS GUARD MY SLEEP*. The middle square of

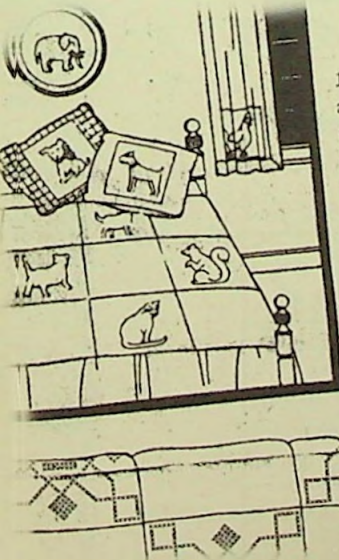


bottom row states AMEN. The wording may have been added to the stamped images by an imaginative quilter when making it in the 1960's.

After the renewed interest in quilting in the 1920's many kit quilts and designs with juvenile themes were marketed for children's quilts. The pictured two-sided quilt in blue and pink (at right) was made by a childless nurse for her best friend's children. The alphabet elephant and nursery rhyme panels, purchased already tinted and ready for embroidery, were perfect to cover a boy or girl. This quilt is now being gently used by the third generation of children.

By the second quarter of the 20th century patterns for crib quilts were also being designed by Phoebe Edwards for Mountain Mist batting company. Many of these were based on storybook characters. The Mc Calls pattern company marketed thousands of the famous Circus pattern, an appliqué design. The Farmyard Animals design pictured below was advertised for sale for 35 cents in the *Canadian Home Journal*, 1933—no mention of the designer's name. The design was available in yellow or blue. It was suggested that the designs could be quilted, worked in outline stitch or appliquéd.

Thousands of children in America have used Sunbonnet Sue or Overall Sam quilts lovingly made by grandmothers—often with



16065.

16065—Farmyard animals and those of the zoo combine in most obliging manner for a nursery bedspread and matching linens. They may be quilted, worked in outline stitch or applique, after which they should be joined with blocks of a contrasting colour. The transfer includes 24 different motifs each 6½ inches square. Price, 35 Cents. Blue or yellow.

significant fabric contributions from dress-making scraps. This pattern, sometimes referred to as Little Dutch Girl, was published in pattern and kit form and available by mail order.

Designs were often traded among neighbours and friends. Two designs cut out in the 1950's were recently discovered when cleaning out an 89-year-old's quilting supplies. The pattern was made of cardboard.

Today, as in the past, lucky babies have quilts waiting for them when they are born. However, these special quilts were often loved to death when they later became blankies, travelling everywhere with the child until they expire into many pieces.

Resources

- Duke & Harding, "America's Glorious Quilts," Beaux Arts Editions, Hong Kong, 1987.
- Harding, Deborah, "Red & White, American Redwork Quilts," Rizzoli, New York, 2000.
- Martin, Nancy, "Threads of Time," That Patchwork Place, WA, 1990.
- Paulis & Pumphrey, "Mountain Mist Blue Book of Quilts," 1996.
- Rubin, Stella, "How to Compare Value American Quilts," Octopus, London, UK, 2001.

Photos by Diane Shink

Pattern Page

This pattern first appeared in Volume 20, Issue 1 (Sept/Oct. 2003) of *Prairie Patches*, a newsletter of the MANITOBA PRAIRIE QUILTERS.

PRAIRIE BLOCK

Designed by Anne Reimer, Winnipeg

Materials: scraps of fabric suitable for prairie fields and a stalk of grain.

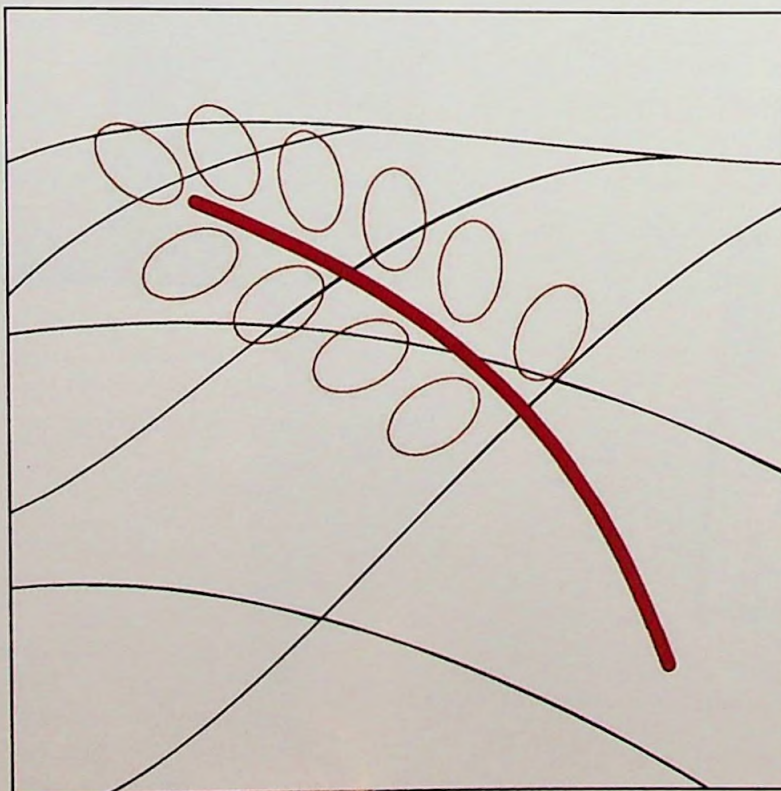
Instructions:

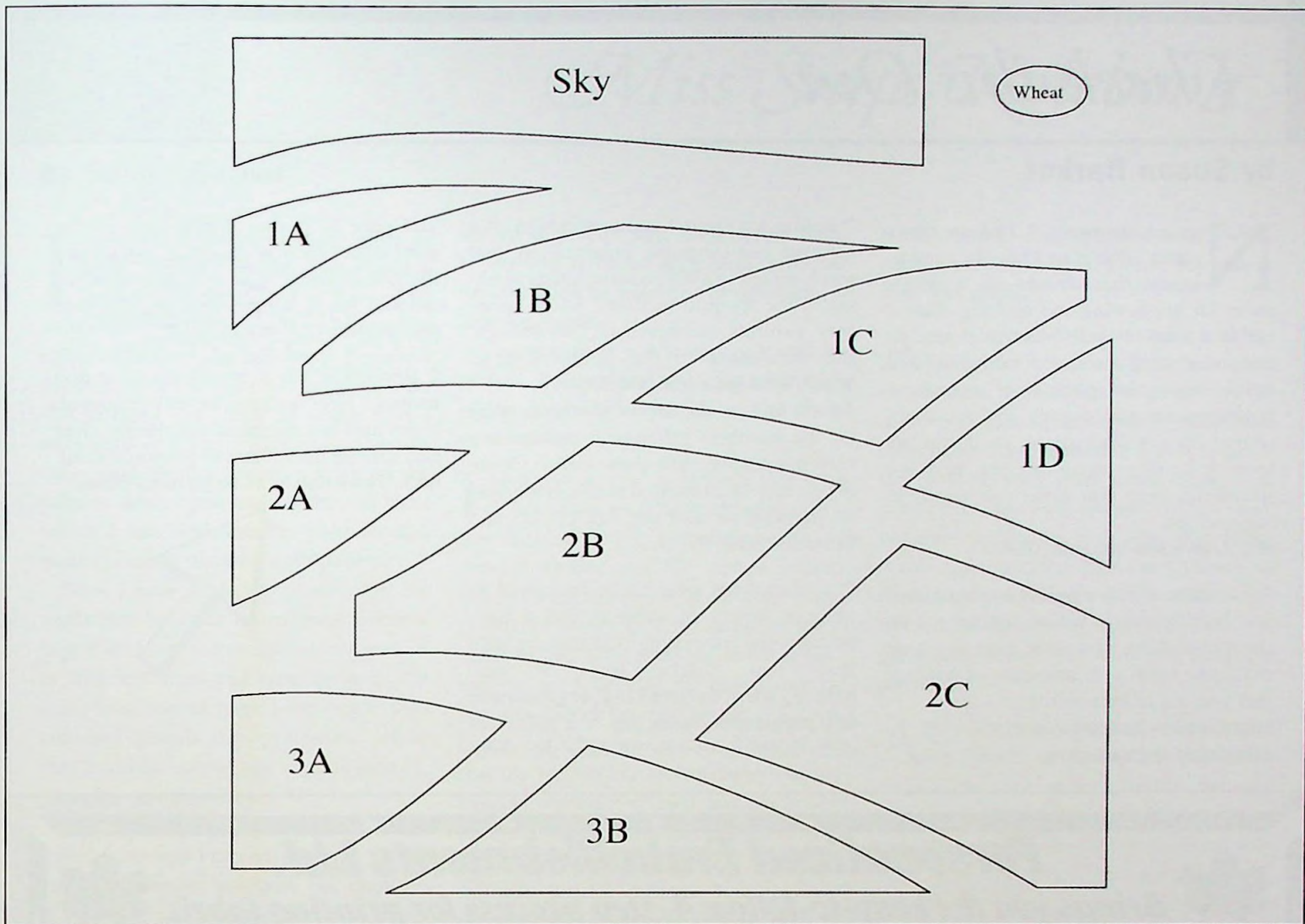
1. Enlarge the template set below to the desired size and transfer it to freezer paper.

(Note: the top edge of the sky template corresponds to the finished size of the block. For example, if you wish to make a 12" block, enlarge the template set by 300% to give you 12" across the top of the sky, or by 400% to give a 16" block. The line drawing used for appliqué piece placement should be enlarged by the same percentage which you select for the sky piece.)

2. Iron the templates onto fabric, then add 1/4" seam allowance as you cut the fabric.
3. Piece the individual rows together: 1A-1D, 2A-2C and 3A-3B. Join the rows to make the block.
4. Finish off by appliquéing the wheat using your favorite appliqué technique. The stem may be embroidered.

You can also see this block on the new MPQ's website: www.mpq.mb.ca.





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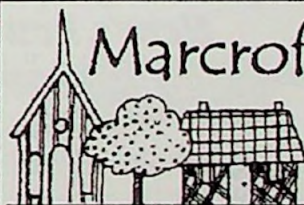
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Check this Out

by Susan Barker

Not so strangely, I had to move again! This time I bought a townhouse that affords me a whole room for my sewing and quilting. Dare I call it a studio? Well, looking around at various sewing sites, I found one that helps with the choice of furniture, arrangements and storage options when setting up a sewing space, so if you are looking for ideas along this line, here is a wonderful page that gives you excellent suggestions.

<http://www.sew-info.com/OLRG/>

For those of you who like to plan a quilt and buy the fabric before setting out on the quilting adventure, here is a page that may help with amounts of yardage that you might be needing...

<http://search.quiltshops.com/calculator/calculator.htm>

Studio Art Quilt Associates (SAQA) is a national not-for-profit organization that was founded in 1989 to serve artists working in the art quilt medium. SAQA sponsors exhibits, conferences, workshops, and awareness to the public-at-large.

<http://www.saqa.com/index.cfm>

Take a look at the top of the home page for the members galleries, it makes for a very interesting quilt show online. Some of you may be interested in this group and its purpose so read the ABOUT US and MEMBERSHIP INFO.

Quiltmakers seem to be interested in quite a variety of subjects and I have found some interesting doll making sites that you might like to see.

<http://www.dollmaking.org/show-n-tell/coppermine/index.php> is a gallery of dolls made by people all over the world.

The page is always changing, so if you want embellishment ideas, or just like the thought of seeing what others do with traditional or new patterns, this is a page that you might like to bookmark.

Would you like to try your hand at doll making? Here is a page to get you started, a girl and boy mermaid set! Really clear and concise instruction to get you started.

<http://www.dab.hi.ho.ne.jp/runo/class/>



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Miss Snips Notebook

by Susan Barker

I have been a crocheter for almost as long as I have been a quilter, and a habit I developed long ago when working from a crochet pattern from either a book or a magazine was to make a photocopy of the instruction pages. I do this so that I can check off which rows I have done or if I have different colours or other changes that I want to mark on the pattern. Well, I just realized this old habit which I use with crochet patterns also makes sense to use with quilt patterns!

Now, I have started to photo copy the pages that have the instructions, particularly if there are rotary cutting instructions of different sizes and combinations. On the photo copied page I can mark with coloured pencils the appropriate colour that I will be cutting the various squares, triangles, or other shapes.

If I am changing the dimensions of the quilt in any way I can write on the photocopy the different numbers. For example, if I want to increase the size of a double quilt pattern to a queen size, I can write in that I need 40 - 2" squares instead of 30 (or whatever your own calculations determine that you need).

As you complete each set of cutting instructions you can check them off on the photocopy. This way, if your work gets interrupted you can return to it exactly where you left off, saving a lot of time and energy retracing your steps.

Another really great reason to photo copy the pages of the quilt project that you are working on, is that it helps save on wear and tear on the book binding. Many books are held together with glue and if you bend the bindings too far, too often, the books may break apart.

Finally, when you work from a photocopy you can more easily keep the instructions for the project with the appropriate stack of fabric. How many times have you

started a project and then set it aside. When you returned to it you could not find the book or magazine from which the idea had come.

The next time you start a new quilting project, try working from the photocopy of the instructions for all of the above reasons.

I ran across a problem recently that some of you may also have encountered. I downloaded from a quilting site an Acrobat Reader .pdf file with a pattern. When I tried to open it, it came up with a variety of errors that made not a lot of sense to me. After thinking about it for a day or so, I decided to check out the Acrobat Reader website to see if I could figure out what was wrong. I found out that my version of Acrobat reader was getting old! An older version may not be able to open files that were created with a newer version of Acrobat Reader. From the Acrobat Reader website I simply downloaded the newest version and voila! The pattern opened exactly as it was meant to. If you encounter a problem of this type, check to see if your version of Acrobat Reader is up-to-date—it is always free and it only takes a few minutes while online to stay current and save some aggravation later. The web page address for Acrobat Reader is <http://www.adobe.com/products/acrobat/readstep2.html>

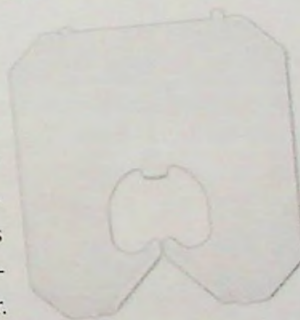
I came across this idea when I was looking for things to give to My Secret Pal (our guild is running a secret pal program this year). You can give this to any of your quilting or fabriholic buddies for almost any occasion. Remove the label from an empty, dry water bottle (such as Aquafina or Dasani). Roll FQs tightly and stuff them in the bottle. Put the cap on. Make a new label that says SEW-DA. Include con-

tents, serving size, nutrition info: "100% cotton, serving size: X pieces; calories 0; fiber xxx grams."

A tip I learned from the online newsgroup...for those who machine quilt or machine embroider—a good way to achieve excellent control when using your darning foot or free motion foot is to practice writing your own name on a "test sandwich." You have already written your name so many times with a pen that doing it with fabric and needle is a natural way to familiarize your brain with the movements needed on the sewing machine. This is a great idea before you start any machine project.

And still on the subject of embroidery...for those of you who do hand embroidery, when you divide the six strand embroidery floss, where do you put the other strands? You know that you will

be using them later, but you don't want to put down them where they can get lost or tangled. This tip from a "little ole lady" who prefers to remain name-



less suggested that you take the little plastic bread tags, snip off the sharp edge of the opening so that the thread does not snag and make the opening just a bit bigger. Then wind your short and partial strands of embroidery floss around this newly-created mini thread holder. These little "tools" are easy to replace and free; just look under the kitchen table where someone in the family has been sure to drop one from the most recently opened loaf of bread!

MAY IS QUILT MONTH

by Jennifer Hodge

You may have heard through your guild or from quilting friends that May is Quilt Month in Canada. Guilds across Canada celebrate and promote quilting during the month of May. You may wonder why.

Although it is unclear why May was chosen as Quilt Month, some say it was because the *National Juried Show* was traditionally held in May.

In May 1995 the CQA/ACC was approached by Ann Klooster of Shakespeare, Ontario, to assist in promoting the idea of holding a national quilt week or similar celebration during May of each year. After careful consideration and research into how best to promote such an idea, the existing board of directors decided that a month long celebration would give individuals and guilds more flexibility to organize events in their communities.

Under the assumption that a National Quilt week had to be proclaimed by government to be official, quilters from across Canada were encouraged to write to John Richardson, MP for Perth Wellington-Waterloo, Lib in support of the idea of a National Quilt Week. Despite this incorrect assumption, John Richardson stood up in Parliament on Friday May 17, 1996 in support of the idea of National Quilt Month, stating:


Recently Canada's quilters proclaimed the month of May as national quilters month. I believe these talented artisans deserve the recognition. For years quilts have been an important part of the fabric of rural life. In a larger sense quilts are a mirror reflection of the lives of all Canadians.

In the same fashion as our country was formed, quilts were built with hard work, perseverance and

dedication. While each individual part in its own way is unique, together the individual parts form a cohesive unit, a true piece of art.

I salute these tireless artisans and invite all Canadians to take a moment to recognize these talented Canadians during national quilters month in May."

(35th Parliament of Canada 2nd Session, Friday May 17 1996, QUILTING)




MAY

has been proclaimed the First Annual
NATIONAL QUILT MONTH IN CANADA

ATTEND QUILT CANADA '96 → HOLD A QUILT SHOW → INVITE FRIENDS OVER FOR A QUILTING BEE → MAKE A QUILT FOR A FRIEND OR RELATIVE → FINISH A U.F.O. → ATTEND A WORKSHOP → ENCOURAGE YOUR LOCAL LIBRARY TO FEATURE QUILT BOOKS → BUY A FRIEND A CQA MEMBERSHIP → GET INVOLVED WITH YOUR GUILD → TEACH YOUR CHILDREN TO THREAD A NEEDLE → GET STARTED ON YOUR CHRISTMAS PROJECTS → MAKE A PIECE OF WEARABLE ART → MAKE A QUILT AND DONATE IT TO A LOCAL HOSPITAL, SHELTER, OR NURSING HOME →

Let us know how you celebrated. Send your article with photos to: Newsletter Director



**CANADIAN QUILTERS' ASSOCIATION/
ASSOCIATION CANADIENNE DE LA COURTEPOINTE**

Thanks to the efforts of guilds across Canada quilters have embraced May as Quilt Month. Canadians who celebrate Quilt Month with a quilt exhibit, a class, a retreat or an announcement in their local paper are helping to raise awareness of quilting and the many benefits to the community.

What can you do to celebrate? Attend *Quilt Canada 2004* in Winnipeg, or a local quilt show. Make a quilt for a friend or finish a U.F.O. Teach a child to thread a needle. Encourage your guild to join CQA/ACC. Get involved with your guild. Show your quilts to everyone you know.

Start documenting your own quiltmaking in a quiltmaker's journal. Hold a quilt documentation day in your community. The possibilities are endless!

As the national organization in Canada for quilters and quilt lovers, we encourage you to share with us your Quilt Month events and activities in pictures and stories. Forward these to Marsha Rafuse, Editor.

Quilt Saga for Sue

Submitted by Patty Gunther, Morrisburg, ON

We first heard those terrible words “a lump and Biopsy” at our mid-April guild meeting. Then came “malignant, surgery and chemotherapy” the following week at our Show Committee meeting. So this project started with some of us (mostly members of MORRISBURG AND DISTRICT QUILT GUILD, although this was not a guild project) talking about how helpless we felt in helping Sue deal with the trauma of cancer. Teresa summed it up when she said, “we can’t do anything about it, but we can wrap her in our love.”

From there emails flew. Teresa and Angie designed it, and picked the colours. Cynthia did the shopping and the grapevine did the rest. We chose the autograph star block from the Quilter’s Cache website. Angie remodeled it on Electric Quilt, with Teresa’s design influence, to get a picture. They used blue for stars and taupe for sashing, with a saw-tooth border using blues from all the blocks. Cynthia purchased the taupe for the sashing and flanelette fabric for the backing. We had learned our lessons at Rosemarie’s Quilts in Ottawa. Pat promised batting and the invaluable service of her machine quilting.

Blocks were built, sent, and delivered, and

a group of us got together to assemble the top. The blocks and most of the top were put together at a Saturday get-together, complete

with potluck, which was the most disappointing part for Sue—she couldn’t believe she missed out on a quilting potluck!



(l-r) Teresa Cameron, Dorothy Wilson, Pat Lemaire, Janet Kuske and Marnie Lippiat.



(l-r) Inez Gurnhill, Angie Shoaf, Dorothy Wilson and Sue Keeler.



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Working Hard To Provide a Presence



by Camille Ramlukan

On April 1, 2003 the *Waterloo County and Area Quilt Festival (WCAQF)* proudly opened the Waterloo County and Area Quilt Gallery to showcase excellence in quilting, year-round. The Gallery is owned and operated by the WCAQF, which is a non-profit, incorporated organization that puts on an 11-day festival celebrating the art and heritage of quilting every year in May. The purpose of the Gallery is many-fold. It provides quilt artists with an art gallery setting in which to exhibit their work, allowing them to share their interest with the public. Further, it provides a permanent presence for the WCAQF, it enhances the WCAQF's mandate to promote the art and heritage of quilting, it provides

education to visitors, and finally, it provides a quality gallery to the area that is rich in quilting traditions and culture.

Carolyn Dysart, Chair of the WCAQF, has been seeking a space for a gallery for years. Last summer, Milo Shantz, of Mercedes Corporation, generously agreed to sponsor a space for the WCAQF (to be shared with the Maple Syrup Museum) as a community project under the non profit arm of Mercedes Corporation. Shantz championed the project, as he believes in promoting the art and preserving the heritage of quilting which is prominent in the Waterloo County

area. This move allowed the WCAQF to achieve its long-term dream of having a gallery-type space dedicated to quilting.

The 800 sq. ft. Gallery celebrates the works of individual quilt artists, groups and guilds in exciting exhibits that change every few 2-3 months. The Gallery opened with the premier exhibit that ran till June 30, 2003, and it featured the work of award-winning quilt artist, B.J. Reid of Toronto. The WCAQF aims to showcase a diversity of quilts, from traditional and landscape, to modern/contemporary. On top of that, the volunteers who staff the Gallery, and the featured quilt artist, are encouraged to practice their art and work on quilts during visiting hours, in order to enhance the experience for visitors. The quilts showcased are usually for sale, and the artists are free to work and talk to people who come through the Gallery.

"The *Waterloo County & Area Quilt Festival* plays an important role in promoting quilting as a heritage resource and in raising public awareness and appreciation of quilting as an art form," says Ana Kirkham, Executive Director for the WCAQF. "We wanted a Gallery because it is a year-round showcase for quilts, and it is the only gallery that is solely for quilts in Canada, that we are aware of," she adds.

We are pleased to announce that the *Canadian Quilters' Association/ Association canadienne de la courtoise* will be helping *Waterloo County and Area Quilt Festival* celebrate their 10th year anniversary in May 2005. Plan to be there to enjoy two great quilting events being held at the same time in the same area.

The Gallery certainly fits the image of the Festival, and it lends credence to the fact that Waterloo County is billed as the "quilt capital of Canada." The cozy Gallery is also perfect in St. Jacobs because it is a major tourist destination in the county, and the traditional quilts in the St. Jacobs quilt shops are re-

nowned. Additionally, St. Jacobs is also right in the Heart of Mennonite Country, and the Mennonites are known for their high-quality traditional quilts.

Aside from giving the immensely popular WCAQF a year-round presence in the community, and from providing an opportunity

to showcase individual quilt artists or groups/guilds, the Gallery serves to showcase how rich the Waterloo County area is in terms of quilt artists. Quilting is such an ingrained part of the heritage of the area, that it is as natural as maple syrup!

"The Gallery allows us to promote our Festival in May and give people a taste of the quality of quilts that are showcased during our Festival," says Carolyn Dysart. "Quilts are a huge part of this area's culture, and the Gallery is a great extension of the Festival, and a wonderful way to celebrate something that we are so passionate about," she adds.

Upon entering the Gallery, one is immediately struck by the rustic charm it radiates. The space is welcoming, with museum-quality lighting, and ample wall space. Visitors can wind their way through the exhibits, or pause and rest on a chair to contemplate a piece. Mary Gerrard, who volunteers about once a month at the Gallery, agrees that the space is cozy. "It is not too overwhelming, like some art shows, you can really step back and absorb the quilts," she adds.

Award-winning quilt artist Martha Brown (from Pickering, ON) exhibited in the Gallery from July 1 to September 30. Visitors were hovering over her while she worked on her latest project, fascinated by her free-motion machine quilting. Brown, who has been "addicted" to quilting for 10 years, was able to answer questions, and engage the visitors in a lively demonstration of her work. A veteran of the annual One-of-a-Kind Christmas Show in Toronto, it was there that Carolyn Dysart spotted her and her work, and asked her to exhibit in the Gallery.

Martha Brown's quilts lit up the Gallery during their showing, bringing the space to life with their vibrant oranges, reds and purples, and catching the eye with the variegated metallic threads she favours using. Her quilts encompass the traditional (patterns), as well as, gorgeous landscapes and seascapes, and works of original invention. During her time in the Gallery, Brown sold several pieces to private collections.

Two original quilts that really stood out were *Tiamet* and *Hot Flash!* *Tiamet* is a beautiful piece in purples, blues, and reds that portrays a fierce dragon. According to Brown, she was originally inspired to do a quilt of a dragon after reading the descriptions of Smaug in "The Hobbit," by J.R.R. Tolkien. However after much research, and as the piece evolved, she decided to name her work after Tiamet, the dragon of ancient Babylonian myth. In 2003, *Tiamet* was



juried into Canadian Quilters' Association National Juried Quilt Show in New Brunswick, and it was the National Award Winner for Excellence in Machine Quilting/Embellishment.

Hot Flash! is just as it sounds, a piece that was inspired by Brown's experiences with hot flashes, and it practically jumps off the wall, catching the viewer's eye with its bold oranges and magentas. Brown even describes the making of this piece in particular as very cathartic! You can see the full gallery of Martha Brown's work, which will include

Tiamet and *Hot Flash!*, at www.bluemoonfabricarts.com.

As for being part of the Quilt Gallery, Martha was delighted to be able to exhibit, and to be on hand to talk about her creations. "No one can sell your work like you can," she says. "It helps to have a quilter on hand [at the Gallery] to convey the passion quilt artists have for their work to the public, and explain what an obsession working with fabric can become".

CONTINUED ON PAGE 64

NEW APPLIQUÉ SKILLS

by Lynda Desrocher, Kamloops, BC

THE MARIGOLD APPLIQUERS were pleased to welcome Nancy Lee Chong to Kamloops in September for a series of Workshops. Nancy is a quiltmaker, teacher, lecturer and designer from Washington State. She has taught at national conferences and guilds throughout the U.S. and is a faculty member of an on-line quilt university.

The following are the workshops in which we participated:

Stress-free Needleturn Appliqué (including Hawaiian appliqué) which eliminates time-consuming preparation methods and brings you directly in touch with your fabric, needle and thread. Nancy had designed a special Maple Leaf pattern for this class (1).



Fastballs, Curves and Splitters—five different methods of hand appliquéing (2).

Stress-free Celtic Knotwork Appliqué in which we learned how to make our own bias tape and learned how to bend the bias tape to make crisp corners.

Stress-free Stained Glass Hand Appliqué designed to teach all the techniques and tricks to make your own stained-glass project.

All the workshops were well attended and participants were very pleased with methods learned. The participants found the classes to be informative and thorough.

Nancy also gave a lecture and trunk show on Hawaiian quilting. The show included Nancy's first ever quilt, a hand appliquéed and hand-quilted queen size quilt (3). She also showed traditional Hawaiian style quilts and quilts with mainland themes.

Nancy is a delightful person and an excellent teacher. The Marigold Appliquers felt that their first workshop had been very successful. The results will prove this as they finish their current projects in which they are exercising those newly acquired skills.



FRUITS OF OUR LABOUR

Submitted by Gladys Pennacchietti

The *Fruits of Our Labour Quilt Competition and Show* was held September 4 through 6, 2003 in Owen Sound, and was one of the most successful yet. We hung 68 entries from as far away as Elliott Lake and Hamilton. This was a 35% increase over 2002. This 6th annual event was held in conjunction with the Owen Sound Fall Fair.

Nearly \$3,000 in prizes were awarded during the competition. The prizes were donated by several quilt-related businesses, some of our local business owners, plus several personal donations from supporters in the area. A quilt raffle was also held to raise funds. Members of our local guild (BLUEWATER QUILTERS' GUILD) won ten of the twenty available prizes, including three first- and four second-place ribbons.

Among the many visitors to the quilt show were several busloads of children from the local schools. It was wonderful to see our craft through the eyes of these young people.

We are presently making plans for 2004. Watch for our announcement in the Calls for Entry segment of this magazine.



Alberta Star by Kim Allerton, Desboro, ON -
1st place in Pieced Quilt class.

Photo by Pat Edwards, Owen Sound.



Ontario Wilderness by Kathryn Jarabek,
and her Row Robin friends of Warton, ON -
1st prize in the Any Other Medium class.

Photo by Pat Edwards, Owen Sound.



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Western Reflections by Joanne Miller, Tara, ON -
1st prize Wall Hanging class.

Photo by Leanne Long, Owen Sound.



Broken Wreath by June Tomek, Clifford, ON -
1st place in Appliqué Quilt class.

Photo by Pat Edwards, Owen Sound.

QUILTING MANU-7

by **Simonne Beaudette**, Sherbrooke, Quebec
Translated by **Margaret Littler**

It is a joy to say thank you to all our many visitors who honored us by attending our 19th quilting exhibition. Over 800 people guaranteed the success of this event.

Thank you to all who entrusted us with their beautiful quilts which contributed to a very colourful display. Your careful workmanship meant that we could offer an exhibit remarkable for its quality.

C'est avec beaucoup de bonheur que nous tenons à remercier les visiteurs et visiteuses qui sont venus admirer les belles pièces exposées à notre 19^e Salon de la courtepointe. Encore cette année, ce fut un succès. Plus de 800 personnes se sont présentées.

Merci à toutes celles qui nous confient leurs pièces; grâce à elles, vous nous permettez de présenter une exposition colorée et variée. Votre souci du travail bien fait contribue à offrir des oeuvres de qualité remarquable.

Congratulations to all our participants and a special homage to the winners of 2003/ félicitations à toutes les participantes et un hommage spécial aux gagnantes du Salon 2003:

- Highest score, large quilt: *Sunbonnet Sue*, Micheline Dussault Lemire, Asbestos. **1**
- Highest score, small quilt: Crazy quilted vest, Huguette A. Beauchesne, Asbestos. **2**
- First Quilt: *Pinwheel Star*, Christiane Lavoie, Coaticook.
- Contest: Shoe Bag in embroidered crazy quilting, Simonne Beaudette, Sherbrooke. **3**
- Judge's Choice: *Autumn Memories*, Jacqui Littler, Queensbury, NY.
- Viewer's Choice: *Baltimore Album*, Heather Stewart, Sherbrooke. **4**
- Prize for creativity, Manu-7: *Mystérieuse*, Nicole Bessette, Sherbrooke. **5**

We decided to make a small change in procedures. There is no longer any cost for exhibiting at the Manu-7's quilt show. Limit per person is still three articles; however, the price for visiting the show will be \$3.00 per person, for everyone.

In closing, the members of Manu-7 wish to say thank you to our bank of volunteers and to those who support our exhibition each year.

Hoping all our quilting friends have had a good summer, we will be awaiting your visit for our 20th exhibition April 23-25, 2004.

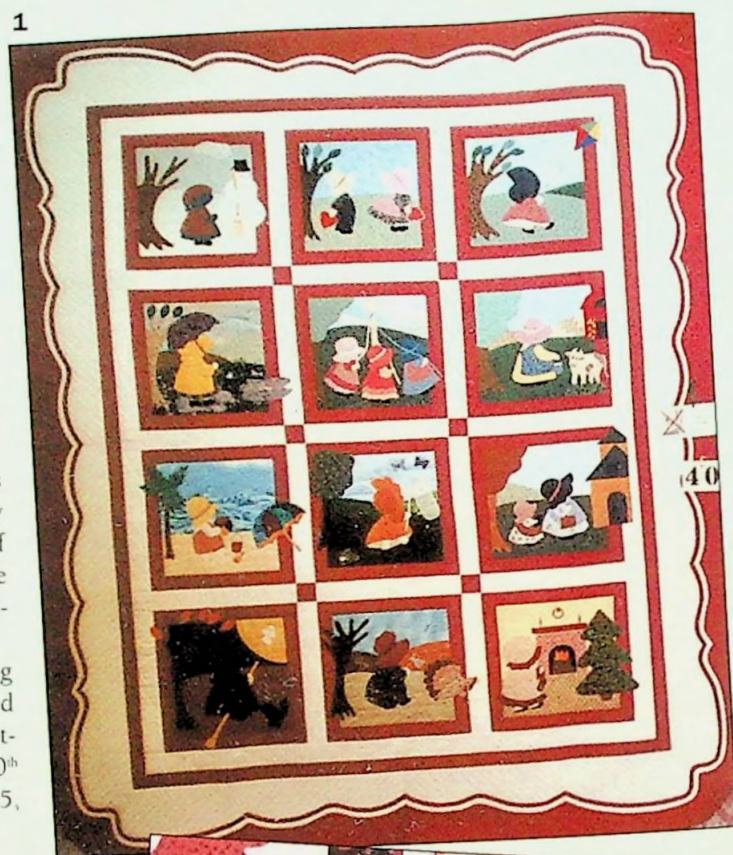
Veillez prendre note que, désormais, il n'y aura plus de frais d'inscription pour exposer des courtepointes (toujours limitées à 3 par exposante et bien identifiées) ainsi que pour participer au concours. Cependant, le prix d'entrée sera de 3,00\$ pour tout le monde.

En terminant, les membres de Courtepointe Manu-7 veulent remercier les bénévoles des autres clubs qui sont venues nous aider, les conjoints de nos membres qui ont donné un fier coup de main pour monter et démonter les courtepointes, nos commanditaires et tous ceux et celles, qui de près ou de loin, ont contribué à faire de notre 19^e Salon, un succès.

Espérant que tout le monde a passé un superbe été, nous vous attendons, nombreuses, les 23 25 avril 2004 pour notre 20^e Salon.

Bonne année 2004.

1



3



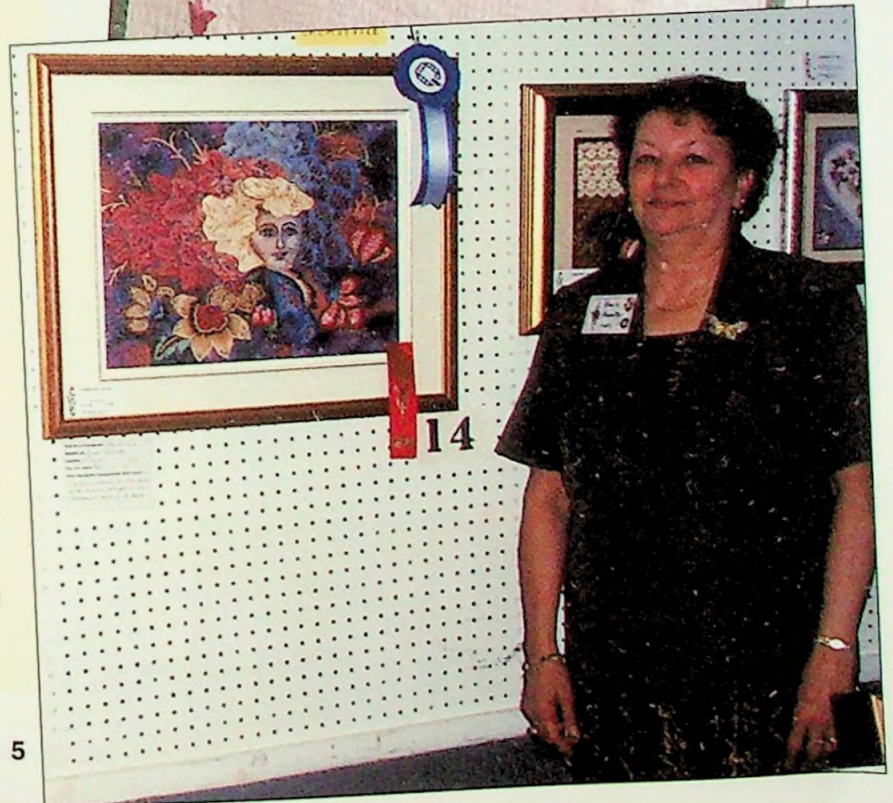
For those who enjoy crazy quilting, here are some of the comments from our judges to help in your use of this technique.

1. Use a variety of embroidery stitches.
2. Change the colour of your thread. Using blue thread on blue fabric does not compliment your design, rather use a complimentary colour.
3. Be careful when arranging and cutting your first piece so as not to end up with long strips of fabric.
4. Even when embroidering a design on a piece of fabric, you must also embroider the seams.

Pour les adeptes de la "pointe-folle," voici quelques notes des juges qui pourraient nous aider à améliorer et à perfectionner davantage cette technique:

1. Varier les points de broderie.
2. Changer de couleur de fil à broder. Il n'est pas nécessaire de broder en bleu sur un travail à prédominance bleue, car si on brode en bleu foncé sur le tissu bleu foncé, le point se perd.
3. Attention à la façon de couper et de placer les premiers morceaux pour ne pas se voir obliger de terminer le reste de l'assemblage par bandes.
4. Quand on brode un motif sur un morceau uni, il faut quand même broder chaque couture.

4



5

SCRAPPY SERGER CRAZY PATCH QUILT

by Annette Janca

Education Manager for Husqvarna Viking and Pfaff

The serger is a wonderful tool that can be used to strip-piece quilts together in a fraction of the time it takes to piece on the sewing machine. Simply combine basic serger principles with your favorite strip-piecing techniques to create pieced quilting designs quickly, yet accurately. We call this new method "serger-strip patchwork." Some examples of these types of quilts are Log Cabin, Rail Fence, Double Irish Chain and Crazy Patch. Below you will find instructions to construct a lap size crazy patch quilt. This technique can be used in quilts, placemats, quilted bags and garments. Use your scraps from your fabric stash to create this scrappy crazy patch quilt.

Approximate Size: 52" x 66"

Fabric Requirements:

Scraps of Assorted Prints 12 - 5" squares for Crazy patch centres
2" - 3" strips for the Crazy Patch piecing
Dark Print 1.2 m for sashing
Medium Print 1.3 m for outer borders and binding
Backing 3 m

Cutting Instructions:

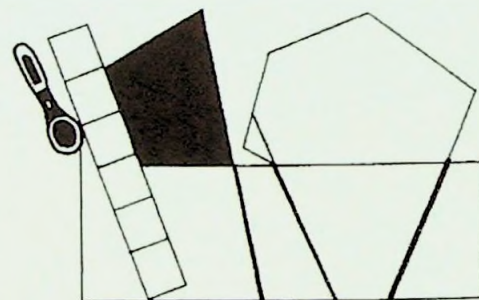
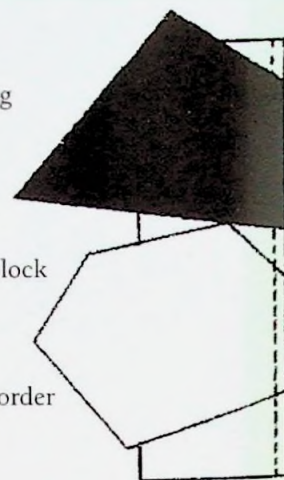
Scraps of Assorted Prints 12 - 5" squares cut into a 5 or 6 sided block
Dark Print 8 (2½" x 12½") Vertical short sashes
5 (2½" x 40½") Horizontal sashes
2 (2½" x 58½") Vertical side sashes
Medium Print 2 (4½" x 44½") Top & Bottom Outer border
2 (4½" x 66½") Side Outer border
6 (2½" x 42") Binding

Serger Set Up:

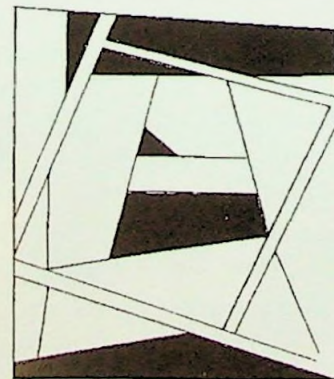
Set your serger for a balanced three-thread wide overlock stitch. Remember to test for best results. For an exact ¼" (6 mm) seam, you may have to adjust the stitch width.

Strip Piecing Technique:

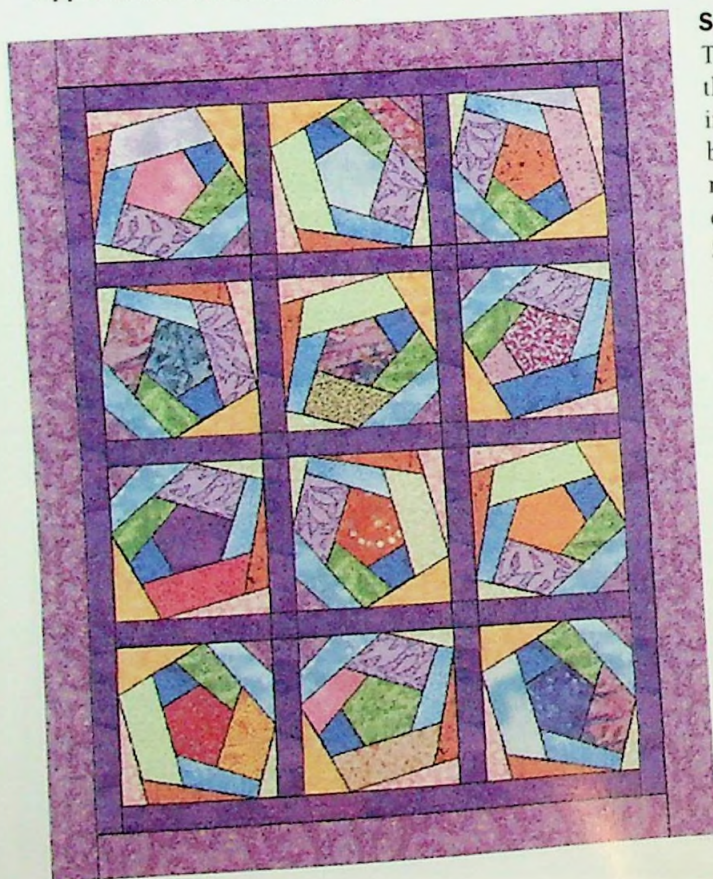
The piecing method used in this quilt is similar to the piecing used to create Log Cabin blocks. Place the fabric strip right side up on the serger. Put centre block right side down. Serge along the edge; allow the serger blade to barely trim off the fabric whiskers. Continue adding centre blocks and strips until all the blocks are used (be sure to leave a 1" gap between the blocks). After serging, press the seams flat and then press towards the strip. Align an acrylic ruler along the angle of the centre block. Cut the strip using a rotary cutter. It may be necessary to straighten the block if the angle becomes too sharp.



Place another fabric strip right side up on your serger. Put the blocks constructed above right side down and serge along the strip. Press towards the strip added. Trim the block. Continue adding strips, repeating until the block measures larger than 12½" x 12½". With an acrylic square ruler, centre the block and cut out a 12½" square block. Repeat for the 12 blocks.



CONTINUED ON PAGE 32



WHAT IS "TRADITIONAL?"

From a Quilt Appraiser's Viewpoint

by Judy Lyons
AQS Certified Quilt Appraiser
December 17, 2003

In my travels as an appraiser, this is a question I am often asked. I have found that I cannot just point out aspects of a traditional quilt without all the necessary facts required to form the appraisal. There are many quilters who do not understand the appraisal procedure. Each quilt and quilter has their own discretionary factors to be considered. *I must start by explaining what an appraisal is and what it is used for. This is not the same as judging or having a critique done.*

A quilt appraisal is a written document of facts, confirming the age, identification, construction, workmanship and up-to-date value of your quilt. In other words, it is a description of the quilt. Values are given for insurance replacement, fair market, or cultural property. Appraisals are used for insurance purposes, fair market situations, by legal entities, estate settlements and museums (to establish donation values for Income Tax receipts). As an appraiser I must clearly communicate the criteria that are required by law. Appraisers do not judge; we identify the quilt.

I describe a Traditional Quilt, Contemporary Quilt or Art Quilt in the same manner, using different classifications within each grouping, based on facts that are presented by the owner. I will expand on this a little later. Quilters are artists in many and varied ways. Some quilters have no idea what category, as a quilter, they fit into. Some quilters do not like their quilts categorized. As an appraiser I have to categorize in order to place value. You don't have to be a ribbon-winning quilter to make a quilt of value.

The following statement is very important for quilters to note. "Successful communication with classification lies in defining the criteria you are using to group the items."¹



Traditional quilt patterns go back more than 200 years. A traditional quilt is made from the handing down of beliefs, customs, patterns etc. from generation to generation. These quilt patterns are published in numerous books as traditional patterns. We must keep in mind that traditional patterns include pieced patchwork, appliqué, Broderie Perse, and sewing techniques

that have traditional roots such as strip-pieced Seminole. In some cases, a traditional quilt can be a creative expression of the maker. Traditional antique quilts can fall into the category of Art Quilts. The boundaries of a traditional quilt and art quilt can cross and blend. It is possible to see an antique quilt in an art show, depending on the criteria set by the show.

Traditional, contemporary and art quilters use traditional blocks in their quilts. The contemporary quilter and the art quilter sometime take these traditional patterns one-step further. The quilter has now made an original adaptation of a traditional design. These adaptations are looked at closely and do come into play when placing value. Our quilter has become innovative.

A contemporary quilt is created today, in the same period we are living. It is modern. It is sometimes a creative expression of the maker. A contemporary quilt could use a traditional pattern in an innovative way—innovative being something newly introduced. There are many traditional patterns being reintroduced today in innovative ways. I consider the question: has the maker modified the rules of creating the original block by changing, expanding or destroying the original intent? As an appraiser I will identify these changes. Another important question to ask would

be: is this quilt intended for the bed or wall? Some contemporary quilts can fall into the category of Art Quilts.

An art quilt is a creative expression of the maker. According to the dictionary and the Arts and Crafts councils, any craft is now considered art. As quilters, we all recognize a quilt is made of three layers. Some Fibre Artists do not recognize this concept. Some do and abide accordingly. Those artists who do follow the 3-layer rule are still very creative in their artwork with textiles. Following this rule will give them the chance to be accepted in a quilt show. Those who don't use three layers will probably not be accepted in a quilt show, but would be accepted in an art exhibition.

Fibre Artists like to explore mixed media usage in their quilts. The types of shows in which the artists choose to place their work will define where they want to be. It is up to them to understand the written criteria they should be following, in order for people to take them seriously as an artist. They must also follow the rules of the events they are entering, in order to be accepted. I repeat

here. Most quilting techniques have traditional roots. Paper piecing technique was used in the oldest quilt in North America, dated 1726. Some of the techniques have remained unchanged for years; the forms of expression have changed greatly.

I have heard and read about the deconstructing of traditional patterns being common among quilt artists. Usually in art shows there are limited rules to help let the creative juices flow. How far the artist extends them in the art field helps determine the value of their quilts. A well-established fibre artist can use a sales record for market value, but for insurance replacement may need a written appraisal.

There is a difference between appraising, judging and having a critique done.

CONTINUED ON PAGE 32

"The contemporary quilter and the art quilter sometime take these traditional patterns one-step further."

After going over all of the above in my mind, I am now looking at those *facts* and the *facts* I will accumulate during the rest of the appraisal. I have now identified the level where the quilt and quilter feel they are.

Here are some other items I am looking at.

- I. Fame of the maker, artist statement, Provenance
- II. Traditional, Contemporary or Art Category
- III. Visual Impact
- IV. Physical Description
 - A. Including age, maker, fabric content, construction techniques and visual description, as well as type of quilting used.
- V. Workmanship
 - A. Construction
 - B. Quilting
 - C. Condition

Now I will translate these facts into a form that the owner and all those who will use this document understand. I must present them in a way that will convince the end user (government, insurance, museum) my facts are relevant, my interpretations valid and my observations are accurate.

I, as an appraiser, follow the rules that are standards set and presented by USPAP (Uniform Standards of Professional Appraisal Practice). Insurance companies, the IRS, lawyers, museums and Revenue Canada, accept these standards internationally.

As an appraiser, I appraise to the best of my knowledge of expertise. I advise the market approach that I have used, the resources I have used and the condition of the market.

This is a summary of what "traditional" means to me. It is my hope that I have given you a better picture of how I, as an appraiser, accumulate the facts to reach value.

As you can see, each category can overlap as each quilt is physically examined.

¹ Pg 55, "The Reluctant Writer," Roger Mann/John Roberts, Butterworths Canada Ltd., 1992.

SCRAPPY SERGER CRAZY PATCH QUILT

Quilt Assembly



Sashes:

Layout the quilt blocks with the vertical sashes with 3 blocks across and 4 blocks down. Sew the sashes between the blocks to create a horizontal row. Press towards the sashes.

Make 4 Horizontal Rows

Layout the horizontal rows and place the horizontal sashes between each of the rows plus the top and bottom sashes. Sew together. Press towards the sashes.

Sew the 2 side sashes to each side. Press towards the sashes.

Outer Border:

Sew the Top and Bottom outer border to the quilt and press towards the border.

Sew the Side outer border to the quilt and press towards the border.

Piecing the Quilt Back:

Cut the backing fabric in half and piece together a piece large enough to back the quilt top.

Sandwich the Quilt:

Lay the quilt backing wrong side up on a table and tape it down to hold it in place.

Place the batting on top.

Centre the completed quilt top right side up on the batting.

Pin through all the layers with 1" (2.5 cm) safety pins to baste, start from the centre and work your way out, pinning every 3" to 4" (7 cm to 10 cm).

Machine Quilting

Thread your sewing machine with invisible thread on top and cotton thread to match your backing in the bobbin. *Stitch-in-the-*

ditch (the seam line). Remove the safety pins as you come to them.

Select a special wave quilting stitch



or the 3-step zig zag stitch



and stitch around the perimeter of the quilt. Trim away the excess batting and backing.

Binding

Sew the binding strips together end to end to form one long strip. Fold the strip in half lengthwise, wrong sides facing and press.

Start at the side of your quilt, pin the binding and the quilt raw edges together; leave 3" (7 cm) free at the start.

Stitch towards the first corner and stop a 1/4" (6 mm) from the corner. Fold the end of the binding along the edge of the quilt and tuck the fabric under the corner. Continue stitching to the next corner until you have completed all 4 corners. At the point where the binding ends meet, fold one end of the binding strip up and the other strip down, matching the diagonal line that the folding creates. Trim excess and stitch in place.

Turn the binding to the back of your quilt and pin. Tuck in the extra fabric at the corners. Straight stitch in place from the right side using an Edge/Joining Foot. The flange of the foot rides in the ditch to keep your stitching straight.

CHANGING LOCATIONS

Discovering the Nova Scotian Quilting World

by Ginny Evans

What a full year it has been since I left one side of the country for the other beautiful coast of Canada! Needing to feel connected in a hurry, I naturally sought out the local quilt guild, and every show, store or event I could find. What I experienced was a surprisingly different quilt world. Some of my stories might surprise you and I thought that you might like to hear about some of my experiences.

I knew I was lucky when I discovered that there was a quilt store within walking distance from my house. (Yes, can you believe it!) But, little did I know how very lucky I was, as there are very few quilt stores in the Maritimes. Most quilt fabrics are bought at other yardage, or needlework shops, yet even those are few and far between. In fact, some of the stores are really old time places with a strange mix of merchandise. One, 20 minutes away, is a combo machine shop (husband) and dollar store (wife), housed in two out buildings on a country road. She got into quilting and you can guess what happened. Her quilt fabric became the biggest draw and people come from miles around. Fancy advertising isn't always required here, as word of mouth proves adequate, especially since she has started selling chocolates at the front of the store. Now here is a lady who knows how to draw women in. She is also the current president of our guild.

Again, I was fortunate with the Guild. In 1999 when I checked the web I could find no guild in this area. By the time I arrived in 2002, one had been started in a town nearby, by a transplant from Ottawa who, like me, wanted a guild to feel at home. So, I belong to a new guild of about 60 quilters. I quickly discovered that there were many talented

women here, with a variety of skills and interests, just like anywhere else. Because this guild is new, I have a unique opportunity to be of help, simply because of my experience in BC.

NS has a long quilting history (you may even have a book in your library about it). What strikes me most about the differences between the quilting world of BC and that of NS is how this older quilting heritage still exists along side the more contemporary quilting experience. For example, the Province is dotted with hundreds of tiny small-town churches (we're talking 30-70 members), where women's groups still make quilts, or quilt tops to raise money for the church. The ladies at my church meet and quilt three days a week. Perhaps this older quilt-world is never more obvious than at the quilt "shows" that get advertised in the hometown flyers across the land. In the spring and fall there are many opportunities to visit these shows. As the long winter was winding down the first of these spring shows called out to me. "Oh, boy," I thought, "what a lot of quilt shows they have here." Off I went, expectantly; however, I grew suspicious when there was only one car parked on the gravel lot outside the tiny white steepled-building that gray day. Could this be it? Inside the little church were 10 quilts draped over the few pews. They were old, you know 70's, and a few modern specimens. But wait, here was a lovely yellow and white quilt from the 30's, with tiny, impeccable stitching—you know, the kind that makes the whole trip worth while. The older woman in the back chatted proudly about the quilts, while she pieced together some scrappy blocks. "Do you quilt, dear?" she asked. Hmm, I thought, this is like a scene

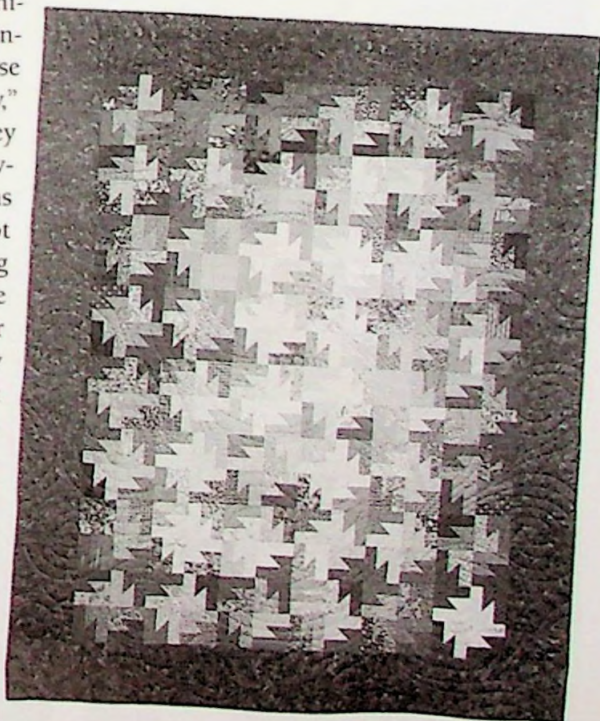
out of a 1930's film, except she is wearing a sweatshirt from Northern Reflections!

At the next stop, there were several cars in the lot, and the little wood stove in the sanctuary was doing a fine job of heating the place. Tea and cakes were being served and the 20 some quilts, laying over the pews, were being handled and enjoyed. There were a few more modern quilts here, even some "arty" ones.

After visiting several more shows similar to this one, I realized that the showing of quilts has been a part of NS life for some time, mostly used for fund raising. Yet, they bear little resemblance to the quilt shows, as I knew them in BC. Many are held in conjunction with community celebrations, like our local Berry Festival, only smaller.

Sometimes the heading in the Events column of the paper will read, "Tea and Quilt

CONTINUED ON PAGE 34



Show," or "Our Town Days, with quilt show and chicken supper, held at the fire hall." It is so old-timey and quaint. These "shows" feature whatever quilts the sponsors can scare up (look in the attic ladies and ask Aunt Lou). You never know when you will see that special treasure!

In addition, most guilds put on shows, more like what I was used to. I volunteered to help, thinking about the one year of meetings we used to have in order to orchestrate the big event. To my amazement the entire thing was pulled off in a couple of weeks, and you would have been amazed at the results! While there are lots of old time quilters, there are plenty of modern quilters, too. They are all making remarkable quilts, some using all the latest and greatest supplies. There is a set of wonderful quilt stands (which require no sheets), which are passed all over the province, while folding laundry hangers fill in the gaps. In true Maritime style, these guild shows are also connected with community days. There aren't always merchant malls, and the rules are really loose. So there are old quilts, recently-made quilts, as well as newly-finished ones. White gloves are passed out and voting often takes place. Many times the rug hookers or other artists join in the show.

If there is one thing I have learned here, it is that hand quilting still reigns supreme in the Maritimes. In fact, I have encountered many who still say that it isn't a quilt unless it is hand-quilted. I just smile. One lady who runs a shop featuring finished quilts for sale, says that she can't sell the machine-quilted ones, "people expect hand quilting." Yet, these same people don't seem to mind poly cotton fabrics. It is true that I see more hand quilting at the shows here, as long arm machine businesses are just getting underway - all evidence that the old and new quilting worlds happily co-exist here.

It was through these experiences that I began to see that there are two parallel quilting experiences in NS. The older, traditional model, where ladies are still making quilts in the old manner, and the totally up-to-date method and styles of which I am more familiar. It is not uncommon to see a hand painted sign by a house on a country lane, which reads "Quilts for Sale." This is a remnant

from a time when NS was known for its handmade quilts.

Now, for those of you interested in the most important NS quilting accessory. It is the anti-glare snow curtain, a must for your sewing room! Yes, believe it or not, when the sun shines on the snow covered yard (which can be a problem for months), the glare is so bad that I can hardly see under the presser foot. So I shirred a curtain on a tension rod

to put up; then I can remove it and enjoy the view at other times.

I hope that I have been able to give you a glimpse of the quilting world in the Maritimes. I suspect that it may be a lot like other small communities around the country, I don't know. What is fun to see is that women all over love quilting and that there are talented, friendly quilters everywhere.

From Cathy Miller: I wonder if you'd be interested in using the lyrics to my song "Prince Charming," about charm quilts, to accompany any article you may receive about them? I recorded the song on the second quilting CD: "A Quilter's Embrace" (SWAK 07), and it is based on research, done by Jinny Beyer, mostly about traditions surrounding charm quilts.

PRINCE CHARMING

Excuse me, sir, that's a fine shirt you're wearing
It's a fabric I've not seen at all
Have you had it long? Would you consider sharing?
Here's my number, give me a call.

I'm working on a charm quilt, full of stars
No two pieces are the same
I've got 998 so far
There's no one left to play the game

If I buy them, I'll break the charm
I might not see my wedding day
You see my dilemma, I won't twist your arm
Feel free to just walk away

Once I've got 999
That's the day I'll start my quest
For the man I'll marry, just in time
He'll have the last one on his breast

You must think I'm crazy, I do too
It's too late to stop this crusade
If I can only have this shirt from you
I won't die an old maid.

When it's done, I will sleep beneath
All my dreams will come true
What's that in your pocket? One more piece
Do you really mean to give me two?

I'm working on a charm quilt, full of stars
No two pieces are the same
Looking for Prince Charming, there you are
By the way, what was your name?





FIBRE ART NETWORK Retreat 2003

by Judy Villett and Barbara McNaughton

The Fibre Art Network is a group of approximately 70 Fibre Artists from Western Canada. Their goal is to raise public awareness and foster appreciation of quilting as an art form.

On Friday, September 19, 2003, thirty Fibre Art Network (FAN) members converged on the Bessborough Hotel, Saskatoon, by plane, bus and automobile: five from British Columbia, twelve from Alberta, twelve from Saskatchewan and one from Manitoba. Many arrived tired but exhilarated from the four-day workshop with Pam Godderis held at Bradwell, Sask. and hosted by Bonny Voice.

The wonderful food perfectly presented in the big, elegant Salon Batoche set high standards that were met all weekend. *Show and Tell* began after dinner, to be continued Saturday night and Sunday afternoon. As always, it was an eye-popping, heart-stopping event with impressive variety—a great introduction or reconnection to the group. The sharing of new work and personal experiences for another year is

such a highlight, encouraging and stimulating for all.

The Saturday workshop, masterfully conducted by Judy Morningstar, was an exploration of SHAPE (a perfect follow-up to Jayne Willoughby Scott's LINE workshop last year). The four workshop "rules" were: have fun, play, break rules, and have no expectations of the finished project.

Members were given a definition of shape, a short time frame to locate, isolate and simplify a shape, and then came up with a long list of techniques which could be used to reproduce this shape. Sixteen ways to manipulate the shape were named, numbered and placed in a jar to be drawn at



random for design inspiration. The rest of the day passed in a blur of fabric, paints, glue and glitter. The room tour conducted by Judy at the end of the day allowed each person to show and describe their work and answer questions—another great way to get

CONTINUED ON PAGE 36



Clockwise from top: Judy Villett and Barbara McNaughton; Shan Cochrane; Sheila Niles; and Joanne Lepp.

to know each other, while learning and having fun.

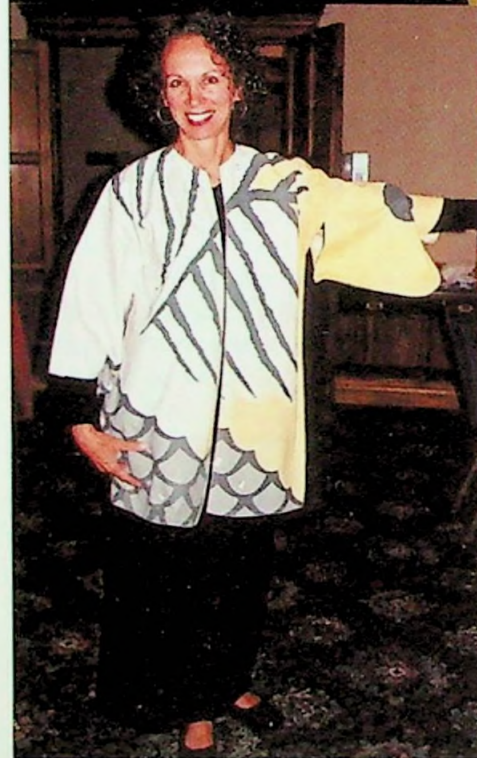
A valuable one-hour discussion followed, with four tables responding to a list of questions provided by members of the group to the co-ordinator. Really interesting discussion arose when several tables interpreted questions differently!

The after-dinner *Fashion Show* organized by Jean Brandel got lots of support, with sixteen participating to show off over thirty stunning items—surface design off the wall and on to the body!

The Sunday general meeting was filled with new ideas, creative solutions and camaraderie. The next two retreats are already planned, with dates, locations and co-ordinators, indicating how vital this event is becoming.

Networking continued during exercise breaks, which ranged from a brisk walk down the long hallway to the elegant Ladies Powder Room, to Tai Chi in the huge lobby, to walks in the beautiful South Saskatchewan River Valley, just out the back door of the hotel.

The conference ended on Sunday, September 21, and members, tired but inspired, returned to their homes in Western



Canada ready to create new works in the coming year.

The Fibre Art Network will be mounting a show of Art Quilts in conjunction with *Quilt Canada 2004* in Winnipeg

Left: Bonny Voice and Jayne Willoughby-Scott
Middle: Janet Armstrong; Judy Villett
Right: Pam Godderis; Sheila Niles; Margie Davidson

INVITATION *the quilt of belonging*

This continues the story of *Invitation, the quilt of belonging* as told on pages 60-62 of the winter issue.

We are pleased to announce that you will be able to enjoy the *quilt of belonging* in Winnipeg at *Quilt Canada 2004*.



This picture shows the block prior to the addition of the shells.

CAMEROON

Surrounded by her collection of old sewing machines and mountains of fabric of every description, Blandine Ghaho reminisces about her life in the land of her birth, Cameroon. Her broad smile and welcoming face show the great love she still nurtures for this country often nicknamed "Africa in miniature." The country is home to some 200 ethnic groups, a true cross-section of races, nations, and African tribes, from Arab to Fulani, Bantu to Pygmy.

Each region and each tribe is known for its own special craft. One such craft is the ancient art of batik—intricate designs created by painting fabric with wax, vegetable paste or, sometimes, even aged mud, to resist sequential immersions in dyes. Each

stage in the design requires removal of the first resist, and then careful reapplications to the areas not to be affected by the subsequent colours. The hand-dyed cotton in Blandine's block is an example of just such a fabric, typically used by women for their daily dress and for wrapping their distinctive headdresses. The cowrie shell, once used as the country's currency, now forms part of the decoration on clothing and is often used as jewellery. The use of gold fabric and thread have a special significance, because Cameroons believe that wearing gold surrounds an individual with protection, followed by good fortune and, as a practicality, provides insurance in case of hard times.

INVITATION *the quilt of belonging*

In Cameroon, Blandine's job was to train future teachers. She had to be knowledgeable in all subjects, including those that concerned trades and agriculture, particularly the operation of coffee and cocoa plantations, and the tailoring of clothes. Since her

arrival in Montréal, Blandine has relied on her dressmaking skills to earn a living.

Known in the Montréal-African community as *Maman Blandine*, she continues teaching, cooking for large gatherings, sewing African-style clothing, and mentoring. One

of the more rewarding aspects of her new life, Maman Blandine confides happily, occurs quietly in her small, overcrowded shop where people share their personal stories as she stitches, and she dispenses advice and wisdom born of the years.



BULGARIA

Marina Fedchenko was named after her paternal grandmother, a Bulgarian woman that she never met, yet with whom she developed a sense of kinship and a connectedness over the years. Marina would receive gifts of embroidery by mail from her grandmother and inherited her passion for colour, design and life as expressed in thread and linens. Marina feels she is carrying on the female lineage, because the things she loves most have come from her grandmothers. Two themes, both Bulgarian passions, recur consistently: embroidery and roses.

Roses are central to Bulgarian culture and industry. The "Valley of Roses" in the Balkan foothills produces most of the world's supply of attar of roses (rose oil), an essential ingredient in most perfumes. The rose is also the national flower and is often presented to guests as a sign of friendship. Marina collects objects with roses, so it is natural for the rose to be a favourite design in her stitching, as well as the focal point of her block.

Each district, village and household in Bulgaria can be identified by its embroidery style. To represent her heritage, Marina has created a sampler of Bulgarian patterns, fin-

ishing the block with a red and white tassel. These tassels are traditionally worn during March to mark Bulgarian Independence Day and to signal the end of winter. They are said to bring luck, health and fertility. Every spring, the family would receive a card containing a silk or cotton red and white tassel from grandmother Marina.

Marina has carefully collected the tassels, the embroidery, letters, photos and stories that form the threads connecting her to a grandmother whom she resembles in so many ways—and to someone she would dearly have loved to have known in person.

INVITATION *the quilt of belonging*



IRELAND

Irish eyes and an Irish name, a gift for music and skilful hands that love to stitch the delicate needlework she learned from her mother are legacies of Loralyn Reilly Gazdik's heritage.

Loralyn chose the Celtic cross as an appropriate symbol for her block because she feels Ireland is an inherently religious place. The circle and cross, worked in the Irish stitch, are done as one piece using a few rich colours and an abundance of gold thread. The circle represents eternity, while the three swirls, symbols that were prominent in Celtic history even before Christianity, have come to represent the Trinity. The shamrock at the centre is, of course, synonymous with Ireland.

Irish linen is famous the world over for its superior quality, so Loralyn used Cashel linen from southern Ireland as her base. Whenever he was homesick, her grandfather often talked about the fields of flax, from which linen is made, abloom with bluish-purple flowers. Loralyn thinks of linen as a contradiction: It is so very fine and delicate and yet the Irish are known as workers of the land. They were "working class," but their linen was found in the most elegant homes.

The crocheted border surrounding the cross is an example of Irish lace, often called "poor man's lace." Women copied the designs of expensive Venetian and French laces, using very fine crochet. They created beautiful, intricate patterns with fine picots,

leaves, and flowers to make bedspreads, doilies, tablecloths and edgings for clothing. When the Irish came to Canada, they brought with them their treasured laces, linens and patterns. Loralyn's grandmother brought hers with her, and Loralyn is learning to replicate one of her Irish lace shawls as a way of maintaining a connection with her grandmother.

The Reillys emigrated from County Armagh for both economic and political reasons. The mammoth scale of Irish immigration to this land over the last two centuries had an enormous influence on Canada. At the time of Confederation, Canadians of Irish descent formed the largest ethnic group in the country. Like the fine threads of their linen and lace, they are intricately woven into all areas of our Canadian fabric.

by Marsha Rafuse

Let's Keep in Touch

by Marsha Rafuse

Gloria S. Daly of Duncan, B. C., not only reads *The Canadian Quilter* but also participates in the Calls for Entry which she finds there. She is thrilled with the result—1st place in the 2002 Northcott Silk Inc, 7th Annual Competition, Pieced Wall Hanging category. Below is her winning wallquilt.



Limpets - 20.5" x 40" by Gloria S. Daly.

When I first looked at this soft golden fabric, my vision was to develop the natural pattern found in the many shades, ranging from palest buff to bright gold. I left the fabric whole and hand stitched the oldest of universal symbols, the circle. This worked well in my creation depicting Limpets. Machine piecing the left side and the lower edge

shows the contrasting violet shades found at dusk, when you are at the water's edge walking among the sea shells. Embellished with

hundreds of tiny Delica beads and hand tied with larger beads gives one the feeling of a magical moment in time.

And from **Pat Menary** - this update on the quilt we featured on pg 24 of the Spring 2003 issue of *The Canadian Quilter*.

In May 2003 the annual Mennonite Central Committee once again auctioned off hundreds of quilts in New Hamburg, Ontario. The WATERLOO QUILTERS' GUILD donated their prize-winning quilt *Kaleidoscope of Nations*, made by 60 guild members and quilted by the woman of Listowel Mennonite Church. The quilt sold for \$44,000 to a woman from Beamsville, Ontario. To our knowledge, it is the highest price that a contemporary quilt has ever sold for.

For a photo of the quilt and a detailed account of the Auction: <http://www.wcquiltersguild.on.ca/kaleidoscope.html>.



Margaret Conibear gives us some additional information regarding *Autumn Splendour*. Here is the Artist's Statement:

Autumn Splendour is a Round Robin quilt created by me and four other women. We became friends through the Canadian Quilters' Association (CQA/ACC). The central block, designed by Marg Conibear, was inspired by a block submitted by Hilda Sibthorpe to the 1988 Pine Tree Quilt Block competition, which Marg organized for CQA/ACC. Jean Hillis, Kay Phillips, Janet Rice Bredin and Ann Bird each added to the central block. Together we created *Autumn Splendour*, which is a tangible reminder of our friendship. Hand appliqué and hand quilting by Marg Conibear.



And from **Nina Stahlschmidt**, Jordan, Ont. - this update to the article "What's in a Name", pg 12 of the Autumn 2003 issue of *The Canadian Quilter*.

The Feedsack Club in the USA folded in June 2002. Marion Holman and myself were members so this info is firsthand. Jane Clark Stapels (www.baglady3.com/index.html) was the President and now trades and sells feedsacks. She is very knowledgeable.



RETREAT INTO CREATIVITY

At a Place that Speaks to Your Spirit

by Kate Veitch

If you are a quilter who enjoys travel then this is a quilting retreat you are bound to enjoy. The moment you arrive at Maple Hill House B & B (www.maplehillhouse.com), you and your quilting friends will know that you have entered a world filled with a sense of peace and timeless beauty. What better place to explore your creativity and share your passion for quilting.

Hosts of Maple Hill House, Linda and John O'Neill, partner with teacher Jane Vester of Quilt Dynamics (www.onlink.net/~quilts) to cater not only to your quilting obsession but also to your mind, body and spirit. You are welcomed warmly and when you reach your room you are immersed in comfort. Linda will have her "to die for" butter tarts waiting for you. On Friday evening, hosted by Jane, your group will join together in a show and tell and your retreat into quilting begins!

Before beginning your class on Saturday morning, you'll enjoy a perfectly prepared breakfast and then it's time to quilt! Jane will lead your group in a Design Your Own Project. The first, which is held June 4-6, 2004, is *Beneath Starry Skies*. (It will be the third retreat which has been held at the B & B). In this class you will learn how to design a Mariners' Compass quilt that is truly and uniquely your own. Jane has created several Mariners' Compass designs in which she continues to experiment with the interaction of colour and shape. In this session she works with each of you to help you express your individuality through your own design.

Another retreat is being held October 1-3, 2004. During this retreat, Jane will lead a project titled *Expressions in Victorian Design* where you will learn how to design your own wholecloth quilt as well as the most appropriate quilting techniques for your design. There is a resurgence in the popularity of whole-

Jane's background includes hand and machine quilting, tailoring and significant work as a seamstress. She also has considerable knowledge of fabric and the care of quilts. In both classes you will benefit from Jane's broad experience as she shares many tips and simplified techniques.

Jane's quilting sessions are a perfect fit for this retreat with their focus on individual expression and creativity. She approaches quilting as an art and all of her classes speak to the artist within each of us.

The Victorian-style Maple Hill House rests amid meadows and woods, all part of the alluring Almaguin Highlands. It is a scene that exudes peace and tranquility, perfect for a retreat of any kind. It is a place where nature speaks to your spirit, while cozy comfort and the very best food soothes your body. All of this is just three hours north of Toronto.

Linda and John have travelled a great deal and truly understand the value of real hospitality. Your stay at Maple Hill House will remind you what truly great service and genuine hospitality are like. Linda and John, in partnership with Jane, spare no effort to make your quilting retreat one that you will enjoy and remember for years to come.

cloth quilts and Jane works with each of you to help you get your ideas on paper and develop an overall design.



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by Jill Croft – VICTORIA QUILTERS' GUILD

Quilters' are artists! Jill Croft participated in an event in her community of Oak Bay – the fourth annual *Oak Bay Artists' Studio Tour* – held on the first weekend of December.

One of the wonderful things about the Studio Tour is that it invites the participation of artists working in a variety of

GETTING FEEDBACK

mediums. This diverse group is comprised of papermakers, potters, wood sculptors, printmakers, stained glass and fibre artists. Pictured here is Jill Croft creating another original fabric piece and a patron of the arts admiring some of Jill's artistry.

The free, self-guided two-day (from noon to 4:30) tour is an excellent opportunity for the public to meet and discover the work of many talented local artists. A tour brochure, that includes a map indicating where to find each studio, is printed by the local recreation centre and is distributed in a weekly municipal newspaper. With coverage and support from within the community, this event is always a sensational success.

Art patrons and the "art curious" are invited to tour the home studios of two-dozen artists here in Oak Bay. This gives an opportunity for members of the community to discover their creative neighbours, mingle, buy art and get out for a

refreshing walk or bike ride at the same time.

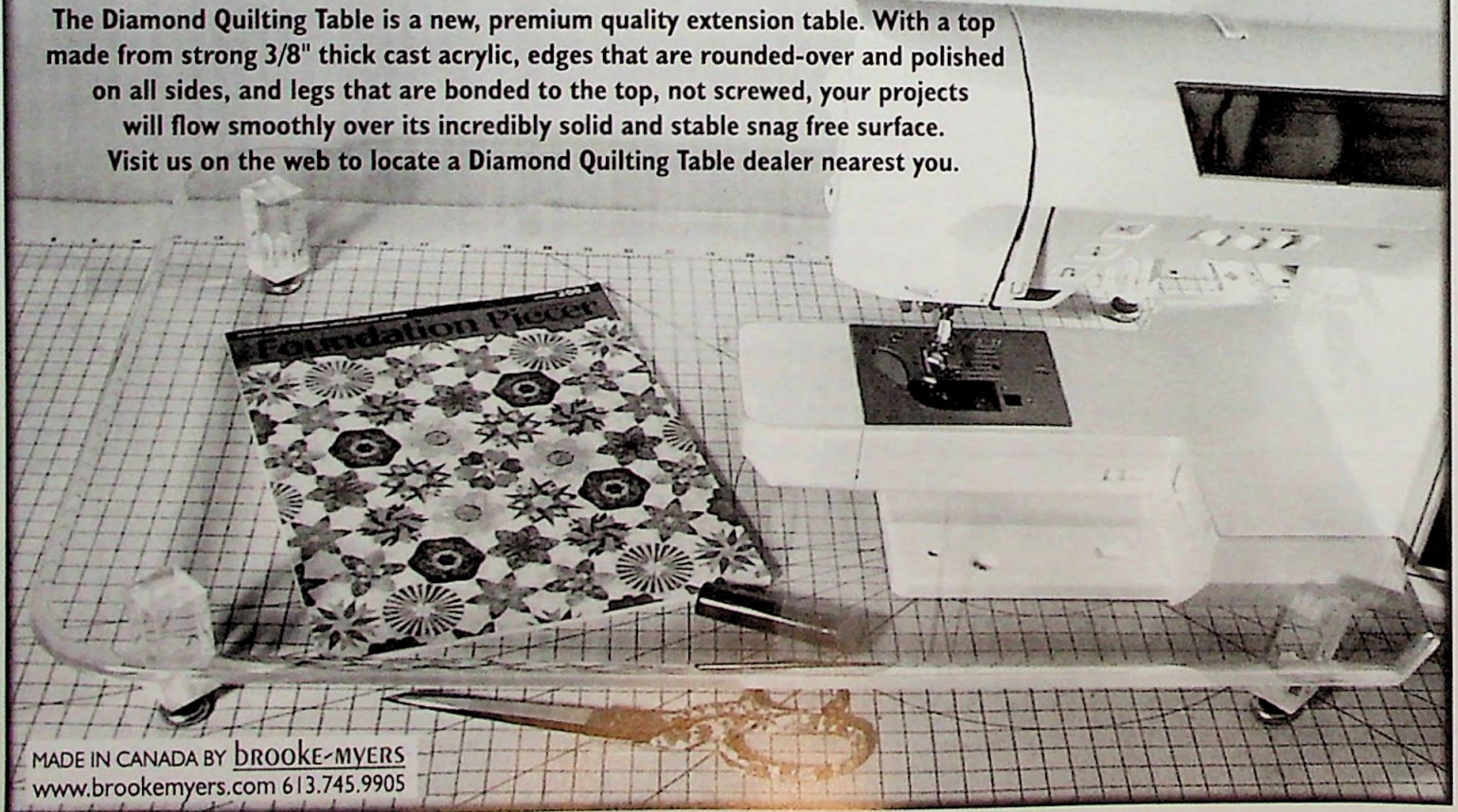
The Oak Bay Artists' Studio Tour could be replicated in your community with some early planning and coordination amongst local artists. It is highly recommended as a way to bring the sense of community back into your neighbourhood.

Participants in the Studio Tour agree that the tours are satisfying for both the visitors and the artists themselves – getting feed back from the public can be very rewarding – especially for artistic quilters.



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Quilters Are Angels With Threads On Their Wings

by Bonny Voice

Quilters are angels with threads on their wings. I know this is true because I have seen them. When times are challenging, as they have been for my husband and I in the last year, those thread bound wings are evident in our lives.

I'm not sure why quilters are so heavenly sent. I only know that they are. Maybe it's that all those threads we snip really do collect in wing form. Maybe it's that our hearts just grow bigger each day because of the excitement generated as we work feverishly at our machines. Maybe our desire to wrap

the world in our quilts to make it a more warm, loved, and creative place rubs off and we become celestial agents.

The e-mails, phone calls, hugs, gifts, and words of encouragement that come from the thread bound angels in our lives keep reminding us that life is good and quilters are the best. The support, energy and encouragement that we're receiving is truly amazing. My husband, Les, is no longer surprised when another show of support and love from a quilter comes forth. He's getting used to those wonderful thread wings beating gently on the windows of our farm home.

The most recent evidence that quilters are angels with threads on their wings started with an anonymous card that simply said "Because we love

you". I was invited to an all-expenses paid weekend retreat with 35 celestial agents. We laughed, cried, hugged, and quilted into the wee hours of the morning. I spent the weekend being blanketed in the care and love of all the thread-bound quilt angels in the world—for you were all there. How do I know that? There was a positive energy of caring that went beyond the confines of the retreat walls.

When I look at the threads on my clothes, on the floor in my sewing room, on the furniture in my house, I feel grateful and humble. I am so fortunate to be a part of the celestial world of quilting and I know now that each thread is making its way onto some quilt angel's wings. I am supported, my heart feels fuller, and it is time to pass my good fortune on to someone else.

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ALBERTA

May 1-2/04 Carbon *Piecing in the Valley Quilt Show & Strawberry Tea*. Carbon Comm. Centre, Alberta Quilt display, Viewers' Choice, Vendors, Block Challenge, Strawberry Tea. CARBON HERITAGE QUILTERS, Janice Montgomery, (403) 572-3331, lj2monty@telusplanet.net

BRITISH COLUMBIA

April 3-4/04 Pitt Meadows *Quilts Through Time*. Pitt Meadows Rec Hall - Harris Rd & Lougheed Hwy. Lunch room, Merchants, Raffle Quilt, Displays, Quilt Challenge. Adm \$5. Marnie Lehman (604) 467-9293

April 17/04 Oliver *Gathering of the Guilds*. Okanagan Region, Oliver Comm. Centre, DOUBLE O QUILTERS' GUILD Colleen Baptiste 495-2449

April 17-18/04 Williams Lake *A Quilt Story 2004*. Columneetza Secondary School, 1045 Western Ave. Sat. 10-6, Sun. 10-4. Local Quilt Artisans, Merchants, Downtown Quilt walk April 2 -18. CARIBOO PIECEMAKERS QUILTING CLUB, Lil Mack (250) 392-6867 or carlamcivor@shaw.ca

April 23-24/04 Kamloops *Joy of Quilting Show*. Calvary Temple, 1205 Rogers Way. Fri.10-8. Sat.10-4. Merchants, Tea Room, Quilt Raffle and Door Prizes. Adm. \$3. RIVERVALLEY QUILTERS, Carole Mclean (250) 679-5486. lmclean@ocis.net

May 7-31/04 Fort St. John *Pieces of the Heart 3*. North Peace Cultural Centre. Guild members' and antique quilts. Free Adm. Fort. St. JOHN COUNTRY QUILTERS, JoAnne Harrison, scojo@shaw.ca

May 28-29/04 Abbotsford *Quilts in the Valley 2004*. Tradex at Abbotsford Airport, Fri.10-9, Sat.10-5. Adm: \$5. Merchants, Raffle, Tea, Viewer's Choice. ABBOTSFORD QG hcmatthews@shaw.ca

May 28-29/04 Penticton *Quilted Creations VI*. Salvation Army Church, 2469 South Main St. Displays, Challenge, Raffle, Merchants, Tea, PENTICTON QG, Gayle Palmer (250) 490-5018, gaylepalmer@shaw.ca

May 28-30/04 Nanaimo *Celebration - 20th Anniversary Quilt Show*. Beban Park Rec. Centre. Merchant Mall, Raffle, Boutique, lunch room and "Island Invitational." Adm. \$6. NANAIMO QG

Nov. 12-14/04 Castlegar - biannual quilt show *A Quilt for all Seasons*. Castlegar Arena Complex. CASTLEGAR QUILTERS' GUILD. Debbie (250) 365-6363 or d_briggeman@hotmail.com

MANITOBA

May 17-22/04 Winnipeg *Quilt Canada 2004*. U. of Manitoba, Fort Garry Campus. Where East Meets West in Celebration of Quilting features 28 teachers and 61 workshops with Jane Willoughby Scott as artist-in-residence. Email: qc2004@hotmail.com or phone toll-free 1-866-434-5291

July 16-18/04 Altona *Sunflower Festival Quilt Show*. South Park Menn. Breth. Church, 335 - 6th St. S.E., Fri. & Sat. noon to 6, Sun. noon to 5. Raffle, Sales Room, Tea Room, HEIRLOOM QUILTERS, Lori Hiebert (204) 324-5952 LORHIEB@MTS.NET

NOVA SCOTIA

Aug. 8-13/04 Tatamagouche *Quilting Outside The Blocks*. The Tatamagouche Centre, Sun.7pm - Fri.1 pm. An event for quilters who want to venture from book patterns to originals that reflect personal artistry. Sewing machines are essential. Leadership: Deb Plestid and Pam Swainson. Cost: \$535 - includes meals and accommodations. Registrar 1-800-218-2220.

ONTARIO

March 26-28/04 Toronto *Spring Fever 2004*. Neilson Park Creative Centre, 45 Neilson Dr. ETOBICOKE QG, Sue Moran suem216@aol.com or Yvonne Lane (416) 237-0341

April 22-24/04 St. Marys *Piecemakers 2004 Quilt Show*. St. Marys Comm. Centre, James St. S., Thurs.10-5, Fri.10-9, Sat.10-5. New Quilts, Tea Room, merchants, door prizes, boutique. THE HURON-PERTH QG & THE STONETOWNE QG Linda Robertson (519) 356-2468 lindamr@porchlight.ca

April 30-May 2/04 St. Catharines *Pieceful Dreams Quilt Show*. Merritton Comm. Centre, 7 Park Ave. Adm. \$5. More than 200 quilts, boutique, merchants, tea, demos and "Underground Railroad" display. NIAGARA HERITAGE QG, Jeanette (905) 646-5625, wajmartin@sympatico.ca

May 1-2/04 Peterborough *Feelings in Fabric Quilt Show*. Evinrude Centre, 911 Monaghan Rd. Sat. 9-5, Sun. 10-4. Adm. \$5. 100 quilts, quilter's challenge, tea room, demos and merchants. KAWARTHE QUILTMAKERS' G, (705) 750-0550 bjull@sympatico.ca

May 1-2/04 Acton *Premier Quilt Show Symphony of Quilts*. Acton Comm. Centre/Arena, 415 Queen St (Hwy 7), Sat. 10-5, Sun. 10-4; \$4; Quilt Raffle, Merchants, Tea Room, Members Boutique, Door Prizes. HALTON HILLS QUILTERS' G Ann Totten (905) 877-6038 btotten@aztec-net.com

May 1-Oct. 31/04 Almonte *Feed Sack Quilts: Recycled Then and Now*. Mississippi Valley Textile Museum, 3 Rosamond St. E., Quilts & Hangings by Marion Holman and Nina Stahlschmidt. Tues.-Sun.10-4. Adm. \$5. (613) 256-3754 or mvmt@magma.ca www.textilemuseum.mississippimills.com

May 7-9/04 Ottawa *Common Thread Quilt Guild Show*. RA Centre, 2451 Riverside Dr., Elaine Quehl (613) 824-8050, Email: quiltshow@ctqg.org Web Site: www.commonthread.on.ca

May 7-9/04 Oakville *Legacy of Stitches Quilt Show*. River Oaks Rec. Centre, 2400 Sixth Line, Fri. & Sat.10-6; Sun.10-4. OAKVILLE QG

May 29/04 Espanola *Decades of Quilts & Decadent Desserts*. Espanola United Church, 137 Sheppard St., 10-4 pm. Adm. \$5 - desserts extra. NORTHSORE PINS & NEEDLES QUILTING & STICHERY GUILD Mary Caldwell (705) 865-3076 or Lynda Carey carey.on@onlink.net

June 4-6/04 Powassan *Maple Hill House B&B Quilting Retreat*. Jane Vester. "Beneath Starry Skies." Registration, Linda Toll Free 1-866-556-2976. www.onlink.net/user/quilts/public_html/quilting_retreat

June 11-13/04 Brockville *Quiltfest 2004*. Brockville Country Club, 1548 Highway # 2 W, Fri.6-9, Sat.10-5, Sun.10-4. Adm. \$5. Quilts, wall hangings and wearable art. Viewer's Choice, Boutique, Challenge, Demos, Merchants, appraisals & refreshments. Feature Artists: Sat. - Janet Rice-Bredin, Sun. - Linda Heatherington. THOUSAND ISLAND QG (613) 342-4262 or (613) 342-4056

July 9-10/04 Buckhorn *Quilting at the Lakes*. Buckhorn Comm. Centre. Theme - Fat Quarter Fantasy. Local, vintage and international quilts, merchants, boutique, workshops/seminars. Quilting with Manhole Covers Collection III. BUCKHORN AREA QG, Jackie Scott (705) 657-2150 www.nexicom.net/~bait1/quilt/baagl.htm

July 10-11/04 Picton *A Stitch in Time 2004, Show and Sale*. PEC Comm. Centre, 375 Main St. PRINCE EDWARD COUNTY QUILTERS' GUILD Lyne Lush, 332 Main St., Bloomfield, ON KOK 1G0 or: wlush@post.kosone.com

Aug. 20-22/04 Thornbury *Tomorrow's Stars Today - Quilt Show*. 14 quilt categories, Quilt Block challenge, Quilt Raffle, Merchants, boutique and Tea Room. Winning quilts to be at IPM/Rural Expo 2004. Sept. 22-26/04, Meaford. jthatch@bmts.com or jjdegen@bmts.com or IPM2004@bmts.com

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

Sept. 25-26/04 Orangeville *The Magic Of Cloth - Act II*. Orangeville Fairgrounds, Sat.10-5, Sun.10-4. In celebration of THE DUFFERIN PIECEMAKERS QG 10th anniversary. Quilts, Artist-in-Residence, Demos, Merchants, Tea. Raffle - Persian Sampler. Mary Light (519) 925-9805. website www3.sympatico.ca/maryligh email themagicofcloth@sympatico.ca

Oct. 1-3/04 Powassan *Maple Hill House B&B Quilting Retreat*. Jane Vester "Expressions in Victorian Design." Registration, Linda Toll Free 1-866-556-2976. www.onlink.net/user/quilts/public_html/quilting_retreat

Oct. 2-3/04 Port Hope *Patchwork on Parade*.
Town Park Rec. Centre, 62 McCaul St. LAKESHORE
QG, Jill Lorenz (905) 885-9490
phquilt@hotmail.com

3 weekends in October/04 Windsor *Gateway to Canada Quilting Retreats* with Betty Ives.
Details: SASE to Betty Ives, 17 Autumn Crt.,
Windsor, ON N9E 1R2

PRINCE EDWARD ISLAND

Mar. 5-7/04 Mayfield *Thimbles & Threads Quilting Retreat in PEI*. Mayfield Inn (6 km from Cavendish) Learn new techniques from Canadian Quilting instructors: Linda Marchbank, Kathy Tidswell & Sharon Pederson.
Registration deadline is Jan.15/04. Suzanne (902) 675-3309 lane@pei.sympatico.ca or website <http://thimble14.tripod.com>

QUEBEC

April 23-25/04 Sherbrooke *20th Annual Quilt Show*. Hervé Girard Room, Marie-Médiatrice Church (Place Dion) 3025-Galt Ouest, LE CLUB DE COURTEPOINTE MANU 7, Margaret Littler (819) 884-5952

May 28-30/04 St. Lambert *Salon de la courtepointe 2004*. Champlain Regional College, 900 Riverside Dr. CQQ province-wide Quilt Show. Quebec quilters are invited to submit show items. Also quilter's challenge - theme of "Quebec." COURTEPOINTE QUÉBEC QUILTS. Johanna Dupont (514) 484-8793 or Helen Yakobina (450) 466-3115 yakobina@supernet.ca

Sept.3-4/04 Ormstown *quilt show*. Ormstown Curling Club. THE O-HO QUILTERS Amy Tolhurst e-mail katolhurst@sympatico.ca

SASKATCHEWAN

April 23-24/04 Melville *Spring Festival of Quilts*. Merv Moore Sportsplex, 165 2nd Ave. W, Fri. noon-6, Sat.10-4; Adm. \$4. Cash awards in 14 quilt classes, workshops, demos, merchants. MELVILLE AND DISTRICT QG Margaret Tempel (306) 794-4909 Marilyn Maher (306) 728-5872

Sept. 25-26/04 Regina *Stitches In Time, Bi-annual Quilt Show*. Saskatchewan Centre of The Arts, Sat.10-7, Sun.12-5. Featuring Trunk Show: Friday, Sept. 24, 7pm. Martha Cole; Workshops and Demos; Vendors; Flea Market. PRAIRIE PIECEMAKERS QG. Kathy Tanner (306) 695-2078, www.prairiepiecemakers.com

UNITED STATES

July 30-Aug.1/04 Augusta, Maine *Quilts 2004 Quilt Show, 27th Quilt Exhibition*. Augusta, Maine Civic Center Exit 31 and 31A on I-95, Fri. and Sat. 9-5, Sun.10-4. Judged and display quilts, workshops, lectures, Breast Cancer silent auction quilts. THE PINE TREE QG, Inc. Nancy G. Bishop (207) 453-7287 E-Mail ngb@prexar.com

Aug.13-15/04 Seattle, Washington *2004 Pacific Northwest Quiltfest*
A juried & judged exhibition with entries from AB, AK, BC, ID, MT, NT, OR, WA, YT.
THE ASSOCIATION OF PACIFIC NORTHWEST QUILTERS.

Send SASE to: APNQ Show Brochure,
PO Box 70300, Seattle, WA 98127-0299.
www.apnq.org, (206) 297-2490.
Susan Trent at kismet86@comcast.net

CALLS FOR ENTRY

March 1/04 - Deadline for arrival of entry form, slides or photographs
Northern Lights Fashion Show
Light up the Winnipeg runway! Any stitchery, embellishment, surface design, appliqué and piecing techniques are acceptable.
Mar. 31/04 - Notification of acceptance
May 3/04 - Arrival of outfits for participants who do not intend to model their own
May 20/04 - Northern Lights Fashion Show
Contact info: Linda Perry 281 Dumoulin Street, Winnipeg, MB R2H 0E5
Ph: (204) 231-1143 Fax: (204) 275-5308
Email: perrylla@ms.umanitoba.ca

March 1, 2004 - Deadline for slide submission to the *The Grand National*
Theme: Constructions - Celebrating Canada's Built Heritage
Open to all Canadian residents. Quilts must be completed after Dec.31/98. No size restrictions. Ph: (519) 742-7752 or Email: constructions@kathleenbissett.com
April 1/04 - Deadline for quilt arrival at the Kitchener-Waterloo Art Gallery
May 9/04 to June 27/04 - Exhibit open
May 23/04 - Artist Reception

March 1/04 - Deadline for arrival of entry form with slides or photographs
The McDougall Cottage 2004 Quilt Challenge
Open to quilters across Canada. Theme: Wee Houses I Have Known. Quilts should be no larger than 24 inches measured horizontally or vertically and must include a piece of tartan or plaid. Slides or photographs, with your 60 to 100 word description to: McDougall Cottage, 89 Grand Ave. S, Cambridge, ON N1S 2L7 (519) 624-8250 or (519) 742-7752
E-mail bususan@region.waterloo.on.ca
March 26/04 - Deadline for arrival of Challenge pieces at McDougall Cottage
Exhibit open Easter to Labour Day weekends
Artist Reception - Wed. May 26, 4-6 pm

April 9/04 - Slide Entry Deadline
Pacific Northwest Quiltfest
A juried & judged exhibition in Seattle, WA, Aug. 13-15/04. Over \$30,000 in cash & prizes. Entries accepted from residents of AB, AK, BC, ID, MT, NT, OR, WA, YT. THE ASSOCIATION OF PACIFIC NORTHWEST QUILTERS.

Send SASE to: APNQ Show Brochure,
PO Box 70300, Seattle, WA 98127-0299.
www.apnq.org, 206-297-2490.
Susan Trent kismet86@comcast.net or
Janice Baehr JaniceB@apnq.org

May 21/04 - Deadline for slides
The World Quilt Competition 2004
Open to all Canadian quilters, quilts must have been completed in 2002 or later and be no larger than 11,600 sq inches and no smaller than 1,900 sq inches. Cash prizes of \$18,000 US will be awarded. The entry form (and more details) at www.sharonquilts.com - Canadian Coordinator - Sharon Pederson.
The entry form, two colour slides (one overall and one closeup) a SASE, and \$20 Cdn non-refundable entry fee for each item entered must be postmarked no later than May 21, 2004. Successful entries must be shipped to the Canadian coordinator by July 9/04. As dates may change slightly refer to above website to confirm.

IPM (International Plowing Match) 2004
- Meaford, Ontario. Georgian Quilters in conjunction with the IPM 2004 will hold a block challenge. "The Future of Tradition" featuring "Tomorrow's Stars Today". To be shown at *Quilt Festival*, Aug.20-22/04 & *IPM Quilt show* Sept. 2004. Cheryl Smith, 134 Cook St., Meaford, ON N4L 1H2. jjdegen@bmts.com

May 28-30/04 - *Salon de la Courtepointe 2004* invite submissions to a special quilter's challenge. All Quebec quilters are invited to submit items to be shown. Also inviting submissions to special quilter's challenge on the theme of "Quebec." Johanna Dupont (514) 484-8793 or Helen Yakobina (450-466-3115) yakobina@supernet.ca

July 24/04 - Deadline for entries
The 7th Annual Fruits of Our Labour Quilt Competition and Show, Owen Sound, ON.
Sept. 3/04 -entry must be delivered to quilt co-ordinator for judging Theme of Wall Hanging "Back to Tradition"
Gladys Pennachietti (519)376-1447 or Sue Sipprell bsipprell@bmts.com



A QS's DILEMMA

by Bill Rowsome

We QSs (Quilters' Spouses) have a dilemma when the time comes to shower a gift upon our Significant Helpmates. To retain her heart, and what else are presents for, a gift must be of quilting significance. In addition, our family has a tradition that gifts must also be ASAP, not the acronym for As Soon As Possible (instructions I receive when given a shopping list) but the acronym represents Appropriate, Sexy, Affordable, and Practical.

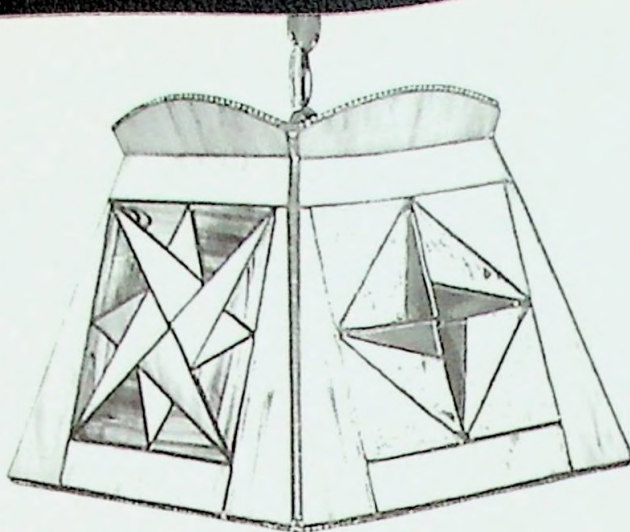
Quilting books are always appreciated, but during my quest to discover what SH doesn't already have I quickly became discouraged. Secretly I wandered about our house to note what books she has; a few here, a few there, stashes of books and magazines hidden like stashes of fabric in almost every nook and cranny. I soon gave up trying to remember titles to prevent duplication and even gave up counting, but my curiosity was aroused and I measured. Sixteen shelf feet of quilting books and magazines, a foot more than the shelves of a lifetime collection

of cookbooks, and this after only 15 years! A quilting book was not the answer.

Fabric is always appreciated and certainly there is no shortage of this necessity, but to find the opportunity to make a purchase. The solution came when we visited a town with several neighbouring fabric shops and we parted company. On the pretense of heading for Canadian Tire, (a QS's sanctuary during joint shopping expeditions) I sought an alternate store.

Trying to buy fabric is worse than trying to match paint, when the colour code has been obscured. Fortunately, a kindly clerk (obviously a moon-lighting quilter) recognized a bewildered QS and took me under wing.

No I didn't have a pattern, I would just like a nice piece of fabric to put in a quilt. I really wanted more than the couple of *Fat Quarters* that she showed me. Colour? Well SH likes blue; but I am at odds with her usual colour choices. Be colourful, vibrant and exciting to stir up the emotions when snuggling under a sampler is my basic quilt philosophy. Unfortunately, this contradicts a



quilter's preoccupation of emptying every shelf to balance *colour* and *value*.

I wandered searching for the perfect fabric. I was quickly steered away from the really interesting areas of the store. Colourful *Spandex* fabric could not be eased into a pattern despite its extreme elasticity.

Yes, that is a pretty pattern, but it is a *blend* and would not match with the red *calico* you were looking at.

My patient guide explained that the *chintz* that caught my eye would make a sexy blouse, but really was not suitable for a quilt. *Cheater's cloth* with a lovely hunting scene was so frowned upon as a consideration for a veteran quilter that I voluntarily by-passed the aisle of *novelty prints*, not willing to face further disdain from my guide.

I mumbled perhaps there was something other than fabric. How about a bag of the stuffing that goes inside? After being corrected that the object I was looking for was *batting*, further details were required. If it were too cheap there would be *bearding*. If machine quilting was contemplated a low loft had to be considered and did I want *hydrophilic* or *hydrophobic* fibre?

The whole exercise, the combinations and permutations of choosing a fabric and/or accessories, was getting out of hand and I was still a long ways from assessing the affordability. Recalling some of the credit card bills of the past, perhaps I would be best to ignore that criteria. "No sense in spending months creating a quilt of cheap material" was the usual calm retort to my snort over credit card charges and at times during our *discussion* of expenses there would be reference to my stained glass hobby.

Eureka! There was the clue for at least an appropriate and practical gift. Quilting patterns in a stained glass lamp and during my prowling through the books I discovered there is a *Stained Glass* quilting technique, a natural combination!





Art Quilts of Betty Loudon

by Marcy Rice, Barbara J. West,
Betty Loudon

An artist with a teaching career behind her, Betty Loudon came to quilting by happenstance but she soon adopted this textile medium to portray her love of Canada's landscapes and First Nations' cultures. There was a new movement afoot in the Canadian quilting world during the 80's and 90's to create art quilts instead of bed quilts, and Betty developed her own unique techniques and style to produce the many widely acclaimed pieces shown in galleries and shows nationwide. Her award winning works are loved not only by fellow quilters, but also by art lovers across the spectrum. Her avid students adopt her techniques to create their own art quilts. This quilt art movement continues to grow worldwide.

We first met Betty when she joined MOUNTAIN CABIN QUILTERS' GUILD in Canmore, AB, and were all instantly drawn to this energetic woman with her sparkling wit, and were soon amazed at the beauty of her work. Her quilted landscapes were light

years ahead of what most of us were working on. Betty's *Windows on the Bow*, entered in our *Visions Quilt Art Show 2000*, had viewers mesmerized, and her interpretation of our mountain landscapes struck a chord with quilters in Canmore. Dozens of happy quilt artists have since taken classes with Betty and gone on to use her teachings in their own work.

Betty uses a number of interesting techniques in her art that mark her originality. She appliques most of her pieces, using a blanket stitch to sew down the fabric. Painting skies on both silk and cotton is another hallmark of her work. Betty is a thrifty sewer and uses scraps and thread to make embellishments for her quilts; thread trees are frequently included. In addition to beads, and other bits and pieces (shells, scraps of wood, etc.), Betty uses whatever is at hand to achieve the look she wants to portray. She has been bold in trying techniques

not typically associated with quilts. These include fusing and shaping her layers with a heat gun, creating shapes with glue from a glue gun, fusing fabrics for embellishment, and creating 3-d effects on her quilts. Betty does not feel constrained by traditional quilting; therefore, she has been open to the use of many different ideas, techniques and innovations of her own.

Betty (quilt artist), Marcy Rice (fabric collector and sometimes quilter), Barbara West (quilt artist), and Kathe Lipsett (art curator and beadwork artist) volunteered to work on curating two exhibitions for CQA/ACC at *Quilt Canada 2002*, in Edmonton. The first exhibition was *The Best of Alberta*, a non-juried show of Alberta quilters. The second show, *Visions Retrospective*, was a compilation from our guild's *Original Quilt Art Show*. The group enjoyed working together so much we decided to continue being a small group of art supporters. Betty was at another corner in her life, wanted to quit teaching, and maybe was done with landscapes and quilting. Barbara asked her what she would like her quilting legacy to be and Betty's answer was that she would love to have a one woman gallery show of her work.

We embraced this chance to work with Betty to bring her dream to reality and to formalize the life and times of an Alberta quilter for posterity. Although one member,

WINDOWS ON THE BOW W51" by L24" (above)

This triptych is the story of the Bow River as it travels from Bow Glacier to lie peacefully in Bow Lake, and then tumbles over the falls before its journey across the prairies to Hudson's Bay. As a child on the Prairie, our family and whole neighbourhood spent quite a few days every summer beside the Bow as it flowed through the Blackfoot Indian Reserve near Gleichen. This was probably the only access we had to water, and we appreciated the vegetation on the banks and the opportunity to pull off our clothes and get wet. Later, as I became interested in mountaineering, I found myself in the area occupied by the Bow River and learned to appreciate the clear water, a life giving river, and the inspirational mountains surrounding it. It is designed from photographs and memory.

Photos by Joseph Potts

Kathe Lipsett, has moved on to warmer climes (Costa Rica), the now smaller group is continuing on. With documentary filmmaker, Joseph Potts, we are completing a documentary of Betty's life, her teaching techniques, and a compilation of her art

quilts as part of her legacy show. We have venues for three shows in Alberta and are working with another volunteer, Maruta Jacobs, on a catalogue of Betty's chosen quilts, as a permanent record of her art.



IRISES GONE WILD L34" by W27"

This was a challenge in a group who asked "Can a Nine-Patch be art?" We all set about using the nine-patch in a way which would almost completely obliterate any sign of the traditional nine-patch block. Only the yellow border and the leaves of the irises are not nine-patch blocks.

This is Betty's story in her own words:

Life brings many changes. We are born with a few genes which are uniquely ours and over which we have no control. During a lifetime we turn a lot of corners we don't expect to turn. I have had nearly eight decades and that's a long time to be turning corners!

To go back to the beginning, I was born in the middle of the roaring twenties on the (Alberta) Prairies in a farmhouse in the middle of winter with only a neighbour lady to help my mom along during this process. When my siblings came home from school that day, my mother was heard to mutter that she thought the stork had overshot the Blackfoot reserve, which was just 16 miles south of us. There I turned my first corner, because the stork hung a left instead of going straight on.

In thinking about my childhood compared to the life of my grandchildren, I am sure that it is easy to think that we five kids were deprived. I went to school during the thirties, and everybody knows how tough the dirty thirties were. But I think we were actually privileged, because our mom and dad were home with us every day, and there was such a sense of family, such a sense of needing to compromise and cooperate. It was at a time when there wasn't much money, so we had to make do. We had very little entertainment except what we could dream up ourselves. We certainly learned how to be patient and how to be hopeful.

Our mom was the disciplinarian, and we understood exactly what we could do and what we couldn't do. That meant we had very little supervision, so we had limitless freedom as long as we could tow her line. We had time to explore, time to play. There was time for conversation at meals. During the long evenings, we read, or talked, or played board games and we listened to the radio. That radio was a wonderful thing, because it brought the whole world to us. Of course we could do a lot of daydreaming, which a lot of us don't have time to do anymore. It was a good time to grow up.

One of my childhood jobs was to take the cows to pasture after milking. It was here that I learned my first scientific fact of life. Because I couldn't get the gate closed, I decided to wait for someone to come and help me. I whiled away the time

chasing the gophers and picking flowers and just having a happy time. As I lay down to rest, I noticed that the clouds were moving, a totally new phenomenon for me. When finally my brother came to see why I had not returned, I told him of my discovery. All he replied was "Of course they are moving across the sky. The wind blows them. You are dumb!" I did not grow up with a superiority complex!

There were seven in our family, the five kids and our mom and dad, and we had a hired man that always lived with us, at least during the time I was growing up. In the winter, mom used to wash clothes twice a month. It was a matter of pumping water and heating it up in the boiler. The five men all wore longjohns and they were always hung out on the line to dry, even when it was -40°F . Sometimes in the evening before we went to bed, some of us would have to help get this underwear pried off the line and brought inside to finish drying. My sister and I used to dance around the living room with the frozen underwear as our partners until they warmed up and collapsed. We led a simple life and were easily amused.

Ultimately, we moved to Calgary so I could finish high school, a luxury of the time, and also attend Normal School. There my mother pushed me around the first corner by requiring me to become a teacher instead of my own choice, which was to be a nurse. My mother didn't like the sight of blood and in her wisdom decided a teacher's life would be much better for me. It turned out to be a happy turn of events, as I grew to love my work. I think I stayed in Grade 1 for about 23 years.

I joined the Alpine Club and the Youth Hostel Association and did a lot of hiking and climbing in those days. I met my future husband, Bob; we were married, had two children. I stayed home with them for 13 years, but the time came when I felt I had to go back to teaching. At one point I needed open-heart surgery and resigned my post, thinking that I could never regain the energy and enthusiasm needed for a room full of six-year-olds. However, I recuperated much faster than I expected, so another corner came into view and I worked for a while as a housewares sales lady at Woodward's, and later for two years at the University Student Health. Finally, I got to work with nurses. Retiring from that job, I decided to take art courses, (yet another corner) so I enrolled in the College of Art



THE BLEEDING EARTH L36" by W58"

For the first time in my life I felt moved to make a social statement. Flying low over Vancouver Island and seeing at close hand how clear-cutting was lacerating the earth, it seemed that a landscape from that part of the country was in order. I did not know where to begin. A nephew, who teaches High School reminded me of the words from William Shakespeare's play "Julius Caesar" which reads... "Pardon me Thou bleeding piece of Earth, which I am meek and gentle with these butchers." Of course, it is taken out of context, but the words seemed to suit and made the piece self-explanatory. All I had to do was produce *The Bleeding Earth*.

and Design, and later the University. I also attended "Series" in Red Deer for 10 summers, and went to Vermilion for more Art. It was a feast of art courses.

Then we moved to a place where a quilter lived next door. I didn't even like sewing, but my sister gave me a beautiful Elna sewing machine,

when my neighbour decided I needed to learn how to quilt. Cathy McKenzie taught me "The Three Rail" thing. It was a quilt in a day. (All these corners!) From there we went on to "Around the World" and all those colours which had to be co-coordinated. That excited me so much that I made nine-



T. REX SLEEPS L30" by W46"

I grew up about forty miles from the Drumheller Badlands, and often visited them as a child when we went there for neighbourhood picnics. It is so vast, so spooky, so dreamy and so curious, and I was always terrified of becoming separated from the group as we walked through them. Every hill can look so similar, and it is easy to be swallowed by the landscape. If Tyrannosaurus Rex were not in such a deep sleep, it would be interesting to awaken him and hear his story. Meantime, we can only imagine!

teen, before I had the sense to stop. I then met two more quilters who got me started in a quilt guild. One of them said, "You know, why don't you learn how to do landscapes, and then you can teach us?" Do I smell another corner? I thought that was a good idea, too. I was ready to move on from stained glass, paper piecing, strip piecing and patterns.

I did a pathetic little landscape, but in my naivety I thought it was gorgeous. Then I heard about Valerie Hearder's book *"Beyond the Horizon"* and Shirley Nelson's book *"Stitching Free."* I was off, and actually never did another pattern in my life, a lovely wide corner to turn.

I consider myself a child of the universe. I love that Prairie where I was born. I love the mountains we've walked over. I love the ocean and the desert, and I am just totally enthralled by the Arctic. I have traveled to South America, to China and Africa. I have visited Denmark, the home of my ancestors, and I'm in love with our planet. My hope is that there will be some landscape left for future generations. It is the landscape that keeps us grounded...no pun intended.

Anyone born and raised on the Prairies cannot deny the power of the landscape. We all take the big sky for granted. The hills and fields, normally so ordinary, bring a happy smile to the face of a returning traveller. The influence of the landscape reignited my bond with the land that had unconsciously been established in my childhood, the power of the Prairies! Now, living in Calgary, I realize how gifted we are with the mountains to the west, the rolling ranch lands to the southwest, the Prairies and the Cypress Hills to the south and east, and endless miles of lakes and parkland to the north—truly a smorgasbord of landscapes.

There can be widespread economic and social turmoil, but the land remains forever constant, a solace when we have to face what has become a stressed world. Even though I have told myself I am ready to turn another corner and leave the landscape behind, I can see that I will be doing them forever.

After retirement, and taking courses in Fine Arts, Betty joined the Calgary Community Painters. Her transition to quilting in 1995, gave her the techniques she began to teach in Calgary area and B.C. She has had two one-woman shows, and has participated in group shows, including the *National Juried Shows (NJS)* of the Canadian Quilters' Association. She has been an avid member of a small mentoring group in Calgary, called "The Free Spirits," which meets for exchanging techniques, critiquing and exhibiting. She currently enjoys membership in the MOUNTAIN CABIN QUILTERS' GUILD (Canmore), which annually holds a unique original-design show called *Visions*. Highlights for Betty have been membership in the Alberta Society of Artists, and the winning of an Innovative Design Award at the CQA/ACC NJS '99 in Charlottetown, P.E.I. In addition to Canada, Betty's quilts are held in private collections in New Zealand, Australia, Scotland, England, the USA, and Denmark.



THE SEMINOLE PIECE w28" by L39"

In my desire to do a black and white piece, I decided to produce some patterns similar to the style of the Seminole Indians of Florida. It is almost the work of a lifetime because the possibilities of pattern making in this way are unending. There are five original patterns here, supplemented by three patterns from the book "Seminole Patchwork" by Cheryl Greider Brodtkin. The top line is the Inukshuk of the northern Inuit people, as is the igloo. The feathers and the teepee represent the prairie nation of the Blackfoot Indians and the triangular shapes at the bottom illustrate the Mayan temples of the Yucatan.



THE ECCENTRIC RAINBOW AND THE TRIUMPHANT DANDELION w26" by L30"

This was another Free Spirits Challenge to use a difficult piece of fabric with inspirations from five pictures, one of which contained raindrops. The blue and white hand-dyed background reminded me of a dandelion, so with a variety of cotton and synthetic fabrics, netting, and the hand-crafted glass beads made as a hobby by a friend, I was able to create this wild piece. If you get pieces of fabric that absolutely do not go together, it really stretches your mind.

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Focus on Guilds

by Marilyn Stewart

The Christmas fabric is away and the spring fabric is beckoning me into its quiet web of soft colours and floral designs—a quilter's version of the spring/summer garden catalog. You can lose yourself in the greens, yellows, pinks, purples and blues. So tactile, so spring!

This past December my alma mater quilt guild, THE NEAR NORTH QUILTERS' GUILD celebrated their 20th anniversary. As with most guilds, there have been ups and downs but the guild is currently experiencing a growth spurt and going strong. Happy quilting, gals—may your fabric speak to you, may your needles glide with ease and, most importantly, may your points match!

Note should also be made of the 25th Anniversary celebrations in December 2003 of the MISSISSAUGA QUILTERS' GUILD. Special guests included Mayor Hazel McCallion (also celebrating a Silver Anniversary as Mayor) and Valerie Hearder.

Another anniversary of note is the 20th Anniversary this year of the SIMCOE COUNTY QUILTERS' GUILD. Looks like there are special events happening for the guild members during the year.

2004 would be a good time for guilds throughout Canada to let us know what your plans are for the year. Send your information to Focus on Guilds, my address is with the other fine people who put this magazine together, located towards the end of the magazine.

GROUSE MOUNTAIN DAY QUILTERS

by Marilyn Stewart

Margaret Hill sent in a wonderful letter relating activities of the GROUSE MOUNTAIN DAY QUILTERS' GUILD, a 50-member guild which meets monthly in North Vancouver, B.C.

Their first guild show, *Among Friends*, held this past May drew approximately 500 viewers who enjoyed the lovely quilts set up in their meeting place at St. Martin's Anglican Church, a very picturesque church located on the hills of Grouse Mountain. Margaret writes, "We served tea, coffee and home-baked goodies to the delighted viewers, who were most complimentary about the unique display of quilts accompanied by various folksy decorations, like antique cradles and quilt racks."

In February 2003, the Guild held a two-day sewing extravaganza called

Comfort Quilts to produce quilts for children entering foster care with North Shore Family Services. This almost-annual event produced more than 40 quilts this past year—a considerable number from a guild which has capped its active membership at 50.

In May pieced placemats were made and donated to Meals-On-Wheels.

More recently, an informal stitch-in was held to plan quilt contributions for those whose lives have been turned upside down by the recent forest fires in British Columbia.

Margaret ends her letter with this description of the GROUSE MOUNTAIN DAY QUILTERS' GUILD "... has members from all stages of life (from young to young-at-heart), and all levels of quilting experience. There is a friendly, unstressed atmosphere to our meetings ... it is a thoroughly enjoyable little guild to belong to!"



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Pattern is not shown at actual size. Enlarge to 18" (400%).

AUTUMN LEAVES

by Georgia Beale

I have always loved hand quilting and Wholecloth quilts. When I was asked to design a project for *The Canadian Quilter*, my first thought was to provide the pattern for a small quilt which I had already designed, but it would be quite a lot of work to complete. A pillow seemed to be a more manageable project for most people.

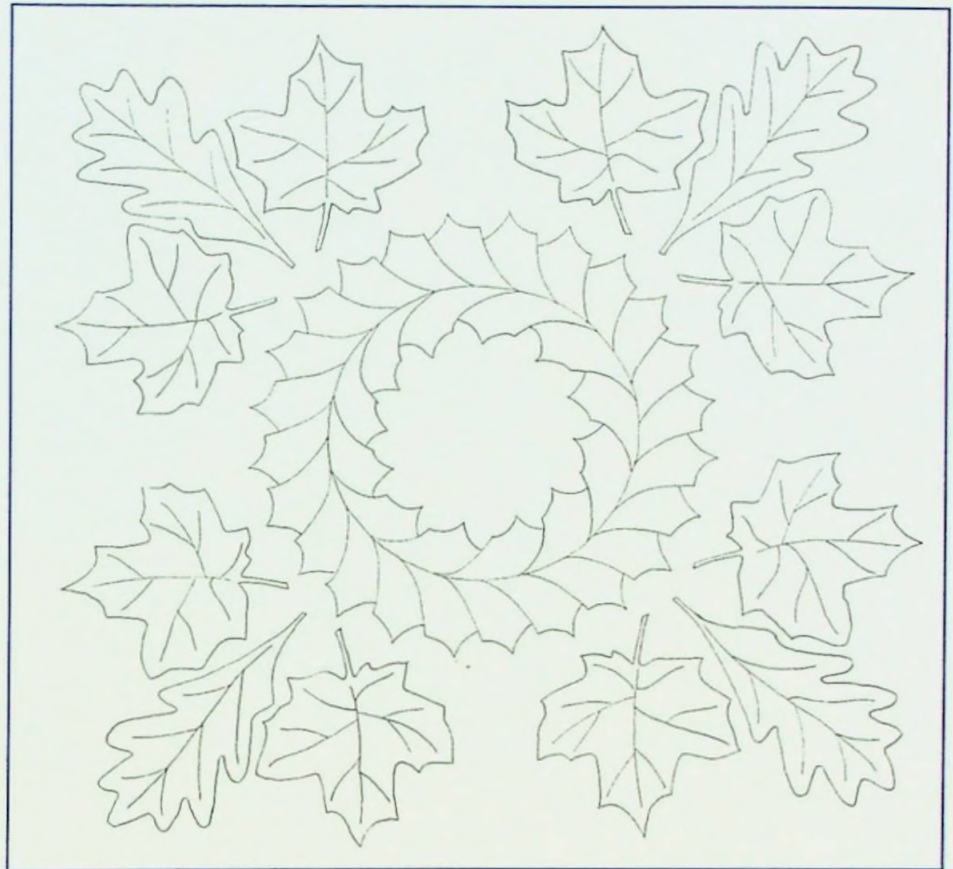
This pattern is meant to be just quilted, but it could be used as an appliqué design or it could be the centre for a larger quilt. Enjoy!

Supplies

- 1.25 m 100% cotton (this is enough for the front, back and ruffle). Make sure you can see the design through your fabric.
- Muslin 20" square
- Batting 20" square
- Mechanical pencil with hard lead
- Quilting thread and needles
- Small Q-Snap or other frame
- 16" Zipper
- 18" square pillow form

Directions

- Tape pattern to a hard flat surface.
- Cut fabric for pillow top 18½" square.
- Fold in half and half again. Finger press folds to find the centre of your fabric.
- Tape the fabric over your pattern centring the design. If you have trouble seeing the pattern, you can use a light table or tape the pattern to a window.
- Draw the pattern on your fabric marking VERY lightly. Start at the centre and work out.
- Baste top, batting and backing together corner to corner and around the edge, at least.
- Hand quilt.
- When finished, trim batting and backing.
- To make the pillow back, cut a piece of fabric 18½" wide by 10½" long. Fold under ¼". Press. Fold another ¼" and



press again. With fabric right side up, sew one edge of the zipper to the folded edge.

- Cut a second piece of fabric 18½" wide by 11½" long. Fold under ¼" on the 18½" edge. Press. Fold under 1½". Press again. With wrong side of fabric facing up, place zipper, wrong side up, along the pressed edge of your fabric. Sew second side of the zipper. Baste the loose edges together.

Ruffle

- Cut 4 strips 6½" wide. Join together using a 45 degree angle when joining. You now have a circle of fabric. Fold in half and press. Using a wide zigzag stitch, sew household twine around the edge ¼" from edge of fabric. Draw up to fit pillow top and baste ruffle to pillow top right sides

together. Place back of pillow on top, right sides together. Pin well and sew all pieces together, following the basting line. Be careful not to catch the ruffle at the corners (I usually pin it to keep it away from my stitching line).

- Turn right side out. Insert pillow form.



Product Review

by Daintry Chitaroni

Thanks to everyone who contacted me about the last issue's products. Special thanks to Mary Field in Moose Jaw, Saskatchewan, who emailed me a source for the Saral paper. It can be purchased from Colours Artist Supply stores. They are based in Western Canada: Calgary, Edmonton, Regina, Saskatoon and Winnipeg, or order on line at

www.artistsupplies.com

The following products are geared to the mobile quilter, such as those of us who are headed to the conference in Winnipeg, attending quilting retreats or taking classes at our local quilt shops.

If you have any comments, or products that you swear by and would like to share with other quilters, drop me a line at

daintryc@hotmail.com.



The Block Butler

Mary also directed me to this product, which I tracked down and tested. The Block Butler is a mobile design wall. For many years I have been using a large chunk of quilt batting pinned to my wall, which has worked well but now that I have found this product I can use the batting in a quilt.

The Block Butler is a portable, sticky design wall. The sample that I received was 6' x 6' and comes with a plastic cover on both sides to protect it for transit. When the plastic is removed, the design wall sticks to whatever surface you want to use it on. The outside layer of the plastic is left on to smooth it to the surface until you are ready to place your blocks or shapes for viewing, then carefully removed so as not to pull it away from the wall. I had a little trouble with this, so I cut the piece in half and used only one section for now. The other can be brought with me to class or applied beside its mate for larger designs. Both sides of the plastic covers are kept for transporting.

The sticky back was reported to stick to any smooth surface, so I had to try. I started with my design wall, which was great. Then I went around the house. It stuck to my patio door, my wallpapered wall, my stucco wall, and even to the brick. It wrapped over the sloped ceiling, which is great if you are short on wall space in a loft or attic room. I also tried it on a full size wall quilt as sometimes this is the only flat surface in a classroom and it held up quite well. The fabric that you apply sticks to the Block Butler once the outside plastic is removed. Cottons, velvets, flannel, corduroy all hold well. I even stuck a finished wall hanging to it overnight to see if it



would fall down, but it held. This would be great for quilt shows where the double-sided tape doesn't hold on the walls that can't be pinned into. There is no residue anywhere that I tried, and the directions for use indicate that it can be washed when required, and that the stickiness will improve with washing after prolonged use. I did not try washing.

To transport your blocks, the plastic layer is applied over the blocks and kept in place as long as some blank area remains on the outside edges. You must also apply the plastic to the back of the design surface to keep it from sticking together. The piece can then be rolled or folded and taken with you, ready to stick wherever you are going—no pinning or tissue covering required.

The Block Butler comes in three sizes—6' x 6' priced @ \$49.95 US, 4' x 6' @ \$37.95 US and a smaller 3' x 3' @ \$21.95 US. These prices do not include shipping. It can be ordered on-line at www.blockbutler.com or phone (425) 644-4242 or mail at 1004 141st Place N.E. Bellevue, Washington 98007.

Shoulder Tote Bag

The second product that I came across is a Shoulder Tote Bag from Omnigrd. When opened up it looks like a garment bag, but it can be carried as a shoulder bag. It has pockets and more pockets, all designed for storage of various size rulers and mats. It can transport a 18" x 24" cutting mat, which is great for going to classes. Inside pockets hold projects and fabric, notions and whatever you need for the class, retreat or conference. The bag is made of a good, sturdy water-repellant soft luggage-like fabric. Some pockets are plastic-fronted to allow for viewing what you have stashed inside, other inside and outside pockets have Velcro closures. The opened bag measures 27 1/4" x 21 1/4".

This bag is great to protect and organize tools and supplies for the quilter on the go. Priced at \$54.95 Can, the bag is available through your local quilt shop. There are also several other handy organizer bags in the Omnigrd line worth looking at.

by Marsha Rafuse

Alberta

by Barbara J. West

PRAIRIE PATCHERS QG (Brooks) guild cancelled their 3rd *Biennial Quilt Show* scheduled for November 1 because ice and snow caused terrible road conditions. The guild executive felt they couldn't risk their volunteers or quilters. The guild will reschedule the show sometime in late April or early May. The guild enjoyed a Christmas potluck of appetizers and desserts. Work began on rescheduling the show in January.

MOUNTAIN CABIN QG sent raffle quilt blocks out to members. Funds raised will go the Bow Valley Victim Services, Bow Valley Food Bank and the YWCA. The completed quilt will be displayed at the annual *Visions 2004 Quilt Art Show* in March. Members were challenged to design a new original art banner to promote the *Visions* shows. The guild sponsored one workshop in January, Gay Walker on Colour, and a Quilt Til U Wilt day. Space was booked for anyone who wanted to quilt between 7:30 a.m. and midnight. The Canadian Rockies Quilt Art Conference, sponsored by The Sugar Pine Fabric Company, commences on March 5 concurrently with the *Visions Show*. Looking ahead to the *June Show and Tea*, members are challenged to create quilts honouring the 10th anniversary of the show as well as Canmore's mining heritage by representing a mining theme. Completed quilts will be donated to the

Museum as a fundraiser. The guild enjoyed their annual Christmas potluck, Christmas stocking raffle, and Christmas ornament exchange.

LETHBRIDGE CENTENNIAL QG sent 12 quilts and 1 afghan to the Kelowna area on 2 weeks notice, when a member offered to deliver them. Doreen Rombough reported that when she dropped them off at the local quilt shop, the people started to cry. The quilts will most likely go to the McLure & Barriere area, as these people lost the most – their homes and jobs. The guild donated 17 Community Quilts; 5 to St. Michael's Health Centre; 5 to Lethbridge Family Services; 5 to the Salvation Army Family Services; 1 to the Fire Victims Campaign; and 1 to Extendicare Nursing Home. At their November meeting, Guild members donated 60 Dolly Quilts, to be given at Christmas. These are small quilts to wrap dolls in, and are given to the Salvation Army and Food Banks for distribution to needy children. The guild sponsored a Retreat in February near Pincher Creek. The Laura Heine Workshop to be held in April is now full. In September and October, guild members had the opportunity to get an 8 inch square of one of 3 Christmas fabrics to make a 12 inch block for the next meeting. At the November meeting, all the blocks went on a board; members grouped 3 blocks together, and then made a draw for them. At the January meeting members made yoyos for table toppers for *Quilt Canada 2004*.

make and send bed quilts to Badger, Newfoundland, to help with flood relief there and Debra McCracken organized the quilt making for the fire victims in Barriere.

CRESTON VALLEY QG The forty-five members of this guild meet weekly, alternating a business meeting with a demonstration meeting. In May 2003 they hosted their *Twentieth Anniversary Quilt Show* and were pleased to welcome back two of their founding members, Mary Mattison and Gail Greenwood to help them celebrate. The guild presented the local Arthritis Society with a cheque for over \$1,000 realized from the raffling of the quilt they had made. This year the guild has made Wheel Chair Quillows to be donated to local care facilities, and in the new year they will begin quilts for Creston's safe home.

DOUBLE O QG (Oliver) This guild is hosting the *Gathering of the Guilds* on April 17/04, and is busy planning the event.

FRASER VALLEY QG held a different type of program at one of their fall meetings. They had a brain storming session with members breaking into groups and sharing thoughts and ideas. A spokesperson from each group shared their collective ideas and opinions and the results have helped to give direction and mandates to the executive. The results of the brainstorming are shared in their newsletter and some of the ideas included: developing a plan to introduce new members to the guild, arranging show and tell differently so that all members get to see the projects, changing to a more friendly seating arrangement and having a brainstorming session each year.

LIONS GATE QG (North Vancouver) The conference centre in Paradise Valley, just north of Squamish, is the site for this guild's 17th spring retreat, to be held April 16 and 17. *Album of Quilts 2004* is planned for September 17-19, at Lucas Centre, North Vancouver.

NANAIMO QG 2004 marks the 20th anniversary for this guild and they are celebrating with a quilt show, May 28-30. Many of the 200 members have been hand quilting the first of three raffle prizes, to be drawn at the show. Members also worked on Christmas stockings for families affected by the fire in Kelowna.

ORCHARD VALLEY QG (Kelowna) This guild has been involved in fire relief quilts, many of which were made in all-day sessions. Guest teacher, Libby Lehmen was in Kelowna for 4 days of classes in September. Pam Godderis will teach in April, and Mary Lou Weidman will teach next October.

PENTICTON QG The guild is well along in planning for their quilt show May 28-29/04 while dealing with the changes in requirements for

CONTINUED ON PAGE 56

British Columbia

by Linda Hancock

AFTER SEVEN SEW AND SEWS (Vernon) The guild designed and made a Wildlife Quilt to be raffled by the local Alan Brooks Nature Centre. The quilt was won by Ruth Schroth, a Bed and Breakfast owner, who invited the guild members to her home for tea and to show how beautiful the quilt looked in one of her guest rooms. The guild is working on a UFO Challenge and planning a spring retreat in Naramata in April.

ABBOTSFORD QG A Fat Quarter Lottery, using the theme of Birthstone of the month colours was started in November. This lottery is a great way to add to your stash. Several workshops are planned for the new year including: Landscape with Betty Lu Brydges, and Quilted Sewing Tote and Dresden Plate with Bonnie Boyd. Spring Quilt Retreat is planned for March 12-14. Sales and distribution of tickets for the quilt show raffle quilt have started. *Quilts in the Valley* show is May 28-29, 2004. A new category, Commercially

Quilted Bed Quilt and Commercially Quilted Wall Quilt has been added for this year's show.

BIG RAIN QUILT GUILD (Prince Rupert) Guild members recently spent a day working on charity quilts. They were pleased to complete 38 Lap-sized quilts.

CARIBOU PEICEMAKERS (Williams Lake) This guild of thirty-two members meets twice a month. They ran the quilt exhibit at the Fall Fair and have been involved in making quilts for fire victims in Barriere, as well as participating in a mystery quilt project at their meetings. Plans for 2004 include work on a commemorative quilt for Williams Lake's 75th anniversary and a quilt show April 17-18th.

CASTELGAR QG This guild of 50 members has been working on community projects. Their aim is to complete one a year, but this year they have worked on three separate projects. Elaine Ross helped with the organization to make and donate a quilt for the Castlegar Rotary to raffle and raise funds for the eradication of polio around the world. Suzanne Stanks set up quilting sessions to

by Marsha Rafuse

CONTINUED FROM PAGE 55

obtaining a raffle license, which is their major fund raiser. Members also recently helped work on an interesting quilt started by the residents of a care centre which is being closed. Residents and friends and family designed small blocks depicting their various interests for a quilt to hang in their new home.

PRINCE GEORGE QG Plans are underway for the Spring Retreat to be held at Ness Lake in April 2004.

SAGEBRUSH QG (Kamloops) This guild, that meets every 2nd and 4th Monday, is taking a break from community projects until the new year, after being very busy with fire relief quilts. At that time work will begin on quilts for cancer patients and the Ministry of Children and Families. Space has been booked and plans made for a Spring Retreat ...a weekend of fun and quilting.

SILVER STAR QUILTERS (Vernon) Members are signing up the their second annual UFO challenge to be completed by May. Two teams of participants are awarded points for completed projects that

are on the individual's list. The team with the most points is treated to a potluck lunch catered to by the members of the other team. The quilt show committee has started meetings to plan and organize the show to be held October 2-3.

VALLEY PIECEMAKERS GUILD (Invermere) is working on the completion of their 10th Anniversary raffle quilt and designing a guild pin. Their community Quilt program is utilizing a Block of the Month series with great results. Their lesson night is well attended, with Marg Vandonselaar from Dutch Creek demonstrating quilted gift boxes, and Jean Swalwell of Creston presenting a weekend workshop on traditional piecing. Wheelchair quillow sales are steady, and a donation is being made to the Schools Quilting Project. The Christmas potluck included a festive block draw and a placemat exchange. Candle-wicking and Sashiko lessons are planned for the new year.

VANCOUVER QG Creativity was the word that described this guild's 2003 *Quilt Show*, held October 31 - November 2, at Granville Island. A blend of modern and tradition quilts, with many showcasing new concepts in piecing, applique and embellishments, along with expressions of emotions and ideas to stretch and excite the creative juices of all quilters.

VICTORIA QG presented a three-day workshop, *Designing From Nature*, by Ruth McDowell in February, and registration began in January for *Spring Fling* being held March 12. There will be 6 three-hour classes, each featuring a different technique or project. The VQG will be holding their quilt show, *Land, Sea and Sky* on April 30-May 2, at the Saanich Fairgrounds. The show will include a Judging component, which is open to all show entries and an Historical component entitled Tools of the trade, featuring quilting tools used over the years.

New Brunswick

by Donna Cormier

I would like to congratulate all of the quilters in NB who participated in the BC Fire Victims Project, who tirelessly contribute to the needs in their communities, and who continue to demonstrate the selflessness and generosity of needlewomen everywhere. I also wish to thank the various shipping companies, and all those who volunteered to send the quilts to BC at no charge to the guilds. I am so proud of the spirit of the Maritimers who pulled together for our western friends. Blessings on all of you.

THE CHOCOLATE RIVER QUILTERS (Riverview) are not wasting any time. They are a new guild, but in a very short time, under the supervision of Diane Williams, they sent a quilt to the BC Fire Victims. A logo and banner are being designed, workshops with Sandra Betts and Linda Hubbard are scheduled, sewing machines are humming, and this new and active guild is on its way!

FREDERICTON QG held a retreat at the Villa Madonna in November. Space was available only on Tuesday to Thursday, but it was well attended, and perhaps there were a few "mental health" days taken? Last year the FQG awarded scholarships to students at the NB School of Craft and Design. The response was so good that the guild has decided to continue this project. Quilts for Transition Houses in the area are ongoing projects, under the capable supervision of Lois Mehan and Valerie Moreland. There is also a "mentorship" program in effect in order to help new members feel welcome and comfortable.

GREATER MONCTON QG sent 10 quilts of various sizes to the BC Fire Victims. The library fund is holding a fundraiser and the Jewel Box blocks are being put together for this project. There is no end to the generosity of the guild members following a request for help from the community.

KENNEBECASIS VALLEY QG depleted their stock of blocks for quilts for charity with their generous donations to the BC Fire Victims Project, so they have been using "workdays" to replenish this stash. Twelve full-sized quilts were completed and donated. There is an annual *Festival Of Trees* held in the area and a "red work" quilt was completed in time to be sold at a Silent Auction. Ornaments for a tree were made during the fall. Saturdays are busy days, as they are dedicated to UFO's and members help each other complete projects, while enjoying the companionship of each other. Mondays, Tuesdays and Thursdays are also busy days involving ongoing projects and teaching sessions.

MARCO POLO QG (Saint John) have presented such programs as: "Favourite Gadgets," Fabric Envelopes, Covers for quilt journals, Origami, designs and tools. Members have been challenged to bring a completed object made as a result of the evening program, resulting in some very interesting "show and tells" for the next meeting, such as "scented trivets" from envelope quilts and origami ornaments. Work was ongoing during the fall for the BC Fire victims project, with 15 quilts sent along with the 12 from KVQG. Workshops for beginners are ongoing. A fall tea was held to welcome new members, providing an opportunity for them to get to know each other.

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Manitoba

by Jan Hall

COUNTRY LANE QUILTERS (Portage la Prairie) In November we started a "Pizza box" exchange. A block and co-ordinating fabric will be exchanged each month, with the recipient making a block to add to the box to pass on to the next person. At the end, each person will have a box full of blocks. Our monthly newsletter contains patterns for a block of the month, and a profile of one of the members.

MYSTERY COUNTRY QUILTERS (Thompson) The guild has just held our annual quilt show and sale. At the show we raffled a lap quilt which we had made. We also held a viewer's choice challenge. The theme this year was "A baby wall hanging." Jan Hall won first prize and Denise Dyer-Wood received second. Third was Marsha Beckman. We have made a quilt for the New Year's Baby 2004, which will be presented when the first baby is born.

NORTH STAR QUILT GUILD (Flin Flon) A new Block of the month project started in October. Members were reminded to finish their UFOs by December 31. October and November programs included workshops on Log Cabin and Oregon Trail blocks and during these months we also held our mini-retreats.

by Marsha Rafuse

CONTINUED FROM PAGE 56

MIRAMICHI QG is concentrating on the "really big show" they are planning for July 16, at the Miramichi Exhibition Building in conjunction with the Irish Festival.

NORTHSTAR QG (Bathurst) has also had a busy fall, beginning with completion of seven quilts for the BC Fire Victims Project. Later programs were aimed at getting to know the fast growing membership. "Choosing batting," for example, will help quilters to make informed decisions on this important aspect of quilting. Holly McLean presented an excellent program on colour. Juanita Allain, from Moncton, taught two workshops, the Double Wedding Ring and Stained Glass. A Beginner's class was well attended, with several new members becoming addicted to fabric. The December program featured a mystery project which was completed during the course of the evening. Two completed table runners were won, and two kits were also awarded to fortunate members. The guild's library is also growing and will help to educate members.

SUSSEX VALE QG is also humming along with several projects on the rack. Six quilts were quilted by the end of November as a result of members being asked to make two nine patch blocks each in September. Four were given to families who lost their homes to fire. Leftover blocks will form another quilt in January. A beautiful appliqué quilt will be ready for the YWCA Show and Sale in Moncton, in the spring. Programs are an excellent way for guilds to learn from each other about new and some not-so-new techniques and Sussex Vale is no exception. Ann Snider, Carol Davis, Sandra Butler, and Eleanor Armstrong demonstrated methods for pieced pineapple, pieced star, and the tin foil method of appliqué. Our own members are also sources for workshops, and Etha Watson and Diana Reid are among these talented teachers willing to share their expertise. CAMBRIDGE NARROWS QG were guests of the SVQG in October, so ideas were shared, proving once again that quilters inspire and are inspiring.

Nova Scotia

by Betsy Miller

TOWN AND COUNTRY QG (Kentville/Windsor) A room full of excited people kicked off a new year at the September meeting, where they enjoyed a trunk show by new member, Ginny Evans. In October, several members provided quilts for the Kentville Museum's popular Home Tour fund-raiser. In addition to adding warmth and beauty to the homes where displayed, the profile of the guild was raised in the community while supporting a worthy cause. In November, the guild held a quilt-related auction with a professional auctioneer. Not only was it a big success and a hilarious experience for all, but some people actually got bargains. Money raised from this auction was donated to the Red Cross Hurricane Juan Relief Fund, for victims in Nova Scotia, and to the Kings County SPCA Shelter Fund.

MARINERS QG is the newest group in Dartmouth. Karen Henry, Lorna Davidson, Kathy Ogden, Sandy Fricker, Betty Perkins and Jackie Logan decided there was room for a smaller guild in the area. The first meeting was in September and the membership is now 46 quilters. Many are beginners who bring lots of enthusiasm to guild meetings. Karen Henry demonstrated working with raw edges and tulle, Betty Perkins gave a lesson in working with quilters' rulers and rotary cutters and Pauline Levy demonstrated an easy crazy patch quilt. There was a favourite tool night to help other members create their Christmas wish list. The first workshop, Machine Quilting with Diane Sagadore, was a great success.

OCEAN WAVES QUILT SOCIETY (Cape Breton) honoured five of their members with Life Membership Awards for their dedication to quilting at a luncheon provided by the quilting ladies in Port Hawkesbury. Three members attended the Quilters' Retreat at Pictou Lodge in September, where classes by Kathleen Bisset, Karen McCleary and Heather Stewart were held.

BADDECK QG held its first retreat in September at the Gaelic College in St. Ann's. Workshops were held in paper piecing, appliqué and traditional piecing. Instructors for these courses were Barb MacIntyre from Port Hawkesbury, Marg Ferguson from Glace Bay and Diana Reid from Bloomfield, NB. Everyone enjoyed an evening of songs and music by Buddy MacDonald on Saturday evening.

MAHONE BAY QG members were treated to a display of machine quilted pieces quilted by Wendy Thistle of Queen's County who has a long-arm machine quilting business. A signature quilt, being designed by Anna Davidson for the

Newfoundland & Labrador

by Judy Cooper

CABOT QG (St. John's) had another successful *Christmas Auction* in November. Many thanks to everyone for their help and support. Quilters are busy these days working on special projects for the *Platinum Threads Quilt Show* to be held May 6-9, 2004. Congratulations to Verna Hollett for the winning design for the quilt show pin. Attendance was down for December due to the weather but that didn't stop those who attended from having a great time. Ornaments were exchanged; Christmas Blocks were brought back and one lucky person, per group of 4, won them; more needle cases were brought in for CQA/ACC goodie bags; a Round Robin, Row-by-Row, was introduced for those who wished to participate; draws for various items were held and Maxeline Noseworthy was the lucky winner of a table top OTT Lite. The evening ended with a social.

LONG RANGE QG (West Coast) continues to grow in membership, our meetings are well attended and the various programs are interesting and informative to both beginner and experienced quilters. This year, our meeting project is a segment of the month—the "Pieciful Village Sampler." We look forward to seeing the completed works in May. Our Christmas Dinner will be held at the Pasadena Family Restaurant. Guild members will bring a non-perishable food item for the Food bank and our auction proceeds will be donated to Transition House.

Since we are called the LONG RANGE QUILTERS and since the Long Range Mountains are part of the Appalachian chain of mountains, our community project for 2003-04, is a quilt to celebrate the development of the Western Newfoundland portion (some 1,000 km) of the International Appalachian Trail.

OCEAN VIEW QG (Conception Bay Centre) membership is steadily growing. In October, we had a workshop on hand quilting for beginners as well as a project for the more advanced quilters of the guild. In November, we had our first ornament exchange and auction, with some of the money going towards the breakfast program at the school where we meet. We will be having our Christmas social on December 8 with a small sale of work and a potluck. A Mystery Quilt and a Fat Quarter Birthday Swap was started in November. The Program and Special Events committees have exciting plans for the new year. Workshops on color and half-square triangles are on the agenda. We are also considering swapping blocks with a guild in England. There is an interest in necktie quilts, so we are busy collecting neckties. We also plan to start some charity quilts in the new year. Our guild was featured in the local newspaper in November.

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by Marsha Rafuse

CONTINUED FROM PAGE 57

Mahone Bay 250 Anniversary 2004, will be kept at the museum. In November, there was a "Christmas Trees" wall hanging workshop given by Sandy Ternoway and Vicki Burke. All members are gearing up for next summer's quilt show and sale which will be held July 30 to August 2, 2004.

THISTLE QG (Pictou County) members have threaded their needles as their second year started up in September. The season opened with a mini-retreat and those in attendance observed seven presenters throughout the day. In October, members broke into their stashes for a "Cat's Meow" project. Faye Palmetier of Avonport directed an enthusiastic group in a Fractured Crystals workshop. TQG's first quilt show was a great success with an impressive display of completed projects representing a memorable year. Christmas Challenge projects were unveiled at the November meeting and the results were astonishing. In addition, guild members got their first look at the fabric for this year's raffle quilt, which will get underway in the new year.

ANNAPOLIS VALLEY QG began their third season with a Heritage Quilt Registry for the O'Dell Museum and anyone in the area who had quilts to register. It was a great success and provided two days of quilt investigating. In October, a machine quilting workshop with a focus on free motion quilting was given by Betsy Miller and in December, a marvelous quilter's tote bag workshop was presented by Andrea Boulding. We all need a place to put everything that goes to a workshop.

NORTHUMBERLAND QG (Pictou) members were busy over the summer with their quilt show which took place on August 8 and 9 at the DeCoste Centre. In October, the guild celebrated its 10th anniversary with a lovely supper and surprises. Six of the seven original founders of the guild were in attendance and remain very active and helpful to all. A workshop on free motion quilting with Kathy Tidswell of New Brunswick was held on October 7 and one with Linda Hubbard, Fredericton, focused on finishing your quilts and projects was held on October 17 and 18. Work on the raffle quilt for the 2004 show and sale is coming along nicely and plans and work have already begun for the 2005 raffle quilt.

MAYFLOWER QG (Halifax) sponsored the ninth biennial Quilters' Retreat at the Pictou Lodge in September. The 52 participants came from many parts of Nova Scotia as well as New Brunswick, North Carolina and New York. Kathleen Bissett introduced her group to collage printing, Heather Stewart presented "Simply Stunning Scrap Quilts" and Karen McCleary presided over the "Independent Workshop." A lively auction and a

Silent Auction raised money for the next retreat. Much fun was derived from the the "Toilet Plunger" competition. There were three categories: prettiest, best disguised and best alternate use. There was a "Roving Show and Tell" when the participants visited each other's cabins which were decorated with quilts of all kinds.

In November, MAYFLOWER held its *Comfort and Joy Quilt Show and Sale* to raise money for the QE II Foundation, which benefits the Health Sciences Centre. There were over 70 quilts on display and a dozen more for sale in the consignment area. The range of quilting styles was far more diverse this year and the use of fabric was stunning in many. The list of winners included:

Foundation Choice: Bed Size: Faye Palmetier for *Oriental in Bloom*

Wall Size: Cheryl Dollard for *3 Bank Fish*

Challenge: Joy Richardson for *My Favorite Day Fishing*

Viewer's Choice: Bed Size: Suzanne Horne for *Autumn's Array*: quilted by Dorothy Linton

Challenge: Marilyn Turner for *Waiting for Christmas*

CQA/ACC Rosette Winner: Suzanne Horne for *Autumn's Array*: quilted by Dorothy Linton

Northwest Territories

by Barb Round

YELLOWKNIFE QUILTERS have an extremely busy schedule this winter. As this is being written, Libby Lehman is sharing her magic with a group of "Quilt Sponges," who are soaking up her every word. A series of ongoing classes with local teachers is planned right through to spring, with many innovative patterns and techniques being presented. A Community Project planned for the new year involves the creation of 100 Quillows (fleece blankets with quilted pillows), which will be distributed by RCMP and firefighters to those in need.

"FALLING TO PIECES," a smaller group within the Yellowknife guild, is celebrating ten years of quilting together with a retrospective show at the Prince of Wales Museum in Yellowknife. Opening with a gala reception on January 17, the show will run until the end of April. Over the years members have experienced cross-pollination of techniques learned at workshops locally and across the country. The show incorporates both traditional patterns and art quilts and showcases many original designs of these talented quilters. Best of all, the Artists' Statements tell the story of wonderful friendships nurtured through quilting.

FORT SMITH'S BOREAL PIECEMAKERS also have a full schedule this winter with 25-30 participants at each meeting. Classes started with quilting basics practiced through table runners and other small items, as well as, project-focused classes. Twenty-three participants signed up for an Accreditation course. They are learning a new block, incorporating a new skill, at every meeting. Both new and more experienced quilters are encouraged to participate and practice or perfect their skills. Members are looking forward to the "What-If?" design class with instructor Shawna Lampi-Legaree, from Yellowknife, in February. Sewing Saturdays have been popular, and members are starting to plan for their annual show in May.

Ontario

by Judith Cane

Hello to all the new guilds in Ontario. Thank you for continuing to send me your wonderful newsletters.

BRANT HERITAGE QG—Janet Armstrong starts the year off with a workshop on pattern fitting and another one on methods of embellishments. In February, Anita Zoebens will be teaching a scrappy mystery workshop. The documentation project has now compiled photos and histories of over 500 local quilts made in their area, pre-1960.

BUCKHORN AREA QG—www.kawartha.net/~bait1/quilt/bagg1.htm
Members are working hard getting ready for their quilt show, July 9-11, 2004.

CHATHAM KENT QG—Members are preparing for their quilt show, *Stitches in Bloom*, April 22-24, 2004. Jim Wilford will present his trunk show at the October meeting.

COMMON THREAD QG (Ottawa East)—www.commonthread.on.ca Members are preparing for the May quilt show. 65 members had a great time at the latest retreat at the NavCan Centre in Cornwall. Margaret Vant Erve will present her crazy quilt workshop in January. Fabric designer, Elaine Quehl will teach machine quilting basics in February.

DUFFERIN PIECEMAKERS QG (Orangeville)—www.grandvalley.org/actionline/grandvalley/piece-makers Members are creating a friendship quilt with the Sister's Choice block, to celebrate

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YOU STILL HAVE TIME!!

And there are still lots of great workshops to choose from!

The conference handbook and registration forms are available online at www.canadianquilter.com, by email or Canada Post.

Contact the conference registrar at
RegistrarQC04@canadianquilter.com

or (709) 686-5007 for workshop information.

Other conference information is available at QC2004@hotmail.com, or 1-866-434-5291 (toll-free in North America).

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ON CAMPUS QUILT SHOWS

Shows at the University of Manitoba (Fort Garry Campus) are all open 18-22 May, Tuesday to Saturday 9-5 pm, Friday 9-9 pm, except where noted.

NATIONAL JURIED SHOW (NJS)

One of the most prestigious quilt shows in Canada, the NJS showcases excellence in design and workmanship. Award winners will be announced at the opening reception, May 18, 7:30 p.m. University of Manitoba, University Centre

CQA/ACC TREND-TEX QUILTERS' CHALLENGE and AUCTION

Work by quiltmakers from across the country created especially for this exciting annual fund-raising auction, will be on display until 12:30 pm Saturday, when bidding closes.

University of Manitoba, University Centre

CQA/ACC INVITATIONAL SHOW

An inspiring collection of work by our conference teachers, jurors, judges, CQA/ACC Board, Regional Reps and conference organizers will be exhibited. University of Manitoba, University Centre

EVOLUTION by Jayne Willoughby Scott

A retrospective exhibition by our Artist-in-Residence, will illustrate Jayne's continued experimentation with the quilted art form. University of Manitoba, University Centre

INVITATION, THE QUILT OF BELONGING

This is a collaborative community-based textile project celebrating the diverse cultural roots of Canadians, and a large section of this extraordinary project will be on display.

University of Manitoba, Max Bell Centre

CANADA-SCAPES

Our land, sea and sky are interpreted by quilt-makers from all parts of Canada in this memorable exhibition, curated by Gail Hunt. University of Manitoba, University Centre

CANADIAN MACHINE QUILTERS' ASSOCIATION EXHIBIT

Quilts by members of the CMQA demonstrate creativity and fine workmanship on hand guided, track system, longarm quilting machines. University of Manitoba, Max Bell Centre

MANITOBA - THE CENTRE OF IT ALL

Several shows will feature Manitoban quilts, including Heritage Quilts, Provincial Prize Winners, Quilts Made by Children, and Guild Shows. University of Manitoba, Max Bell Centre

OFF CAMPUS QUILT SHOWS

Please phone the individual venues directly to confirm the hours.

BALTIMORE BEAUTIES

Fine hand appliqué and quilting is celebrated in this collection of traditional Baltimore Album designs.

Winnipeg City Hall, Mayoral Foyer, 510 Main St, Winnipeg MB (204-986-2196)

ALTERED SHAPES

This exhibition of innovative quilts will feature recent work by members of Fibre Art Network, the western Canadian co-operative of quilt and fibre artists.

Mennonite Heritage Gallery, 600 Shaftesbury Blvd, Winnipeg MB (204-888-6781)

HIDDEN CITIES 1 Fibre by Rae Bridgman

Non-traditional hand-embroidered crazy quilts and photo-based imagery offer metaphorical urban fabric translations of city form.

Craftspace Gallery, 237 McDermot Ave., Winnipeg MB (204-487-6114)

SIX CONTINENTS OF QUILTS

A curated exhibition, representing the six inhabited continents and uniting the worldwide contemporary genre of Art Quilt, is on loan from the American Craft Museum, New York.

Winnipeg Art Gallery, 300 Memorial Blvd, Winnipeg MB (204-786-6641)



To Winnipeg for *Quilt Canada*—May 17 to May 22, 2004



CANADIAN DESIGNER *Christine Baker*



Fairfield Road Designs
c/o Upper Canada Quiltworks
P.O. Box 64, Brockville, ON K6V 5T7
Email: christine@uppercanadaquiltworks.com

reviewed by Paulette Eccleston

Christine Baker published her first pattern in 2001. She now has a selection of 18 from which quilt enthusiasts may choose. She markets her designs under Fairfield Road Designs, in cooperation with other designers at Upper Canada Quiltworks, Brockville, Ontario.

Christine is a pharmacist and still works 3-4 days a week. She has found that quilting and designing her own patterns help to fill a creative need, after years of scientific study. She is married and has two small boys, Aidan and Carson.

Christine began quilting in 1996, took many classes in Brockville and first exhibited her work at the THOUSAND ISLANDS QUILTERS' GUILD Show, in June 2000. She says she first started adding her own design elements to her quilts in 1999, and with the encouragement of Nellie Holmes, decided to publish her original design called "Everlasting Harvest" (which is still available). Fairfield Road Designs was born in August 2001. At that time Christine joined Jean Boyd and Nellie Holmes from Brockville, as

part of Upper Canada Quiltworks.

Christine really appreciates the benefits of working cooperatively with other designers. She values the input of her partners when developing patterns. Other advantages include the ability to pool resources and to travel together promoting their designs, not only to Canadians, but to the international quilt market, as well.

Christine says she is not sure how to define her style of quilting other than to say that it has a country feel. She first began with pictorial appliqué and is now branching into piecing. She says that being able to run her design business from her home is really wonderful, as she can fit it in whenever she is able. Often, however, she ends up working late, losing all track of time. If you connect to the Upper Canada Quiltworks website you can see pictures of all of Christine's patterns. www.uppercanadaquiltworks.com

Her latest is a felted wool table runner called "Beautiful Blooms." I have just

finished my version of the table runner. I chose to use colours which would match the runner to a stained glass lamp which will sit near it. I had never worked with wool before and quickly discovered, while doing all the hand blanket stitching, that I

#1200

Beautiful Blooms[©]

Felted Wool Table Runner



Fairfield Road Designs
By Christine Baker



I loved the texture and sturdiness of the fabric.

I strayed from Christine's directions to match embroidery thread to the appliqué piece and used a variegated thread as I didn't have the shades I needed. I really liked the effect it gave to my table runner. As well, when it came time to attach buttons in shades to match my wool, I substituted circles with a running stitch, as I did not have access to complementary coloured buttons.

I enjoyed the freedom of being able to take the project with me and of not needing to necessarily produce accurate and even stitching. This type of country look is very forgiving. The runner was fun and fast to do.

The fabric is soft to work with, there are no raw edges to ravel, and I do have a few scraps left over for a future project. Thanks to Christine for introducing me to felted wool and for this unique design. I am very happy with my project and all that remains to be done is attaching a label.



Christine's pattern gives alternative color suggestions, directions for felting your own wool, and all the templates for cutting the flowers, the tongues for the edge, and the oval shape of the runner. It is accurate and easy to follow.

Ask at your local quilt store for Fairfield Road Designs and try one of Christine's patterns. They retail for \$11.00 CDN.



Look for classes taught by Christine Baker at Taylor Sewing Centre in Brockville or the Country Quilter in Richmond Hill.

I wish Christine much success with her variety of patterns from Fairfield Road Designs. And I hear she is working on a book with Nellie Holmes that will debut this spring. I will be watching for it at my local quilt store.

CLASSIFIEDS

American writer looking for quilt stores related to 9/11 attack on World Trade Center and Pentagon.
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THE BARNSWALLOW QUILTERS' GUILD

Focus on Guilds is happy to bring you some information on a Manitoba quilt guild, THE BARNSWALLOW QUILTERS' GUILD, especially as we get closer to *Quilt Canada 2004*.



The guild has its beginnings in 1987 when Gloria Dyck and a small group of women met in the newly-built barn on Gloria's property in the Morden/Winkler district of Manitoba. As the barn was not needed for its original purpose, it became a community treasure for those working on handcrafts such as quilting, knitting, pottery, weaving, painting and other interests of that nature. Evenings saw different community groups using the barn for their ventures. This structure became a place of fellowship, in many ways, for the community.

The quilters met and motivated each other, helped each other and eventually began making quilts for the Mennonite Central Committee. Many of these quilts were humbly made from scrap fabrics and sold at the annual auction held in Morris, and later in Winnipeg. Over the years the quilts have developed from the first humbly-sewn ones to becoming quite elaborate pieces of art.

The desire to continue assisting others saw the Barnswallow Guild making quilts for several relief organizations for disaster areas in many parts of the world. This gave the guild members great satisfaction in the helping of others in such desperate need. This assistance continued with the group making numerous baby first quilts, quilts for the patients use in the local palliative care department of the hospital, as well as, a cheque to Boundary Trails Hospital.

The annual quilt show soon grew beyond the walls of the barn and into the yard and pasture. What would a country quilt show be without crafters and food, and sheep to add atmosphere? Tents were rented, vendors came, homemade cookies were available to munch on, with a few straw bales to take one's ease. All added to the event, giving it great enthusiasm and the group an even greater sense of accomplishment.

Over the years the Barnswallow Guild has worked on different projects, classes and

eventually invited teachers to come and give instruction to their enthusiastic group. The first Baltimore Album quilt class was given by Anne Morrison, from Winnipeg, in 1993.

The growth of the Guild led to changes. In 1997, the barn was sold. The Guild began meeting at the Friendship Centre in Morden on Wednesdays, and their shows are now held at the Morden Recreation Centre. The Guild continued to grow with the addition of a Monday-evening meeting at Morden Collegiate. Growth brought several new events, including an annual potluck Christmas party with a handmade Christmas-ornament exchange, and a much-anticipated quilt show, with supper afterwards.

This past May the Barnswallow Quilters' Guild had a magnificent, first-class show, featuring 22 Baltimore quilts! As the Guild has grown so too have the talents and ambitions of many members. Betty Klassen has been the successful owner of a quilt shop for the past 18 years. Myra Harder is the co-author of three published quilt books. Andrea Fehr is a fabric designer for Moda Fabric Company. In addition, there are many first-prize winning quilt makers and many wonderful teachers.

Katie Friesen, who provided us with the history of the Barnswallow Quilters' Guild, sums up by saying "We belong to this group because it provides us with the opportunity to enjoy common passions, quilting and friendship. The sharing with each other and the community has been a common thread from the start."

Thanks Katie for such a heartfelt history of your guild. Hope to meet some of the Barnswallow quilters in Winnipeg!

Okay Manitoba, how about some more history about your guilds? A little meet and greet before *Quilt Canada 2004*?

Where Are The Traditional Quilts?

by Daintry Chitaroni

When my term of office as Treasurer of CQA/ACC expired, I approached the Board of Directors as a member, to request an evaluation of the content of the annual shows hosted by the Association.

I had been consistently disappointed by the small number of traditional quilts being entered. I know that I don't see many traditional quilts at major or local quilt shows any more; and, therefore, the next generation is not being exposed to the cultural, historical and technical aspects of traditional quilt making in Canada. There appears to be a current focus on contemporary and innovative art quilts.

I was approached to put my thoughts on paper as to what I considered a "traditional quilt." Perhaps I could provide useful guidelines that would help the Board to re-shift the balance.

But how do you distinguish traditional and innovative in the context of a quilt exhibit? I thought back to the thousands of quilts, that I have seen over the years, which stood out as fine examples of traditional or innovative quilting. What made them so different, yet as a quilter I was drawn to each for a different reason? Instinctively, I knew that they were different, but neither was more important than the other. What made them so? Having no special training in quilt history, documentation or appraisal I must rely on my instincts.

Is it the structure of the *National Juried Show* which discourages entry of traditional quilts? The Call for Entry indicates that design sources must be original, not

a product of classes, patterns, books, kits. The Call for Entry has an equal number of categories for each. Although the traditional bed quilt and traditional wallquilt categories are listed equally with the innovative, entries to the former are few. Is this because the rule is ambiguous, or too limiting, or because the quilters interested in entering the larger shows are not making traditional quilts, or because the traditional quiltmakers are not entering shows? Whatever the reason, I would like to see more balanced shows.

I have lost count of the number of viewers who have commented upon leaving the larger shows, including the *NJS*, "where are the real quilts?" These quilters, as do I, want to see wedding quilts, bed quilts, anniversary quilts and group quilts, made by their counterparts across the country, exhibited in the same numbers as the innovative.

How do you incorporate traditional work into an innovative quilt world? What is a traditional quilt? For me, the lines will always blur somewhat. All innovative quilts have roots in traditional patterns, techniques or designs. Many quilts that we now deem traditional were once viewed as highly innovative. I set up columns to enter distinguishing characteristics of each, to no avail. For each entry there were exceptions to be found. Other than an instinctive "look," I see the two as being hopelessly intertwined.

Are there absolute definitions for traditional and innovative that can be incorporated into a Call for Entry? Since I don't have an immediate answer to that question, I have outlined what I, as a "traditionalist", would specifically like to see exhibited at quilt shows and taught at conferences:

1 Hand-quilted quilts, with well-executed quilting stitches and intricate designs. This is an art form that is being lost in our hurry-up world. It should, instead, be nurtured. I want to see wholecloth

quilts, trapunto, feathers and vines, stipples and tiny grids embellishing the quilts, hand done with a needle and thread.

- 2** Heirloom quilts, whose function is to be passed down to the next generation, including wedding quilts, anniversary quilts, memory quilts and album quilts made with love to be given away and to be cherished.
- 3** Ingenuous quilts that were made specifically to reflect the size of our stash, such as scrap quilts, charm quilts and group quilts that inspire quilters to swap, share and come together to create masterpieces of color and value.
- 4** Heritage quilts that teach something of quilt history. Folk art and Naïve quilts, reproductions of antique quilts, Celtic and Jacobean, Amish and Mennonite quilts are all part of our quilting history and perhaps will inspire others to delve deeper into our roots.
- 5** Contemporary traditional quilts such as those made with modern fabrics, yet retaining the traditional "look" through construction and design adaptations of block sets, borders and appliqué shapes.

The CQA/ACC has a goal of promoting quilting in Canada. I feel that both traditional and innovative quilts should hang together and be promoted equally to further this goal. Any definition that we assign to each of them should not form a hindrance to maintaining interest in either style of quilting. Traditional and innovative bed quilts and wallquilts can be partners in the Canadian quilting community—our conferences, workshops and newsletters. I would like to see this happen more and more, particularly in our national shows. You may have ideas you would like to share on how to better accomplish this. Perhaps just discussing what is a traditional quilt will help to achieve this goal.



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WATERLOO COUNTY AND AREA QUILT GALLERY

CONTINUED FROM PAGE 25

Although just a few months old, this unique opportunity the Gallery presents for the public to interact with artists has already become a very successful aspect of the project. "The Gallery is unique in that the artists and volunteers are encouraged to bring their quilting and work on it on the space," says Kirkham. "We are finding that during these sessions the viewing public are captivated by what they see, thus, the Gallery can provide an eye-opener experience to the public who may not be aware of quilting in all its forms. Also, other quilters who stop by love to talk to the artists and discuss things like techniques and influences".

The Gallery allows the WCAQF to meet its objective to provide an educational component to the Festival, in addition to acting as year-round promotion for the Festival, and promoting the art and heritage of quilting, in general. Martha Brown enthusiastically agrees with this opportunity to educate people through the Gallery, saying "The Quilt Gallery is great

in that it promotes contemporary quilting too, not just traditional forms. People don't realize that quilting can be more of an art form suitable for display on your walls. Being able to do a demonstration amidst the exhibit is fun, interactive and a great educational tool".

Elora Quilt Artist, Maggie Vanderweit, exhibited at the Quilt Gallery through October, November and December 2003. Many of Maggie's quilts use her own hand-painted fabrics and showcase her unique perspective on fibre arts. Maggie's exhibition achieves her hope that "overall the quilts evoke a spiritual response in viewers and make them think about ordinary things in a new way."

January through March 2004, Joan Hug-Valeriotte will be on exhibition at the Quilt Gallery with her collection entitled "Traditional With a Twist". April through June 2004 the Quilt Gallery will host the

Amy Hallman Snyder Purchase Award Collection.

The Gallery is located in a very high tourist traffic area, close to the famous Waterloo Farmer's Market. It has received visitors from all over the globe already, including some from as far away as Iceland. On average the Gallery can see anywhere from 30 visitors on a slow day, to well over 150 on a busy day. The Gallery is located on the 3rd floor of The Country Mill (1441 King St.) in St. Jacobs, Ontario. Hours of operation are Monday Saturday 10:00 am-6:00 pm, and Sunday Noon-5:30 pm.

The Gallery is a small but mighty tool that is committed to quilting art, heritage and quality, and it is a proud, hard working extension of the *Waterloo County and Area Quilt Festival*. The Quilt Gallery Exhibition Application Forms and details are available on our website.

You can learn more about the *Waterloo County and Area Quilt Festival* and the Quilt Gallery by going to www.quiltcapitalfestival.com, calling toll free 1-866-234-3998, or e-mailing info@quiltcapitalfestival.com.



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by Marsha Rafuse

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the guild's 10th anniversary. Christmas stockings were donated to Family Transition Place. Headwaters Chemotherapy Suite will receive a quilt from members of the guild.

ERIE SHORES QG (Leamington)—Cuddle quilts were donated to the Leamington District Hospital for the Emergency room. Edith Lechien will give her workshop on Silk Ribbon Embroidery in February.

THE GRAND QG (Fergus/Elora area)—The Quilt Doctors will help members at the January meeting. A workshop was held to make the Breast Cancer auction quilt using old washed ties and new background fabric.

HALTON QG—

www.geocities.com/heartland/hollow/9009

14 members will attend the retreat at the Crieff Conference Centre. Other members will participate in the 2nd *Great Quilt Your Buns Off Day*, a 10-hour quilt-a-thon to make 50 cuddle quilts. 2 Woodland Creatures quilts will be donated to a mental health support program and to an environmental group.

KAWARTHA QG (Peterborough)—Members will be busy with quite a few workshops including, Sweatshirt Jacket with Lyn Lepper, Stained Glass with Mollie Clarke, Penny Rugs with Wendy Brumwell and Appliqué Woodland Creatures with Rosemary Makham.

KINCARDINE SUNSET QG—

www.bmts.com/~quiltguild

Members are working on 2 donation quilts, Pinwheels and Butterflies, and Scrappy Sawtooth. *Kincardine Quilt 2004* will be held May 21-22.

LOG CABIN QUILTERS (Pembroke)—A raffle quilt was presented to the Special Olympics Committee. Funds raised will be used to help local Olympians. Instead of the usual December gift exchange, members donated money to the Teenage Mothers Program at Columbus House. 6 comfort quilts were donated to McCann House and to Afghanistan. A quilt display will be held at the Pembroke Public Library, Feb. 6-15.

MISSISSAUGA QG—175 members celebrated the guild's 25th anniversary at a special gala dinner. In February, the guest speaker will be fibre artist Lorraine Roy. Susan Clow, from Ottawa, will speak at the March meeting. John Willard will present his whimsical quilts in April.

NORTHSHORE QUILTING & STITCHERY GUILD (Espanola)—Virginia Godin will present Folk Art Painting on Cloth in February. Jan Bayly will present her trunk show at the April meeting.

OAKVILLE QG—4 outreach quilts will be sent to an orphanage in Chernobyl. Barb Scott will present her wearable art trunk show in February.

ORILLIA QG—Members are holding a day-long workshop to make lap quilts for Soldier's Memorial Hospital.

PIECEFUL NIGHT QG (North Toronto)—Members created a quilt for the Breast Cancer Action Auction. The guild church bazaar raised \$300 for local charities. Guild member Joyce Kayorie organized the donation of 30 quilts to Badger, Newfoundland.

PORT PERRY PATCHERS—Volunteers are working hard on their quilt show in May, 2005. A workshop will be offered on Machine Trapunto in January.

REGION OF YORK QG (Newmarket)—Patty Carey will present a machine quilting workshop. UFO days are so popular with members that there are now at least 11 scheduled for the balance of the guild year.

ROUGE VALLEY QG (Scarborough)—\$593 was raised for HERizon House at the Miniature Silent Auction. Upcoming workshops include Hunter's Star with Irene Dewar and Japanese Windows with Marie Kajdasz.

SIMCOE COUNTY QG (Barrie)—Angie Krotowski will be guest speaker and present an appliqué workshop in February. Barbara Hems will tell members how to prepare quilts for long-armed quilting in March. Gail Hunt will present 2 trunk shows and 2 workshops in May.

STONETOWNE QG—The first guild retreat will be held in March, 2004 at the Shakespeare Inn. In March, members will hear a presentation by Judy Lyons, a quilt appraiser.

SUDBURY AND DISTRICT QUILTING AND STITCHERY GUILD—To date 13 quilts have been donated to Children's Aid Emergency Services, 5 to Our Children, Our Future and 5 to the MS Society. A stitchery Round Robin will be held in March and The Quilter's Tote workshop will be held in April.

THOUSAND ISLANDS QG—Members Jean Boyd, Nellie Holmes and Christine Baker will appear in the 2004 issue of *Country Quilts*. Plans for *Quiltfest 2004* are well underway. The dates are June 11-13. A shop hop to Montreal is being organized for May. Joan Reive will present a lecture and workshop in March.

WINDSOR QG—A colour workshop will be given by June Dickin in February. 2 Bag Ladies will present their workshop in May. 49 comfort quilts have been donated to Regional Children's Centre, Children's Rehab Centre, Maryvale and Hiatus House.

YORK HERITAGE QG (North York)—www.yhqq.org Maggie Vanderweit will present 2 workshops in February. In March, Diane Gaudynski, master quilter will teach a machine quilting and a free-motion quilting workshop in March. Members are working hard on *Celebration of Quilts VIII* to held in October 2004.

Prince Edward Island

by Carole McCarville

KINDRED SPIRITS QG (Charlottetown) members demonstrated various techniques at the PEI Craft Council Christmas Craft Fair in November. One double size bed quilt was completed by members of the guild and shipped off to BC for fire victims. Jo Diggs will be bringing her trunk show to the guild meeting in April. She will also be teaching a one day workshop for members on April 18. On Friday and Saturday of that same weekend, the guild will hold its annual *Jamboree*, in which eight guild members will teach various workshops. Guild member Suzanne Lane, with assistance from member Karen Beauregard, has organized the second annual Thimbles and Threads Quilt Retreat to be held March 5, 6, and 7. Sharon Pederson, Kathy Tidswell and Linda Marchbank will be teaching workshops. **KINDRED SPIRITS** members Brenda Harper, Gail Plaggenhoef, Velda Taylor, Iva Stewart, Edie Zakem, Penelope Player, Maureen Garrity, Dianne Hodder, and Mary Leah Trainor exhibited quilts in the three day *Yokohama International Quilt Show 2003* held in Yokohama, Japan. Prince Edward Island quilts held a prominent spot at the venue, which even included a scaled-down Green Gables house. Edie Zakem, past president of KSQG, attended the show and presented two Gallery talks on the PEI quilts. She also judged the teaching booths at the show and presented the first, second and third place prizes in this category.

NORTHERN LIGHTS QG (O'Leary) members are completing their blocks for the recently-designed official quilt guild banner. Member Maureen Shea designed the original and is overseeing construction of this banner, which consists of symbols and items associated with PEI. A mystery quilt project, which ran over three months, concluded with 12 members bringing their completed projects to the December meeting for show and tell. The last "cuddle quilt," created by the guild for children in crisis, was donated to the Canadian Red Cross. The guild recently donated to the Canadian Cancer Society.

REGIONAL REPORTS, CONTINUED ON PAGE 66

by Marsha Rafuse

Quebec

by Betty Hatter

All our collective energies in Quebec are being harnessed to present *Salon 2004* at College Champlain, 900 Riverside Drive, St Lambert, Quebec, May 28-30, 2004. The web site is up <http://www.cqq.ca/> Entry forms for the exhibition of quilts or for entry to the challenge, can be downloaded from the site. The challenge is "Quebec" (what Quebec means to me)—we have lots of scope there. Please quilters in Quebec don't let us down. Support your Courtepointe Quebec Quilts Association and enter your best work for us all to enjoy.

While corresponding with Virginia Gray of Heffley Creek, B.C. about the quilts for the fire victims in her part of the world, it suddenly dawned on me that her 2002 challenge quilt *Harmony* was on the dining room wall of our B&B. Amazing how quilting unites us across the country! We hope to meet in Winnipeg.

THE IRIS QUILTER'S (Huntingville) had a lovely show at The Grace Home on September 27. This is a home for the elderly. The day of the quilt show is a welcome diversion for the residents, who look forward to it all year. The work is exquisite and so reasonably priced. Bravo Iris.

THE WINDSOR GUILD held their show on October 4 and 5.

THE SOUTH SHORE QUILTERS' GUILD held their annual show on October 23-26 at the Golf Club in St Lambert. Their excellent standards were maintained.

The Annual General Meeting of Courtepointe Quebec Quilts was also held on October 4 at St George's United Church, St Lambert. It was the first AGM that I have missed since 1983 (wedding in the family). I heard that it was very well attended and we have enough "snowball squares" for next year's Raffle quilt. The accent was again very focused on *Salon 2004*.



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Saskatchewan

by Barbara McNaughton

As of this writing, the SASKATOON QUILTERS' GUILD has just finished hosting an exceptional quilt show. As quoted by one of the merchants who attends shows across Canada "this was one of the best in the country." See page 68.

We have a new website, www.saskatoonquiltersguild.com. The guild is especially delighted with the results of this website thanks to Judith Gudluck and Mary MacKenzie. Please visit this website to see the winning quilt show entries.

Along with adjusting to our new meeting venue, plans are well on the way for a guild workshop in Nov., another one in January, a retreat in Kindersley, in March, and a group trip to *Quilt Canada 2004*, in Winnipeg, in May. Bi-monthly meetings are filled with program ideas that continue to motivate and interest the membership. The Serendipity group will be donating approximately 100 quilts to the less fortunate sometime prior to

Christmas and they are planning several sewing bees for the year. A Block of the Month Club will be starting a mystery quilt at the end of November. The guild continues to meet both afternoon and evenings on the 2nd and 4th Mondays of each month. To date the SQG has 164 members. Reported by Diane Leontowicz, President, SQG.

MOOSE JAW PRAIRIE HEARTS QUILTERS' GUILD reports the main focus of their program for this year has been blocks for a sampler quilt, reviewing the basics of quilt making; but also exploring new techniques, with demos being given by various members. In addition to the regular Show and Share portion of each meeting they have added a Featured Show & Tell where members show and talk about a particular type of pattern which relates to the block demo for that meeting. It is a great opportunity for new members to see projects, which have been shown previously, and to hear some wonderful stories.

Our three fall workshops—chenille vest, reversible table runner and stack 'n whack—were well attended. Spring workshops include "The Stitched Landscape" with Martha Cole, followed by appliqué and hand quilting.

April brings rain showers (we hope) but also the annual *Gathering of the Guilds*, an event to which all guilds in our area are invited to show and share and socialize.

Guild charity work continues to support "The Quilt" project in aid of breast cancer research, the Moose Jaw Hospital Foundation auction, and provides comfort quilts for seriously ill or traumatized children in the community, at Transition House and in emergency vehicles. Check these out on our website: www.prairieheartquilters.com. Reported by Mary Field.



AGNES BOAL BURSARY RECIPIENTS HAD FUN IN SHARON PEDERSON'S WORKSHOP

by Marja Blase, PRINCE GEORGE QUILTERS' GUILD

It is an honour and a privilege for the Prince George quilters to be the recipients of this year's Agnes Boal Bursary. We were already well on our way planning some workshops in October, 2003, to coincide with our first quilt show. We had invited Sharon Pederson to teach "Reversible Quilts—Two at a Time" and Wendy Lewington Coulter to teach "Design Drawing for Machine Appliqué." Unfortunately, Wendy had to cancel due to family circumstances.

Sharon has been a teacher for 14 years and has taught from coast to coast, both in Canada and the U.S. She believes strongly in two things—you can do anything on a machine and you should have fun doing it. Her book, "Reversible Quilts—Two at a Time" is now in its 4th printing and is being translated into French for the European market. A second book is in the works and is expected to hit the market in time for Christmas, next year.

For us, as students, the challenge started with the supply list—bring lots of fabric in at least two distinctly different colour families. Normally, you have to think of the colour for only one quilt at a time, and even that can be a difficult decision. Fortunately, we had a large Merchant Mall downstairs.

In the morning, she gave us the history of how she got started making reversible quilts and showed us the various progressions in her work—the possibilities are much greater than most of us anticipated. Do you have a stack of blocks that never became a quilt? You can use them. Do you need a finished queen size quilt by next week? You can probably do it. Do you have strips and scraps

you do not know what to do with? (And who of us doesn't?) Here is the perfect way to use them. Would you like a Christmas quilt or table runner, but do not want to store it the rest of the year? Reverse it! From potholders to king size quilts, it is amazingly easy once you have seen how it is done.



"She believes strongly in two things—you can do anything on a machine and you should have fun doing it."

We started with making 2 practice blocks. We could use them in a table runner or as part of a larger project, or play first. It takes a bit of getting used to thinking about the fact that as you are sewing on side A, you are quilting on side B—so bobbin thread is not necessarily the same as the top thread and may need to be switched between the two halves of the block, if the colour does not match. We also learned that if you put invisible thread or metallic thread in the bobbin, it is better to wind the bobbin about half full. Then you will not need special needles. Sharon's sense of humor and willingness to *un-stitch* our teaching aids made for a lighthearted fun filled atmosphere.

In the afternoon she showed us how to put on the sashing and then let us eager beavers put her expertise to use. Some did not give up till 9:30 p.m., when security threatened to turn off the power.

One day, too, we learned how to make a truly reversible binding—for the real perfectionists among us even with mitered corners. As well, we learned how to do Victorian Crazy Patch, Square in a Square, raggy squares, using different size existing blocks and several other interesting variations that may or may not have an official name.

For the benefit of the five students who had switched from Wendy's to her workshop, Sharon assured us that she had yet to meet the person that did not like the possibilities of a truly reversible quilt—and she was right. Sharon is a remarkable teacher who can show someone who has never quilted before how to make a successful first quilt and at the same time intrigue experienced quilters. She truly makes her workshop a fun place to be and we highly recommend her as a teacher.

Sharon does teach several other workshops, that can be previewed at sharonquilts.com.





Saskatoon Quilters' Guild

4TH BIENNIAL QUILT SHOW, OCTOBER 2003

by Tina Cresswell

Photos taken by Miriam Pyett

The SASKATOON QUILTERS' GUILD saw almost 3,000 visitors to its biennial show October 19 and 20 at Prairie-land Park. The show's 396 items drew "oohs" and "aahs" from all who saw them. The 30 merchants in the Merchants' Mall gave everyone the opportunity to buy the latest quilting, wool and even jewelry products.

The show opened Friday night with a reception, where the winners received prizes according to judge Gail Hunt's decisions. Not all items in the show were judged, but in her comments, Gail, from Prince George, B.C., noted how impressed she was with the variety of techniques and quality of work, as well as the number of quilts on display. About \$1,800 worth of cash prizes were awarded.

"We are so grateful to our sponsors," says co-chair Patti Erikson-Reynolds. "Sponsorship for the show came from all facets of business in and around Saskatoon, from quilt shops to accountants."

Visitors to the show also took part in many demo classes on such diverse topics as beading techniques, chenille by the inch and

embellishment. The challenge, where participants had to use some incarnation of a nine-patch in their small wall hangings, drew a lot of interest.

The guild sale table, where guild members sold many items, made \$3,000.

"We refunded all the sale table profits to the participating members," explained show co chair Sheilagh Basky. "The show ended up in the black, so we were able to give the members all their profits."

The guild isn't taking much time to rest on the laurels of this year's success, though, Sheilagh notes.

"Now that the show is over, we are looking to the next one. We have already booked the location and display people."



Category 1: Hand-Quilted Large Quilts

1st – \$150.00
Jacobean Rhapsodies
Debora Barlow (Saskatoon) SEE PIC 1

2nd – \$100.00
Prairie Splendour
Georgette Ehr (Saskatoon)

Category 2: Machine-Quilted Large Quilts

1st – \$150.00
Granddaughter's Quilt
Marni MacDonald (Moose Jaw) SEE PIC 2
ALSO SEE ROSETTE WINNING QUILTS, PAGES 6-8

2nd – \$100.00
Water Lilies
Shelley Baldwin (Oxbow)

Category 3: Small/Medium Quilt

1st – \$150.00
While Angels Watch
Marni MacDonald (Moose Jaw) SEE PIC 3

2nd – \$100.00
Water Wolf
Cindy Ganes (Saskatoon) SEE PIC 4

Category 4: Innovative Quilts

1st – \$150.00
Tiger Lily – Saskatchewan Splendour
Marni MacDonald (Moose Jaw) SEE PIC 5
Also the winner of the Theme Prize – *Saskatchewan Splendour*

2nd – \$100.00
The Guard Post
Iris Senger (Saskatoon) SEE PIC 6



9

Category 5: Wearable Art

1st – \$150.00
Joy's Jacket with Purse
Miriam Pyett (Saskatoon) SEE PIC 7

2nd – \$100.00
Jacket
Berna Ostapovitch (Saskatoon)

9-Patch Challenge

\$100.00
Nine Patch Aglow
Ruth Sirota (Saskatoon) SEE PIC 8

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Thread Challenge Jacket
Shan Cochrane (Saskatoon) SEE PIC 9

Unique Textiles Studio Thread Challenge – Wall Hangings

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Harmony
Brenda Downing (Saskatoon) SEE PIC 10



8



10



6

Helen Smith Stone
Show Director
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YORK QUILTERS HAVE 'C'OVERED!

That is Charm, Celtic and Crazy Quilts

by Marilyn Stewart

Historians Vicki King and Edie McRoberts from the REGION OF YORK QUILTERS' GUILD went through the Guild's photo albums and found the following:



kinds of quilt patterns which lend themselves for this type of exchange. Some of the more popular quilts chosen for this are *The Pineapple*, *The Jewel Box*, *I Spy* and *The Watercolour* quilts (samples shown above and at left).



has evolved over the past five years. The quilt made by Leslie May (shown above) blended traditional and contemporary fabrics with old photos which suit the time period when crazy quilts were first popular.



CHARM

Currently the guild is running a 5" charm swap. Members participate as many times as they wish during the year. They are asked to bring in 24 5x5 inch squares, all cut from the same fabric. Coordinator Linda Ball takes the squares and mixes them up and hands them back out at the following meeting.

Such a stash, of course, can generate all



York Quilters' monthly block exchange.

CRAZY QUILTS

What was once a way of using up old fabric often from old clothes, drapery, upholstery and other kinds of fabric you could obtain, crazy quilts are now showing up using contemporary fabric looking brighter, shinier and more and more embellished.

An addition to the crazy quilt is to embellish it with photo transfers. This technique



A unique crazy patch quilt is the one-of-a-kind chair created by Cheryl Deville. The chair was donated and sold at a Children's Aid Foundation Auction (above right).

So many of us enjoy more than one hobby. Penny Beren's love of embroidery, quilting and teddy bears manifested itself into the adorable creation shown above left from a Cindy Swainson pattern.

The Guild chose to make heart-shaped bases to pin our name badges onto. The bases are covered in a crazy-quilt created fabric and worn like a necklace—a very helpful object at special guild events.

Victorian Crazy Heart

Materials Required:

- Two 7" square muslin, ecology cloth or suitable backing
- Two 7" lightweight fusible interfacing
- 5-7 scraps of satin, velvet, brocade, or fabric appropriate for crazy quilting a 7" square.

Embellishments such as: Lace, ribbon, buttons, cording, beads, tassels, sequins, ribbon rosettes, embroidery threads.

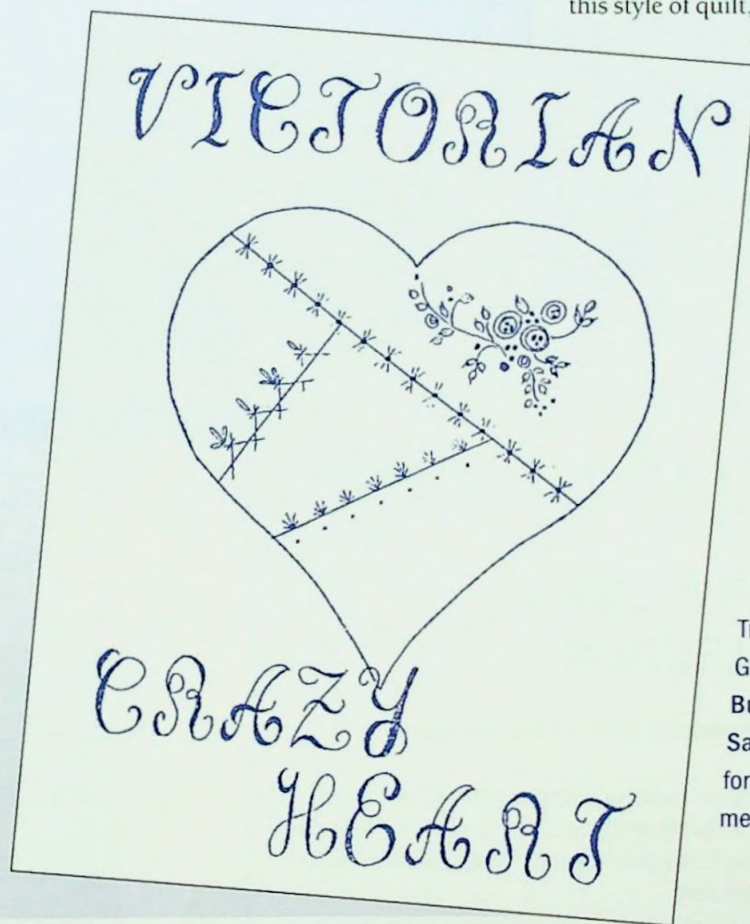
Supplies:

- Sewing thread
- Embroidery threads
- Scissors
- Sewing needles
- Embroidery needles

Instructions:

1. Fuse one piece of interfacing to each piece of backing.
2. Trace heart template to right and wrong sides of one piece of backing fabric taking care to align them; trace heart template to wrong side only of other fabric.
3. Crazy quilt over heart template into the waste fabric using the heart tracing as your guide for placement.
4. Cut out heart shape from wrong side of finished crazy quilted square.
5. Embellish.
6. To line the heart, cut out the other backing fabric along template lines.

7. With right sides together, sew the two hearts together, starting along one side and leaving an opening 2" wide to turn. Use a scant seam allowance of 1/8".
8. Turn right sides out. Press lightly.
9. Close opening with slip stitches.



CELTIC

With the popularity of machine appliqué and gadgets that help you create tubes of fabric, Celtic patterns can now appeal to those who don't like to appliqué by hand, or think that the preparation may be too cumbersome. We are currently seeing Celtic works in all kinds of patterns, shapes and sizes. Edie McRoberts suggests an excellent book for this style of quilt, "Celtic Quilts, a new look for ancient designs" by Beth Ann Williams; published by Martingale and Co.

THE REGION OF YORK QUILTERS' GUILD invites you to call Cathy Burnell 905-883-1296 or Sandra Reed 905-727-1707 for information on meetings and membership.

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A Quilt for Lighting the Lamp

THE CANADIAN NURSING HISTORY COLLECTION

by Barb Round, Regional Representative NWT, a nurse and quilter.

NWT and Nunavut nurses have come together to support the *Lighting the Lamp* project. For more information on the Canadian Nursing History Collection, visit the Canadian Nurses Foundation website: www.canadiannursesfoundation.com.

Nurse volunteers—many of whom are non-quilters—were inspired to make and donate squares representing “Northern Nursing” to produce this beautiful quilt.

Donations are now being accepted for the *Lighting the Lamp* project. For each \$1.00 donation, your name may be entered into a draw for the quilt. Draw tickets available online at: www.nwtrna.com. Fill some out and mail them along with your cheque.

Because of the interest in the quilt itself, a booklet has been published, with photos of each block and the nurses’ inspirations for the designs.

Distinctive northern recipes have also been included. The booklet is also a fundraiser for *Lighting the Lamp* at \$15.00 each (includes S&H). Order from: RNANT/NU, PO Box 2757, Yellowknife, NT X1A 2R1.

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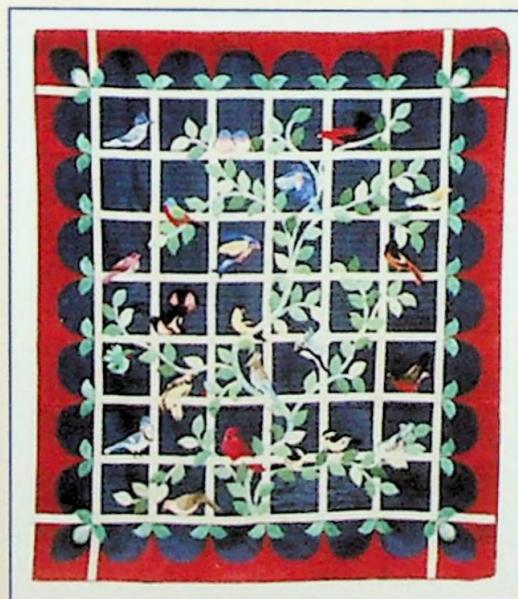
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FUN ON TOUR

by Joy Brennen

(416) 247-3024 or email quiltjoyb@sympatico.ca

Approximately twenty years ago, one of my quilting students asked me if I could hire a motor coach and take them to a quilt show. At that time I was working for a travel agency. So off we went. This trip turned out to be a full time endeavour.

Our tours have taken us to the legendary *American Quilters' Society (AQS) Show* in Paducah, Kentucky, the spectacular *International Quilt Festival* in Houston, Texas, Lancaster PA, *New England Quilt Festival* in Vermont and Ohio, Pennsylvania and Indiana Amish country, to name a few.

I take great pride in the fact that I have been creating quilt tours for discriminating travellers for a number of years.

Our unique journeys combine the fun of travelling to great places and events, with guests who share a common interest.

Each and every tour has personally been visited before the final tour takes place.

Tours that we took in 2003 included a day tour to *Waterloo County and Area Quilt Festival*, a Mystery day Quilt Shop Hop, a two week East Coast Tour that included a visit to *Quilt NB 2003* in Fredericton, and *Suttles and Seawinds* in Mahone Bay. Our tour "Buggies, Baskets, Backroads and Quilts" took us on a visit to Nancy Crows studios and barn, and into Amish country. Pictured here are the participants of that tour which took place in August, and the poem at right was written by one of them, Ruth Murphy.

In 2004 a tour has been planned to visit *International Quilt Festival* in Chicago, Illinois in March, and a Pennsylvania Experience in June.

There are many pieces, many colours, many sizes—all woven and held together by a common thread...just as the pieces of the quilt are sewn together with interlocking stitches, all people are linked together in the fabric of our world. In a way, the patchwork quilt represents all the different people of the world. We are individuals in our attitudes, lifestyles and backgrounds, yet we share so much of what it means to be human.



Buggies, Baskets, Backroads and Quilts A Hanover Holiday Tour

Donna is my crafty friend,
A tour for me she'd recommend,
"Come with Joy and see some sights,
Have busy days and busy nights."
I joined the tour, met Bob and Joy,
Met Joan my roommate, good times we'll
enjoy.

Joy's bag of tricks, candy and games,
While I tried to read the tags and names.
Harry London for candy, was our fist stop,
Then Berlin, the mural and many a shop.
The evening flew by with many talks,
The sights and sounds of our country walks.
"Holmes county exhaust" ...and then to
Charm,
"German chocolate pie" could do us no
harm.

The man with the binoculars...did he see us?
As we drove by our big bus.

The Amish, Mennonite and Huderite folk,
With horse and buggy and the way they
spoke.

Their simple life, their calming ways,
Are showing us tourists quieter days.
So may meals to tuck under our belt,
Including a "raspberry, ham, honey melt".
Quilts and baskets to see and fabric to buy,
And let's not forget the "mile-high pie".
We got a free thimble on the Mosser Glass
tour,

Then a terrible storm...but Bob kept us
secure,

He drove safely on, as many trees came
down.

At lunch the rain stopped...so we wouldn't
drown.

A "buckeye" sandwich, ice cream and candy,
Boy this trip sure is a dandy.

On to the barn and Quilt International,
Some of our group thought the artists
irrational,

The hand-dyed fabrics by Mike and
Debora Lunn,

The talks and samples were so much fun.
Lunch at 4 Reasons then to Nancy Crow,
2 dogs, 11 cats, a bvisit, a show.

Her home was such fun with so much stuff,
We left for the barn 'til we bought enough
Fabric, to satisfy every appetite.

Our suitcases now full, ever so tight.
Monday and Friday Carol was our guide,
For an Amish dinner and a wagon ride,
Trains and knives and button quilt design,
a cheese factory, bakery and flea market
time.

We went to Joanne's and Wal-Mart too,
The fabrics we've purchased resemble a zoo.
The ladies toilet was full for Shirley and Vicki,
So they decided the men's would do for a
quicke,

They got into the booth and were ever so
still,

When a man came in...to do what he will,
They waited until they heard him go,
From now on the men's room will be a
no-no!

Many memories of this trip we will not forget,
Smiles, Sunshine, Sunsets and Rain
oh-so-wet,

The Meals, Desserts, our Driver, our Guide,
Whose research and work has made this a
great ride,

The photos we've taken, we'll have 'til next
time

When we get together...That's the end of the
rhyme.

Thank you everyone for making this a most
memorable trip for me!

Love Ruth

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Formed in 1981, the aims and objectives of the Canadian Quilters' Association/Association canadienne de la courtepointe are:

- 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 quilters across the country.

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Visa MC Number _____ Exp. Date _____

Signature _____

**CANADIAN QUILTERS' ASSOCIATION
 ASSOCIATION CANADIENNE
 DE LA COURTEPOINTE**

GST/HST # 89443 3663 RT

Membership Rate Chart (includes GST/HST)

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• Individual Membership	\$ 34.50 /1Yr	\$ 63.25 / 2-Yr
• Guild Membership	\$ 57.50 /Yr	\$109.25 / 2-Yr
• Shop Membership	\$138.00 /Yr	\$253.00 / 2-Yr

All other CDN Residents:

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• Guild Membership	\$ 53.50 / Yr	\$101.65 / 2-Yr
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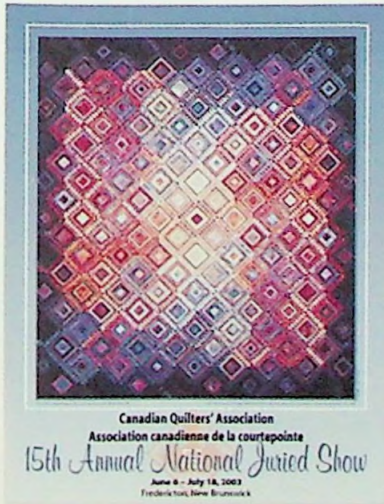
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National Juried Show Poster

To celebrate the 15th Annual *National Juried Show* in 2003 the Canadian Quilters' Association/Association canadienne de la courtepointe has produced this beautiful 18" x 24" limited edition poster.



Featured on the poster is the quilt entitled *On A Wing and a Prayer* by Val Smith of White Rock, BC. This quilt won the Best of Show Award and the Joseph McMurdie Workmanship Award for Excellence in Piecing at the *National Juried Show* in Edmonton, 2002.

Posters will be available while quantities last at a price of \$8.00 each, plus shipping (in a protective tube) and handling \$7.00, for a total of \$15.00 which includes taxes, as well. Please allow 4 weeks for delivery.

Since as many as seven posters will fit in the protective tube and can be mailed for a total of \$7.00, you may wish to order for friends. If ordering seven posters at \$8.00 each and having them all shipped to the same address (\$56 + \$7 = \$63).

Send cheque (payable to CQA/ACC) to:
Gail Mitchell
Secretary/Resources CQA/ACC
28 Herschel Ct.
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Member guilds: please note that an order form has been included with your newsletter, if you wish to place bulk order and save on shipping charges. Or contact Gail Mitchell for a copy of the group order form at (506) 472-2644 or poster@canadianquilter.com

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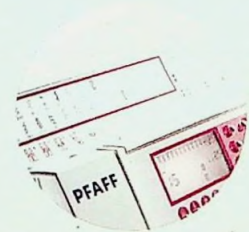
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