



Canadian Quilters' Association
A Quilting Community of 100,000 Members

The Canadian Quilter

Winter 2004



Tunnel on the KVR (Kettle Valley Railway)
by Joan Bielun, Penticton, BC
Rosette winning quilt at *Quilted Creations VI*, May, 2004.
See story on page 45.
Photo by Stuart Bish, Photography/Design, Penticton, BC

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JUST ONE BLOCK!
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Barnyard Buddies



From Your Friends in Planning & Development
May 2004

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SUBMISSIONS

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

Copy Deadline for the Spring 2005 issue is 15 December, 2004. Early submissions are advised.

BACK ISSUES

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

ADVERTISING

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

Learning



We learn from each other. So isn't it wonderful that so many quilters are willing to share with each other. That is probably what makes quilting so exciting. We have a passion for the experience and the fellowship that develops. As we talk to other quilters we hear of something new which we would like to try. As we read what other quilters are telling us they have done, we wonder if we might like to do that. The ability to create something uniquely ours, the feeling of accomplishment we gain from the experience, the confidence we build as we practice and become more proficient, the growth which takes place within each quilter as they reach out and meet more people and learn new ideas—it is small wonder that quilting has become an integral part of many of our lives and the main avenue for self expression.

In this issue we will learn from many quilters and I would like to pay special tribute to those quilters who contribute regularly to this publication. I am referring in particular to Daintry, Diane, Dusty, Karen, Marilyn, Paulette and Susan. Because Susan spends much of her time every quarter searching our interesting web sites for us, a chance communication with Terry Crawford about her Quilting Passion site brought about the two wonderful appliquéd flower patterns we are featuring this time. Diane shares with us how she came to be a quilt

appraiser and Lily Lam has written about the value of a quilt. Daintry shares with us some interesting quilters' gift ideas. Marilyn has wonderful and extensive guild information. Additionally, we present stories about special projects and the quilts of younger quilters, our future.

The insert tells you all about *Quilt ON 2005* being held in Waterloo, May 19-29, 2005. This will be an excellent place to experience the communication between quilters which is such an important part of the quilting fun.

Yours in quilting,



Marsha



Themes

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

Spring 2005 - Gardening and quilting? Is there a connection? Do you use the same colours in gardening as in your quilts? Do you tend to make appliquéd flower quilts? Have you made any pieced flower quilts? ~~Maybe~~ *Maybe* you use flower patterns when you do the final quilting. Have you started to use appliquéd flower patterns on your quilts? Tell us about your gardens and your quilts.

Summer 2005 - When I think of summer I think of the water and being on vacation. So why not an issue that concentrates on the Ss of Quilting, such as

stories, stitching and the sea. It might be interesting to see how water, seascapes, that kind of thing influences your quilting. As well, we may have stories of interesting vacations taken with quilting at the focus. Or you might like to share (Oh, that's another S word) why you like stitching. I look forward to your stories.

Autumn 2005 - The Passion of Quilting. For you perhaps it is the stash which is important, or maybe it's the fellowship, or the opportunity to be creative, or an avenue for self expression, or perhaps the opportunity to make something to give to others. Whatever the reason, we would love to hear why you like quilting. And - don't forget to include those pictures of your stash, your quilts, your quilting group.

President's Message

Once in awhile I take the opportunity to close myself off to the world and selfishly enjoy my studio. As I sit here and ponder on the theme of this issue of *The Canadian Quilter*, I look around and see my bookcase, filled to overflowing, with books and magazines that I've collected over the years—a testimony to my method of learning this art of quilting. My first book, now worn and falling apart, taught me to hand piece, to make my templates with cardboard and mark the sewing lines with a pencil. This book will always have a place in my library to rest quietly with my latest acquisitions on thread painting, fabric manipulations and shibori.

I wonder how many other members of CQA/ACC are self-taught, learning new techniques from the endless array of books and magazines available no matter where one is located? Or how many members take classes, learning to stretch abilities and leap into new techniques, such as perfecting in-set seams and mitered corners to dyeing or painting, turning a blank piece of fabric into a unique and original piece of art? And today, how many are taking on-line classes?

No matter how one learns this craft called quilting, it's the learning that brings us together. The quilting bees that brought together our great-grandmothers and grandmothers to the guilds of today or the on-line quilt groups, where we enjoy each other's company from the comfort of our own homes.

Part of the CQA/ACC's mandate is to foster a climate of sharing and what better way to do this than to offer the sharing of ideas, of techniques, and of knowledge. The pages of our newsletter share all of these factors, and more, with our members—inspiration, accolades and information.

Within the insert included in this newsletter, you will discover the activities and classes being offered this May when we join together to celebrate *Quilt ON 2005* with the *Waterloo County & Area Quilt Festival*. Our conference takes us full circle by offering classes to gain knowledge, to presenting quilt shows that share what we have learned, to developing friendships which nurture and give us the desire to share with and learn from one another. In September, the Board of Directors met in Ottawa not only for our Fall Board meeting but to also visit Algonquin College, the location of *Quilt Canada 2006* and to meet the local planning committee. As we toured the facilities, it was interesting to envision the halls not filled with students, but filled with fellow quilters all eager to learn.

This wonderful thing called "quilting" is so much more than a word. It's a lifestyle.

How far we have come!



Godi

Une fois de temps en temps, je prends le temps de me couper du monde et de jouir égoïstement de mon atelier. Étant assise et regardant autour de moi, je réfléchis à ce qui pourrait être le thème de ce numéro du *Canadian Quilter*. Je vois mes bibliothèques débordantes de revues et livres que j'ai collectionnés au fil des ans. C'est un témoignage de ma méthode d'apprentissage de la courtepointe. Mon premier livre, maintenant usé et tombant en morceaux, m'a montré comment assembler à la main, comment faire mes gabarits avec du carton et marquer les lignes de coutures au crayon. Ce livre aura toujours sa place dans ma bibliothèque reposant à côté de mes nouvelles acquisitions sur la broderie à l'aiguille, l'assemblage des tissus et le shibori.

Je me demande combien d'autres membres de la CQA/ACC sont autodidactes et apprennent des nouvelles techniques qui sont disponibles dans le grand choix de livres et revues à la disposition de tous et toutes, peu importe où elles (ils) se trouvent? Ou combien de membres suivent des cours améliorant leurs aptitudes et s'immergent dans de nouvelles techniques que ce soit pour parfaire les coutures cachées et les coins à onglets, la teinture et la peinture ou encore pour faire d'un tissu ordinaire un chef-d'oeuvre unique et original? Et aujourd'hui, combien de nous prennent des cours en-ligne?

Peu importe la façon qu'une personne apprenne cet art que l'on appelle la courtepointe, c'est l'apprentissage qui nous rapproche. Des rencontres de piquages qui rassemblaient nos arrières-grand-mères et nos grand-mères aux guildes d'aujourd'hui et aux groupes de courtepointe en-ligne, c'est toujours un moyen de jouir de la compagnie des autres en groupe ou bien dans le confort de la maison. Une partie du mandat de la CQA/ACC est de favoriser un climat de partage et quel meilleur moyen d'y arriver que de partager les idées, les techniques et les connaissances? Nos membres bénéficient de tous ces éléments dans les pages de notre revue et même plus—inspiration, marques d'approbation, information.

À l'intérieur de l'encart inclus dans ce numéro, vous découvrirez les activités et classes qui seront offertes en mai lorsque nous nous réunirons pour fêter *Quilt ON 2005* avec le *Waterloo County & Area Festival*. Notre assemblée nous fera faire un tour complet en offrant des cours pour acquérir des connaissances en passant par des expositions qui nous feront partager ce que nous avons appris, par les amitiés que nous développons et entretenons et enfin par le désir de partager ce que nous avons appris avec nos ami(e)s. En septembre dernier les membres du bureau de direction se sont rencontrés à Ottawa pas seulement pour la réunion d'automne du bureau de direction mais aussi pour visiter le Collège Algonquin où se tiendra *Quilt Canada 2006* ainsi que pour rencontrer le comité de planification régional. Tout en faisant le tour des lieux, il était intéressant d'imaginer les salles remplies, non pas avec des étudiants, mais avec nos compagnes et compagnons de courtepointe avides d'apprendre.

Cette merveilleuse chose appelée "courtepointe" est tellement plus qu'un mot, c'est une façon de vivre!

Quel chemin nous avons parcouru!

TRANSLATED BY SYLVIE LECLERC

Textile festival

AT INVERNESS COUNTY

CENTRE FOR THE ARTS

by Bea Tilsley, Whycomagh, NS

AUGUST 7-26 residents of Inverness, Cape Breton, as well as tourists and visitors to the area, were treated to a delightful exhibit of textile creations from around the Island and from mainland Nova Scotia.

Although not knowing what to expect for a response when they asked for submissions, the organizing committee was delighted when eighty-one entries were received. These included quilts, rag and hooked rugs, woven pieces (ranging from scarves to full size bed coverings, clothing, fanciful, functional and historic), felting, cross stitch, dolls, soft sculpture, mohair teddy bears, canvas flower holders and floor mats, and tapestries. It was an excellent representation of the textile arts. All of the items were of high quality and they were enhanced by the wonderful lighting and space as they hung in the ICCA Gallery.

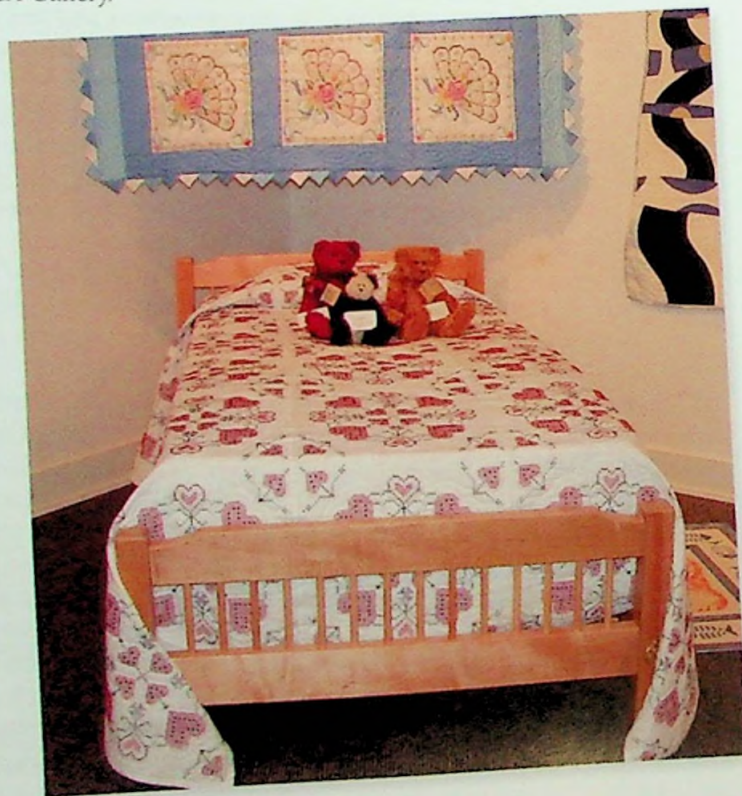
*Poppies in the Sun—
quilt by Anne Morrell
Robinson.*



Many people of both genders and of all ages visited the exhibit, some spending up to two hours relishing the visual experience, asking questions, but resisting the urge to touch!

The organizers for the exhibition were quilters Margie MacIsaac, Bea Tilsley, Anne Morrell Robinson and weaver, Eileen MacNeil. The ICCA administrator and staff are already planning another such exhibit for next year.

*Ivan and The Quilter—
soft sculpture dolls by
Anne Morrell Robinson.*



TOP *Grandma's Fan*—cross stitch quilt by Mary MacMillan.
ON BED *Angela's Quilt*—cross stitch quilt by Anita Levine.
SITTING ON QUILT *Mohair Teddys* by Lane Carpenter.

*Time Began In a
Garden*—wall hanging
by Willette MacDonald



Dragon Fly—
quilted wall
hanging by
Margie
MacIsaac.



Climbing the Meadow—wall
hanging by Ann Shroeder.



Van Gogh's Poppies—
3-dimensional wall hanging
in recycled silk by Bea
Tilsley.



Supernova—by
Bea Tilsley (recycled
silk ties and shirts,
designed by Karen
Stone).



**Swimming in
Warmer Seas**—
quilted wall hanging
by Patsy Perkins



An Alphabet of Quilters—quilt
by Anne Morrell Robinson.



The Egotistical Quilter
She designed it, she stitched it.
She put it in a show.
She'll tell you how good it is.
She'll be sure that you know.

Rosette Winners

by Marsha Cleveland



In September, 2003, the LAURENTIAN QUILTERS' GUILD held their *Biennial Exposition 2003*. At that event they awarded a CQA/ACC Rosette to Lesley Fitzpatrick of St. Adele, QC, for her quilt *Rose Sampler*. *Rose Sampler* (16 hand appliquéd blocks), measuring a finish size of 85" x 84", was voted by guild members as the Best of Show in the Bed Quilt category. Although the quilt was made from a pattern by Rosemary Makhan, some of the flower buds were designed by Lesley. What a fitting recognition to be voted Best of Show by your peers. Lesley has been quilting for sixteen years. Although, originally from England, she has lived in Holland and now in Canada for the past 23 years. She says, "All my sewing knowledge was a gift from a very special person—my mother."



That same year in May, the TATTERS #4210 GUILD held the *Tatters Quilt Show*. They awarded the CQA/ACC Rosette to Verna Steil of Sedgewick, AB, for her queen-size quilt, *Coloursplash—Trip Around the World*, made using a

combination of twenty-four different blacks. Verna is one of the second-generation quilters in a four-generation quilting family. Although her sisters have been quilting for many years, Verna has only been quilting for two years. She finds quilting to be a welcome stress-relief from her high pressure job of Gas Plant Operator in Alberta's oil patch.



The NORTH STAR QUILT GUILD held their *Challenge 2003* in April. Winner of the CQA/ACC Rosette was Rae Baumgartner, of Flin Flon, MB. Her quilt, *The Quilt Shop* (22" x 18"), was a challenge winner. We picture here the challenge and a picture of Rae, who says, "I have quilted for many years but more seriously since our guild started six years ago." She found this quilt, using many small pieces, fun to do and gives a special thank you to Joan Statz for designing such a wonderful pattern.

Rosette Winners

by Marsha Cleveland



The KINCARDINE SUNSET QUILTERS' GUILD celebrated their 10th Anniversary in May of 2004. The winner of the CQA/ACC Rosette at their show entitled *Kincardine Quilt 2004* was Kincardine resident, Betty Conlin. Betty is internationally recognized for her award-winning art quilts, using the technique of merging the ancient art of silk painting with free-motion machine embroidery. Recent works explore the effect of layering, collage and creating 3-D images as part of the integral design. She is probably best known for her images of butterflies and flowers and designer clothing. The title of the winning work is *Fit for A Queen*, a queen size hand painted, silk quilt/duvet cover with matching pillow shams.



The *Stitches in Bloom* show, sponsored by CHATHAM-KENT QUILTERS' GUILD, was held April 22-24, 2004. The Best of Show award (CQA/ACC Rosette) went to Aileen Austin of Chatham, ON, for her 90" x 110" *Grandmother's Quilt Garden*. The pattern comes from Eleanor Burns and Patricia Knoechel's "Quilt in a Day" book. Aileen has been sewing since 16 years of age, but raising four children and sewing for nine grandchildren, plus running a business meant she had to delay her adventure into quilting until recently. Now at age 72, this is her second quilt and this one took her two years to complete.

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DE LA
COURTEPOINTE
AWARD

Now I am going to tell you a little about a quilt which is not pictured here—you will find it with the quilts pictured in the article *World Quilt Competition* on pages 48 and 49. Janet Crone of Garson, ON, first won Best of Show at the Quilts on the Rocks show held by the Sudbury and District Quilting and Stitchery Guild in October, 2003. Later, this quilt hung in the *NJS 2004* in Winnipeg and in the World show featured in this issue. Janet writes: "I became more patriotic after the 9/11 incident because there did not seem to be many Canadian theme quilts, and as my own personal tribute to the Canadians lost I was inspired to design my own quilt."

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Rosette Winners

by Marsha Cleveland



ABOVE A little closer to home for me, the *Comfort and Joy 2003* show, sponsored by MAYFLOWER QUILT GUILD, Quilters of Nova Scotia and the QEII Hospital Foundation, was held last November in Halifax. *Autumn's Array*, (80" x 100") by Suzanne Horne of Enfield, NS, won the Viewer's Choice award. Suzanne, who has been quilting for the past ten years, made this sampler using pieced and appliquéd traditional block patterns. The quilt was hand quilted by Dorothy Linton.

ABOVE RIGHT An Oregon Treasures pattern was used to create this colourful *Star Spin* quilt made by Julie LeClair of Alberton, PEI. This queen-size quilt won Viewer's Choice at the *Northern Lights Quilt Show*, held July 25-26, 2003. Julia was a seamstress in Toronto for twenty-five years before retiring to Alberton fifteen years ago. She has been quilting for only the past ten years.

RIGHT In October of 2003, the QUILTERS CLUB OF RENFREW & AREA held their *Connecting Threads 2003* show. Freda Whittaker of Griffith, ON, won the Viewer's Choice award for her double bed-size quilt, *Reminiscence*. Made from a pattern by Lynda Quigley, this quilt took Freda three years to hand appliqué and hand quilt. Freda says, "I enjoy the social aspect as well as the creative aspect of quilting."



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Garden Delight—what a beautiful quilt to keep looking at as our flowers slowly fade in the garden. Katherine Buncombe of Scarborough, ON, who has been quilting since August 1999, hand appliquéd and hand quilted this 80" x 98" quilt. She entered it in the *Rouge Valley Quilters' Guild Quilt Show*, October, 2003. She came away with the CQA/ACC Rosette for her quilt as winner of Best of Show. Katherine expanded Rosemary Makhan's *Nature's Garden* wall hanging pattern into a bed size quilt by designing eight additional blocks using Carol Armstrong's *Wild Birds* book, along with other bird and gardening books.



Viewer's Choice winner at the KAWARTHA QUILTMAKERS' GUILD show, *Feelings in Fabric*, held May 1-2, 2004, was *Rose Sampler* quilt, 85" x 98", by Helen Blaskievich of Peterborough, ON. Helen, who has been quilting for more than 20 years, has become a serious quilter only since retiring from teaching six years ago. Helen used the *Rose Sampler* pattern by Rosemary Makhan to make this 75th birthday quilt for her step-mother whose favourite colours are mauves and purples.



Helen Field of St. John's, NL, made the whole cloth quilt, *Queen Ann's Star*, 87" x 105", which won Viewer's Choice at the CALEAT QUILTERS' GUILD show, *Platinum Threads 20th Anniversary*, held May 7-9, 2004. Helen has been quilting for over sixteen years and has been an avid hand quilter for the last twelve years. She is the wife of a dairy farmer and she keeps involved in associations and volunteer work. The pattern she chose for her winning quilt is from Spartex Incorporated.



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Rosette Winners

by Marsha Cleveland



"Piecing this quilt made me joyful! Seeing it prominently displayed every time I enter my house spreads that joy. In fact, I am smiling as I write this"—these are the words of Rosemary Shepherd of Brampton, ON. She entered her quilt, entitled *Welcome* (28" x 14"), in the *Patchwork Parade*, BRAMPTON QUILTERS' GUILD INC 2003 quilt show held in May, 2003. As the President's Choice, it won the CQA/ACC Rosette. The 20 different paper-pieced blocks are part of a pattern by Nancy Edwards of Quilters Line, Markdale, ON. Rosemary took her first quilting course in 1994, in preparation for retirement. She writes, "What retirement... this hobby is a new passion. Joined the Brampton Guild in 1995 and immediately became involved with an inspiring group. I learn from so many of them. They taught me to do the best I can and then let go of the outcome."



Quilt Fever 2004 (Wonderful name!) was held by ETOBICOKE QUILTERS' GUILD March 26-28, 2004. The CQA/ACC Rosette went to *Balinese Offerings* made by Jos Oei of North York, ON. This quilt was chosen for its creativity—her own design, for the hand-dyed fabric and machine quilting, also done by Jos. Jos, originally from Indonesia, designs her own patterns and this 66" x 68" quilt represents a temple in Bali—one of hundreds of temples. The women are carrying an offering to the Temple.



Irene Rosdahl of Saskatoon, SK, made her version of *Piecemakers Calendar 2002* pattern. The resulting *Times and Seasons* (84" square) won Viewer's Choice at the *Saskatoon Quilters' Guild Quilt Show* last October, 2003. It is an amazing collection of materials from various sources, each of which have a lot of meaning for Irene. She tells us that she used: "some fabrics, tie dyed and ribbon from Victorian Pleasures, my stash of sewing scraps, purchased throughout SK, BC, Bangkok, Singapore, Sri Lanka and China, beads from granddaughters Laura and Adriana and silk floss from my mother's collection. Pins and charms on this piece represent

the organizations I belong to, my mother's lodge pin and granddaughter's hockey pin, my travels to Russia, NWT, Quebec, a cruise, Egypt, Mexico City, Italy, France, Holland and Canada. Musical instruments represent operas I've attended in London, Vienna, Salzburg, St. Petersburg, Seattle, San Francisco, New York and Vancouver. Look for over thirty different animals on this piece."



Notice Board

Membership Handbook

We are pleased to announce that the newly updated *CQA/ACC Membership Handbook* is now available. For those of you who have access to the internet, copies of the Handbook can be downloaded from our website at www.canadianquilter.com. If you do not have access to the website and would like a printed copy, please contact **Beth Cameron**, Membership Director, and she will be happy to forward a copy to you.

Call for Nominations: Teacher of the Year Award

The purpose of the Teacher of the Year Award is to recognize a teacher who has made a lasting impression on his/her students of quilting, thereby ensuring that the art continues as part of our heritage. The Criteria and Guidelines for Nominations and the Nomination Form are available at www.canadianquilter.com or from **Carole McCarville**, Vice President, CQA/ACC, PO Box 174, Winsloe, PE, C1E 1Z2.

The nominations must be postmarked by the last day of February, 2005.

Attention Guilds

As a member guild you may be eligible to apply for the **Agnes Boal Bursary**. Annually, \$750 is awarded to a CQA/ACC member guild/group to assist them in bringing a Canadian teacher to their area to conduct a workshop or give a lecture. The winning group will be invited to share the teaching experience they arrange, in an issue of *The Canadian Quilter*.

For additional information about the Agnes Boal Bursary and an application visit www.canadianquilter.com.

We encourage all member guilds to send in an application. A draw from all eligible applicants will be made at the **Annual General Meeting** in Waterloo.

Dorothy McMurdie Award

*Help us Honour
a Deserving Quilter!*

The deadline is drawing near for the Dorothy McMurdie Award. This prestigious award is given to someone who has made a significant contribution to quilting in Canada, over a substantial period of time. Please refer to your *Membership Handbook* for the criteria and requirements for nomination.

Submissions are to be sent prior to December 31, 2004, to **Gail Mitchell**, Secretary/Publicity (contact information on page 70).

NJS Call for Entry Notice to Entrants

Please note that by signing the Call for Entry for the *National Juried Show (NJS)* you are agreeing to allow your work to be displayed for the duration of the *NJS*. If your work is accepted into the *NJS* and is then not available for the exhibit, subsequent entries from you will not be considered for two consecutive *National Juried Shows*.

Please check *NJS* dates for conflicts with other shows when entering the *National Juried Show*. If there is a potential conflict with another show you have entered please confirm with the CQA/ACC President the exact dates that the accepted entries will be required before submitting your slides and entry form.

Quilt Canada 2006—Registrar

We are currently looking for a CQA/ACC member to fill the position of Registrar for *Quilt Canada 2006* to be held in Ottawa. This is a paid contract position that will run for approximately 10 months leading up to, and following, the event. The duties of the Registrar will include, but are not limited to: accepting and processing all registrations for the event following set guidelines; sending out mail confirmations, class supply lists and all necessary information to registered delegates; forwarding all fees to the CQA/ACC Treasurer for processing; forwarding reports to the Board as required. The Registrar works directly with the CQA/ACC Board liaison for the event and must be available to work on site for the *Quilt Canada 2006* event. Applications for this position will be accepted until February 1, 2005. Please send applications to the President, by mail or email. Contact Information on page 70.

Quilt Canada 2006— Registration Database

In addition to a Registrar, we are also looking for someone to design a registration database to be used for *Quilt Canada 2006*. This person may, or may not, be the same person as the Registrar. The job will include conducting a needs analysis, designing and implementing a registration database and developing necessary reports. Work will be done in conjunction with the CQA/ACC Board and should be substantially completed by July 31, 2005, with some fine tuning to be done in August/September in coordination with the Registrar, if necessary. This is a paid position and is open to both members and non-members of CQA/ACC. Applications for this position will be accepted until February 1, 2005. Please send applications to the President, by mail or email. Contact Information on page 70.



Diane at her appraisal booth at the *Courtepointe Quebec Quilts Salon 2004*. Photo taken by Bob Shink.



world. Study online has also become a reality. The University of Nebraska in Lincoln gives online courses on quilt dating and study, which fellow appraiser, Judy Lyons, has taken.

Deborah Roberts, one of the 67 American appraisers, has just created two DVDs on appraising and dating quilts. Her website is www.quiltappraiser.com.

After working for three years as a quilt appraiser, I was required to write a research paper and submit reports of my work to the American Quilters' Society. I chose the topic of various methods used to finish quilt edges; this subject has been developed into a trunk show and workshop (yet another excuse to buy quilts).

The testing and examining process, conducted by other quilt appraisers certified by the American Quilters' Society, is rigorous. We also have a code of ethics that must be adhered to, in order to maintain the integrity and quality of what we do.

It is a tremendous joy and challenge to be a certified appraiser of quilted textiles! I recommend it to anyone with similar interests and enthusiasms.

Becoming a Quilt Appraiser

by Diane Shink

How did I become a Quilt Appraiser? A few years before retiring as a high school teacher I started searching for a second career or hobby. I had recently become heavily involved in quilting and found examining the "oldies" really exciting.

My background in Home Economics, which included textiles and clothing construction, helped me identify certain characteristics of quilts. I have always loved to work with fabrics, made my own clothes for many years and grew up surrounded by quilts and quilters in Nova Scotia.

Research and correspondence with the American Quilter Society in Paducah, Kentucky, yielded information on courses on quilt appraising which inspired me in 1993 to travel to their annual show. There I met Rita Rottman from Ottawa who was being tested for certification. Arrangements were made to apprentice with her and I returned to Montreal and settled into examining quilts and reading historical books.

Part of being an appraiser is understanding various techniques, as well as identifying materials and time spans for quilts. My annual attendance at the *Vermont Quilt Festival* allowed me to meet and study under many of the big name quilters and quilt historians in the US.

After being accepted to be tested in 2000, I read and studied 25 textbooks and visited local museums with quilt collections. During this time, I also started collecting quilts with Star patterns and was able to exhibit them at *Quilt Canada 2000*, the Mississippi Valley Quilt Museum and *Waterloo County and Area Quilt Festival*, all in Ontario.

My love of travel and proximity to the eastern seaboard has allowed me to travel and study at seminars given at the Smithsonian in Washington, D.C.; as well as Lowell, Massachusetts; Lancaster County, Pennsylvania; Deerfield, Massachusetts; Portland, Oregon; Lincoln, Nebraska and Houston, Texas. Membership in the American Quilt Study Group and annual attendance at in-service training sessions and retreats keep me informed. These travels have opened up another world and allowed me to meet many others who share my love of textiles.

I have also developed my keyboarding and computer skills and communicate daily with appraisers and quilt lovers from all over the

Call for Nominations

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

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

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

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

For complete job descriptions and nomination forms for any of these positions contact Jennifer Hodge, contact information on page 70. Nomination forms can also be downloaded from our website.

Where Were the Traditional Quilts?

A FOLLOW-UP TO THE SPRING 2004 ARTICLE

by Daintry Chitaroni

I have just returned from *QC2004* in Winnipeg and it was wonderful—greeting old friends, making new friends, the quilts, the teachers, the talent, the merchant mall!

Tuesday night I had the pleasure of attending the *National Juried Show* grand opening celebration. The Fibre Art pieces that hung in the venue were incredible. Seventy-eight pieces were on display including two wearable art garments. I quickly made the round of the show and was awed by the overwhelming talent, but again was uneasy about the imbalance of traditional quilts on display. Of the seventy-eight pieces, there were ten bed quilts (a few of which I felt belonged on a wall), five large traditional wall quilts and two small traditional wall quilts, for a total of 17 pieces in the Traditional categories.

For the very first time, I had submitted slides to the jury for entry of one of my quilts. I was disappointed that my entry had been rejected, but I got over it. I was disappointed by the juror's comments, but I chalked them up to the large number of pieces that they had to sift through. I finally concluded that my piece was not what they were looking for. It had been entered into the Innovative category, as it was pictorial, though done with traditional piecing, hand appliqué and hand quilting. My judgment classified it as Innovative, but in retrospect it should have been entered in the Traditional category. I am still somewhat blurred on the difference.

While at the conference, I had the opportunity to attend the Gallery Walk tour with Jane Willoughby-Scott, Artist in Residence. She walked our group through the display, and discussed the reasoning behind the judges' choices for awards and how the winners were chosen, but in general terms. This, I believe, was the most informative lesson for me. She clarified somewhat how a fibre artist views traditional versus innovative. My

pictorial piece definitely should have been entered in the Traditional category based on the perceptions of the Fibre Arts community as it pertains to Innovative quilting.

As to the Awards distribution, there was an award for Bed Quilt, one for Large Traditional quilt, and one for Small Traditional quilt. There was an award for Excellence in Hand quilting, and one for Excellence in Appliqué. The Excellence in Machine Quilting award went to a Bed Quilt. There were also Honorable mention awards for traditional pieces. Of the 17 traditional quilts in the show, eight won awards—a ratio of almost 50%. Both quilted garments won awards. Eight other awards were distributed to the remaining fifty-nine pieces in the Innovative categories, including the Best of Show award, the 1st time Entrant award, and all of the Judge's Choice awards. The Viewer's Choice had not as yet been determined when I headed back home.

So ladies, get your traditional quilts photographed and enter the *NJS*. Flood the jurors with entries. The more slides submitted in the Traditional categories, the more pieces will be included to hang in the show. It is the lack of entries that have resulted in the imbalance, and this we can change. Any traditional block set or appliqué design can be adapted through choice of

fabrics, colour and value, block manipulation and composition to make it your own. Your traditional quilt can be constructed, appliqued and quilted by hand or by machine. Encourage your friends, and your guild members to submit stunning pieces to the jury—I know that the traditional quilts are out there! Let's put some balance back into the *National Juried Show* and let the country see where the traditional quilts are.

One last note—the Manitoba Invitational show was spectacular, and the numbers of traditional pieces included were well balanced with the more innovative works, much more representative of what our quilting world is really about. It was a wonderful Quilt Show.



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HUDSON BAY BLANKET QUILTS

Focus on Guilds

by Marilyn Stewart

Fall is my favourite season because of the COLOUR! I am an autumn person. When I see golds, greens, oranges, rust and all those wonderful shades my little creative soul notches up to a fast pitty-pat. This week after I finish the column I am off with some quilting friends on a three-day quilt shop hop in central Ontario. Be still my heart! I hope you, too, have the opportunity to get out and enjoy the fall colours—be they nature's pallet or the new fabric lines in your favourite quilt shop.

Focus on Guilds is the place to let other quilters know what your guilds are doing and accomplishing in the perfect world of quilts. As they say there are no mistakes only creative changes.

Submitted by Alison Kermack, VQG—HBC co-ordinator

Hudson's Bay Company will be 335 years young in May 2005. To celebrate the event a very special request was made to the members of the VICTORIA QUILTERS' GUILD. Suzan Lagrove, Manager, Hudson's Bay Co. Heritage Gallery, Victoria and Heritage Programs Western Canada asked the Guild to make a quilt using the very familiar wool blanket material.

The Heritage Gallery in The Bay, located in downtown Victoria, offers one the opportunity to learn about Canada's historical connection with Hudson's Bay (The Bay). There are hands-on sessions where you can make various articles of clothing using the beautiful wool point blankets such as mittens, purses, vests, coats and capotes as the voyagers wore. Alison Kermack, who is coordinating this event with HBC, says that she was aghast but excited at the thought of cutting into a point blanket. If one enjoys working with wool the Hudson Bay blankets are exquisite to cut and handle—no fraying, no quarter inch seams to turn under. (This past year Alison took the capote workshop and made her own HBC coat.) The quilt

backing will be made of The Bay's signature plaid, a grey/blue blend. Different participants will join in for this completion process.

By the time the guilds *Land, Sea & Sky Quilt Show and Sale*, April 30 - May 2, was held seventy-five members had committed to being part of the program in some way. This interest was beyond what anyone imagined. The ties and connections with our founding company are felt strongly by many of us. The many personal stories told to Alison about distant family members, their artifacts and their treasured memories, all willingly told, makes one stop and appreciate the integral part the Hudson's Bay Company has knowingly and subconsciously played in our lives.

There are few parameters around the quilt project. The main one is that only HBC wool fabric is to be used in the design. The second and third criteria are that the quilts must be representational and of historical significance to the HBC and must have high quality workmanship. The finished quilts will tour British Columbia. Viewer's Choice will be an integral part of the selection of a winning quilt. This quilt will remain in the HBC archives. The others will remain the property of The Bay and go to charities of their choice, for use as fundraisers, raffle prizes or auctions.

Hopefully, for the Spring '05 issue of *The Canadian Quilter* we will have photographs of the participants and, of course, the quilts.

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THE EDMONTON AND DISTRICT QUILTERS' GUILD

A quarter of a century young and celebrating with style and dash.

Submitted by Colleen Peake
photos by Jane Kuchuk and Peggy Macpherson

The year started off with an extremely inventive and popular Studio Tour. Thirteen guild members across the Edmonton district volunteered to open up their sewing rooms, and often their entire homes, to guild members and their friends on a September Saturday. Over 100 members purchased a \$5 "passport" with maps and information about the host quilter. They spent the day visiting the various sites, seeing a variety of sewing rooms, storage ideas and of course viewing quilts. Some quilters or their Bee Groups provided goodies or a fabric piece to guests. Some held a fabric sale, too. Only a few of the viewing participants were dedicated and fast enough to get to all the studios! The host quilters and the visiting quilters found the shared fellowship a highlight of the day.

The EDMONTON AND DISTRICT QUILTERS' GUILD have been twenty-five years active in the community, holding meetings, presenting quilt shows, educating the public about quilting, making charity quilts and enjoying the comradeship found so often in quilting. An Anniversary Cake complete with the guild logo and a special edition pin put the icing on the year's activities.

The year ended with a fancy dress afternoon High Tea at the Edmonton Petroleum Club. The hats and outfits were splendid. Some members interpreted "hats and gloves optional" to mean Tilley hats and gardening gloves! Part of the afternoon activities were to raffle off tea cosies that members had quilted to raise money for the Guild's Endowment Fund that provides scholarships to students in the Human Ecology program at the University of Alberta. As with any guild function, there were quilts to view—challenges showcasing fabrics donated by Northcott Silk, and the creative results of a quilt program about Victorian crazy quilting. The sandwiches and dainties were scrumptious. It was a fitting way to celebrate 25 years of quilting activity in Edmonton and to set the stage for more quilts, parties and friendships to come in the future.

LEFT, TOP TO BOTTOM
Betty Manuel's Workbook
Mary Sullivan Holdgrafer

RIGHT, TOP TO BOTTOM
Cathy Tomm
Judy Elliot
Margie Davidson



Liz Porter "Stars" in Sarnia

THE SARNIA QUILTERS' GUILD

Submitted by Lola Waters, Sarnia Quilters' Guild

Have you ever wondered which one of the Fons and Porter duo was Marianne Fons and which one was Liz Porter? Which one is the blonde?

THE SARNIA QUILTERS' GUILD, 175 members and growing, found out. Liz Porter was in town for four fun-filled days of classes and lectures. Each day featured a different technique illustrated by four unique projects, Tessellated Stars wall hanging, a Floral Trellis table runner, a Back in Time quilt, and a Plaid Fenced Stairs wall hanging.

In the first of two lectures "Sew Many Quilts, Sew Much Fun" we learned how Liz and Marianne met in 1975 while taking a quilt class in their hometown of Winterset, Iowa. Liz also had a trunk show giving us an inspiring look at some of her quilts that we would be making in the classes. The second lecture, "Quilters Book of World Records" included a slide show of quilts past and present, and more quilts made by Liz. Among many other interesting things, Liz told us that when she started quilting there wasn't the great choice of beautiful cotton fabric we have today which is why she says she "stocks up on fabric now in case there is ever a shortage again!"

The visit from Liz Porter was a fitting finale to a very busy year for our guild. Take a deep breath and we'll run you through what we have been doing. We had a beginner's workshop and a stained glass workshop. We participated in a block of the month, a round robin, a circle of friends and a secret quilting pal. We had an all night quilting bee and had our quilts appraised by Judy Lyons. Quick breath here... We had charity days where we quilted to donate lap quilts, wall hangings and place mats for our local hospital and Meals on Wheels. We have had two of our guild quilts entered in the *Waterloo Quilt Festival* with one winning the Barbara Schaefer Memorial Award. Member Lorraine Lund, who sadly passed away suddenly in May, had her quilt *Autumn Oak Leaves* accepted also. Another breath... Barbara Barraclough won first place in the



Bonita Willock, Liz Porter, Beverley Watson, and Vonda Hutchins.



Laura Farnand, Jack Smith, and Janet Coker.

Bed Quilt Category in the *National Juried Show* at Quilt Canada 2004 in Winnipeg. Marie Hall had her entry *Bluewater Bridges* accepted at the *Grand National Show* at the Waterloo Art Gallery. We had an antique road show of quilts with Linda Anderson; quilting posture helped by a "Pain Free Quilting Lecture" with a physiotherapist. One more quick breath here... Nellie Holmes gave a Trunk Show and Slide/Show Lecture with an appliqué workshop. We exchanged 6" I Spy charm squares, had a machine quilting workshop, a fabric dying

workshop and miniature quilt making class. We also had mini workshops at two different meetings. We learned how to incorporate photo transfer in our quilts. At our last meeting we had a catered dinner at the Sarnia Legion with speaker Patti Carey from Northcott Fabrics.

Wow and whew, now that was one jam-packed year!

Oh yes, almost forgot to mention, Liz Porter is the Blonde!



IPM

Tomorrow's Stars Today Quilt Show

by Marilyn Stewart
photos by John Stewart

Any day you are going to visit a quilt show is a glorious day in my book; however, the weather on that August weekend was perfect, as well.

The show was presented by *International Plowing Match 2004 Rural Living* and the five Grey County quilt guilds: BLUEWATER QUILTERS' GUILD, FOUR CORNERS QUILTERS' GUILD, GEORGIAN QUILTERS' GUILD, NEW MILLENNIUM QUILTERS' GUILD and QUEEN'S BUSH GUILD. The show had everything a quilt person could ask for. There were gorgeous quilts, a knowledgeable quilter in residence, fantastic tea room, an abundance of merchants in the Merchants Mall and lots of smiles and chatter.

John, my husband, who is a practicing retiree, agreed to do the photography while I did the chatting and note taking. As we walked about the show, we were impressed with the colour and the variety of quilts. What I noticed, as well, were the number of Canadian quilt designers: Janet Rice-Bredin, Rosemary Makham, Louise Girard, Heather Stewart and Lydia Quigley had been noted on many of the quilts displayed. This in itself was impressive.

The quilt show began with a piper piping in some of the ladies and gentlemen who made the show possible. This included resident artist, Shirley Hartley. We had the

opportunity to listen to Shirley as she gave all a wonderful history lesson on the part Grey County played in the Underground Railway. The quilt was all hand done, with the exception of the borders. It was a bounty of history, embroidered, appliquéd and pieced. Shirley explained the meaning of the quilt blocks—signs on homes safe for runaway slaves, depicting the cotton fields and the slave cabins found in the southern USA, the graveyards and the boats bringing the slaves to the Americas. If you are interested in learning more about the quilt, Shirley can be reached through one of the Grey County Guilds.

From history to history-in-the-making, we found ourselves viewing a guild challenge regarding the Red Hat Society. This may go to prove that quilters never grow old, only more creative and outgoing. Every one of these wall hangings was so very different; every one so much fun. To all those who took part in the challenge, you did a wonderful job!

While in the Tea Room we had the good fortune to visit with June Sparling. (Hope you see this June!) We also met a familiar face from Manitoulin Island, who is now residing in Grey County with her husband.

All in all, it was a wonderful day at a wonderful quilt show. Congratulations to Jo Thatcher and her team who spent three years preparing for this show. All your hard work certainly paid off.

LEFT Red Hat Challenge.



The Underground Railway Quilt by Shirley Hartley, feature resident artist at the IPM Quilt Show.

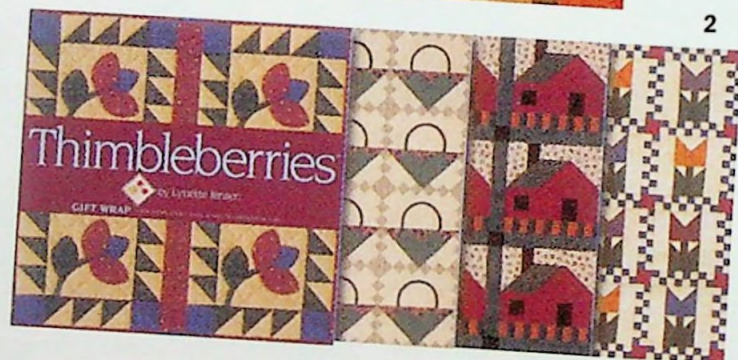
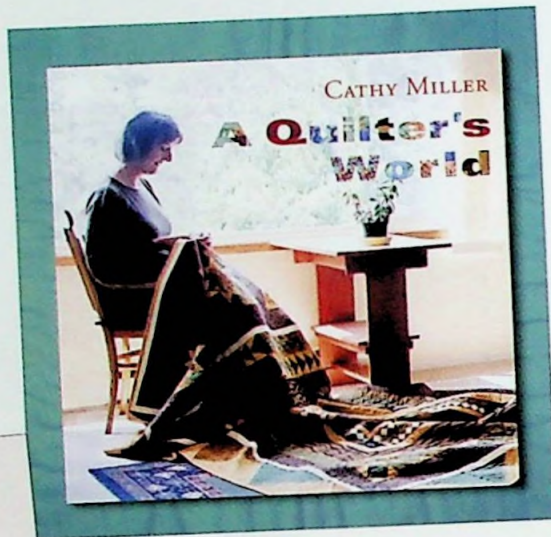


(l-r) Gudrun Biemann, Pres. Georgian Quilters, Jo Thatcher, Chair, Quilts, IPM and Marilyn Stewart.

Product Review

by Daintry Chitaroni

3



JUST IN TIME FOR GIFT GIVING, consider some of these wonderful gift ideas for the quilter on your list. Several of the products have been given to me over the years, others I have purchased myself as a gift for others. Many of our local quilt shops now carry a wide selection of gift items and I have chosen a small sampling for this issue. There are many, many more out there!

A gift of notecards is always welcome. If you write thank-you notes, birthday greetings or send photos across the country you will appreciate the blank cards now available with beautiful quilt related covers. My favorites are the Diane Phalen Watercolors and the Quiltscape notecards for their artistic presentation—I have even framed several to display! However, many other sets are available including the newly released CQA/ACC 2004 Challenge Notecards (1). Others pictured here are Lone Star Quilts Notecards, Amy

Bradley Designs, Thimbleberries (2) and the Garden Quilts Notecards. Check with your local quilt shop, as many shops carry cards by local artists and designers as well. You can also shop on-line at www.quiltershideout.com or from the individual designer's website.

Another great gift for a quilting friend is a CD from our favorite singing quilter Cathy Miller. Cathy has just released a third CD of her popular quilting songs entitled "A Quilter's World" (3). Her folk art style is sometimes soothing and sometimes funny. Her songs are great to listen to while quilting away the hours. Her historical research is first rate and many songs deal with quilt history and tradition. If your local shop does not carry them, they can be ordered through Cathy's website at www.singingquilter.com.

Also on the market for gift giving, or for collectors, are the Heartwood Creek Santa figurines. These Santas range from orna-

ment size to tabletop, even tall entryway Santas. They are exquisitely detailed with quilted underskirts and folk art painting. Since the designer Jim Shore does not have a direct link, the easiest way to find the Santas on line is a search of "Heartwood Creek" in your web browser.

And what gift would be complete without the wrapping paper—several designer packages are available. I was the lucky recipient of Festive Florals (4) designed by one of my favorite companies, Piece O' Cake. The paper is heavy and the quilt patterns are wonderfully funky. Thimbleberries wrap and bags are also available, as are generic quilt block wrap, bags and stickers. A wide selection of wrap, notecards (5) and other gift items are available on-line at www.quiltusa.com, but check with your local quilt shops as they have new gift items coming in regularly that will please your quilting buddies—or you as a special treat!

Miss Snips Notebook

by Susan Barker

Wow! I discovered a booklet in the bottom of my mother's sewing box that is called *Needle & Thread* and was distributed by the Jay Norris Company, in Canada. The booklet is full of interesting tips to use in your sewing room. It is old, maybe 1960s or 1970s and I could not find any references to this company, so perhaps it does not exist anymore. Only some of the tips are still relevant today.

One of the more interesting ideas is that if you cannot find matching thread for the fabric you are using... go ahead and use white thread, then take a crayon in a colour that closely matches the fabric and lightly "colour" the white thread. When you have finished applying the crayon, set the colour by ironing. Hmm, I don't know about that one.

Another tells how to keep children amused while you sew. Keep a small box of fabric squares on hand for them to

create endless patchwork designs. Don't forget to praise each one!

Save your empty thread spools (wooden) to make doll-sized furniture. Glue a jar cover on top of a spool for a round table. Glue four spools to the bottom of a cigar box for a bed, and add round wooden clothes pins at the four corners of the box to make the bed a "four poster." Not many of us have wooden spools laying around.

To remove a stubborn crease in fabric, place a metal knitting needle on your ironing board, place the fabric so the crease runs along the knitting needle and press.

And at the back of the booklet there are "Murphy's Laws of Sewing": Pinking Shears get dull just looking at them; Gathering threads ALWAYS break in the middle; Fusible interfacing usually fuses to the iron; The seam you meant to rip out, is the other one.

And onto more modern methods of doing things...

This past summer a few quilting buddies got together to work on and learn about hand piecing. Lois Brown hosted our little group and she worked on perfecting using Avery Label Sheets to create reusable pattern pieces. Lois says "Templates can be made of various materials. Freezer paper is a popular choice. Another choice is Avery label sheets. There are two types of label sheet material—the removable label sheets, and the regular sheets. When making templates, the full sheet labels are used. One advantage to the label sheets is that the patterns can easily be printed off your computer (but not on a laser printer—ink jet only). The label sheet can be peeled off the backing paper, laid on your cutting mat, and cut apart with a rotary cutter (I use my second cutter that has my old blade, kept for cutting paper). The template is then positioned on the fabric and used in the same way a freezer paper template would be used. The second advantage of the label sheet template is that you do not need to have access to an iron to position the template, and third, they stay in place much better. They actually flex during stitching

if you want to leave them in place while sewing. The choice between the removable sheets and the regular sheets is a cost factor. The removable sheets are about twice the cost of the regular ones, but they can be used several times, if they are stored on the paper backing sheet that came with the label. The regular sheet templates can be used a couple of times, but the stickiness of them tends to be lost after one or two uses. I use Avery Labels for hand piecing complicated patterns such as the designs in Linda Franz's *Quilted Diamond* books."

Another use for the full sheet Avery labels is to use it like freezer paper as a backing to print on fabric. Simply stick the label sheet to your fabric that you will print on, trim the fabric to the exact size of the label sheet and run through the printer. Again, these sheets can be used more than once, but be careful after a few times the label sheet may not stick well and the fabric could bunch or distort when printing.

There were a number of discussions by Internet Quilting groups about UFOs. Many of the comments centred around who has the oldest UFO and about the challenges of completing UFOs, as well as

what to do with those UFOs for which the maker cannot seem to find the motivation to finish. Here is a list of tips that I have compiled that may help many of us reduce that pile of UFOs.

- 1 Use a UFO top as the back of another more recent or more interesting project.
- 2 Tell everybody that the quilt you just finished was a UFO for X number of years and ask them where their OLD UFO is!
- 3 Look at the fabrics from the UFO in your closet, maybe it is not reproduction 30s, what if it is made of real 30s fabrics, it could be a legitimate instant antique when finished!
- 4 If you have UFO blocks that you have not put together because they are different measurements, add a log cabin type border to each making them a uniform size, then sew together; or put the blocks on point.
- 5 Got lots of ugly blocks? Cut them into random bits and sew onto foundations to create a crazy quilt. Embellish!
- 6 Do you have a large top UFO that you just know you will never get quilted? How 'bout cutting the top into two or even four sections, add borders and then give the smaller quilts to a local charity or to your own guild's charity quilts collection?
- 7 Promise one of the UFOs as a Christmas or wedding present—hey! It's almost done so you are well on the way to keeping the promise! (And it won't cost nearly as much, because you spent the money so long ago you have forgotten.)
- 8 Maybe there is no saving a particularly horrendous project—Chuck it! It will be a great relief and you will only feel guilty about it until the garbage truck takes it away. Or if it really bothers you to throw away "good" fabric, take it to your local Thrift Shop and donate it. Someone else will think it is a great project!
- 9 Gather some friends or have a guild program where UFOs are exchanged—maybe someone can do something with that box of nine patches!
- 10 Don't be afraid to alter or change the original intention of a UFO! A half-done quilt top could become placemats, cushion covers, a vest or even Christmas ornaments!
- 11 And last for this list—FINISHED IS BETTER THAN PERFECT.

A Quilter's Spouse at Buckhorn

by Bill Rowsome

Our first quilt show of the spring season was in the idyllic setting of Buckhorn on Ontario's Trent-Severn Waterway, which defines the southern edge of the rugged Canadian Shield. There was no better place for Quilters' Spouses (QSSs) to spend an afternoon while the quilters milled about, renewed acquaintances and occasionally stooped to count stitches.

There was an extensive Merchants' Mall distributed within a dozen little individual buildings (each holding a handful of merchants) and surrounding a natural glade partially canopied with a roof and shade tree branches, a beautiful QSSs' retreat. Most of the quilt exhibits were in the enclosed community centre with its bustling tea room, but the Quilters' Spouses' open dell was attended by two young girls distributing glasses of ice water. Modern merchandisers have eagerly grasped quilt show potential and the need to keep accompanying QSSs placated. The memory of this quiet little retreat will dull the shock when credit card invoices arrive.

We QSSs sat at the tables and chairs minding the endless deposits of shopping bags overflowing with goodies. A constant stream of quilters brought bags for safe keeping, lovingly caressed spousal impatience and refreshed thinning wallets. A beautiful setting for all, including the QSSs, we did have delightful surroundings while being fleeced.

Stroked by the meandering breeze, I dozed and mused in the shade. I was alert only to the possible intrusion of someone who might try to remove some of the bags on and about my table. I couldn't imagine such a situation in a quilters' group, but there were signs stating that bags may be inspected on leaving the property. Someone, surely not a quilter or her spouse, thought that the signs should be left in place after a craft show the previous weekend: I remained semi alert just in case the quilting fraternity had embraced some of the less attractive modern mores.

I mused of many things.

The word quiltsmith had caught my eye in one of the many brochures deposited for reading, while my Significant Helpmate foraged forthwith. With a male's perverted word association I equated this with blacksmith, tinsmith and swordsmith. Do today's quilters sharpen and anneal their needles as did the swordsmen of yore by plunging them into living slaves? Have QSSs' bodily fluids been spared by quilters' belief that only one's own saliva will successfully bleach drops of blood on a quilt! Fortunately, another deposit of parcels awoke me from that nightmare.

To stay awake I toured a bit. The load of parcels was an advantage while watching demonstrations. Considerate quilters squashed together to let me see over their shoulders; I wasn't certain if their glances at my burden were sympathetic or envious.

An intent elderly gal bent over a portable quilting frame with loaded needles pinned above her bosom was quietly quilting and ignoring the cadence of the laptop computer-driven quilting machine in the next booth. This machine "could do" a quilt in one and a half hours, 8-inch sections at a time according to the pretty young saleslady.

My comment, "That leaves a lot of time to get the tea, cookies and gossip organized for an all-day quilting bee," was not well received.

May there always be someone to preserve the old-fashioned quilting ideals and procedures, while mankind's inventions pervert the process to achieve quantity rather than quality.

The grey-haired grandmother with the needles was pleased to explain the patterns to me. Each block was a bit of family history reaching back to her great grandparents, family stories to keep the modern generation warm physically and emotionally. No machine on earth could imbed that warmth into a quilt, during one and a

half hours of mechanically plunging a needle through layers of fabric.

There were booths of textiles and notions. Alongside the traditional cotton materials, synthetic threads reared their shiny heads. There were bolts of gleaming cloth that looked too smooth to be cotton, but I lacked the nerve to ask if the quilting world was about to embrace the world of synthetics. This particular booth was manned by a smooth young saleswoman representing a large corporation and she was doing her best to encourage experimentation in a world where tradition reigns supreme. I shall watch future revolutionary attempts with interest. There wasn't a feedbag for sale, indicating to me that evolution, if not revolution, was underway. Some of the younger booth attendants, with cell phones at hip, didn't even know that empty feed sacks were historically significant in quilting.

All too soon we had to leave. My faith in quilters was restored as we passed through the gates; we were wished a safe journey home without the threatened bag inspection.

At Buckhorn quilting history was in the making, with the present being dragged out of the past. Old and new skills were demonstrated in adjacent booths; I wonder what the future will bring. Can the ingenuity of the scattering of younger quilters there master the art of making a colourful electric blanket cover into a warm living history as their grandmothers did with clothing scraps so many years ago?

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NEW VENTURE FOR GUILD *E-Mail Pals*

by Vicki King, vking@sympatico.ca

If you have ever surfed the web it can be overwhelming. The quantity and quality of information could keep you occupied for as much time as you have available. So imagine Anne Passafume's surprise when she discovered Anne Townsend living in London, England making the same Houston Star quilt as she was. Two Annes and two Houston Star quilts consisting of 29 star blocks each. They were able to follow each other's progress throughout their project. The trials and tribulations of all those points. They both managed to finish their projects and had pictures of both of their quilts published in the *London Patchwork and Quilting* magazine.

Upon hearing their story, I was prompted to put the word out to create e-mail pals between quilting friends. Perhaps you could share quilting tips, projects, patterns, web site information. Out-of-province, international and, of course, local pals—all are welcome.

If you would like to connect with a member of the REGION OF YORK QUILT GUILD please e-mail me at vking@sympatico.ca. Please provide me with a brief description of yourself and your quilting interests and I will link you with someone of similar interests.



CANADIAN QUILTERS'
ASSOCIATION/
ASSOCIATION CANADIENNE
DE LA COURTEPOINTE

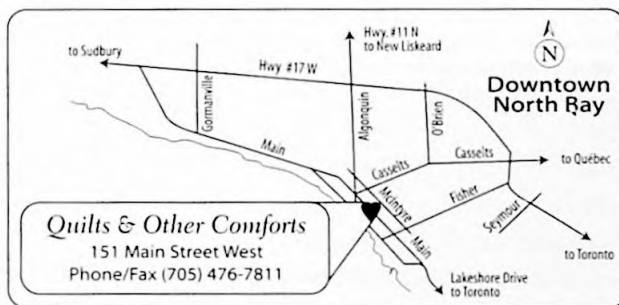
AGM 2005

The Canadian Quilters' Association/Association canadienne de la courtepointe will hold its *Annual General Meeting* in Waterloo, Wednesday, May 25 at 2 p.m.

The exact location will be announced on our website on or about April 1, 2005, and in the spring issue of *The Canadian Quilter*.

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Check this Out



by Susan Barker

There is no end to the interesting quilt-related web sites!

The VANCOUVER QUILTERS' GUILD maintains a simple but very informative site for their members, and those who venture there. Especially useful is a listing of quilt and sewing shops throughout Vancouver, Vancouver Island and other areas of BC. If you are traveling that way, here is a resource to use for making a list of quilters' tourist attractions!

www.vcn.bc.ca/vqg/shops.html#vancouver Remember to click on the menu on the left-hand side of the page so that you can explore the rest of their site.

QuiltingPassion has a very nice site with a number of free patterns. One set that I particularly like is a series of flowers for appliqué. Simple and sweet, it is excellent for someone just learning about appliqué, or someone that likes to keep it simple.

<http://quiltingpassion.com/QPU/appflower/index.html>

Instead of reading, how 'bout listening? Here is an internet radio program that touches on many facets of creative art. You need Windows Media Player 9.

There are many archived techniques and artist interviews to listen to, so explore the listing of archives and turn on your favourite program while you sit and put on the binding of your latest quilt or maybe while you are doing some hand quilting... Go to www.heartsart.com/info/inshow.asp

which is the home page and explore the site by clicking on the menu on the right side of the page. If your computer is capable you will be able to listen to some of the past programs.



And here is something else, just a bit different and worth a try! At the Supernaturale site you can download free PDF patterns to make your own underwear from t-shirts! If you are a recycle nut, this idea is for you! Check out www.supernaturale.com/howto/fibre/tshirtundies/

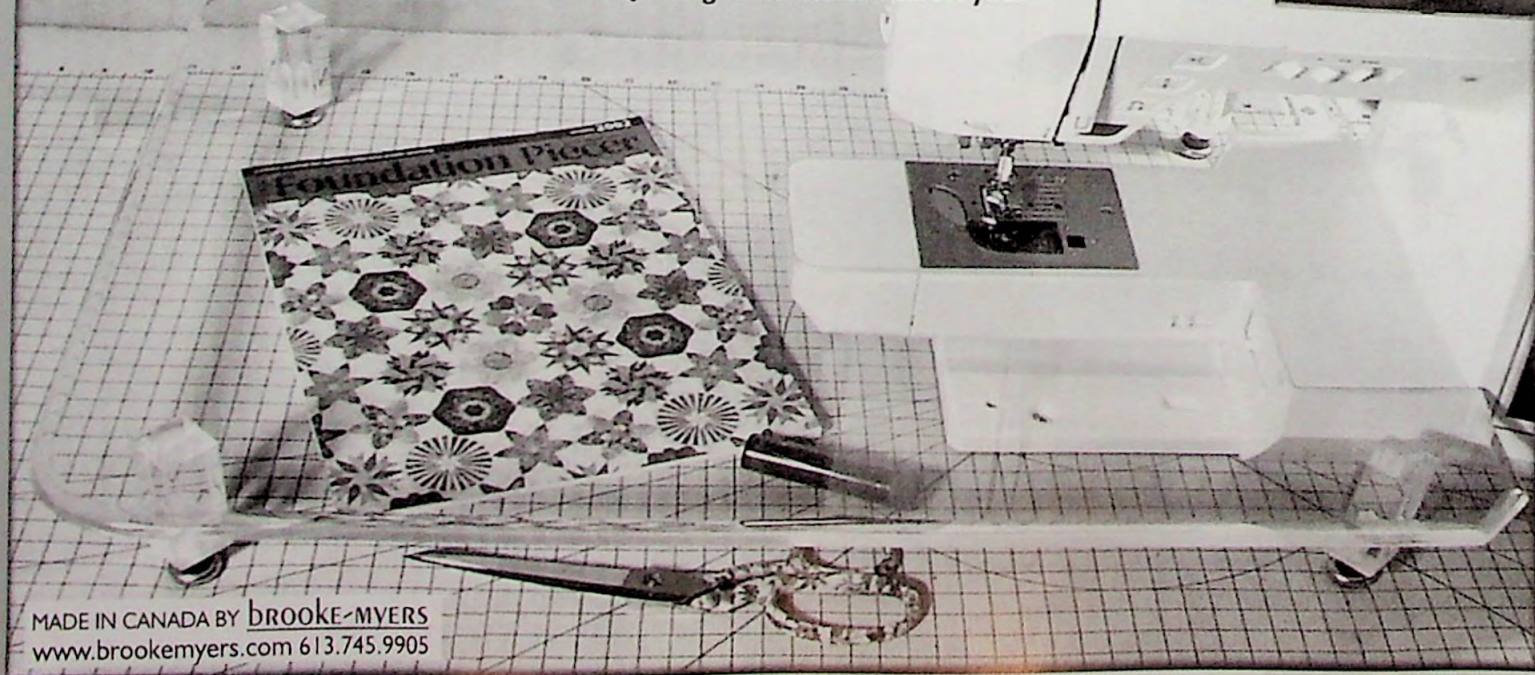
Another site that may prove useful to someone wanting to print on fabric for a quilt, or other fabric items, is a site with copyright-free graphics and clip art of images from old fairy tales and other illustrated books. Go to www.grandmasgraphics.com/index.htm You may even wish to just view the different way children's books were illustrated 80 and 90 years ago!

And finally, here is a page I discovered while searching for a free pattern to make slippers. www.a-woman.com/padabout.htm This is a real hoot!

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The patterns provided are used with the permission of Terry Crawford and are also available from her website Quilting Passion as mentioned on page 24 in the **Check It Out** column. Please honour her copyright by using for personal use only, not commercially.

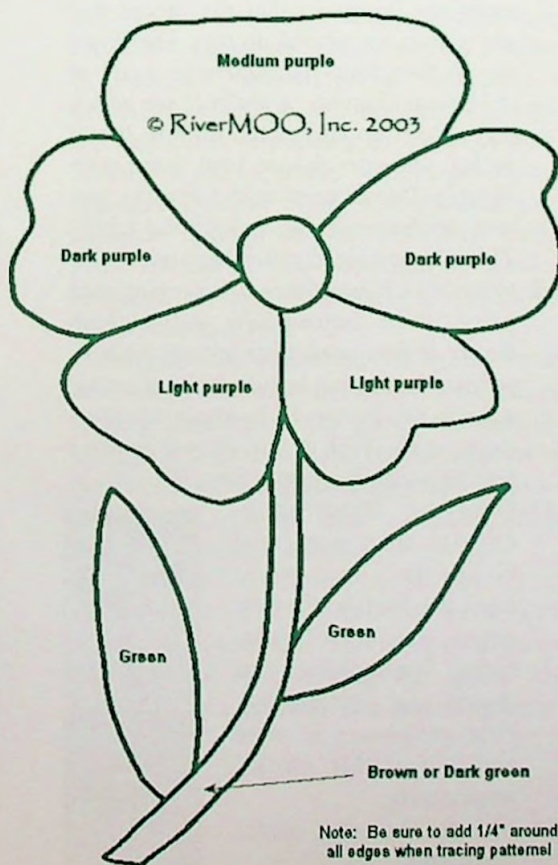
THE PANSY

This pansy pattern can be enlarged or reduced to any size. For the Appliquéd Flower quilt, the size of the pattern was approximately 6" x 9.5".

This pattern is given in one piece, however it is made up of the following components, along with suggested colors:

- 1 5 petals (2 dark purple, 1 medium purple, 2 light purples)
- 2 1 center for the petals (bright yellow)
- 3 1 stem (dark green or brown)
- 4 2 leaves (green)

Here is the pattern.

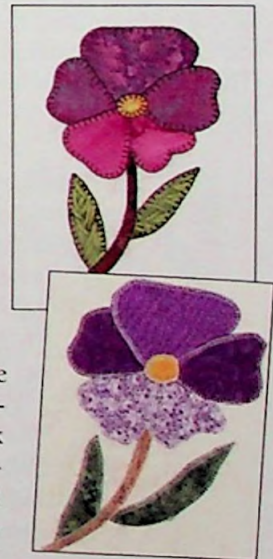


Instructions

- 1 Enlarge or reduce the pattern to the size you want. I am using the pattern at 6" x 9.5" and will give the rest of the instructions based upon this measurement. **Note:** You can use the pattern on a right-tilt or a left-tilt. Remember that whichever option you choose, it will be the mirror image when you finish your block. So, if you want the finished pansy to tilt to the left, then make sure you use a right-tilt pattern. The choice is up to you!
- 2 Select your fabrics.
- 3 Using the pattern, trace the pattern pieces onto a light-weight, double-sided fusible webbing, being careful to trace onto the paper side of the webbing. **Tip:** When tracing, I paperclip my fusible webbing to the pattern, so that it doesn't slip!
- 4 Cut each pattern piece out. It doesn't matter if you cut precisely at this point; it can be a fast, rough cut. Be sure to use paper-cutting scissors.
- 5 Label each piece, so that you know where it was in the pattern. This may not seem important, but when trying to reassemble the pansy, it can get confusing!
- 6 Press each piece onto your fabric, being careful to press to the wrong side of the fabric and to also leave at least 1/4" around the edge, for trimming room. Follow the instructions on the fusible webbing when pressing.
- 7 Cut the pieces out of the fabric, being careful this time to cut precisely.
- 8 Lay the pieces on top of the appliqué pressing sheet, with the original pattern underneath. You can place these in either a clockwise or counterclockwise motion. Mine is counterclockwise. In fact, you don't have to go in one direction for the entire pansy; you can have some overlap one direction, the others going in the opposite direction. The important thing is, to move the pieces around until you are happy with the placement. It is important that you overlap a little on the pieces, else they won't stick together when you press.
- 9 Cut a block from the background fabric that is about 3" larger than the pattern you traced. For example, since mine is 6" x 9.5", I'll cut my background at least 9" x 12.5". If you want all of your blocks the same size, this is the time to make

that decision! However, when it comes time to sew it all together, my layout may not work for you, should you choose to go all the same size.

- 10 Lay the pattern (not the mirror image) underneath the background fabric. You should be able to see enough of it through the fabric to place your appliqué pieces. To centre the pattern, you may need to lightly press the block in half, both directions. This will give you the centre of the block. Then, fold the pattern in half, both directions. This will give you the centre of the pattern. Once you have both centres, line them up, one on top of another. Or, you can eyeball the placement and put it to where it is pleasing to you!
- 11 Press the pieces in place, making sure to press the pansy over the stem, and not under.
- 12 Once all of the pieces are pressed into place, then button-hole stitch them down. If you need instructions on how to learn beginning button-hole stitching, refer to my Button-Hole Appliqué directions on the Web. If you choose to use a sewing machine, that is fine, also. Be sure, again, to have the stem underneath the pansy!
- 13 Once you finish appliquéing, then press the block flat. You might need to trim it so that the edges are even again, since appliquéing can distort the background. My finished block is 10" x 14" and is shown below:
- 14 My prototype block is also finished. It is 12.5" x 12.5" and I machine appliquéed it. I do not like this one! Machine appliquéing shows every mistake I make. :) This block will become the centre medallion for a Project Linus quilt to be donated!
- 15 This finishes this block!



This pattern would look great made from scraps. Have fun!

WHITE TRILLIUM

by Terry Crawford

This flower pattern is a beautifully, layered pattern in this series. The petals of the flower are done with a white batik (Trilliums also grow with red petals, so if you choose to use red, that would be great, too!) that has a very small amount of pale yellow running through it (which is also what I have used as the background fabric). The petals are surrounded by a slender, tri-pointed leaf which is a light green. The outer portion of this flower is the dark/medium green leaves. The centre is yellow.

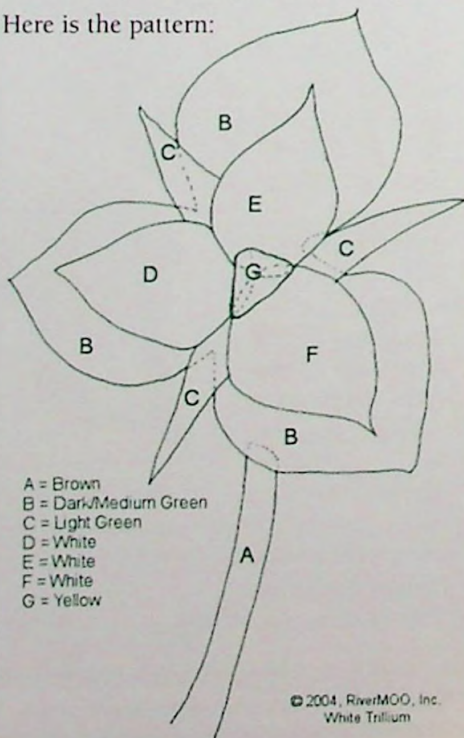
For the Appliquéd Flower quilt, the size of the pattern was approximately 6" x 9.5" and the size of the background fabric is cut to 8" x 11.5". You may have to enlarge/reduce the pattern given so that it is about the same size as mine, however, this is not necessary. You can make this flower any size you wish.

The components of this pattern are:

- 1 1 leaf (dark/medium green, pattern B)
- 2 1 leaf (light green, patterns C)
- 3 3 flower petals (white, patterns D, E, F)
- 4 1 flower centre (yellow, pattern G)
- 4 1 stem (brown, pattern A)

For this flower, the centre is one piece, the slender tri-pointed leaves are one piece, and the outer dark/medium leaves are one piece. The white petals are given in three pieces.

Here is the pattern:



© 2004, RiverMOO, Inc.
White Trillium

Instructions

- 1 Print the patterns, then enlarge or reduce it to the size you want. Remember that the pattern will be the mirror image when you finish your block, so if you want it to face the opposite direction of what it shows in the pattern, now is the time to reverse it.
- 2 Select your fabrics. You can be creative here and do not have to stick to what I have suggested.
- 3 Using the patterns, trace the pattern pieces onto a light-weight, double-sided fusible webbing, being careful to trace onto the paper side of the webbing. **Tip:** When tracing, I paperclip my fusible webbing to the pattern, so that it doesn't slip! **HUGE TIP:** Be sure to cut the pattern pieces that go underneath other pieces a little longer because this is the area that will overlap. For example, if you refer to the trillium patterns, you see that there are some dashed lines. These dashed lines represent areas that are overlapped by another pattern piece.
- 4 Cut each pattern piece out. It doesn't matter if you cut precisely at this point; it can be a fast, rough cut. Be sure to use paper-cutting scissors. It is important to note that pattern B and pattern C are both cut as one piece each.
- 5 Label each piece, so that you know where it was in the pattern. This may not seem important, but when trying to reassemble the flower, it can get confusing!
- 6 Press each rough-cut piece onto your fabric, being careful to press to the wrong side of the fabric and to also leave at least 1/4" around the edge, for trimming room. Follow the instructions on the fusible webbing when pressing.
- 7 Cut the pieces out of the fabric, being careful this time to cut precisely, however, on the sides that are going to fit underneath another piece, it is wise to cut those sides a little larger (as described in step 3), so that the overlapping fabrics have something to "grab." And remember, this does not have to be precisely like the pattern! Just get as close as you can get.
- 8 Lay the pieces on top of the appliqué pressing sheet or your background fabric, with the original pattern underneath. Place these so that the ones that overlap, do. Move the pieces around until you are happy with the placement. It is impor-

tant that you overlap a little on the pieces, else they won't stick together when you press. For example, the stem needs to be cut a little longer on top so that it tucks beneath the leaves. **Note:** The order that the pieces are laid down is as follows: A, B, C, D, E, F, and G.

- 9 Cut a block from the background fabric that is adequate enough for the size of your pattern you traced. If you want all of your blocks the same size, this is the time to make that decision! However, when it comes time to sew it all together, my layout may not work for you, should you choose to go all the same size.
- 10 Lay the pattern underneath the background fabric. You should be able to see enough of it through the fabric to place your appliqué pieces. To centre the pattern, you may need to lightly press the block in half, both directions. This will give you the centre of the block. Then, fold the pattern in half, both directions. This will give you the centre of the pattern. Once you have both centres, line them up, one on top of another. Or, you can eyeball the placement and put it to where it is pleasing to you!
- 11 Press the pieces in place, making sure to press the flower so that the pieces that are on top are placed on top. The layering of the pieces is important. Look at the layout diagram carefully to see which pieces overlap and which do not. If you prefer, you can choose your own overlapping. Do not press with the paper pattern underneath the background fabric. The ink may bleed onto the fabric.
- 12 Once all of the pieces are pressed into place, then button-hole stitch them down. If you need instructions on how to learn beginning button-hole stitching, refer to my Button-Hole Appliqué directions on the Web. If you choose to use a sewing machine, that is fine, also.
- 13 Once you finish appliquéing, then press the block flat. You might need to trim it so that the edges are even again, since appliquéing can distort the background. Here are photos of mine and Wilma's (MI) blocks, respectively:
- 14 This finishes this block! Have fun!



AN INCREDIBLE LINE UP AT THE 2005 WORLD PIECE EXHIBIT

by Ana Kirkham

The *World Piece Exhibit* is a brilliant and popular part of the annual *Waterloo County & Area Quilt Festival*. The show is staged at the K-W Granite Club's new location, the Curling Rink in the Park, 99 Seagram Drive in Waterloo, and runs from May 19-29, 2005. The "World Piece" play on words is not a coincidence. Each year this exhibit displays international, national, provincial and regional collections. The *2005 World Piece Exhibit* will be celebrating the *Waterloo County & Area Quilt Festival's* 10th Anniversary with a particularly incredible line up, hosting eight shows under one roof!

The international exhibit will include two collections from the 2004 Hoffman Challenge (small quilts and wearables) and a contemporary portrayal of the colour and culture of Australia with the "Australian Quilts in Public Places" exhibit entitled *Journeys*.

The national component will be represented by three separate collections. Visitors will see a selection of winning quilts from the 2004 Canadian Quilters' Association (CQA/ACC) *National Juried Show*, and a delightful collection of more than 75 original wall quilts responding to the CQA/ACC Trend-Tex Inc. Quilters' Challenge theme, "Peaceful Dreams." These quilts will be sold by silent auction on May 28th. The *World Piece Exhibit* is also honoured to feature *Invitation, the quilt of belonging* as it embarks on its National Tour.

An exciting collection of quilts from across La Belle Province will be featured, as Quebec undertakes our provincial exhibit. Waterloo Region will be represented by a unique Liturgical exhibit comprised of quilted banners, cloths and vestments from Waterloo County churches.

The Waterloo County Collection is an annual tradition at *World Piece* featuring a collection of someone who has passed away. The process of gathering the quilts has proven to be a valuable and enriching experience

for the family, as documented by Cathy Stone who helped put together a selection of traditional quilts from the family of Bertha Bacher for the 2005 Waterloo County Collection (see story below).

With these 8 exhibitions all under one roof it is not surprising that *World Piece* is one of the key events of the *Waterloo County & Area Quilt Festival*. For more information visit www.waterlooquiltfestival.com.

Quilting Memories

by Cathy Stone

This past spring, some of my cousins and my mother got together at my brother and sister-in-law's place to have a special kind of reunion. Everyone brought their quilts made by Grandma Bacher. What an afternoon! We hung up each quilt and gave its "story." And we all had such unique stories to tell! Each of us received a quilt upon marrying and many of those quilts were well-used. Some of us had vintage quilts which had never been used, just stored in attics or cedar chests. We were amazed at the number and variety of quilts. We counted over 50 quilts and there are still some tucked away at cottages or in closets. We had no idea Grandma had made so many quilts.

Bertha (Ebert) Bacher joined our family in 1923 when she married William Bacher, a widower with four young daughters under 5 years of age, and she moved to Kitchener from Hammond, Indiana. The material Grandma used came from remnants of things we had all made, plus my grandfather had worked at McBrine's and would bring home remnants of material used in the suitcases. One of the cousins commented on the underwear quilt, made from remnants of boxer shorts! Or the "shirt" quilts, again remnants of shirts. All the material she had was used for something. Everyone was amazed at my "mattress pads," quilted by Grandma in soft greys and whites. We have so many quilts, we used some of them under



Grandma Bacher (Bertha Louise Ebert Bacher) holding great granddaughter, Tammy Strome.

the sheets!

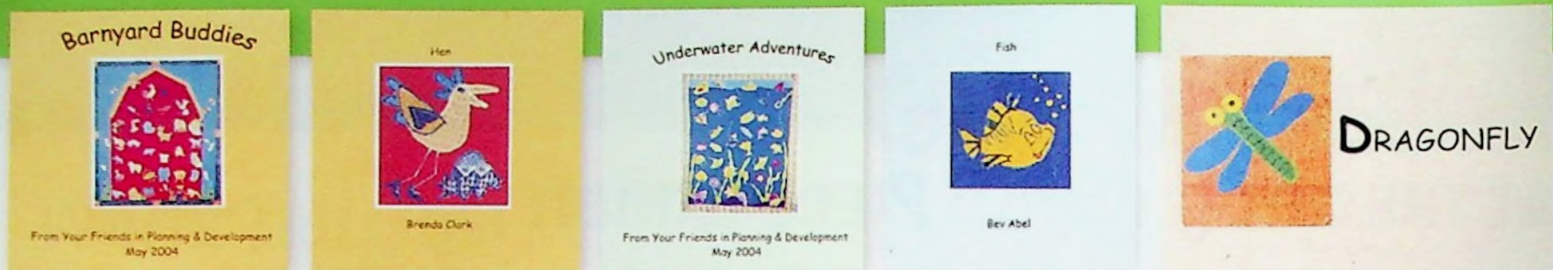
Bertha Bacher lived until she was 98 years old and I think she continued to quilt until her eyes were too weak to allow her to see what she was doing. Although not too many of her quilts would win prizes in today's world, we know they were made out of love and for enjoyment. Colours

often didn't match and she only used what she had. Still, the actual quilting is beautiful and timeless. Her stitches became a little longer as she grew older – this is one way we were able to date the quilts – yet each stitch seems so perfect in its own way because we know our Grandmother quilted it. Such wonderful memories!



RIGHT *Trip around the World*, hand pieced and quilted by Bertha Bacher.

Multicoloured Pinwheel, with very old fabrics. Given to her daughter Irene Strome Nov./66 - machine pieced and hand quilted by Bertha Bacher.



A Booming Business in Baby Quilts

by Marianne Parsons, Oliver, BC

Babies bring out the nurturing instinct in most people. Showering them with survival basics along with frivolities has become a tradition. Cozy bright quilts can belong to either category, and their creators are not all doting grandmothers.

A recent spate of maternities in the City of Surrey Planning & Development Dept. (BC) brought out the creative muse in this trendy urban staff, resulting in three charming baby quilts. My daughter Adrienne was the proud first beneficiary, along with daughter Sydney and husband Al.



Sydney Wong's *Animal Wonder*, a page from her book and a detail of the quilt.

TOP OF PAGE

Banner shows covers and pages from each of the books that were made to accompany the quilts.

The part of the gift that really got my attention, though, was the book that accompanied each quilt, taking the place of individual cards.

I asked Preet Heer, the instigator of the project, about the quilts, the books and the process.

Marianne: What made you decide to make a quilt for a staff gift?

Preet: I saw a community quilt at my husband's work place and thought it was such a great exercise in terms of good community-building, as well as a beautiful piece of work. So when I was at UBC, as part of the Planning School's 50th Anniversary, I and two others organized the creation of a community quilt with blocks made by faculty, staff, students, and alumni. We also had the help



of an avid quilter to help us put it all together. Although I sew, I learned a lot about "quilting" from doing this.

When Adrienne was pregnant, I thought that this kind of thing might be a great gift, something that was truly different and something that we could all make and be involved in. We put out the idea to everyone (keeping it a secret from Adrienne) and so the "baby community quilt" labour of love began.

Marianne: Was it a challenge to come up with 3 quilt designs?

Preet: For the first design for Adrienne, we brainstormed ideas for a theme, hoping for one that would be general and simple enough so that many people could participate. Animals seemed like a fun theme and open enough for many people to be creative with.

It was tricky because we didn't know how much interest there would be, so we chose a simple grid pattern to adapt to any number of blocks. In the end, there was so much interest from women and men that we ended up with 36 blocks!

For the other two quilts, we just refined our animal theme, adding seaweed and rocks to the sea animals, and a red barn and blue sky to the barnyard animals. We also chose colours based on the themes, and adjusted blocks sizes to stagger the animals when assembling the quilts.

Now we have another co-worker pregnant and are all brainstorming for another theme!

Marianne: The book accompanying each quilt is very special.

Preet: The quilt I organized at UBC involved making a book where the participants could be recognized and could write about why / how they created their blocks. I thought this might be nice for the parents and baby, too! Our graphics department photographed the blocks, and along with colourful paper and funky fonts, made keepsake books for each family to treasure.

The staff had a lot of fun with the designs. For instance, George used a wooden shape to trace out his animal, thinking it was a



Underwater Adventures quilt and detail (at right).



ABOVE
Barnyard Buddies quilt and detail.

BELOW
Babies and Moms (l-r) Adrienne Parsons and Sydney, Tina Atva and Willem, Christina Rucci and Sophia.

whale, and later realized that it was in fact a duck or goose which he'd used upside down. For the next quilt, he turned the shape around and made a goose for the barn. Adrienne's two car-pool companions added a 4th hump to a camel to account for the baby and gave it roller blades as it travelled in the High Occupancy Vehicle Lane. Children and spouses were invited to help with designing and decorating the blocks, making this a real family affair.

Here are some responses from other staff members about their part in the project.

Joe: It brought the Department together more as a group. I saw what designs others were doing, and tried to do something different.

Jet: My duck, with its beaded anklet, is surely a city-bred duck. It's headed to East Vancouver, so I thought a farm-looking duck wouldn't fit in that environment. On the bear with a fish design, my husband did the stitching, so he was an avid contributor, as well. These group quilts actually inspired me to pursue my own life-long wish to do quilting.

Lainya: I felt proud of our group accomplishment knowing that we had given a gift that couldn't be bought and will never be forgotten.



Stella: My "frazzled" dinosaur was meant to remind Adrienne of what she was missing out on at work... and what we look like. The expert quilters made it so easy for the rest of us who didn't have any experience doing this, so despite our lack of expertise, I was amazed at the quality and uniqueness of the end product.

Diana: My criteria were to make something do-able for my limited skills, and it had to look happy/cheerful.

Brenda: Adrienne's grinning fish block was inspired by the spotted fabric and her marvelous smile. Tina's sensitive and beautiful

sea creature block is the way it is because this is how I see her. For Cristina, it was mandatory to include fashionable footwear, because of her Italian heritage, therefore a funky and happy chicken happened. All three blocks incorporated a baby creature, or in Cristina's case, a hatching egg. Preet had a great idea!

Overall, I think the project brought them all together in a unique way. Participants seemed to take real ownership and pride in the quilt. And the smiles on the faces of the new moms tell it all. They love their quilts and the babies will cherish their special gifts.



Sun, Silt & Sewing WITH GIRL GUIDES

by Paulette Eccleston, Kamloops, BC

Every three years since 1995 a British Columbia International Girl Guide camp of more than 2,000 girls and women have gathered in the summer under the name SOAR (Spirit of Adventure Rendezvous). This year the camp of 2,700 was held at the Merritt Mountain Music Festival site, on the outskirts of Merritt, BC. Can you imagine that many girls and women in tents!

It was awesome. In addition to the hiking, active recreation, crafts, environment, and waterfront activities offered, there was a quilting tent in the "Service" section of the camp. In the quilting tent (we are talking an army tent) the girls gathered, twenty at a time, for two hours and 15 minutes of immersion in the process of quilting. Twenty-two quilts were made over the six days.

This was more than tying pre-sewn quilt tops. The girls cut out the squares/rectangles with scissors, pinned them to a design space, sewed the seams on sewing machines, pressed, basted the tops together, and then tied them.

With the help of a few extra adults at each session, the girls were able to rotate through the various stations. There was also a panel quilt in a quilting frame, affording them the opportunity to try hand quilting. Some chose to just sit and hand quilt the whole time, (not unlike many of us who love hand quilting), while others were content to design with the shapes cut out by their friends. The sewing machines always had a line-up and some girls used an iron, for the first time it appeared.

It was a win-win project as they not only

finished quilts but tried new skills and absorbed the complexity of the process. One girl told us that her house had burned down in Kelowna last summer and she got a new quilt from someone in BC. It was amazing to appreciate that she was now helping to construct a quilt for another person in need.

The activities were organized and led by two BC guiders/quilters, Laura More from Abbotsford and me.

The project was a success, in part due to the generosity of quilters, from all over BC and beyond, who donated fabric and

batting for the project. The small QUADRA ISLAND GUILD even sent a monetary donation which I used for thread, scissors and thread snips. The parcels of fabric from guilds and individuals arrived by bus, mail, and personal delivery. The kindness of those who donated was much appreciated by the girls who dived into the

containers of fabric to pick out fish, teddy bears, butterflies, checkerboards, and flowers of all sorts, for their designs.

They had a great time and we all hope that besides creating the quilts that will be donated, and trying the new tasks, that maybe just a few of the girls will continue to be interested in quilting. I see them as part of a new generation of quilters about to follow the wonderful journey we travel.

Having had an opportunity to personally share my passion for quilting with more



than 200 girls and women was rewarding and exciting. Laura and I gave each of the participants a mini quilt as a memento of their time with us and as a reminder of the fun they had had quilting and socializing.

Would I do it again? In a heartbeat.

PS—Paulette's two machines were treated to a trip to the "spa" after a week of 40-degree temperatures, with wind and silt that tested their sewing capabilities.

"I see them as part of a new generation of quilters about to follow the wonderful journey we travel."

by Marsha Rafuse

Let's Keep in Touch

May in Italy

by Jill Croft

Sound idyllic—it was. Tom, my husband, and I travelled to Milan to visit Alessia the Rotary exchange student who spent her grade 11 year at Oak Bay High, here in Victoria. Alessia lived as our Canadian daughter for four months.

I made a traditional log cabin quilt and gave it to our family in Italy. Carla, Alessia's mum, expressed an interest in the quilting process much to my delight. And, like all well-prepared quilters, I had some basic hand stitching with me. Carla joined me and stitched some light and dark triangles together and we thoroughly enjoyed our ability to communicate while stitching, as her English and my Italian were virtually non-existent. Thankfully, Alessia was our interpreter.

Tom and I travelled from Milan to Venice, Tuscany and trekked Cinque Terre before returning to the home of our Italian family. Carla surprised me with some stitching she had done while we had been away. I had



pieced some triangles while travelling and left them, along with a template for Carla to continue her introductory quilt project. Hopefully the small pieces of fabric I left in Italy will one day grow into a sizable piece and the quilt process will continue.

Bridging the common love of stitching between women of different cultures is made foolproof with a simple quilting project—proving the language of the stitch is universal. Ciao!



"A Stitch in Rhyme—A Poetry of Quilts" signifies the realization of a dream by Poet/Author, **Catherine E. Swift**, of 105 Vansittart Ave., Woodstock, ON N4S 6E5. As a member of the OXFORD QUILTERS' GUILD and the Ingersoll Creative Arts Centre, Catherine was inspired to, not only become a quilter, but to also write poetry reflecting the stories or moods behind the many wonderful quilts that she saw. After amassing a

collection of poems, she decided to work cooperatively with the members to partner their creative efforts with hers. Eliciting the assistance of photographer Dave Knox of Ingersoll, rich images of the quilts by members of the Ingersoll Creative Arts Centre and OXFORD QUILTERS' GUILD were captured and now artistically accompany her poems. Soft pastel edges delicately border each page to identify by colour the five theme sections that occur in "A Stitch in Rhyme."

The book has been bound, produced and graphically designed by Denise Ward and Anna Chirico Roes of *The Aylmer Express* and published by Temple Publishing, in September 2004.

(519) 421-0772
cswift@rogers.com

Louise Girard, of Burlington, ON, was nominated for the 2004 Quilt Teacher of the Year Award from *The Professional Quilter* magazine. She was nominated by her students in recognition of the quality of her teaching and the enthusiasm she generates for the world of quilt making. Her profile, along with that of all the other nominees, appears in *The Professional Quilter*, Spring issue.

Diane Pilet enjoyed a pleasant surprise when returning from *Quilt Canada 2004*. She stopped at an airport newsstand and there in the *Miniature Quilts Magazine*, Issue # 72 were two of her Wee Folk Samplers.

May 14, 2004 was an exciting time for quilters of the Merrickville, ON, and area. A new quilt shop, **Emma's Quilts & Gifts** held a grand opening.

Another new quilt shop just opened in Etobicoke, at 4947 Dundas Street W., called the **Quilter's Palette**—see the advertisement in this issue.

Sandy Smith of Toronto was featured, along with other quilting friends, Laurie Swim, Nancy Webster, Mary Elizabeth Kinch, Anne Wood and B. J. Reid in the article *A Common Thread*, *Toronto Star*, June 5, 2004.



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A QUILT COMES HOME

by Cathy Miller, Victoria, BC
website www.singquilter.com

During WWII Canadians sent tens of thousands of quilts to England to help the victims of the war, along with socks, mittens, bandages and other essentials. Research on what has become of these gifts has proven to be challenging, since although the quilts were appreciated and well used, exact numbers were never recorded, nor their destinations. But there were many grateful recipients who appreciated them in dark times for their colour and light, as well as their warmth. The blackout curtains meant very dismal days in London during the Blitz.

I first heard about the following story in the autumn of 2003. Thanks to a tip from Linda Hodgson in Orillia, I contacted Sally Ward, a British quilt historian doing research into the WWII Red Cross quilts. She sent me many stories, but the one that caught my interest was the tale of a quilt that came home.

Sally told me of a quilt in Sault Ste. Marie, Ontario. It is an embroidered signature quilt labelled "Hilton Beach Red Cross 1942," with 59 signature squares, all women's names. There are flowers and "V for Victory" symbols on many blocks. It was quite unusual for a signature quilt to have been sent over during the War. Generally these



ABOVE Harold Cecil Bloomfield.

RIGHT The Six survivors in front of the Quilt.

quilts were used as fund-raisers: 10 cents to put each name on the quilt, and then it was raffled to raise money to purchase War Bonds. Sometimes it was re-raffed for the same purpose. Sally has not heard of another signature quilt sent overseas.

My husband and I were on our way to Sault Ste. Marie to sing for the Guild and while we were in town we stopped in at the local Red Cross. Angie Woodcock, the Branch Manager, showed us the quilt and provided further information and correspondence to fill out the story.

The quilt from Hilton Beach was sent to Lewisham, England and given to the Bloomfield family after their home was destroyed by a bomb. The son, Harold Cecil Bloomfield (Bloom to his friends) kept the quilt and carried it with him for the rest of his life, along with his father's Bible. His travels as a professional cyclist took him throughout Europe and Africa. He retired to Johannesburg and died there in July of 2000. Upon his death, his partner, Elizabeth Wreyford, sent the quilt "home" to Hilton Beach along with the Bible, according to Bloom's wishes.

It turns out there are two Hilton Beaches, one on St. Joseph Island in Ontario and one in the USA. There was initially some question of where the quilt might have originated (especially since one block had both a Canadian and American flag on it). It was only when Edna Wood's name came up that the Canadians knew it was theirs. Edna Wood has been a lifelong Red Cross volunteer, and still lives in Hilton Beach. Her name is on the quilt.

On July 4, 2004, the quilt was officially presented to the St. Joseph Island Museum,



where it will be displayed with other WWII Red Cross memorabilia. On a very wet and miserable afternoon during the long weekend, the outdoor ceremony attracted more than 150 people, including six of the nine surviving women whose names are on the quilt. Several of the women believe their mothers sewed their names on their behalf. The wonderful gift from Mr. Bloomfield, for whom the quilt was clearly important, was deeply felt. Its homecoming marked the end of an incredible journey.

I have written a song based on this story and we sang it at the presentation ceremony. I'm told there were audible sobs from some audience members—an indication that, although the quilt was made many years ago, it still holds a great deal of power to affect people with its story. It was a great honour to participate in this important community event.

The song "Quilt of Names" is on Cathy's new quilting CD, entitled "A Quilter's World." If you have a story about quilts made for the Red Cross during WWII, I know that Sally Ward sallytatters@ntlworld.com would be interested in hearing it.



Something to note about the last issue—

Thank you to Ann Larocque for letting us know—the guild member accepting the Barbara Schafer Memorial Award on page 32 of the Autumn issue of *The Canadian Quilter* is Wanda Philbin, founding member, first president and past president of the SARNIA QUILTERS' GUILD.

A correction to the *National Juried Show 2004* Catalogue inserted in the Autumn issue of *The Canadian Quilter*. On page 21, picture 5 was shown upside down in error. Apologies are extended to Karen Johnson, whose work entitled *Earth Goddess* measured 23" x 39."



A word about pictures sent over the internet—

We are happy to receive your articles and pictures via email. However, we do require high quality, high resolution images. So when taking pictures with your digital cameras—turn off the date and use the high quality picture setting. If you send pictures which are of higher quality than we require, we can make the appropriate changes. The same cannot be said of pictures which are taken at low resolution. Those we are not able to use.

The same kind of requirement applies to scanned pictures. Generally speaking, for us the best format is a jpg at 300 dpi (dots per inch) when the picture is 4-5 inches in size.

Please don't forget to tell us who took the pictures.

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Northcott is pleased to announce the prize-winners in the 2004 Northcott Challenge!

Pieced Wall-hanging -

- 1st (\$400) - Joyce O'Connell—Courtice, ON
- 2nd (\$200) - Janet Crone—Garson, ON
- 3rd (\$100) - Nancy Trowbridge—Essex, ON

Appliqued Wall-hanging -

- 1st (\$400) - Nancy Yule—Cambridge, ON
- 2nd (\$200) - Gail Thomas—Vernon, BC
- 3rd (\$100) - Eva Prokopetz—Vernon, BC

Quilted Garment -

- 1st (\$400) - Carol Grant—Port Alberni, BC
- 2nd (\$250) - Annette Janca—Whitby, ON
- 3rd (\$100) - Lynn Higgs Thompson—Haliburton, ON

Honourable Mention (\$50 in fabric)

- Nancy Yule—Cambridge, ON
- Carl Schueler—Alliston, ON
- Moyra Hamilton—Kelowna, BC

Honourable Mention (\$50 in fabric)

- Barbara Slavik—Chatham, ON
- Russelle Madigan—Burnaby, BC
- Lucy Flaws—Hays, AB

Honourable Mention (\$50 in fabric)

- Roseann Moyer—Sarnia, ON
- Sue Dullely—Calgary, AB
- Sandra Thomas—Guelph, ON

- Juniors (under 16) - 1st (\$200) - Madison Holdway—Acton, ON 2nd (\$100) - Michelle DeVries—Westbank, BC
- 3rd (\$50) - Sara Dowling- Erin, ON Honourable Mention: Shayla Copeland (Niagara Falls, ON), Laurel Bury (Markham, ON)

Thank you to all of the entrants, for you are all winners in our eyes!

Entry forms for the 2005 Northcott Challenge will be available in February at email: info@northcott.net,
by calling 1-800-268-1466 or through your favourite quilt shop



ALBERTA

April 7-30/05 St. Albert, *25th Anniversary Quilt Show*, "There's Something About a Fat Quarter," at Profiles Public Art Gallery, 19 Perron St., ST. ALBERT QG (780) 460-4310 ahfgallery@telus.net www.artsheritage.ca

May 6-7/05 High River, *Centennial Show*, Highwood Memorial Centre, 128- 5 Ave S.E., Fri 1- 8, Sat 10-5. THE HIGH RIVER & DISTRICT HANDICRAFT G - a show to celebrate our Centennial in 2005. Shirley Suitor (403) 601-4591

BRITISH COLUMBIA

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

Apr 22-23/05 Oliver, *Quiltville 2005*, Oliver Community Centre, Fri 10-8, Sat 9-4. Displays, challenge, guest quilters, guest guild, ongoing demos, merchant mall, tea. Adm. by donation. DOUBLE O QG, L. Penner (250) 498-0115, lorna@missmolys.ca

May 13-15/05 Richmond, *Quilts: Layers of Tradition*, Richmond Curling Rink, 5540 Hollybridge Way, May 13 (10-8), May 14 (10-5), May 15 (10-4) Adm. \$5. Artists Ethel Snow and Fumiko Noguchi, raffle quilt, tea room, over 400 quilts on display, items for sale made by members, demos. THE FRASER VALLEY QG

May 19-29/05 Waterloo County & Area, *10th Annual Festival, Waterloo County & Area Quilt Festival*, includes the *Ontario Juried Quilt Show, World Piece*, an exhibition of Australia and Quebec quilts along with *Invitation: the quilt of belonging*, and more. Exhibits at museums, galleries and quilt shops; fashion shows, merchant mall, youth quilt block challenge, workshops and lectures. CQA/ACC celebrates in Waterloo with the *National Juried Show*. www.waterlooqueiltsfestival.com or 1-888-804-7909

May 27-29/05 Kelowna, *A Threaded Journey: Quilts from Then to Now*, Curling Rink. 400+ quilts, wearable art fashion show, demos, large Merchant Mall, raffle quilt, Boutique, Theme Challenge and more... ORCHARD VALLEY QG Laurie Turik laurie.r@shaw.ca

June 3-5/05 Sechelt, *Sunshine Coast QG Quilt Show*, Rockwood Lodge & Seaside Centre. Quilt Challenge, Reviewed Quilts at Seaside, Viewer's choice, Quilters' Boutique, Door Prizes, Merchants Mall, Tea Room, Raffle Quilt and more. Adm. \$4. Marie Malcolm (604) 883-9432 jmalcolm@dccnet.com, www.user.dccnet.com/scquilts

June 11/05 Coombs, *Dainty Delights*, Bradley Centre, 975 Shearme Rd. (Vancouver Island, near Parksville) Tea, Show of Small Quilts. Sat 10-6, \$5 adm. includes visit to tearoom and boutique! PARKSVILLE QUILT HOUSE QG Barb McCormack (604) 486-7115

June 11-12/05 Golden, *20 Years of SEW Much Fun*, Curling Rink. Spacious comfortable venue. Lots to see. One of the most interesting shows in BC. Raffle Quilt. Weekend Raffles. Tea and homemade goodies. Merchant Mall. Demos. Friendly guild members. Wonderful vacation

destination for family. Grace Penno (250) 344-8904, pennacres@redshift.bc.ca

July 23-24/05 Roe Lake, *Reflections - 20 Years of Quilting*, Roe Lake Hall, South Cariboo Hwy 24. Raffle Quilt, Merchants' Mall, quilts for sale, hourly door prizes, demos, tea room and welcoming guild members. THE LOG CABIN QUILTERS. Gyl (250) 593-4456, Marilyn (250) 593-2342 or judyratherbequilting@look.ca

NEWFOUNDLAND & LABRADOR

May 14-15/05 Dildo, *Newfoundland Baccalieu Quilt Show 2005*, Dildo Heritage Museum, Displays, Demos, Viewer's Choice, Tea, Quilt Raffle, Merchants, Prizes. Adm \$3. BACCALIEU QG. Doreen Newhook (709) 759-2079 doreen.newhook@nf.sympatico.ca

ONTARIO

Apr 8-9/05 Dunnville, *Fanfare 2005*, Calvary Pentecostal Church, 1241 Highway #3 East, Fri 10-6, Sat 10-5. Merchant Mall, Appraisals, Members' Boutique, lunches, door prizes and more. Free parking. Buses welcome. DUNNVILLE'S OWN TINY STITCHERS, (905) 774-3626, ldbaker@sympatico.ca or www3.sympatico.ca/dkbaker

Apr 9-10/05 Newmarket, *Loving Stitches Quilt Show*, Newmarket Seniors' Meeting Place, 474 Davis Dr., Sat 10-5, Sun 10-4. 7th Quilt Show - full size quilts, wall hangings, miniatures, and quilted clothing. Merchants' Mall, Tea Room. Adm \$4. Wheelchair acc. THE REGION OF YORK QG www.regionofyorkquiltersguild.ca Doreen Dawson (905) 727-5694 Judi Kidd (905) 895-4141 judi1918@hotmail.com

May 6-7/05 Burlington, *A Stitch In Our Time Quilt Show*, Park Bible Church, 1500 Kerns Rd. Fri & Sat 10-6. HALTON QG www.geocities.com/heartland/hollow/9009 Lynne lynhun@yahoo.com

May 7/05 Whitby, *Kindred Hearts QG Quilt Show*, Whitby Baptist Church, 411 Gilbert St. E. (north of Hwy 401 and east of Hwy 12 [Brock Street]) 10-4, \$5. Variety of sizes and types of quilts made by guild members. Merchants mall & tea room. Mary Ruth Roadhouse road4@allstream.net

May 13-15/05 Kingston, *Quilts Kingston 2005*, The Portsmouth Olympic Harbour, King and Yonge Streets. A showcase of the area quilter's finest contemporary and traditional work. Wearable art, dolls, Dear Jane projects, red work, quilt care and repair, plus appraisals. THE KINGSTON HEIRLOOM Q & THE LIMESTONE QG www.quiltskingston.org

May 28-29/05 Petawawa, *Marching with Quilts Thru Time*, Petawawa Civic Centre. Sat 10-5, Sun 12-4. Adm \$3. CFB Petawawa 100th anniversary celebrations. Merchants mall, quilts from "antique" to "just finished yesterday." THE LOG CABIN QUILTERS OF PEMBROKE Marg LaCroix mecwars@webhart.net

May 28-29/05 Sault Ste. Marie, *Quilting Beyond Borders*, Soo Curlers Association, 124 Anita Blvd. Sat & Sun 10-4. 4th Biennial Quilt Show - vendors mall, demos, and tea room. STITCHES FROM THE HEART QG Mary Anne Gasparetto (705) 759-8144

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

June 17-19/05 Ancaster/Hamilton, *Quilts in Bloom*, Marritt Hall, Ancaster Fair Grounds, Garner Road (Hwy 53). HAMILTON QG Leigh Forrest (905) 521-8595 lforrest@cogeco.ca

June 25/05 Haliburton, *Fabulous Fibres* Haliburton Legion. Fibre Art show. Quilts, knitting, crochet, spinning, weaving, rug hooking. Tea Room. HALIBURTON HIGHLANDS QG Lynn buzznlynn@sympatico.ca

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CALLS FOR ENTRY

November 30, 2004 - Deadline for entry

Greenwood Gallery, Guelph, Ontario is now accepting submissions on the theme of *Red* for a February 2005 group show. Textile work of a small to medium scale is best suited to the gallery space. Please include with your submission: 2-5 images in slide, CD, or photo format, a brief statement and/or sketches of proposed work and full contact information. Packages can be sent to: Rosie Schinners, Gallery Co-ordinator, Greenwood Quiltery and Gallery, 275 Woolwich St. Guelph, ON N1H 3V8. Alternately, packages may be sent by e-mail to: gallery@greenwoodquiltery.com

December 31, 2004 - Deadline for submission

Organize a group quilt and exhibit it in Japan! Quilt Network Japan is organizing *World Quilt Carnival* in May 2005, one of many events coinciding with Expo 2005 in Nagoya, Japan. QNJ wants to hang quilts from around the world in a variety of sites in Nagoya. The purpose is to celebrate quilting as a world-wide art interpreted by many different nations and cultures. Quilts will be returned at your expense. This is an opportunity for any group to create a quilt. Any fabric and any technique is acceptable so long as the resulting quilt exemplifies "Canada." Here are the parameters: Size: 1.5 x 1.5 metres, Theme: Our country, i.e. Canada - The quilt must be made by at least 9 people. Send to: Around the World with Quilt, Nippon Express Co., Ltd., Nagoya Air Service Branch, Nagoya Buturyu Center, 145-1 Shimizu, Toyoba, Toyoyama-Cho, Nishi-kasugai Gun, Aichi 480-0202 Japan.

January 15, 2005 - Deadline for entry

There's Something About a Fat Quarter. Sponsored by St. ALBERT QUILTERS' GUILD, April 6 - May 1, 2005 at Profiles Art Gallery, Entry forms: Profiles Gallery, 19 Perron St., St. Albert, AB, 8N 1E5 (780) 460-4310, e-mail: ahfgallery@telus.net. Three categories: All that Glitters, Your Two-bits Worth, That Fabric Spoke to Me.

February 2005 - Deadline for entry

Greenwood Gallery, Guelph, Ontario, is currently accepting submissions for 2005 programming. We will review submissions on an ongoing basis, and are interested in both solo and group proposals. Shows are offered in monthly slots. Please include with your submission: 10 images of work in either slide, CD, or photo format. A short statement of intent and full contact information. Packages can be sent to: Rosie Schinners, Gallery Co-ordinator, Greenwood Quiltery and Gallery, 275 Woolwich St., Guelph, ON N1H 3V8.

Alternately, packages may be sent by e-mail to: gallery@greenwoodquiltery.com.

March 1, 2005 - Deadline for slide or digital submission

The Grand National - Invitation to submit up to 2 entries to *Airborne*. Open to all Canadian residents. Quilts must be completed after December 31, 1999. Theme: *Airborne* - anything that floats in, flies through or is carried by air. No size restrictions. Submission forms from: Kitchener-Waterloo Art Gallery, 101 Queen St. N, Kitchener, ON N2H 6P7 or Joseph Schneider Haus Museum, 466 Queen St. S, Kitchener, ON N2G 1W7 or Call (519) 579-5860 Website: <http://www.grandnationalquiltshow.ca> Email: airborne@kathleenbissett.com Important Dates: April 1, 2005 - Quilt arrival at KW/AG. May 8, 2005 - Exhibit opens. June 26, 2005 - Closing of Exhibition.

April 1, 2005 - Entry Deadline

7th Annual Youth Quilt Block Challenge, part of the *Waterloo County & Area Quilt Festival*. Youth are invited to use quilting as way to celebrate and express their ideas about the 10th anniversary of the *Waterloo County & Area Quilt Festival*. Challenge fabric must be used somewhere in the 10" x 10" block. Blocks to be on display at the Waterloo Regional Children's Museum, during the Festival May 19-29, 2005. First, second and third place winners in Preschool, Grade 5-8 and Grade 9-12 are chosen through Viewer's Choice during the Festival. Great for schools, clubs, groups or families. For full entry details and free challenge fabric visit www.waterlooquiltfestival.com or call 888-804-7909.

April 1, 2005 - Entry Deadline

Ontario Juried Quilt Show 2005, part of the *Waterloo County & Area Quilt Festival*. Open to all Ontario residents. All quilts must have been completed after April 1, 2004. Credits must be included in the artist's statement. Two slides or two digital images are required, an overall view and a close up detail. There is a non-refundable entry fee of \$25 per entry. All entries will be judged according to the CQA/ACC Quilting Standards. The Show will be open during the 10th Annual *Waterloo County & Area Quilt Festival*, May 19-29, 2005. For categories, prizes and entry visit www.waterlooquiltfestival.com or call 888-804-7909.

August 2005

The OCEAN WAVES QUILT SOCIETY of Cape Breton has been invited by the Canso Causeway 50th Anniversary Celebration Committee to showcase 50 years of Quilting during their week of celebrations August 7-14, 2005. The OWQS will sponsor a Challenge Wall-Quilt using their theme "A Cause for a Gathering." The Challenge will follow the same Rules as the Annual Quilter's Challenge with the exception: you must use some BLUE fabric to represent the waters of the Strait of Canso and then all the other fabric from your own stash. Wall-Quilts will become part of a Silent Auction with generous monetary prizes being awarded to first, second and third place winners. This will provide an opportunity for tourists to take home a wonderful piece of art. More details in the Spring edition of *The Canadian Quilter*.

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by Karen Bissenden

Alberta

by Colleen M. Peake

Hello Fellow quilters, it is my pleasure to represent the many fine quilters and guilds in Alberta and to bring their news to the rest of the membership. My personal goal is to have every guild represented in this column at least once each year and to that end, in August, I contacted every guild for which I have an address. If your guild has not received a letter from me, please contact the writer at colleenpeake@shaw.ca to introduce yourselves. Many thanks to the several guilds who have submitted articles this month and a special hearty thank you to the Special Occasion report and pictures submitted from HIGH PRAIRIE and EDMONTON (elsewhere in this magazine). We hope to bring more such exciting news in the coming months.—Colleen

The HIGH PRAIRIE QG is a group of approximately 25 members with a wide range of quilting skills. Our monthly meetings include a drag and brag session; a demonstration on a new technique or product and we have a "block draw" at alternate meetings with a specific block pattern. Members can make as many of these blocks as they want and each is an entry. We always have a basket draw of items brought by members, and tickets are sold for \$1 each. Some lucky person takes home a basket of surprises and the basket is brought back to be filled up again. We participated in the annual rodeo parade -see separate article on page 53. Currently our guild is awaiting one of our bi-annual retreats. We like to get away in October before our *Fall Quilt Show*. But we also like to go at the end of April. A lot of quilting, talking, laughing, and eating is done... but not a lot of sleeping!! The Retreat Committee plans a couple of fun activities with prizes as well as giving us an uninterrupted weekend of quilting with friends... what more could anyone ask for? (Contributed by Jane Kuchuk.)

ROCKY MOUNTAIN QG (Hinton) last season, worked on a quilt called *Gateway to the Rockies* that we donated to "The Quilt project for Breast Cancer." Our members worked together several evenings to produce quilts that are donated to local charities. Our UFO weekends are for finishing an old project—so we can then start several more. This summer we took part in Hinton's Annual Garden Tour, displaying our quilts in the greenhouse at Alpine Gardens, in harmony with the flowers. This autumn our guild has planned a challenge called the Theme Block Tin Exchange. It's always great fun to see the final results from challenges in the well-travelled cookie tins. We will be working on a large flannel quilt for our next raffle as well as hosting a group of fellow quilters from neighbouring B.C. (Contributed by Carol Hamilton)

ST. ALBERT QG enjoyed a workshop given by Sandra Meech in May. It took us "outside the box" and we heard the word "design" in a way that was not frightening. We started this year with a lecture on Preparing our Quilts for Shows with Jane Willoughby Scott. Our annual *County Craft Fair* was held Nov. 20-21, 2004, at the Studio in St. Albert Place. Plans are underway for our 25th Anniversary Quilt Show. The entry deadline is Jan. 15, 2005. There will be an adopt-a-shop Blanket Downtown St. Albert on March 31 - May 1, 2005. This wonderful quilt walk is held during our show. (Contributed by Linda Bourgeois.)

CENTRAL ALBERTA QG (Red Deer) has a yearly quilt show in April, this year 285 quilts were displayed for the 1,950 visitors. Featured quilters were life members Chris Sisson and Joanne Comeau. Other features of the show included Aie Rossmann's quilts from her pattern line "Lotusland," a very active merchant's mall and a raffle quilt. Monies have benefitted Palliative Care, Central Alberta Emergency Women's Shelter, Lacombe Nursing Home, and the Red Cross.

PRAIRIE PATCHERS (Brooks) held their quilt show on Nov. 6. The main door prize was a full size *Christmas Sampler Quilt* pieced by the Guild Members and quilted by a local quilting service. Viewers enjoyed the many quilts, wall hangings, ragtime quilt demos and Merchants' Mall. Last year the windup potluck in June hosted Guild members from Medicine Hat and our Show and Tell featured "first quilting projects." (Contributed by Ruth Mattheis.)

PATCHWORK NETWORK QUILTING CLUB (Sherwood Park) proudly announces its 10th anniversary, having grown from just a few ladies to over 50 members. We meet every first and third Thursday morning each month at OLPH Church (but non-denominational) in Sherwood Park. We are active in all aspects of quilting, including caring and sharing. Our positive environment makes room for both experienced and beginners. Some of our members attend to make utility quilts for charity (last year we donated 82 quilts), others want to learn more about the art of quilting and attend demos, guest speakers, and workshops or use our library. Friendship and fellowship grows through participating in Block of the Month, Tin Exchanges, Block Swaps, Potluck Lunches, and Show and Tell—that's sometimes awesome and inspiring. This year we'll have an anniversary pin to celebrate our 10 years of growth. We will also have a survival workshop, a shop hop, segments on mini landscapes, a "Peace Garden" Block of the Month, a pumpkin and sweatshirt demo, faux chenille, a birdhouse block swap, working with kool-aid and crayons, and a mini quilt show and potluck for the years windup in June. We will continue making quilts for Safetalk and Habitat for Humanity and other charitable organizations. Our two workshops this year feature Liz Affolder working with the Holly Berries and Pine pattern, and Lois Schultz working with Sewing in Circles. (Gail Bykowski at 780-464-7388.)

British Columbia

by Linda Hancock

ABBOTSFORD QG started the quilting season with an icebreaker, a chance to meet and greet other guild members. Workshops scheduled for the fall include: Lighted Christmas Tree with Ellen Kingswell, Chenille Lover's Knot, Therese Schwab and Penny Rug with Susan Barker. This guild has three great ways to add to members' stash each month with a fat quarter lottery, a block of the month program and a fat quarter birthday swap. Marilyn Isakk had two of her

quilts shown at the *Pacific Northwest Quilt Fest* in Seattle this August.

CARIBOO PIECEMAKERS Williams Lake is looking forward to another busy year of quilting with plans for workshops in October, and a weekend retreat in April. Their bursary was presented this year to Corissa Jelly who is attending University College of the Cariboo and the Canada Day Baby Quilt was presented to Krystal Styvan whose baby son was born on July 1/04 at 3:52 a.m.

FRASER VALLEY QG members had a busy summer working on their submissions for the *Quilts: Layers of Tradition Show*, May 13-15/05. As an

extra incentive, the Guild is offering an earlybird prize for all pieces registered by December. The raffle quilt *Fraser Jewels* is well underway and members were appliquéing a leaf or two on the border vine at September's meeting. Workshops planned for the season include: Celtic Appliqué with Diane Stevenson and Slice and Shuffle with Judy Farrow.

CRESTON VALLEY QG quilt show is May 6-7/05.

DOUBLE O QG (Oliver) is planning workshops with Martha Cole and Hilary Rice on designing and machine embellishment. Regular monthly workshops will include chenille, upside down

by Karen Bissenden

appliqué, flannel jackets, colour and free form 3D flowers. Wednesday drop-in and mini workshops will include once a month Victorian Crazy quilting series, as well as group projects and activities. Guild member Enid Baker received Honourable mention for her quilt in the *Grand National Show* in Kitchener and she was awarded 3rd place in the *CQA/ACC Trend-Text Challenge*. This year the Guild is responsible for coordinating the kitchen for the annual Community Crafts Sale, and they are also busy planning their own *Biannual Quilt Show* scheduled for April 22-23/05.

LIONS GATE QG North Vancouver held their *Album of Quilts* show in September, and their fall program schedule includes a presentation by Lily Thorne—Fabric Artist and a sewing room and craft sale. The Guild has received thanks from all North Shore Libraries for the cash donations, mentioning that these donations are a wonderful example of community partnerships.

LOG CABIN QG (Bridge Lake) had their potluck wind up in June. One of their founding members Marie Pearce celebrates her 80th birthday this year. As always when one of their members reaches this milestone she is presented with a quilt. The Guild "surprised" Marie with a paper-pieced Flower Pot quilt presented to her at the luncheon. 2005 is the 20th anniversary for the LOG CABIN QUILTERS and they are celebrating with a quilt show July 23-24/05.

NANAIMO QG member Eileen Write has had three quilts accepted for the *Machine Quilting Conference* in Tacoma Washington. And three Nanaimo quilters, Coreen Zeer, Florence Dorcheid and Val Ursulak entered their quilts in the *World Quilt Show*, with Val winning Second prize for Canada in the Best of Country Category for her quilt *Feathered Friends and Flowers* (see pages 48 and 49). A program called Visiting Quilts is part of this guild's community service. Four or five guild members take their quilts to show in city retirement and nursing homes. Residents are free to enjoy the quilts and talk to members. Often residents have quilts of their own which they share with the group.

PRINCE GEORGE QG September program was a potluck supper and the Guild is hoping to publish a cookbook for their 2005/06 quilt show.

RIVERVALLEY Q (Kamloops) members travelled on two bus trips this past summer. Members of the Appliqué group arranged a bus trip to Bridge Lake for their July meeting. The trip included a lunch meeting and show and tell at the lake, a visit to the local quilt shop in 100 Mile House and then dinner and wine tasting at Bonaparte Bend Winery. The second bus trip was to Seattle for the *Pacific Northwest Quilt Fest* in August.

SHUSWAP QG (Salmon Arm) events for fall will include a Trunk Show with Christine Thomas and Terry Budworth of Balsam Roots Textile Studio, a Tesselations Class with Dianne Jansson and a slide show by Janet Armstrong of her trip to Japan.

STUART LAKE QG Fort St. James had a busy summer with regular get-togethers continuing twice a month. The fall line up of classes is complete and the Guild is pleased to welcome back Dianne Jansson for classes in November. The Guild had a one-day show *Quilts in the Park* in conjunction with the National Historic Park, where 104 quilts, made by the 42 members, were displayed on fences, walls, and inside the historic buildings on a beautiful July day to be viewed and admired by the 315 visitors to the Fort St. James Historic Park.

SUNSHINE COAST QG has a busy fall scheduled with a western theme retreat planned for October and *Hands Across the Water* gathering in Nov. They have a resource day meeting every other month that includes four, two-hour mini workshops with instruction in a wide range of projects and techniques.

TEXTILE ARTS GROUP OF RICHMOND—programs and workshops for this guild include Lacemaking with Maureen Tweedly, Needlelace with Nancy Evans, and Mexican Star with Brenda Brayfield. Shirley Rampton had two quilts, *Poppyfield* and *Bottle Fantasy* chosen as finalists in the *Pacific Northwest Quiltfest*.

VANCOUVER QG now has a full panel of new members serving as executive and committee chairs after their June elections. The Pumpkin Seeds Community Quilts group was again invited to participate in the St Faiths Annual Bake Sale. Their quilts were beautifully displayed as decorations and the work impressed the many who viewed it. Preparation will begin this fall for the *Harvest of Quilts Show*, Oct. 20-23/05.

VERNON SILVER STAR Q *Legacy of Quilts V* show was held Oct. 2-3, so members were busy all summer getting pieces finished for display.

VICTORIA QG started their season with a light-hearted presentation by Sharon Peterson on getting her book published. Some of their programs include: Visiting quilts program, Meal on Wheels placement projects, Baby quilt projects, planning for their annual Quilting in the Trees Retreat, as well as hosting the *Gathering of the Guilds* in April 2005.

Manitoba

by Jan Hall

MANITOBA PRAIRIE Q (Winnipeg) Congratulations went out to two members: Judith Panson—artist with a public showing through September and Tracy Popp who had a quilt chosen to be printed on the CQA/ACC cards currently for sale. *Quilt Reflection 2005* plans are underway (show, vendors and banquet), as well as organizing for the International Day event where we host the Grand Forks guild. Excitement is building for the annual January retreat, for some wonderful workshops and many members continue to work on the ABC Donation quilts.

MYSTERY COUNTRY Q (Thompson) The first fall meeting presented many new members, so teams were drawn up to present workshops to the group. Congratulations to Alta Fedak, who will be this year's president. Many Show & Tell articles provided inspiration for the months to come. A raffle quilt is almost finished, as well as a baby quilt for the local New Year's Baby—an ongoing project each year.

New Brunswick

by Donna Cormier

Fall arrived in New Brunswick with a flurry of rain, a wonderful "Indian Summer" and lots of quilting. Congratulations to the participants of successful shows at St. Andrews, Miramichi, Kennebecasis Valley, Sanctuary House (Woodstock) and Sussex Vale.

KENNEBECASIS VALLEY QG had a busy year, producing 36 quilts, donating 19 to the Oncology Unit at the Saint John Regional Hospital, and 17 to the Atlantic Health Sciences Centre. In

progress are blocks for the quilt to be donated to the *Festival of Trees*. Several members attended fabric dyeing workshops made possible by the generous endowment of the late Doris Mowry.

MARCO POLO QG aims to be known as the friendliest QG and is welcoming several new members. They are continuing with their baby quilts project for young mothers enrolled with the Red Cross. Continuing education included a Machine Quilting workshop, and an "I spy" quilt workshop, both given by Linda Hubbard. The members will be presenting a *Quilt Show* in May 2005.

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by Karen Bissenden

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WOODSTOCK QG held a "Teacup Social" as their year-end meeting, and took their first group photo. Their fall sessions will include a "Queen Bee" being chosen to showcase her quilts and other skills. Their next workshop features making fabric bowls. They are also participating in a Tin Can Round Robin.

FREDERICTON QG had a quiet summer. Last spring they delivered 114 quilts and 6 crib sheets to Transition House, and Gignoo House. Their first meeting will feature one of the smaller groups, known as "The Group of Seven", who will share details of their start-up and their projects. Eight members attended *Quilt Canada 2004*, and 8 participated in the *CQA/ACC Trend-Tex Challenge*. All members are eager to see the results of their first ever *Quilt for the Cure Cancer Quilt*.

CHARLOTTE COUNTY QG met all summer and had over 150 entries in their annual quilt show held in St. Andrews! On the second Wednesday of the month, they hold a "project night." They are working on a Mystery quilt, with a workshop on a Bug Jar wall hanging. This busy guild is planning their semi-annual get-together with their neighbours across the border, the ST. CROIX QG of Calais, ME for a fun-filled evening, with games, skits, and, of course, show and tell!

NORTHSTAR QG started the new year with a creative "make your name tag" program—a very successful get acquainted activity. Linda Hubbard taught her Machine Quilting workshop, and Sue Robertson of Fredericton will demonstrate in October methods to choose how to quilt various designs. Future projects include the annual and popular Christmas Basket raffle, a cookbook, and a Spring Show!

Newfoundland & Labrador

by Lorraine Gosse

CABOT QG's summer challenge was a special project for the 35th Anniversary of the Janeway Children's Hospital Auxiliary. The anniversary project is to decorate the large pillars in the hospital with small quilts. Members were asked to design a miniature quilt (12" x 12") on the theme of "Playtime." A new feature of the newsletter this year is Meet the Quilter, written by Paulette Budgell. This is a great way to get to know members of the Guild. The program committee has been busy, with a focus for this year on Memory Quilts. A May Show & Tell of memory quilts is planned. Quilters were also asked to bring a basic sewing kit to each meeting, in case they wish to participate in any mini projects presented.

September was an introduction of the Round Robin project: Mingle and Meet; October's appliqué demo was a "Hands On" with a Halloween Theme; November was the Christmas Auction and at the December meeting, quilters could make a fabric Christmas Ornament by hand. "As Seen with a Listening Heart"—a solo exhibition by quilter and textile artist, Karen Martin, was held at the Craft Council Gallery from Sept. 12 - Oct. 31. The display was awesome! For more information please visit www.craftcouncil.nf.ca.

LONG RANGE QG held its September meeting, welcoming a new Executive for 2004-2005. Plans have been finalized for our "Quilters' Retreat," which will be held in Sept. at Killdevil Lodge. Participants will have a choice of three great workshops. Our Meeting Project for the year is a "Nine-Block Sampler Challenge." The objective of this challenge is to resource information in our guild library, from other guild members or from the internet, while challenging all skill levels of members.

OCEANVIEW QG Our guild is now in its second year under the leadership of a new executive and an exciting group of 39 returning members. We expect our membership to reach very quickly its quota of fifty. Autumn always brings a period of time for "getting ready" and that's exactly where we find ourselves at the moment. We are completing a charity quilt from last year and we have a scheduled workday in Sept. when members will share their time and quilting skills to complete the quilt. It is a beautiful Ohio Star/Nine Patch combination done in golds, greens and off white. The lucky charity is a group of The Arthritis Association who are doing a marathon as a fund raiser in the new year. We are planning a Fall Auction to be held in November. An exhibit for Spring 2005 is in the discussion stage and members are very excited about a Quilting Retreat that is tentatively planned for Fall 2005. Our regular meetings always have a Show & Tell, an interesting program where we try to focus on the interests of new and experienced quilters. Our editor publishes a monthly newsletter which is always full of information pertaining to our guild. One of our guild members, Kay Patey has recently started a home-based business selling fabrics and notions and also offering the Super Quilter service. We wish Kay the best of luck in her new business venture.

It's interesting to be a part of a quilting guild and a member of the Canadian Quilters' Association. More and more, I see evidence of an increase in this art as young and old take up the love of quilting. Recently, a young girl came to me asking if I knew anyone in our area who quilted. Little did she know where that would take her, as I informed her of our guild, my experience and my

many friends who quilt regularly. She was so enthused and wanted to share with me old quilts and hooked rugs completed by her grandmother about 50 years ago. Our next Show & Tell should be exciting, as we look at her prized possessions.

I wish all quilters a wonderful Autumn as you enjoy the changing of Nature's colours and the beginning of some new projects for the year.

Nova Scotia

by Betsy Miller

MAYFLOWER QG's (Halifax) exhibit *Quilts Ahoj* at the Alderney Gallery commemorating the Tall Ships was well received. The Guild also assisted in hanging the many wonderful quilts for the Lazy Boy travelling exhibit from *The Quilt: A Breast Cancer Support Project*. Plans for the upcoming year include a Mayflower Mystery quilt, a six-inch Charm swap and learning to access internet quilting resources. Organizational plans for the annual *Comfort and Joy Quilt Show* and sale to be held in November are underway. This popular event raises money for the Patient Care Enrichment Program at the QEII Hospital.



Bernadette Martin and Brenda Whiddle stitch on Cancer Quilt.



7th Annual Women Alike Breast Cancer Quilt.



Winner of Raffle Quilt, Bev Chapman, Malagash, 2004.

by Karen Bissenden

OCEAN WAVES QUILT SOCIETY OF CAPE BRETON members had a busy summer. THE BADDECK QUILTERS displayed their skills in their show in Baddeck Church Hall. The Isle Quilt Market will highlight Cape Breton quilts in an exhibition entitled *Quilts of Quality* during the Visual Arts Series taking place during the *Celtic Colours International Festival* from Oct. 8-17/04, where the Market will also host a full day Fabric Art Workshop with Anne Morrell Robinson. *The Textile Festival* at Inverness County Centre for Arts in August reaped rewarding success for the organizing committee (see article on pages 6 and 7). A Butterfly quilt made by the LOUISBOURG PIECEMAKERS and donated to the Cape Breton Regional Hospital Ladies Auxiliary raised over \$10,000 for the new MRI unit at the Hospital.

Ontario

by Lesley Michie

As I sit down with the many newsletters I have received over the past few weeks, I am so excited by the energy, generosity, and kind-heartedness of quilters in Ontario, and of course, across Canada. I spent the last weekend at a retreat in Paris (Ontario) with two guilds who, though strangers, worked together to organize a wonderful weekend. A stranger there myself, in a matter of hours, I felt I had known many of them forever. I am thrilled to be embarking on this new adventure as the Ontario Regional representative, knowing I will make many more new quilting friends along the way.

As always, happy quilting!

BRANT HERITAGE QG

(www.brantheritagequilters.ca) Debbie Wynn, a member of the Canadian Machine Quilters' Assoc., will speak to the Guild in Sept. about "Choosing the Right Quilting Design" and will present a trunk show for the members. Heather Stewart will teach her Colourwash workshop in Oct.

CHATHAM KENT QG Pat Menary of Innerkip, will present a trunk show of her "Awesome Miniatures" to members in Sept., as well she will teach her Heartstrings workshop. Bev White will be the guest speaker at the Oct. meeting with her trunk show and her Electric Pencil workshop.

DUFFERIN PIECEMAKERS QG (Orangeville) (www.grandvalley.org/actionline/grandvalley/piecemakers) Congratulations to Vickie Cane and her group "Canadian Quilt Swappers"—their quilt *Stitches of Hope* won the Best Group Quilt award at the *Ontario Juried Show*. Members have created three dozen cuddle quilts and as many knitted bears in bags as part of their Community Project.

Northwest Territories

by Margaret Dumkee

THE BOREAL PIECE MAKERS (Fort Smith) resumed bi-weekly meetings on September 1st with a short business meeting followed by the announcement of the schedule for sewing Saturdays and the list of projects the Guild will be undertaking this fall. These include Halloween-themed round robin row quilts, Christmas projects for the community sale in November, and a beginner project aimed at introducing new quilters to the art of quilt making. Gail Hunt has bravely accepted our invitation to lead two workshops and give a lecture in Fort Smith in February and this has many members very excited. This will be the first time that we have hosted an out-of-territory teacher and we are so pleased that Gail has agreed to travel to the North at a time of year that can be a little chilly!

Over 400 people visited the YELLOWKNIFE QUILTERS' annual *Show and Sale* that was held in July. In September Judy Neimeyer of Montana offered two courses on the Paper Piecing techniques used to create her quilt patterns. Everyone who attended has decided that an Add-a-Quarter ruler is the best tool ever! The monthly meetings have resumed and, as usual, there were several draws for wonderful quilting items; book, kit, fat quarters. I was fortunate to be in Yellowknife for their September meeting where I felt very welcome and truly enjoyed their Show & Tell. One of their members, Shawna Lampi-Lagaree had her quilt, *Make This Nightmare End* juried into the *Pacific Northwest Quilters' Association Show* held in August 2004. I believe Shawna is the first Northerner to have a quilt juried into a U.S. show. Congratulations Shawna! Here is a picture of Shawna and her quilt that was taken at the *Falling to Pieces Quilt Show* held at the Prince of Wales Museum in Yellowknife in 2004.



D.O.T. (DUNNVILLE'S OWN TINY STITCHERS) Members enjoyed a lovely weekend in Paris with their new friends from the NORFOLK COUNTY QG. Plans are ongoing for their first quilt show to be held in April 2005.

DURHAM TRILLIUM QG Members will start this quilting year in a new location, as they had outgrown their old meeting place. Last year, 124 cuddle quilts made by members were generously donated and gratefully received by community agencies including Denise House, Rose of Durham and Bethesda House. Also, a double wedding ring quilt donated to Bethesda House last May, raised in excess of \$700.

ELLIOT LAKE QG Members are getting ready for their Oct. quilt show, and are busy working on items for a guild fund raiser Boutique.

ERIE SHORES QG (Leamington) Members enjoyed Pix Martin's trunk show in Aug. Heather Stewart will teach present her trunk show and teach a bargello class in Sept.

THE GRAND QG (Fergus/Elora area) International teacher and award-winning quilt maker, Carol McLean, will present her trunk show entitled *Our memories... Our Roots... Through Our Quilts*, which includes antique quilts handed down through her family and her own 35 years of quilts. Finished blocks of the *Structures Quilt*

project will be on display at the *Wellington County Festival* in Oct.

HALTON QG

(www.geocities.com/heartland/hollow/9009) Maggie Vanderweit, textile artist, will be the guest speaker at the Sept. meeting. Gail Spence, from "The Hobby Horse," will demonstrate crayoning techniques in Oct.

KAWARTHA QG (Peterborough) Upcoming workshops include "Sweatshirt Jacket" with Lyn Lepper, Landscape Fabric Collage with Joan Reive, and Stained Glass Dragonfly with Molly Clarke. Members are also planning a trip to Lancaster, PA.

KINCARDINE SUNSET QG

(www.bmts.com/~quiltguild) Members are having a UFO contest. Two teams of quilters will compete to complete the most UFOs over the year. The losing team brings the potluck dinner to the June meeting. Workshops for the fall include Stained Glass Christmas Accessories with Deborah Beirnes and a Raggy Sweatshirt class with Helena Hill and Joyce Bowker.

LOG CABIN QUILTERS (Pembroke) The Special Olympics quilt raised \$1500. Members are planning their *2005 Quilt Show*, including making blocks (historically-related to 100 years of

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by Karen Bissenden

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quilting in the area) to be assembled into a quilt for their raffle.

MISSISSAUGA QG Shirley Hoad will hold a three-part workshop for beginner quilters starting in Oct. Members have signed up for a Round Robin. Carol McLean, Woodstock, will present her trunk show in Oct. Members have volunteered again this year to assist with *The Quilt* display at Casa Loma.

NORFOLK COUNTY QG (Simcoe) Members have remained busy through the summer with their hospital auxiliary quilt, 2005 cancer quilt, as well as a dyeing workshop. Nina Stahlschmidt, St. Catharines, will present her trunk show in Oct.

ORILLIA QG Quilters will be given a demonstration on making Snowflakes and will learn about Miniatures from Susan Beerman in Oct.

OXFORD QG Final preparations are underway for their *Silver Anniversary Quilt Show, Pieces of Magic*. Renske Helmuth will present her trunk show in Oct. Members will head to Paris again in November for a weekend retreat.

ROUGE VALLEY QG (Scarborough) Kathie Wylie presented her trunk show *From Doubt to Design* in Sept. Congratulations to Anja Knuuttila, who won the Best Wearable Award at the 2004 *Ontario Juried Show* with her *Nip and Tuck* jacket. It also won the Amy Hallman Snyder Purchase award, and was purchased for the permanent collection

exhibited each year at the *Waterloo County & Area Quilt Festival*.

STONETOWNE QG (St. Mary's) *The Piecemakers Quilt Show 2004* was a huge success, and plans are underway for the 2006 show. A Stained Glass Workshop will be held in Oct.

TRENT VALLEY QG (Trenton) Susan Archer will give a lesson on ruching in Sept. The third annual retreat at Bridgewater is greatly anticipated by many members. Meals on Wheels will enjoy placemats made by members in Nov.

YORKSHIRE ROSE QG Dixon Chan, from G & S Dyeworks will be the guest speaker in Sept.

Prince Edward Island

by Margaret Poirier Raynor

TIGNISH QUILTERS CLUB quilting buddies and sewing enthusiasts, who still refer to themselves as learners and beginners, are going into their 10th year. Dedicated to their fabric stashes and sewing machines, they meet every Tuesday (9-3) for a complete day of sewing and sharing, in the Tignish Medical Centre. A quilt show is held yearly, usually in November, however this year it was moved forward to July, where many beautiful and colourful quilts were on display for two days. A shop hop is in the planning stages as well as a trip to Charlottetown in Nov. to attend the *KSQG Quilt Show*.

NORTHERN LIGHTS QUILT GUILD (O'Leary) Members were welcomed back in Sept. by pres. Margaret Poirier Raynor. The group meets the first Monday of each month at the O'Leary Community Centre for regular meetings plus show and tell, and also on the third Monday for a complete day of sewing pleasure. The NLQG banner which was designed by member Maureen Shea, and worked on by members during the past year, is now complete. The official unveiling will be at the next quilt show scheduled for end of July 2005. Dates are booked at the Tignish Heritage Inn for our fourth annual retreat Jan. 28/29, 2005. Our raffle quilt top is ready for the quilting. The program committee is planning the next mystery/challenge. Member Elaine Burrows, has made and generously donated 6 cuddle quilts to the Queen Elizabeth Hospital.

MIMINEGASH QUILTERS CLUB Congratulations to the Miminegash Quilters who recently had their first quilt show, beautifully displayed at the Fire Hall during the month of July. This relatively new group of 10 or so quilters have been meeting on a

regular basis for approx. two years Mondays (10-3). They attend with brown bag lunches in tow for a get away from telephones, washing machines, kitchen stoves, husbands and teenagers, to enjoy each others company and to indulge in their affliction.

LES DOIGHTS MAGIQUES (Abrams Village) This energetic group of 17 plus Acadian Quilters have formed a co-op and have been meeting weekly since 1989, from mid Sept. until the end of June. They have at their disposal (home away from home) the complete lower level of the "Abrams Village Handcraft Centre." The handcraft shop is located upstairs and while the group quilts mainly for the shop and to fill special orders—all of the ladies are avid quilters in their own right. The results speak for themselves at the always popular biannual quilt show and sale which draws viewers from across the Province and the Mainland.

QUILT TALK (Charlottetown) A group of twelve quilting buddies who meet the first Wed. of each month for the simple pleasure of each other's company and to satisfy their passion, have been meeting regularly for the past 10 years or more. The number has been limited to 12, as that seems to be the number that can be comfortably hosted in each other's homes. Most of the members work on their own projects, however from time to time joint projects or exchanges have been undertaken. The highlight of the evening is always Show & Tell, a visit to the host's sewing room, and lunch—not necessarily in that order.

KINDRED SPIRITS QUILT GUILD Pres. Carole McCarville, welcomed members back on Sept. 15, at the Holy Redeemer Parish Hall. This year marks the 15th anniversary of the Guild and to mark the milestone, 15 has been adopted as the theme for this year's challenge. Congratulations to our president Carole on being elected to the CQA/ACC Board as vice president. A much anti-

ipated and enjoyed trunk show by Anne C. Morrell Robinson was our program for the evening and for the next three days, Anne taught the following workshops: cloth doll making, designing medallion quilts, and beyond the borders. Shirley Pierce has completed final preparations for the biannual quilt show to be held the first weekend of Nov. at the Delta Hotel.

Quebec

by Betty Hatter

Translation by Sylvie Leclerc

Note from the editor: Special thanks to Karen who entered the French translation from handwritten notes this time, and apologies to Sylvie and readers if we have made a few errors. Sylvie was experiencing computer problems, so our best efforts became necessary.

After a very cold wet summer, the fall season is welcome. As always there are quilt shows galore to attend and living so close to the Vermont border, I get to go to the Vermont shows, too. With a business to run I can't attend all of them. I missed the *O'Ho Full Groan Quilters' Show* in Ormstown in Sept. and hope to get a full report with photographs for the next edition.

Après un été froid et pluvieux la saison d'automne est la bienvenue. Comme toujours, il y a une abondance d'expositions de courtoisines à visiter et restant près des lignes du Vermont, j'ai aussi la chance d'aller voir les expositions de cet endroit. Devant aussi m'occuper de mon commerce je ne peux pas toutes aller les voir. J'ai manqué le *O'ho Full Groan Quilter's Show* à Ormstown les 3 & 4 septembre dernier et espère voir un rapport complet avec photographies pour le prochain numéro.

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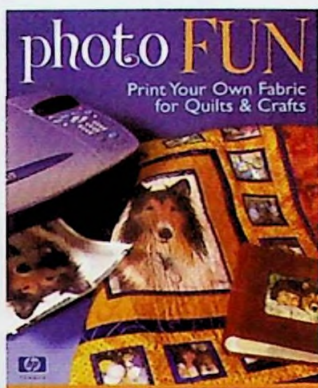


PHOTO FUN: PRINT YOUR OWN FABRIC FOR QUILTS & CRAFTS

The Hewlett-Packard Company
Edited by Cyndy Lyle Rymer
C&T Publishing
63 pages \$17.95 US

I just happen to have a Hewlett-Packard printer so I snapped this book up. I've wanted to try printing my own fabric but was afraid to mess up my printer—a previous experiment with my old pin-dot printer and scotch tape turned out badly!

This book allays all fears, though; with the proper materials and a few precautions, there's no chance of harming the printer.

The book starts with the quality of photos to be used and they recommend using a digital camera for the crispest, clearest pictures. On the other hand, if you're aiming for an old-time, nostalgic sepia-toned project, an older photo would work just fine. Different types of cameras and scanners are covered, with price ranges.

One idea I thought was intriguing is to scan old quilts to reproduce the fabrics used in the quilt. This fabric can then be used to repair the quilt or to make a copy of a treasured piece.

There are lots of tips all through the book, from how to take good photos, to editing and restoring photos with software.

There are quite a few projects shown, including one really neat "family tree" quilt or wall hanging—a tree is appliquéd or drawn onto the background fabric and photos are attached like leaves to the branches.

I especially like the fact that observing copyright laws (consistent with CQA/ACC policy) is stressed throughout the book.

I really enjoyed this book and the possibilities it opens and would definitely recommend it to HP owners.

FOCUS ON BATIKS

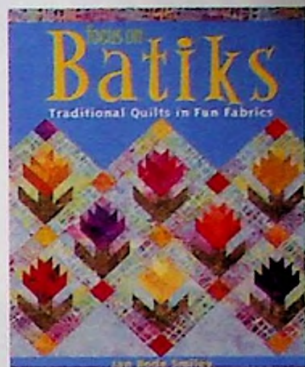
Jan Bode Smiley
C&T Publishing
95 pages \$24.95 US

Lately, I've fallen in love with batik fabrics; maybe because so many wonderful colours and designs are available now. This book offers many ideas on how to use up my stash of batiks.

There is a short section at the beginning of the book showing how batik fabrics are made and the different designs that come from different areas—Indonesia, Africa, Malaysia and India are the traditional areas and they each produce a distinctive style. It's amazing that such labour-intensive fabric is available so cheaply in North America.

There are lots of different quilts and wall hangings shown, with directions given for most along with the finished quilt size and number of blocks required. There are also original quilt designs shown. Patterns are not shown for all of these, but it's truly a feast for the eyes. As always in a C&T book, the photos are excellent and it's easy to see subtle shades and nuances in the fabrics.

I really enjoyed this book and would recommend it to anyone, not just batik lovers.



HEIRLOOM MACHINE QUILTING

4th Edition
Harriet Hargrave
C&T Publishing
176 pages \$29.95 US

What can I say about this book? It's Harriet Hargrave's! It's the Bible of machine quilting!

For those who weren't able to take one of Harriet's classes at *Quilt Canada 2004*, this book would come a close second. There's something here for everyone's skill level and photos are shown with beginners' quilting right up to advanced levels. Even though the pictures inspired me to jump right in, I followed Harriet's advice and read the book through first.

She starts at the beginning—preparing the work space. She recommends having your sewing machine set into a cabinet or table. Then we look at proper seating, lighting and finally the machine itself and accessories. There's a lot of information here, from the proper tension to needles and threads.

Then we move on to fabric preparation, choosing quilting designs, marking techniques, tools and making your own stencils. (I especially liked the idea of using tulle to mark the quilt—when you go over the design with your marking tool, the ink goes into the holes of the tulle and leaves dotted lines to follow.) Harriet shows the math to make your design fit into borders and around the corners of the quilt.

A section follows on sandwiching and basting the quilt, then "packaging" the quilt and preparing to quilt. Finally, we get to sit down at the machine and start quilting. Photos show different ways of handling the quilt while quilting—I thought I was the only one who slung the quilt over my shoulder! Different types of quilting are covered—straight lines, grids, stippling, and even Trapunto. At the back of the book, there are 13 pages of quilting designs.

With wonderful photos of quilts and techniques all through the book, it is a must-have for anyone serious about learning machine quilting.



Quilt Country



Lorraine in front of the raffle quilt "Harvest Squares." Country Creations sold tickets for \$1.00 and the proceeds went to the Wheatland Crisis Centre in Strathmore. It was won by Sharon Forth of Calgary.

by Leslie Carmichael

"I've always had an artistic streak, but I can't draw or paint," says Lorraine Stangness, "so quilting is my way of being able to work with colour."

On July 17, 2004, Lorraine held an outdoor quilt show in and around her property near Strathmore, Alberta, and her love of colour was definitely in evidence.

About fifteen volunteers arrived at 6:00 a.m. to help hang the quilts around the property on frames, buildings, trees, and several wagons and sleighs owned by Sue and Verne Kemble of nearby Indus. The volunteers scrambled to finish before the show's official opening at 10:00 a.m., and visitors were already lined up to get in at 9:30. Just days before, southern Alberta had been pounded by heavy rains and we all worried that the show might end up cancelled or postponed. But the weather co-operated and by afternoon, over 400 people had come to see the quilts, with visitors from as far away as Ottawa enjoying the beautiful day, the brightly-hued quilts and a hefty helping of angel food cake with strawberries.

Of the more than 300 magnificent quilts and other articles on display, all but a dozen were made by Lorraine. She says she was talked into holding the show, at the urging of friends in the DALEMEAD QUILTING GUILD, who had never seen all of her quilts in one place at the same time—not even at the *Heritage Park Festival of Quilts* in Calgary. Forty of her quilts were on display at the Park last year, when she was featured as their "Quilter of Distinction 2003."

Lorraine first tried quilting in the 1970s, but gave it up as being "too slow." It wasn't until 1983, when she took a "Quilter's Tote" class at the Quilter's Cabin in Calgary, that she was hooked. She took more (and more) classes, made dozens of quilts, then started to teach at the store, as well as at Darlene's Fabrics in Strathmore. In 1988 she won second prize in the Canada Packers Quilt Competition, then surpassed that by winning first prize in 1989. In 1989, she also started making pieced clothing and was encouraged to create patterns. So, for the Banff Quilting Conference, she printed one hundred copies of her "Charm Shirt" and "Snazzy Sweat Shirt" patterns and had them

available for sale. To her surprise and delight, she sold all of them. This launched her pattern line of clothing and quilted articles. In 1992, she started publishing books as well, starting with "Heaven's Above," a step-by-step guide for making her angel quilts.

To date, Lorraine has published eleven books, six booklets and thirty patterns for quilts, banners, runners and clothing. Although she creates many different types of patterns, she says the pictorial designs are her favourites. She has also sold more than 150 quilts through The Galleria, one of Calgary's foremost arts and crafts shops, and has lost track of how many quilts she has made altogether.

Running her quilting and pattern business hasn't always been smooth sailing, though. When she first began publishing her patterns, she and her husband Gordon decided to fly to Denver for the Quilt Market. It was their first experience with exporting. Prior to the flight, she spoke with a U.S. Customs supervisor and explained in detail what she was doing. He told her that she just had to declare what she was taking and all would be well. So she and Gordon packed the dozens of patterns in four suitcases, mixed in with their clothing. At the airport, however, ten minutes before takeoff a customs official stopped them: "You can't take all that through without having it brokered," he said.

The airline representative conferred with the official, but the best that could be arranged was that Lorraine and Gordon could go on through, but their luggage had to go "cargo," and they would have to hire a broker in Denver. They arrived in the city with a small carry-on containing Lorraine's makeup and Gordon's shaver, but no clothes. Four days, lots of nail-biting and \$350.00 U.S. later, they finally had an itemized list and were able to retrieve their luggage.

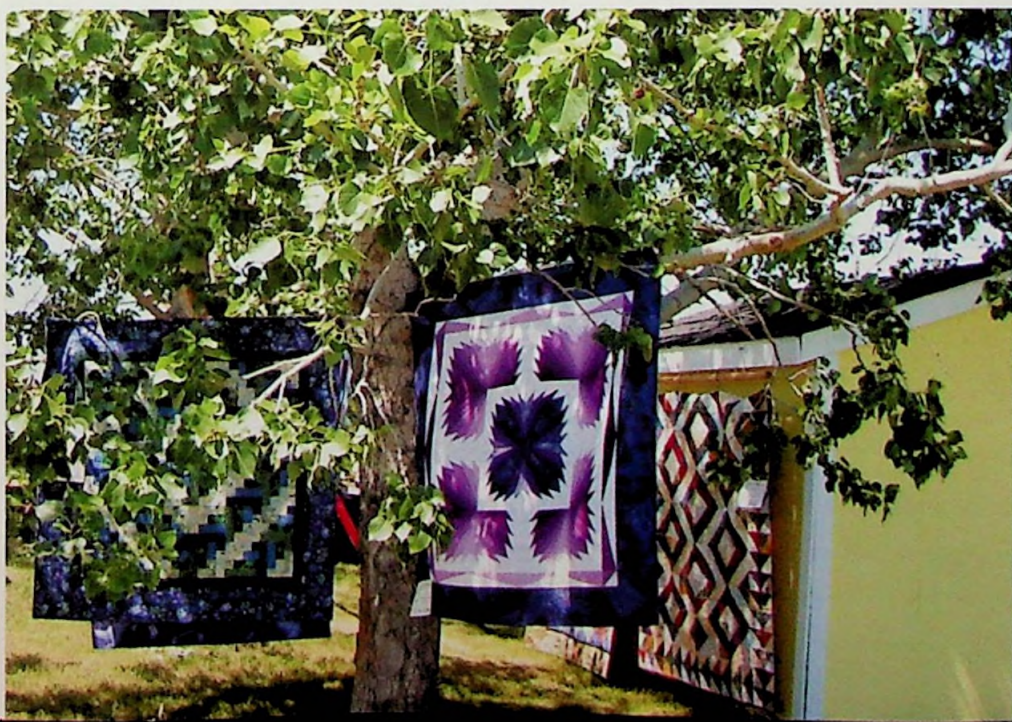
Even though the Market had been very firm about when vendors were to arrive, they let Lorraine and Gordon quietly set up a half-day into the show. The show itself was successful and she was pleased with the positive response to her patterns. "But I will never again assume anything," she says.

It's hard to keep up with Lorraine. She's one of those people who can't stay still for a minute. In addition to making quilts, she operates her own quilt shop, "Country Creations." The shop is located in her home and she sells fabric, notions, kits, patterns and books, as well as teaching weekly six-person classes. She also teaches and lectures all over Canada and the U.S., and usually has a booth at sewing and needlework shows.

However, the outdoor show was her last for this year, as she wants to concentrate on teaching and creating even more patterns. Lorraine is currently working on twelve patterns that she plans to have ready for the Quilt Market in Kansas City, this coming

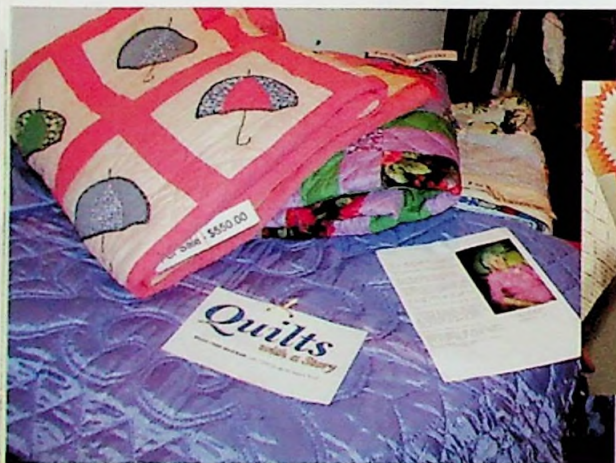
April/May. She would like to repeat the outdoor show annually, and feature her students' works, instead of her own.

"Quilting is such a wonderful passion," says Lorraine. No argument there! And thank goodness for that little "Quilter's Tote" class.



Country Creations website:
www.countrycreations.net

Quilts with a Story



by Diane Shink
dimacquilt@sympatico.ca

A dream of mine was realized last August when four rooms of the Fraser Cultural Centre in Tatamagouche, Nova Scotia, were filled with quilts. These forty-five quilts, gathered during the month of July from the North Shore of Nova Scotia, told many stories of their makers and their community. These pre-1970 quilts were made before polyester became popular. I placed an advertisement in the local paper, contacted local quilt guilds and asked members of the Northumberland Arts Centre to spread the word. I spent one day at the local farmers' market appraising quilts and soliciting contributions to the exhibits.

For display purposes, the quilts were divided into groups by colour and style. One room was occupied by Victorian silk and crazy quilts. One crazy quilt block, beautifully framed, originally made in North Carolina, was said to contain 100 different types of stitches and had been used as a sampler for teaching needlework. Another undated and uncompleted silk cushion top contained the couched initials of the bride

and groom. Examples of cotton crazy quilts dated in embroidery from 1943 and 1963 attested to the fact that women continued to make this pattern.

An assortment of red and white quilts, from Redwork to Signature quilts, contained many names of local people. A Second World War era Red Cross quilt contained many signatures and had been used as a fund raiser. There were many embroidered names scattered across the quilt but the centre had been reserved for the signatures of the teacher and her pupils. Junior Red Cross groups existed in all the schools, and children were encouraged to raise funds for needy causes in times of war and peace. Another quilt, a Turkey Red and White Sawtooth style fund raiser, was made by the Malagash Missionary Society and was dated 1901. The cost, as well as the names, were embroidered. Signatures in the centre cost \$1.00, 50 cents was charged for the middle and 25 cents for the outside.

Log cabin designs were also popular. The most original design called *The Apartment Building*, was one in which the (now 92 year-

old) creator chose to use rectangles instead of squares for each centre. Each block contained a window with painted scenes and 3-dimensional curtains. This maker had taught herself to quilt in 1970, after retiring as a Lab technician.

Another quilt made in the 1930s contained many of the dressmaking scraps from the maker's mother's clothing, circa 1900.

In the 1970s, it was common to see signs advertising quilts for sale at various homes on the North Shore. Audrey Brown of River John made hundreds of quilts, especially the log cabin, and the family loaned not only a quilt but pictures documenting her stash. Additionally, they hung a clothesline of quilts as an exhibit on her verandah.

The oldest quilt shown, made in Northern England and dated 1843, was magnificently quilted by the owner's great grandmother. It had been made using cotton sateen and a fringed edge and had been made in celebration of her wedding.

Two colours of cotton sateen were also used in a 1937 wedding quilt, in the Missouri Puzzle pattern. The fabric was probably purchased at Margolians Department store in Truro, as the maker's father owned a model T car and that would have made possible the 35-mile trip. Sadly the maker died of Polio a year after making the quilt. It is now owned by her niece, who survived the 1952 Polio epidemic.

The oldest Canadian made quilt in the exhibit, an exquisitely hand-pieced and quilted Rising Sun design in chromium orange and white, travelled across Canada and was returned to Nova Scotia in 1997 for a Weatherby family reunion. It was one of five quilts in the exhibit containing a Nova Scotia Heritage Project label.

Fabrics from the 1930s were well represented in the typical designs of the era, Japanese Fans, Bethlehem Star and Grandmother's Flower Garden. In the picture, the quilt on the left, a large Star quilt had been made by a quilter who had had access to a

Diane Shink, grew up in River John, Nova Scotia, and now lives in Montreal and summers in Cape John. An appraiser, restorer, and lover of quilts, she is available for lectures and workshops. Her website is www3.sympatico.ca/dimacquilt/index.html.

Cover Story

by Joan Bielun, Penticton, BC

wide selection of fabric because her husband owned a general store in Joggins. Also shown in the picture are embroidered block quilts. The one shown here in the middle represented the flowers of the provinces for the 1967 Centennial. The Flowers of the Month, a turquoise set quilt, is a multi-generational work embroidered by the owner's grandmother and set and quilted by her mother, Freda Ford.

The quilts on the bed and in the crib are appliquéd works. The youth quilt, a blanket-stitched Kittens design on flour sacking, was lovingly made for a late-in-life mother. In addition to marking births, quilts were often made as gifts for weddings. The Fan quilt on the ladder was well used, but another Star quilt in the display still showed the original quilting lines, an indication that the couple who had received it really didn't like to sleep under quilts.

Pictured, with some of the over two dozen quilts which she made and are still owned by the family, is Lottie Tree. She used scraps of fabric sent by her sisters-in-law from Massachusetts, sugar sacks, and wool from her brother's sheep.

The exhibit was held in conjunction with a retreat I also organized of the American Quilters' Society Professional Association of Appraisers of Quilted Textiles. The Centre enjoyed attendance well above the average number of visits. For me, personally, it was a dream realized. It was very rewarding to finally see the culmination of my organization of the event in an exhibit of historical quilts from the area of my roots.



My quilting journey began two years ago after retiring from a full time nursing career. Little did I know when I enrolled in a beginner level course at our local quilt shop that the scope of quilting with its intricacies and complexities would become a major part of my new life. I am in an accumulating phase of my quilting experience... accumulating knowledge, fabric, thread, and quilting gizmos. I joined the Penticton Quilters' Guild, Orchard Valley Quilters' Guild in Kelowna, and am a member of an inspiring quilting group in the south Okanagan called the Fabricators.



A NEW DIRECTION 2002 was my first project. Traditional Japanese symbolism is represented: a cobblestone path (a new beginning), a sheaf of bamboo (endurance and perseverance), pine trees (hopes for good fortune), cranes (longevity and good luck), and undulating waves (eternity and immortality). The techniques used were hand appliquéd, sashiko and machine quilting with rayon and metallic thread, and twin needle with cord. Initial inspiration came from Kitty Pippen's book "Quilting with Japanese Fabrics." My husband drew the pine trees, cherry trees and bamboo. This quilt was created for our daughters Laurie and Jody.

YAKAMASHII KODOMO (Noisy Child) 2003 was created in memory of my mother, an accomplished seamstress who taught me how to sew. Growing up in southern Alberta, we were frequently told we were "too yakamashii," which translates from Japanese as "too noisy." The



patterns for the children belonged to my mother and were originally designed for paper construction. On this quilt, the children were made using a trapunto-like technique of hand appliquéd with batting between each individual section. The figures were then appliquéd to the quilt top. Machine quilting with metallic and rayon threads completed the project.

TUNNEL ON THE KVR 2004 (pictured on the cover) was created after the devastating summer of fires in the Okanagan Valley in 2003. We watched from our living room window, as the fires burned hectares of Okanagan Mountain Park. Most of the historic wooden trestle bridges along the abandoned Kettle Valley Railway were consumed by the fires, but there is hope for their reconstruction. The old railway train tunnels provide incredible vistas along the KVR portion of the Trans Canada Trail. I used the fire sunset colors to hand paint the sky fabric. The size of the sky fabric determined the size of the rest of the quilt. Ponderosa Pine trees, mountains, lakes and Canada geese are everywhere in the Okanagan. The quilt began in Liz Faminoff's landscape class where I worked from my own rough hand-drawn sketch. Using freezer paper templates, the mountains and rocks were machine appliquéd to the background. Shadows were made with organza overlay. The tree shape templates were torn from newsprint. Tree trunk fabric was overlaid with netting and wool, then machine quilted in place. The branches were made by couching wool fibres. The border was then constructed by tearing newsprint in the shape of the tunnel opening. This paper tearing is a technique, (for those of us who are drawing challenged) I learned in a workshop by Rosalee Dace from South Africa. The birds are from a pattern by Caryl Bryer Fallert and were applied using fusible web appliquéd. The piece was then completed by machine quilting with metallic and rayon threads.



Lise Cooper, Garth Webb, and Gordon Williamson studying the information on the quilt.

BELOW:

The Burlington Teen Tour Band on parade, and on Juno Beach.

PICTURES BY BARRY TONNER, BAND PHOTOGRAPHER WHILE ON TOUR.



Canada's Youth Shall Remember **QUILT**

by Judy Lyons, Stoney Creek, ON

The makers of this quilt are not quilters, they are young musicians. I would like to introduce the Burlington Teen Tour Band. They are Canada's largest youth band, with approximately 200 members between the ages of 13 and 21. They are a military-style precision marching band, commonly referred to as "Canada's Musical Ambassadors."

Formed in 1947, the Band was proud to welcome home soldiers at the end of the War. Since its inception, it has performed in many countries and at such venues as the Rose Bowl, the Calgary Stampede, Disney World, the Orange Bowl, the 50th Anniversary of the Liberation of Holland and the 40th Anniversary of D-day ceremonies in England and France. At the time of this project, they were preparing for the 60th D-Day Celebrations, to take place June 6, 2004, in Normandy, France.

In December 2003 the Burlington Teen

Tour Band Boosters (parents) planned an educational activity for the band members to familiarize them with the history behind the 60th D-Day Celebration to take place in Normandy. For many WWII is not a memory. We asked all the band families to do research and find out if they knew someone who might have served in the War.

The Band Boosters knew this might be the most significant tour the Band would ever embrace. They would be meeting our Canadian veterans at the 60th D-Day Celebration, as the "Official Youth Representatives of Canada." To maximize their appreciation of the importance of this event in the history of WWII, we hoped that all band members and their families would become involved in this pre-tour activity.

The original idea was to make a banner. After the call went out to the families, we needed to find a way to compile all the information we would receive. Of course, my quilt brain took over and I knew it couldn't be just a banner. A small quilt com-

mittee of six band parents was formed to embrace our new project!

I approached Ermy Akers, owner of the Quilters' Cupboard in Burlington and told her of the idea. She generously donated all the fabrics needed, and even quilting it for us on her longarm quilting machine. If it weren't for this sponsorship we would never have met our deadline of March 31. You see, the project would be unveiled at the band's Hamilton Place Concert "We Remember" on April 4, 2004. We had just three short

BELOW:

- 1 Thomson Family block before being sewn into quilt.
- 2 This is an example of one band member who did not have anyone connected to a war, so she hand drew this ship and coloured with pencil crayons. Made by Liz Yhan.
- 3 An appliquéd poppy by Kate Simmelink.
- 4 Remembering a Band Director and Veteran.
- 5 Remembrance of then and next year is the 60th Liberation Celebration.



months to collect the information and create the wall quilt!

We cut the fabric into 6½" squares and then handed them out. We asked band members to design/create their own 6½" blocks. They had two options. Using ribbon, embroidery thread, markers or fabric paint, they could be creative using cross-stitch embroidery, or paint their design and information. For those who were not comfortable with their drawing capabilities and neatness of writing, they could use their computer.

When the fabric blocks started to return some were shy of the 6½" size that I had handed out. I bordered the blocks because they looked plain, and this also provided the opportunity to adjust them to the size we needed. I placed them in a binder which I took with me to the front doors of the rehearsal hall in order to show the band members the blocks already completed. This peaked everyone's interest. The band members really got creative and more arrived. I ended up with 200 blocks—all returned by February 10.

We received appliquéd, painted and hand-drawn poppies, poems, and prayers. There were hand-drawn pictures (some were absolutely outstanding) like the ship at sea created with pencil crayon. There were scanned pictures of grandfathers and loved ones and their pertinent information; in fact, the majority of blocks were computer generated.

The week of February 23–28, we put all these blocks together. I requested help from any band parents who could quilt. The quilters in the band families had full time jobs, so I had to depend on five "non-quilters." They all stated they had sewn, but had never really quilted, except for one who could only help us a few times. They all had a lot of enthusiasm and I knew that was just as important as the knowledge of quilting itself. Due to the time crunch, I said, "let's go girls" and we didn't look back. Without further delay, Glenys Kirkpatrick, Barb Krukowski, Carolyn Kirkham, Jean Webster, Susan Grydzan and I went at it.

Glenys took the lead as we started to sew the rows together. She was our expert sewer of the ¼" seam. The rest of us had to stop sometimes and straighten our sewing line—but it was done with a smile! We eventually all found our comfort zones and stayed within them.

Carolyn volunteered to make the large centre block. Barb, Jean and Susan soon learned you don't iron the seams, you press with a dry iron. These ladies also logged all



Glenys, rolling the bits. Susan, snipping. Carolyn, pressing the border. Judy, sewing on the outside border. Jean, feeding the quilt to Judy.



Emry Akers—Receiving quilt to quilt on her long arm machine.

the blocks with the name of the maker, column, row and number.

Our wall quilt grew and grew. As you can see in the picture, Jean fed the quilt to me as I sewed it on my domestic machine. As it came out Carolyn pressed, Susan trimmed threads and while Glenys checked the back for loose threads.

By March 6 the quilt was ready for Emry Akers to quilt. We got it back March 25. By this time, everyone was still smiling and we actually got to relax and visit while we all took a section of binding to sew. We also added the sleeves for hanging and labels.

As we finally got some time to read and reflect on the actual blocks that were handed in, we found them to be amazing.

Unfortunately, most of the veterans are

gone. Many who are still alive wanted to see their block and have their pictures taken by them. Recognized veterans are from all across Canada. A couple of examples of quilt blocks are as follows:

- Robert James Pinner, WWII Signalman, Royal Canadian Navy came to my door wearing an overcoat. When he saw his picture on the quilt; he took off the coat to reveal his uniform. He took his hat out of his pocket and put in on. He pulled his camera out of his other pocket and said, "take my picture, this is my block." (Grandfather of Adam Pinner)
- Private Lewis Parker, New Brunswick Canadian Highlanders, was visiting family in the area and came to my home to see

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CANADIAN WINNERS AT World Quilt Competition

by Sharon Pederson
website www.sharonquilts.com

In the summer of 2002 I had the pleasure of teaching at the *World Quilt & Textile Shows* in Lansing, Michigan and Greensboro, North Carolina for David & Peter Mancuso. There were displays of quilts from Australia, New Zealand, Italy, Norway, Great Britain, Japan, and of course Canada and the United States. Most of the exhibits included 25-30 quilts, except the one from Canada. I counted seven quilts in the display and so went looking for the rest. Imagine my dismay when I was told that those were all of the quilts from Canada. There were not even enough quilts for Canada to qualify as a country. A minimum of ten quilts is required to compete for Best of Country awards. David & Peter generously gave the Canadian exhibit country status, in spite of the low number of entries. As the only Canadian teacher on the faculty, I felt I an obligation to see improvement

in those numbers. I knew that there were quilters in Canada whose work could compete successfully in the show and I was determined to do something to encourage more Canadians to enter. I offered to do whatever I could to get more entries from Canada, and you know what happens when you volunteer for anything—I got the job.

The first year I acted as Canadian Coordinator for the show there was very little time to get the word out, so I relied on the old "phone tree" approach—updated to the internet. I emailed every Canadian quilter I had an email address for and asked them to email every Canadian quilter they had an email address for. Some of my friends told me they received half a dozen emails about the show. In 2003, we had 27 entries which delighted me. I then set 30 as my goal for 2004's show.

This year, thirty of the thirty-five quilts entered were juried into the show. The only



Feathered Friends and Flowers by Val Ursulak.

reason the other five were rejected was that they did not meet the minimum size requirement. The jurors stressed that the quality of the quilts was exceptional; they were just too small.

So, that gave the exhibit 30 quilts and that was the number which I had set as a personal goal. Before I could celebrate, however, one quilt was withdrawn. It seems that the quilter had not realized that at deadline for delivery to me her quilt would still be hanging in another show.

Our twenty-nine beautiful Canadian quilts were shipped off to be judged. Then we waited to hear the results. Each country is guaranteed two winners,



l-r: *Fancy Birds* by Martha Brown, *Critter Quilt* by Renske Helmuth, and *Truly Canadian Quilt* by Janet Crone.



Best of Country and Second Best of Country. Personally, I think every quilter who is juried into a show of this stature is already a winner. This year Canada had four winners. Two of our very talented quilters won in the Best of World category, doubling the number of Canadian award-winning quilts.

Martha Brown's quilt, *Fancy Birds*, won the second highest award presented at the show—the Janome Honorable Mention Best of World Award (and she is now the owner of a Janome Memory Craft 6500). Renske Helmuth's Critter Quilt won an Honorable Mention in the Best of World, Traditional Category. The Best of Canada award went to Janet Crone for her *Truly Canadian Quilt*, and Val Ursulak won Second Place in Canada with her quilt *Feathered Friends and Flowers*.

Congratulations to Martha, Renske, Janet, and Val for their incredibly-beautiful quilts and thank you to all of the other quilters who entered the competition and shared their wonderful quilts with the thousands of quilt lovers who will see them.

This is not the end of the story. It is an annual competition and I would like to encourage as many Canadian quilters as pos-

sible to enter the show in 2005. I know that there are a great many talented quilters in this country who do not bother entering international shows because of the problems encountered in getting the quilts through customs. The difference with this competition is that the individual quilter does not have to go through that frustrating exercise. As the show coordinator for Canada, that is my job.

After the quilts are juried in, they are mailed to me, the Canadian Coordinator. I repack them, and then ship them "in bond" to the show managers in New Hope, Pennsylvania. From there they are looked after by a professional crew who have managed many successful quilt shows, all over the United States. The quilts will travel to four locations. In 2004 they journeyed to Grand Rapids, Michigan; Manchester, New Hampshire; Fort Washington, Pennsylvania; and Santa Clara, California. Upon completion of the show the quilts are returned to me. I pack them once again in their original containers and return them to the owners. Doesn't that sound easy for the quilter?

So, I am asking you to help me reach my latest goal—to have at least one quilt from each province and territory in the 2005 show. The dates for the show and all of the rules are listed on my website (www.sharonquilts.com) and the entry form can be downloaded. If you do not have access to the internet you can write to me (and include an SASE) and I'll gladly send you an entry form. The entry forms must be postmarked by mid May, the quilts juried into the show are mailed to me by early July, and the winners are announced in mid August. Finally, after traveling to the four shows, the quilts are returned to me in early November for return to their owners.

I know that Canada has many incredibly-talented quilt artists and I'm very proud to be associated with the entries from our country—both traditional and innovative. I get to see the quilts hung at the *Pacific International Quilt Festival* in Santa Clara (the final stop on their tour) and I always enjoy hearing the favourable comments about them from the viewers.

WHAT IS THE WORTH OF A QUILT?

by Lily Lam
Westmount, Quebec

“What is the worth of this beautiful quilt I just made? Priceless!” chuckles the proud quilt maker as she puts the last stitches into her creation. To many quilt makers, this would be the end of this question that has crossed their minds. Fully satisfied with the work she has just finished and still savouring the many hours of pleasure she obtained in the process of its creation, she will not bother to find out the real value of her quilt. She turns around and gives it away to a dear friend or relative, or sells it for a bargain price just so she can start another project. Her generosity is appreciated. Her mind is far away from considering that in the event of unforeseen or accidental loss, she has no

way of measuring the extent of her loss and will not be able to justify any reasonable compensation, even if she has personal property insurance coverage.

To the quilt maker, and sometimes to the lucky benefactor of her work, a quilt, no matter in what present condition, is a priceless treasure. When a well-loved quilt is lost, it is almost like losing a dear, old family home, full of irreplaceable memories. The monetary compensation can never adequately make up for the loss.

Since we all recognize the value of our homes, let us draw some analogies between our homes and our quilts. We understand the importance of house insurance and how it works. If a house suffers damage or has been destroyed, and if it has been properly insured, it will be repaired or rebuilt and the owner will be compensated for the expenses incurred.

The amount that is required to restore the home back to its previous condition or to replace it with an alternate dwelling of similar quality is a measure of its replacement value. In appraising a house for insurance purposes, this is the value a real estate appraiser determines. The cost of brick and mortar, the wages for workers, the loss of time and incursion of other expenses required to make the repair or replacement, these hard figures are based on the condition of the personal property and the current prices of goods and services. The sum total represents the value of your house for determining your home insurance policy. This is the insurance replacement value of your home.

Houses also have generally-accepted market values. In the real estate market, houses are formally traded. Since we pay



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Baby Hearts for Sophia made by Helen Jaroslowski of Saint Bruno, Quebec, for her grand-daughter, Sophia, with the help of her good friend Jodie Prosciak- appraised for insurance replacement purposes.

taxes on real estate properties, houses are periodically evaluated either directly or indirectly. Municipal officers conduct property rolls. Bank managers request appraisals before approving mortgages and for collateral purposes. Real estate agents willingly provide well-based information to potential customers on request. These are all dependable sources for an accurate indication of the market value of a house. It is not difficult to get a reasonably accurate idea of the worth of your home in relation to its neighbourhood - what a buyer is willing to pay for the property if it is for sale. This is the fair market value of your home.

The insurance replacement value and fair market value of a quilt can be determined in a similar way. But here the analogies stop. For real estate, insurance replacement values and fair market values are closely tied. The rising costs of land and house construction keep the prices of existing houses abreast. The insurance replacement value and the fair market value of a home, therefore, naturally fall within the same range. However, putting the sentimental value of a quilt aside, there often exists a big gap between the reasonable replacement value of a quilt and its recognized fair market value. Why is this so?

It is not difficult to get an idea of the replacement value of a quilt. If we sit down calmly and add it all up, we will quickly realize what this replacement value could be. Even though the hours spent making a quilt can hardly be considered as work for most quilt makers who love what they do, when it comes to providing repairs or replacement in the event of damage or loss,

the work is real, pressing and every bit as valuable as that of the carpenter who works on houses. Although we happily cut away at our fabric stash for a "scrap" quilt, just so we can justify our next shopping spree to the fabric store, making a replacement scrap quilt with as big a variety of fabrics as the original quilt made from a stash that represented years of caching can quite quickly become a very expensive proposition. We quilters sometimes like to avoid knowing the obvious. Otherwise we might not even have started down this road at all.

"So what would I get for my quilt if I were to sell it?" you may ask. You will get fair market value. Remember, fair market value is the price you willingly take in exchange for your one-of-a-kind treasure and that the buyer happily pays to satisfy her desires. Currently, unless you are a recognized quilt artist or an award winner with a proven track record and unless you demand a fair price for the work you do, the fair market value of your quilt is likely far below its valid replacement value. As long as quilters are willing to give away their talent and their labour for little in comparison to their investments, this inequality will continue.

Becoming more knowledgeable about the value of your quilts is a way to ensure that this disparity is overcome. Quilt appraisers can help you determine the proper values for your quilts.

Personal property appraisers are professionals who determine and document the value of personal properties for specific purposes. An appraisal is a statement of value that a disinterested person with suitable qualification arrives at through systematic analysis of the property. A written appraisal is a document that contains an identifying description and a supported value statement of the property. It assumes a legal significance that can be defended in a court of law.

A quilt appraiser is a personal property appraiser who specializes in quilts. A quilt appraiser must abide by the general legal responsibility, the working standards, and the ethical commitments binding all professional appraisers. In addition, she must have expert knowledge of everything about quilts, including the history, the techniques, and the artistry of quilt making. She must also be knowledgeable about fabrics and the associated history; general designs and construction techniques; historical and regional influences on cultural trends; current trends and advancement in the quilting industry; and many other factors affecting the prices of quilts in the market place.

I first became interested in quilt appraising because I wanted to find out for myself the value of each of the quilts which I had made. As I often like to do, I was not satisfied until I could get to the bottom of things. I discovered that, in Canada, there is a general lack of understanding about quilt appraisals. In fact there are only a handful of qualified professionals actively offering their expertise in appraisal. Having understood the importance of quilt appraisals, recognizing that there is a gap to be filled and realizing that my interest and past experience can become useful serving this need, I decided that this could be my way to serve the quilting community. Increasing quilters' awareness of the value and the worth of their work is one of my missions.

"Well, I will never sell my labour of love and I am immune to disasters. So I don't need to bother about quilt appraisals." Well perhaps this may be so. However, there are other good reasons to find out the proper value of a quilt. Here are a couple of scenarios to ponder.

Quilts are made from fabrics and, therefore, are fragile. A beautifully made quilt deserves proper care and handling in order to ensure that it will survive over time. Have we not heard the stories of well-meaning mothers-in-law lamenting the lack of appreciation for their labours of love? The knowledge of the true worth of a quilt may be an eye-opener to the receiver of such a wonderful gift and may help ensure that the quilt gets the care and respect it deserves. An insurance appraisal document thoughtfully tucked in with the gift might earn the generous quilter an exclamation "Oh you are such a wonderful and thoughtful angel!" instead of "Huh! This old fashion thing clashes with the décor and the new colour scheme of my bedroom."

If a quilter is breaking up with her departing "worse-half" who still loves his "cozy blanket" and wants to keep it. Instead of fighting to get the quilt back just so she could cut it up into a thousand bits, she could show him the appraisal of the quilt and calmly say, "Sure, keep the quilt for all I care. I'll keep the family Volvo in exchange."

Of course I would never wish these scenarios on any quilter. However, I hope it will cause you to give some thought to the value of your quilts or give you a little chuckle. Don't you want to know what your quilt is worth?

by Karen Bissenden

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This year is the 100th anniversary of the Montreal Children's Hospital, and a call went out to the members of the Quebec guilds, to see who would participate in making a quilt to celebrate this occasion. Twenty-one guilds responded, making blocks featuring Caramel a little dog, the symbol of the M.C.H. Donna Main of the MOSAIC QUILT GUILD was contacted to see if her guild would coordinate the project. They have received all the blocks, assembled a large baby quilt 42" x 44" and are now quilting it. They hope to finish it by late Sept. There will be a small reception at the hospital to hang it in late October.

Cette année est 100^e anniversaire du Montreal Children's Hospital et un appel avait été lancé aux membres des guildes de Québec pour savoir combien il y en aurait d'intérêt à faire une courtepoin-te pour célébrer cet événement. Vingt et un guildes ont répondu et ont cousu des blocs représentant le petit chien Caramel, symbole du M.C.H. Donna Main de la MOSAIC QUILT GUILD fut approchée pour demander l'aide pour la guilde afin de coordonner le projet. Elles ont reçu tous les blocs, les ont assemblés une grande courtepoin-te de bébé de 42 x 44 pouces et elles en sont maintenant au piquage. Elles espèrent terminer pour la fin de septembre. Vers la fin d'oc-tobre, une petite réception sera donnée à l'hôpital pour souligner son accrochage.

LENNOXVILLE QUILT GUILD has a show every year and always manages to maintain their very high standard of quilting. On display were 26 large and 36 small quilts. Also a wonderful display of 11 quilted jackets, made at a workshop given by Margaret Littler. Heather Stewart won the CQA/ACC ribbon for her exquisite quilt *Grandmother's Basket*—finished after four years of work!

Cette guilde présente une exposition de courte-poin-tes à chaque année et réussit à toujours maintenir sa haute qualité de travail. Vingt-six grandes courtepointes et 36 petites étaient exposées. Il y avait aussi une superbe étalage de onze vestes confectionnées pendant un atelier donné par Margaret Littler. Aussi, Heather Stewart s'est mérité le ruban de la CQA/ACC pour son exquise courtepoin-te Le panier de grand-mère, qu'elle a achevée après 4 ans de travail.

Karin Foessel, a CQA member from North Hatley was telling me that she has a group that meets at the town hall in North Hatley. She says it isn't a guild, but she's willing to teach whoever wants to learn how to quilt. The only condition is that they have to pass on what they learn to someone else. They have a group of 20 enthusiastic women at the moment (sounds like the beginning of a guild to me!) Karin was a Lennoxville quilter, but

found the commute on Route 143 hazardous in the winter. Karin got viewer's choice award for her *Shades of Blue* quilt in the *Manu-7 Show* in April.

Karin Foessel, un membre de l'ACC de North-Hatley me mentionnait qu'elle faisait partie d'un groupe qui se rencontre à l'Hôtel de ville de North-Hatley. Elle dit que ce n'est pas une guilde mais qu'elle se prête à enseigner à quiconque est intéressé à apprendre la courtepoin-te. La seule condition étant de passer leurs nouvelles con-naisances à quelqu'un d'autre. Pour l'instant une vingtaine de femmes dynamiques fortement le groupe. (A mon avis ça ressemble fortement au commencement d'une guilde!) Karin faisait partie d'un groupe de courtepointières de Lennoxville mais trouvait le trajet de la route 143 dangereux Lennoxville en hiver. Karin s'est mérité le prix choix du public pour sa courtepoin-te *Tons de blues* qu'elle avait exposé à *Manu-7* en avril dernier.

At last count we have 41 guilds in Quebec and interest growing all the time. Our *Annual General Meeting* of the Courtepoin-te Quebec Quilts is on October 16, 2004. Looking forward to seeing you there.

Au dernier comptage il y avait 41 guildes au Québec et l'intérêt grandit toujours! *L'Assemblée générale annuelle* de Courtepoin-te Québec Quilts se tiendra le 16 octobre 2004. J'ai hâte de toutes vous voir la-bas.

The O-HO QUILTERS of Ormstown and Howick held their *Labour of Love Quilt Fest 2004* over Labour Day weekend with 400+ visitors attending. There were over 90 quilted items on display representing 2 years worth of work for the group of 20, as well as memory quilts from the area. Included in the display were "cuddle quilts" made at workshops for the local hospital's maternity ward and "comfort cushions" made for cancer patients. Viewer's Choice winners were Carol Lalonde for her *Flowers in Bloom* quilt and Janet Tremblay for her *Pumpkin Patch* wall hanging. The vendors kept everyone happy, delicious refreshments were served and the lucky winner of the Far East double-sized raffle quilt was Margaret Chisholm, a resident of Howick.

LES COURTEPOINTIÈRES DU GROUPE O-HO (Ormstown-Howick) ont tenu leur exposition de la fête du travail de la courtepoin-te, le 3 et 4 sep-tembre, au Club de Curling d'Ormstown. Plus de 400 visiteurs ont admiré environ 90 items, représentant le travail effectué par les 20 mem-bres du groupe durant les deux dernières années, ainsi que des courtepointes commémorant la région. De plus, des courtepointes fabriquées en atelier pour le service de maternité d'un hôpital local et des coussins pour le confort de person-nes atteintes du cancer du sein étaient aussi

exposés. La courtepoin-te *Flowers in Bloom* par Carol Lalonde et la murale *Pumpkin Patch* par Janet Tremblay ont remporté le choix du public. Les vendeurs ont rempli les besoins de toutes, des rafraîchissements ont été servis et madame Margaret Chisholm, une résidente de Howick, a gagné la courtepoin-te double Far East.

Saskatchewan

by Susan Wittrup

I had no idea when I took on the position of Regional Representative, just how much fun it would be. The stories people are telling me, the number of guilds there are here, the vast amount of talent and commitment to quilting—it is very exciting to be a part of all of this! And with the theme of this issue being "A Quilter's Education" I would say that Saskatchewan is right on track with its many courses and workshops.

PRAIRIE PATCHWORKERS QG (Humboldt) finished off their year with their *Bi-Annual Quilt Show* in June which was well attended. During the year the thirty-six members did some work with the colour wheel, held a UFO contest with the quilter's guild in Flin Flon, won the contest and the winning quilt was raffled off with the proceeds going to the DARE programs in the schools. Judging from the photo, the police were very pleased with the donation. The senior's home in Humboldt will be more festive this Christmas thanks to the tree skirts the Guild made for them. This year the Guild plans to make baby/lap quilts for the hospital and some thought is being given to holding another quilt raffle.

THE PRAIRIE CROCUS QG (Kindersley) got their year underway on Sept. 15 with a membership of about 35, ranging in skill level from beginner to advanced. Their *Bi-Annual Quilt Show*, in late September, was a great opener for their year which is going to feature mini workshops on techniques each meeting. Their new project, a block lottery, is generating a lot of excitement. As well, Anne Moen, a Guild member, will be teaching a beginners class and a Quilter's Carry All tote class. Virginia Klarenbach, of Laporte, SK, will also teach a tote bag class. The charity quilt this year is a baby quilt, to be donated to the local Hospital Auxiliary. In past years, the Guild has donated to Project Linus, the fire victims in B.C., the local French Club and the local Christmas hampers.

THE PRINCE ALBERT QG has a new home in the Messiah Lutheran Church Hall where they will continue to meet the second and fourth Tuesday of every month from Sept. through May. The summer was busy for the Guild with a quilt

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by Karen Bissenden

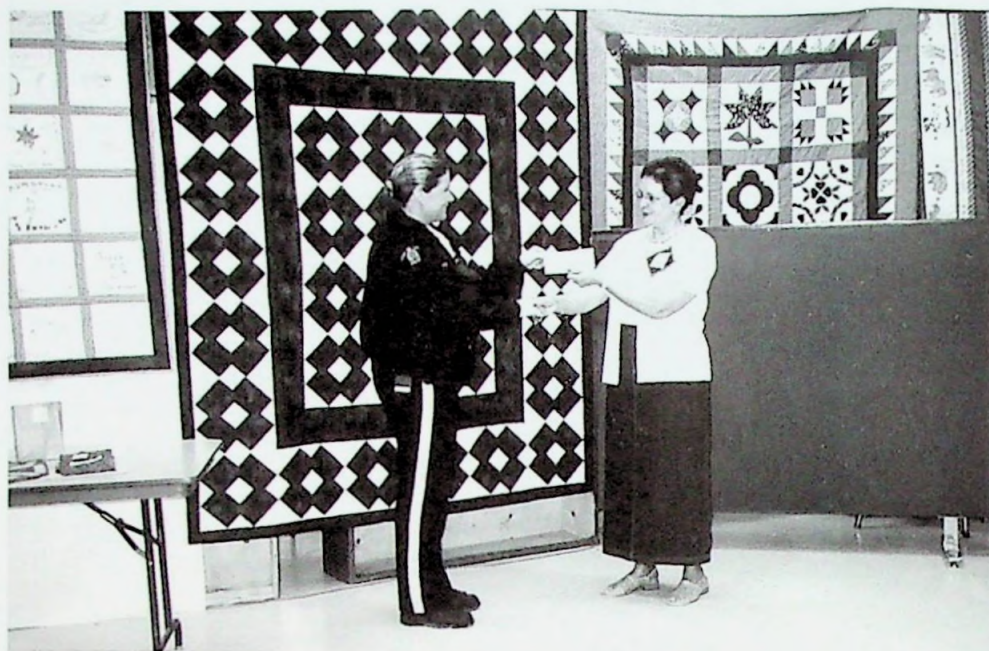
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demonstration during the Street Fair celebrating Prince Albert's 100th Anniversary, as well as a demonstration during Exhibition Week. The theme for this year's activities is "Giving"—they give to the community through Comfort Quilts and demonstrations, and within their group through sharing and mentoring. Bonding Saturdays will continue with work bees and/or individual work to provide members a chance to get to know one another better. The Guild will continue to donate quilts to Victoria Hospital, Victim's Services, Children's Haven, Mother's Futures and three Senior's Care Homes. April 14-16, 2005 has been set as the tentative date for their quilt show.

PRAIRIE PIECEMAKERS QG (Regina) hosted their bi-annual show *Stitches in Time*, Sept. 25-26, with 153 quilts as well as featured work of seven charter members. In addition to their vendor's mall and trunk show featuring Martha Cole, there were workshops attended by quilters from across the three prairie provinces as well as demonstrations by members. Upcoming workshops include Elinor Burwash Nov. 26-27, with a beginners class one day and advanced the other. In addition, Martha Cole will be returning in the spring with a workshop. Connecting Threads, their charity quilt group, continues to provide quilts to the preemie and neonatal wards and to Social Services.

SASKATOON QG opened their year with an emphasis on developing connections. Their first meeting featured members who had attended and/or taught at CQA/ACC in Winnipeg this year. Sept. also welcomed new members—the afternoon group invited members to bring a friend and the evening group offered ten technique demonstrations. Having both an afternoon and evening group has proven extremely successful with a surprising number of members attending both meetings. The summer was full with two members, Linda Landine and Berna Ostapovitch having works accepted into *Dimensions*, the annual exhibition of the Saskatchewan Craft Council. A tremendous number of guild members took ribbons at the Prairieland Exhibition. *Bonny Voice* taught Texturing Techniques at *Quilt Canada 2004* and did a workshop on collaging vests and wall hangings for guild members in Oct. The Serendipity Group has donated 186 quilts to various charities and families in need over the past twelve months and will continue to hold their regular quilting bees.

YORK COLONY QG (Yorkton) has over sixty members this year. In addition to their six-week beginner classes, they have an exciting array of workshops planned, including Fabric Bowls, Creative Curves, Jackets, Quilt Totes and



Prairie Patchworkers Quilt Guild

Harmonic Conversions. As well, they have a row robin quilt project—each member who signs up will make a row of five 12-inch blocks and at the beginning of each month they will exchange with one another for six months. Other programs include their Block of the Month lottery, a quilt raffle with the proceeds going to two local charities, charity quilts will be donated to the R.C.M.P. and Fire Department, making wheelchair envelopes (bands with pockets for glasses, tis-

ues) to be donated to those in need of such a treasure and planning for their quilt show to be held July 30-31, with the theme being Yorkton's Centennial 1905-2005. Finally, they are doing a very special project in honour of one of their guild members who they recently lost to cancer; members will make blocks which will be collected into one quilt and donated to the Palliative Care Unit in her memory.

Yukon Territories

by Dorothy Burke

Quilters in the Yukon had a very busy summer. THE SEW AND SEWS were able to create a number of charity quilts and donated them to the local hospital. Three of the PINETREE quilters were very ambitious and exhibited quilts, recycled products and a collection of baking, preserves and vegetables in the local *Harvest Fair* held in late August, and won top awards in their categories.

RAVEN QUILTERS (Whitehorse) held their first meeting on Sept. 8, 2004.

KLUANE QUILTERS (Whitehorse) will be holding their AGM in Sept.

PINETREE QUILTERS (Whitehorse) held their first meeting of the season on Sept. 6, with a good attendance. We are off to a busy season with a Mystery Quilt Challenge started Sept. 18 to generate enthusiasm and new members. On Thanksgiving weekend (besides the turkey) quilters gathered to learn new techniques from Susy Ireland who instructed a two-day Three-ring double wedding ring table runner class. Friday night included a show and talk to precede the class. PQs are holding their third annual *Quilt Tea* on Oct. 15. The circle challenge quilts will be on display, as well as other gems not previously shown. Door and raffle prizes for the general public and members were some of the highlights of the evening.

THE SEW 'N SEWS (Whitehorse) meet once a month on Wednesdays to share sewing time, quilting techniques, and advice. During the four-month period between January and April of 2004, the ladies made eight laptop quilts that were then presented to the Chemo Suite at the local Whitehorse hospital. Local quilters donated most of the fabric, which included denim, flannel, cotton and fleece. All quilts were "Raggedy" quilts with no quilting involved. This will be an ongoing project as the need for quilts arise.

PARADING THE QUILTS



by Colleen Peake,
Alberta Regional Representative

High Prairie, Alberta, hosts an annual rodeo for two days the first week of August and the event kicks off with a parade. This year a committee of eight

members from the HIGH PRAIRIE QUILT GUILD designed and organized a float representing the Guild. As with most quilters, there are always some orphan quilt blocks that are awaiting use in a project, some samples from workshops, or, as in our group, bought from e-bay with great intentions but which now occupy a sewing room shelf. These materials were used to make the skirt for our

float. After meeting as a group and having collected the blocks, each committee member took some home to make a section of the skirt. Another member or two put these strips together and backed them for stability, preventing them from being really flimsy and blowing in the wind. Then some matching blocks were used to make the banners that went on either side of the vehicle used to pull the float.

Every year our guild makes a raffle quilt and asks four local groups to help sell tickets as a fund-raiser for their organization. They are given \$500 worth of tickets, and, if the group sells all of the tickets, they are presented with a donation of that amount. This year we have a first prize, Lopsided Hearts, and a second prize smaller quilt. These were also on the float. A few of our members rode on the float, one "working" on her treadle sewing machine and others doing hand work-which they said was a challenge while moving! The beautiful clear day was perfect for fun and for representing our guild. What a surprise to find out that we won Best Cultural Float as well as Best Overall Float of the entire parade of almost 100 entries!



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1910-1920



1920-1930



1930-1940

FROM WOMAN TO Woman

by Denise de José
Photos by Ray Helgeson, BC Connections

A chance phone call to a Kelowna quilt store set in motion a chain of events that will help to enrich the lives of Okanagan women for years to come. In February 2003, someone from the Women's Resource Centre in Kelowna phoned the Country Schoolhouse quilt store looking for an "art quilter." They wanted advice about how to create a quilt depicting the history of women in Canada. Denise de José just happened to be shopping in the store when Cindy, one of the staff, said, "It just happens that an art quilter is in the store right now!" and handed the phone to Denise. Before she knew it, a meeting was booked for the fol-

lowing week. Denise quickly contacted another local quilter, Gwen Lower, who has made no secret of her interest in women's issues.

The next week the two quilters met with Micki Smith, Coordinator for the Women's Resource Centre and a few other interested staff members. What they thought would be just an advice session turned out to be a much bigger project! As they discussed different formats and uses for the quilt, Gwen and Denise got so excited about the project that they committed themselves to finding a group of Kelowna quilters who would work on the project.

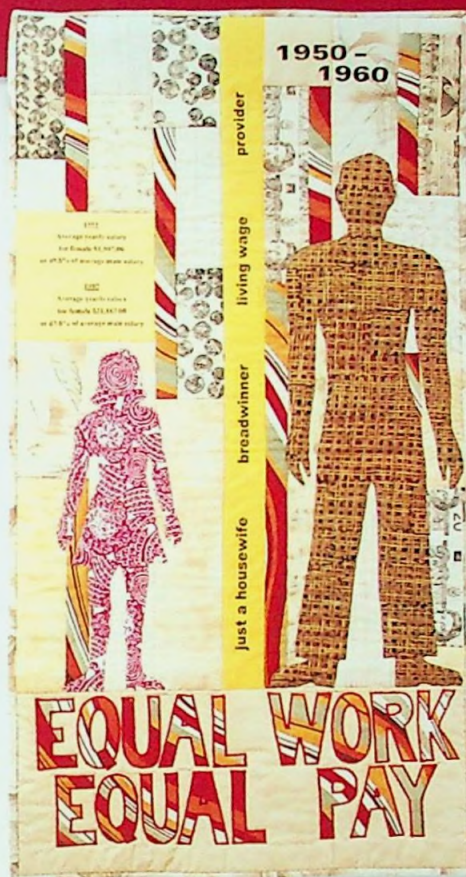
It was decided that, for practical purposes, the quilt would focus on the past century in Canadian women's history,

starting with the right to vote in the period 1910 to 1920. Gwen and Denise decided that instead of making one large quilt, the work would be split up into nine panels—one for each decade. Each panel would be based on a theme that the Resource Centre women would choose as the overriding topic of that decade. Each panel would be of a different length and width, reflecting the different sizes and shapes of women themselves! It wasn't at all difficult to get people willing to help when they canvassed the members of the Orchard Valley Quilters' Guild in Kelowna. Nine women picked a subject that was of interest to them. Then they were given a size limit and a background colour for their individual piece. The quilters were encouraged to inject their own personalities into the piece through their choice of colours and embellishments.

The first quilt panel (1910-1920) was entitled "Mark One X." Phyllis Matteucci chose to create a luxurious crazy-quilt background behind an appliquéd suffragette figure taken from an old British recruiting poster. Included on one of the satin pieces was a photo transfer of a ticket to a lecture on female suffrage, by Susan B. Anthony.



1940-1950



1950-1960



1960-1970

The rest of the quilt is made up of precise beige-coloured log cabins. Phyllis embellished her panel with lots of beautiful embroidery.

The five Alberta women who worked so hard to have women considered legally as “persons” are the focus for the next quilt panel, “Persons Day” (1920-1930). Denise de José chose this panel mainly because she was eager for the chance to try embroidering the portraits of each famous woman. Beside each portrait she included a short biography of each figure and used bubble jet solution to type descriptive words on flowered chiffon that was sewn around each one. The five women honoured were Nellie McClung, Irene Parlby, Louise McKinney, Henrietta Muir Edwards and Emily Murphy.

Quilter Lois Newton was especially excited about her chosen subject, “Women and Employment” (1930-1940). She used photo-transferred pictures of notable Canadian women who broke out of the usual employment mould of that decade. Lois states that she started working during that period and was instrumental in the startup of the lab at Kelowna General Hospital. Luckily she had a picture of her

younger self surrounded by lab equipment and the photo was included in her panel.

“Women and the War Effort” (1940-1950) was the first panel designed by Gwen and Denise because the research material was so plentiful. Lois McArthur bravely took on the challenge of appliquéing tiny aeroplanes and a globe behind the figure of a medical service woman. A picture of Lois’ mother in uniform was included in the panel.

Joanne Fisette was interested in the panel entitled “Equal Work for Equal Pay” (1950-1960). We were surprised to learn that pay equity is still a dream for Canadian women! A 1997 statistic we discovered showed that while there has been a dramatic improvement in wage equity, Canadian women still only receive about 68% of the male wage for the same job! Therefore, Gwen and Denise decided to depict the female figure in the same ratio to the male figure to highlight the difference. Yellow caution tape embellished with phrases like “living wages” and “just a housewife” separates the male and female silhouettes. Denise loved the chance to play at photocopying \$20 bills (in the male half) and small change (for the women’s side)!

The next panel, “Women and Reproductive Rights” (1960-1970), highlights that wild crazy era when free love and letting it all hang loose reigned! Gwen Lowe chose to create her panel using psychedelic type fabrics. One of the figures in a wildbathing suit holds up a circular birth control packet, while in other places burned bra clasps and ornate reproductive organs are applied.

Ann Sessford made the next panel, “Time for Equal Rights” (1970-1980). It was challenging for Ann to make a large female figure in the centre of a large clock face. At the 12, 3, 6, and 9 places she cleverly appliquéd small female figures in different work outfits. In answer to the question “It’s About Time that...” embroidered at the top of the panel, are handwritten thoughts to complete the phrase, like: “It’s about time that... a woman who is raped isn’t blamed for the crime,” and “It’s about time that... homemakers received full pensions.” Different wishes were placed in each of the hour places of the clock.

The panel “Women and Childcare” (1980-1990) was initially chosen by quilter Joyce Sanders. Unfortunately, Joyce’s home



1970-1980



1980-1990



1990-2000

burned down during the horrifying forest fires of 2003 and she lost both the design drawing and most of her fabrics! Maureen Carefoot gladly took on the task of creating the panel that has the message "Adequate Affordable Quality Childcare is a Community Concern" emblazoned around an Earth Mother figure. A woman's pair of hands cradle the globe over her head. Maureen covered the globe in a yin-yang pattern created by the photo transfers of many faces of children.

Finally, the last panel "Women and Violence" (1990-2000) was entirely designed by Wanda Lebedkin. At one of the consultation sessions, Wanda produced a collection of four totally different designs she had created! We loved the one she finally chose. Dark abstract figures dance their way from the spiral of violence at the bottom of the panel, all the way up to the sun shining at the top. The colour of the women's bodies changes from black and blue bruised-looking fabric to much healthier rosy-glowing colours near the sun. Wanda embroidered words with potent connotations like "prostitution, poverty, homelessness, self respect, safety and shelter" all over her panel.

Just one year and many meetings later, the quilt panels were unveiled on International Women's Day, March 8, 2004, at the Rotary Arts Centre in Kelowna, BC. With the wholehearted commitment of nine adventurous quilters and the encourage-

ment from the staff at the Women's Resource Centre, a work of art was created that will hopefully help to educate and impress the public with the importance of women's role in society.

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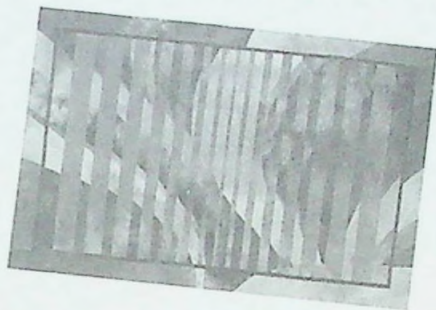
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Canada's Youth Shall Remember QUILT

CONTINUED FROM PAGE 47

his block. He was speechless and could only repeat, "we were all so young, we were all so young." (Great Uncle of Melissa Skardzius)

- We have a copy of a letter written to Hilda Mary Hurley from the Queen Mother thanking her for opening their home in 1939 to strangers who were in need of shelter. (Great Grandmother of Melanie and Marie Silva)
- 10 members of the Thompson family are remembered on one block. Two were killed in action; one was a prisoner of war. Both sides of their family were remembered.

March 31 was the unveiling to the band members. It was a special practice that night attended by Garth Webb, President and Director of the Juno Beach Association, and two of his associates, Lise Cooper and Gordon Williamson. They came to share their stories and tell the band members what they would be doing on Juno Beach during the trip. The band listened intently. At the end of their presentation, we walked the 27' wide x 4' high quilted banner into the room. There were some wows and oohs and aahs,

then just silence, as we kept walking it across the room. After our three guests lead the way across the floor to view the quilt, the band members followed, just staring and finding their blocks. There were smiles, tears and mixed emotions.



Garth Webb and band members viewing quilt.

April 4 finally came and the concert was a sell out. The Band was outstanding and the Quilt was a hit. When the Quilt came down from where it had been hung, I cried. The band members took it down and marched it out to the front lobby to be hung for everyone to see.

That was the start of our book of comments. We have had people sharing their feelings, and gratitude for this quilt. Since the quilt started travelling, so many stories are being shared with us. There is a lot of emotion shown while people are reading the blocks and taking their time to enjoy it all. The general public have been sharing their war stories and memories in our journal.

The Quilt has been making its rounds so as many people as possible can share it. It was shown at the *Waterloo Area Quilt Festival* in May, 2004. It has also been to the *Buckhorn Quilt Show*, and the *Kimmount Fair* in central Ontario. It will travel to Pier 21 in Halifax for the month of November.

This project has been one of the most exciting and enjoyable experiences for me, personally. Our band members have become more aware of their families' connections to the War and have seen how the Community has responded. When reading through the remarks in our journals, the band members have had the opportunity to learn more about the war experience and past history. What more can I say, I hope you enjoyed our story and the pictures.

Visit www.junobeach.org for more information on our Canadian War History, in Normandy.

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Heather Ingram

The more organized you are, the more room you will have for more fabric. A fabric stash can be divided a number of different ways—perhaps by colour, texture, fabric type. Have you ever tried to dissect your fabric into ones with a definite purpose (chosen with a pattern and quantity requirement at hand), fabrics that you might need in the future and of course those few (if you are lucky) fabrics that you love to look at but could never have the heart to cut into.

Think of it this way. If you were to stop buying fabric, your artistic nature would soon become stale and outdated. Don't allow yourself to get stuck in a rut producing quilts only in your own decorating colours and taste. Branch out (buy more fabric) and explore how colours you would have never put together begin to compliment your finished quilt. If you are using strictly 100% cotton fabrics, consider using other types of fabric and trims to embellish your quilt. Crazy quilts are perfect for this application.

Heather Ingram, member of THE REGION OF YORK QUILTERS' GUILD, allowed us to check out her stash. Heather has planned ahead. All of her fabrics are well organized, prewashed and ready to go. Heather has an excellent idea for managing leftover fabric.

NEVER ENOUGH FABRIC

Who ever really thought that they had enough fabric?

by Vicki King, REGION OF YORK QUILT GUILD

Depending on the size of the remnant and the possible future application, Heather cuts the remaining fabric into strips and/or squares. Heather's baskets are almost overflowing with remnants that could one day turn into a quick scrappy quilt or may be used when only small pieces are needed when appliqueing. By doing this she is able to free up valuable shelf space for future fabric purchases.

My stash consists not only of cottons for quilting but also synthetic and real fur for teddy bear making, home decorator fabrics, fleece, a variety of clothing fabrics and even kite fabric leftover from an earlier kite building craft. I try to organize my fabrics by project. The container on the right is full of upcoming projects complete with all the fabrics and patterns ready to go. My fat quarter tote will be going with me to The Haliburton School of Fine Arts School this summer for a course about fabric landscape.

I like to keep an area handy for donations of fabric that I know I will never use.

When shopping for fabric don't limit yourself to quilt shops. Great buys can be found at clearance/bankruptcy stores, secondhand opportunity shops, garage sales, estate sales and auctions. I attended an auction a couple of years ago and purchased two large boxes of fabric for \$35. Inside I discovered 4 or 5 quilt tops and a miscellaneous array of fabric and sewing accessories. Keep in mind that 100% cotton clothing can also be cut up and utilized in your quilt. Attending quilt shows outside of your area gives you an excellent opportunity to visit Vendor stalls, sampling a number of stores all under one roof.

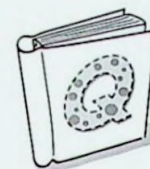
If storage space is a concern, donate any fabric that you no longer care for to your local quilt guild and have fun replenishing your stash.



Vicki King

Twice Learnt

TALE OF A UFO



by Karen Bissenden, Editorial Assistant

Like ghosts from another realm, UFOs can appear on our shelves as though they hadn't been there all along. Perhaps our creative minds have selective perception. Recently, a collection of squares "appeared" that might not ever reside in a completed quilt. Over 10 years ago, my daughter, then 4, and I decided we'd make her a bed quilt. I knew almost nothing about quilting then, but together we planned each square to depict something she loved, her activities and passions.

A horse, of course, that hasn't changed, a unicorn, a seal, ballet slippers, bunnies with carrots, mountains with sunshine...you get the idea. Twelve squares, and she wanted pink, purple and yellow. That was tricky, but using pastels, and adding cream, I found harmonious fabrics—the lavender was the sashing between squares—I'd seen this method in pictures, and I began. The unicorn shone in satin leftover from her flower girl dress, his eye a perfect oval filigree metal button, black polar fleece from a Halloween costume became a seal, and the carrots, not one the same, came from old garments of her grandmothers and even a great grandmother, polyester, silk, terry, and "fabric unknown"... The horse was designed, and then painted to match her favourite pony.

Soon after, we moved to a new town. A neighbour, a prim retired schoolteacher, over coffee, talked about her years of quilting. Excitedly I brought out my in-progress project describing the family stories stitched into the squares as a special heirloom for my daughter.

"This experience taught me that I must be careful, kind, and tactful to other quilters..."

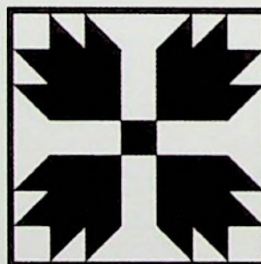
She briefly examined my squares, and said, "But this is not pure cotton, this is all wrong, you can't have an heirloom quilt that isn't all cotton. You'll have to start again." My daughter now 15, still has no bed quilt, and I have not forgotten the discouragement and dismay I felt that day.

All the loving enthusiasm, all the thought and planning...and it was WRONG? You know, and I know NOW, that quilts can be made of any fabric, and that traditionally were made with whatever was salvaged from available garments or leftovers scraps.

But I didn't know, then. This woman has since moved away; she doesn't know that I took her "expert advice" as fact, and then quit working on that project.

This experience taught me that I must be careful, kind, and tactful to other quilters, especially beginners or to others whose age or medical conditions affect their abilities, not their visions. Now, many miles (kilometres...) of stitching later, I know I am more susceptible to being critical, and I hear it, too, in the mutterings of other guild members when "privately" looking at show and tell projects.

Quilting can be a joyful art—an expression of creativity we share with those we love, those in need, or those who simply want to see the beauty of unique creations. We need to remember to encourage that joy, respect the varied choices of expression and hope that our works will be equally "unjudged."



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INTRODUCING REGIONAL REPRESENTATIVE FOR ONTARIO

Lesley Michie



I live in Woodstock, Ontario, about a half-hour from anywhere, with my husband Cal and two children. Caitria is 14 and starts high school next year. Alex is 10, going on 18, and is a jock. I am a hockey mom, although I swore it would never happen, and actually took on the task of managing his team last year. I work part-time for a large Canadian financial institution, I work some hours at The Quilt Place in Shakespeare (near Stratford) and also, program computers over the Internet for a financial software company in Toronto.

I started quilting in 1990, shortly after having my daughter. Prior to quilting, I was a cross-stitch maniac. I was at the Creative Sewing and Needlework festival searching out cross-stitching supplies, and bought my first pattern, a crib quilt, from a vendor who coincidentally had a store in the same neighbourhood as my favourite cross-stitch store. It wasn't long before my loyalties changed and I found myself stopping at the quilt store first. The rest is cross-stitch history!

My quilting habits vary from project to project. Even though I have been quilting for 14 years, I still have not yet found my niche. I suppose I would consider my quilts eclectic-traditional. They are not art quilts, but

more traditional patterns with a spin. I absolutely love batiks – and brights – and anything yellow and lime green! I never hand quilt anymore, preferring to spend my time piecing more tops. I have more unfinished projects than I can count, and rarely finish a project before starting a new one! Years of fabric therapy have helped me deal with that. I belong to the OXFORD QUILTERS' GUILD in Ingersoll, Ontario. Our guild is celebrating its 25th anniversary this year. I am very lucky to have had the opportunity to learn quilting from some of the best quilters in Canada. I am very proud to say that 26 of our members travelled to Winnipeg in May. Many of you will remember us as the ladies with the quilted backpacks, with or without chickens. I will be the Treasurer for the Guild for the next two years. I also belong to a small quilting group, the Sewlmates. We don't always produce, but we always have fun, sharing ideas, stories, laughs and an occasional glass of wine! I am extremely excited that the CQA/ACC Quilt ON 2005 will be in Waterloo next year and am looking forward to being involved any way I can. The *Waterloo County and Area Quilt Festival* is a wonderful event, and to have the NJS 2005 held in conjunction with it is fantastic.



Garden Medallion on my work wall. Inspired by a Jean Wells design, I used only batiks for the colour wash background and machine appliquéed the wrought iron grid over the top.



Split Row Houses 001 - Technique from *Stitch and Split Appliqué* by Jayme Crow and Joan Segna - again, I used only batiks for this hanging, and used raw edge, reverse, and machine appliqué.



ABOVE LEFT: Me with my fruit and vegetable quilt on the wall and a batik quilt on the chair. ABOVE: *Ugly Challenge 001* - My contribution to my sewing group's (the Sewlmates) 'Ugly Challenge'. The fabric in question is in the veins on the leaves. Embellished with ultra suede flying geese.



INTRODUCING REGIONAL REPRESENTATIVE FOR ALBERTA

Colleen Peake

by Jodi-Marie Horne, President

Colleen Peake grew up in New Brunswick, became a Home Economics teacher in Fredericton, got a B.Sc. at St. Francis Xavier University and moved to Calgary, Alberta, where she now resides. Her favourite role in life at this moment is being a grandmother to Evan, who was born in January. Her other favourite roles are being Eric's wife and mother to her children, Julie, Rob and Ang. Colleen has been quilting for 8 years now, and has sewn clothing all of her life, so naturally these techniques

have been applied to clothing, especially jackets. For the past 3 years, Colleen has created original pieces, mostly landscapes. This year she looks forward to creating more jackets using some newly-learned techniques. Colleen shares "I now have more quilts than I will ever need and not enough clothes!" Colleen also teaches landscape techniques throughout Western Canada.

As well as being a member of CQA/ACC and FAN (Fibre Art Network), Colleen is presently President of the QUILTED MOUSE GUILD in

Newfoundland Quilt
with border



Tent Ridge

Calgary. Other hobbies include hiking, skiing, painting, gardening and travelling.

Colleen looks forward to working with CQA/ACC and getting to know all of you better. Welcome Colleen, to our team of Regional Representatives!



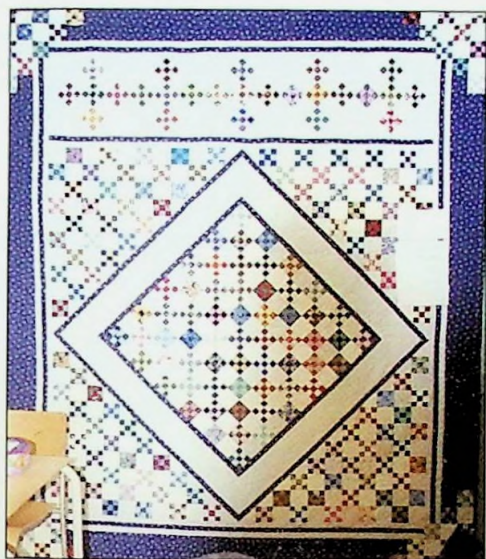
Lady with Hair



Nocturnal Delight



Hummingbird Glory



by Jodi-Marie Horne, President

It is my pleasure to introduce our members to PEI's newest Regional Representative. Margaret Poirier Raynor hails from Ellerslie and has been quilting for about 14 years and considers herself a very traditional quilter whose favourite technique is appliqué. Members may remember reading about Margaret in *The Canadian Quilter* Spring 2000 issue when she was invited to design the PEI Millennium Block. A portion of that profile written by Leslie Marquis, follows:

"Having spent a lifetime turning out both career and casual clothing, she was already a compulsive fabric stasher, when the quilting epidemic hit her about 14 years ago, to which a cure has not yet been found. Margaret makes quilts just for the sheer pleasure of cutting up fabric and sewing it back together

INTRODUCING REGIONAL REPRESENTATIVE FOR PRINCE EDWARD ISLAND

Margaret Poirier Raynor

again. She is a strong believer in supporting your local quilt shop. Although doesn't have a problem in the least, with checking out all the other shops on one's travels—which is a legitimate reason for an ever-growing fabric collection." Margaret does all of her hand quilting with the use of a large oval hoop floor stand. Because there are never enough hours in any quilter's day, she occasionally gets help with some of the quilting.

Since taking up quilting, Margaret has been instrumental in helping to organize the KINDRED SPIRITS QUILT GUILD, the first quilt guild on PEI; has served on the executive in various capacities, including treasurer, president, membership, and is presently the historian. At this time she is serving as the President of the NORTHERN LIGHTS QUILT GUILD and Historian for the KINDRED SPIRITS QUILT Guild. Margaret also belongs to "Quilt Talk" a mini group of quilt friends, who meet monthly for the enjoyment of each other's company and to indulge in their so-called addiction. When time permits, Margaret likes nothing better than meeting with other quilters for the latest version of quilt talk and inspiration. She has also been successful in developing and teaching various workshops to quilting groups throughout PEI.

Margaret shares "My husband John



TOP LEFT: *Millennium 9 Patch & Friends*. This quilt is the result of a millennium project undertaken by the Quilt Talk group of 13 quilting friends, to which I also belong. You will notice that there are 13 signed blocks throughout the quilt, a happy memento of all the good times we had and will continue to share. ABOVE: *Shores of Home*, designed by Margaret and made for her son who lives in Calgary - "Hopefully these colours will remind him of PEI's red shores."

and I, live with two German shepherd dogs, Jake and Sabrina (who rule our lives and domain) in a home that was built by my husband approx 30 years ago; and you guessed it—we are "RENOVATING" (continuously). I have two children Greg and Carol Anne, who make their homes in Calgary and Vancouver (this gives me opportunity to travel to Western Canada, which I enjoy tremendously). John has four children and nine grandchildren.

I also collect "QUILT PINS"—the kind with your guild logo, so if anyone out there is a collector and would like to exchange a pin, I would be delighted. Please email me and we will take it from there. (I'm looking forward to adding to my collection.)

LEFT: *Freedom 55* quilt, started in September 1995 and continued in Summer 1997.

RIGHT: *The Empress Tea Garden* at Show & Tell for the Northern Lights Quilt Guild.



Pattern Review

CANADIAN DESIGNERS

by Paulette Eccleston

Lotusland's

Exotic Designs by Aie Rossmann
214 Woodpark Green SW
Calgary, Alberta
Canada T2W 6E9
Tel: 403.201.3358
Fax: 403.201.3269
E-mail: aie@lotuslands.ab.ca

If you have a growing appreciation and attraction to appliqué quilts, you must take a look at the original patterns designed by Aie Rossmann from Calgary. This Canadian designer is originally from Burma and her designs have a touch of the exotic, as the Southeast Asian influences are revealed in her color use and designs.

An architect by training, Aie has been directing her creative energies toward quilt designing during the last few years, as she raises a young family. She says her first experience with quilting was when she walked into a quilt store in Calgary about nine years ago. Hanging in that shop was a watercolour quilted wall hanging which immediately intrigued her. Although she thought this might be something she would want to do, it was her husband who signed her up for her first class.

Aie (that's pronounced "A"), designs under the pattern name of Lotusland's. She has several types of patterns available. Some are small wall hanging size. There are two block of the month series, and now a book has just been released through the American Quilters Society (AQS). Aie has displayed her work and patterns at the International Quilt Market in Houston and has appeared on HGTV's "Simply Quilts."

Aie's first commercial patterns were available in 1999. Her website was developed in order to assist in distribution of her growing designs. Aie encour-

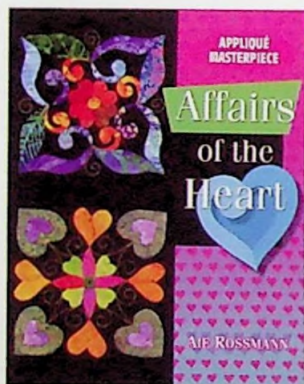
ages quilters to ask at their quilt store first for a pattern, but she also has them available through the website.

One of the first things you will notice about Lotusland's patterns is that many of them have a dark background. This makes the colors in her patterns really sparkle. Their impact is truly exotic and impressive. Some of the patterns use pieced sections and appliqué, while others are strictly appliqué.

Aie does most of her work by hand, using the needle turn method. Many of the designs are also manageable with machine appliqué techniques.

The wall hanging patterns include one inspired by her son Francis' drawings, while others depict the florals of her roots in Southeast Asia.

The new book is titled *Affairs of the Heart*. It contains patterns for 36 floral appliqué blocks using heart motifs, and a reverse appliqué scroll border. I am waiting for it to arrive at my local shop.



In addition to designing and making the quilts, Aie also teaches needle turn and machine appliqué internationally at quilt shops and retreats. Her quilts are regularly displayed at shows, contests, shops and galleries in Canada and the United States.

Aie comments: "Most of my patterns aren't

all that difficult because they have few inside curves and inside corners, and those are the things that give most people the most trouble when doing needle turn appliqué.



My patterns may have lots of pieces, and some of them are pretty small... but if you do them just one at a time (and how else can you do them?) mere patience will see you through."

I invite everyone to watch for Lotusland's patterns or to visit Aie's website at www.lotuslands.ab.ca. You will see wonderful images of the finished quilts, and can enter your name for a free monthly draw for one of her designs.



LRQG COMMUNITY PROJECT 2003-2004:

Along the Appalachian Trail



by Maria Voitk
(Co-Chair 2003-2004
Community Project Committee)

Clara Jenniex and I were asked to co-chair the LONG RANGE QUILTERS' GUILD 2003-04 Community Project committee. Our dilemma was what to undertake? In past years, the Guild had made items such as raffle quilts, huge wall hangings, and cozy lap quilts. Silent auctions had raised monies which have been donated to worthwhile causes; although we are not a charitable organization, but a guild of quilters.

When I read an article in our local newspaper, *The Western Star*, about the International Appalachian Hiking Trail/Sentier International des Appalaches (IAT/SIA), I was intrigued. I thought it would be fun (and appropriate) for the LONG RANGE QUILTERS to make a Long Range Quilt, depicting the flora and fauna of Western Newfoundland. A quilt could be made in celebration of the extension of the IAT/SIA - 1,079 km along the Long Range Mountains (which are the northern part of the Appalachian chain of Mountains in America). This extension, from Channel-Port-aux-Basques in the south to Belle Isle at the tip of the Northern Peninsula, would primarily use the existing network of traditional walking trails, forest access roads, the

Newfoundland T'Railway, and portions of the newly-developed trail. Projections indicated that the economic benefits to the west coast region would be in the millions of dollars per year. It seemed a natural connection as quilt making is a traditional pastime and hiking the Trail is a wonderful chance to escape the tensions of the city, while exploring the flora and fauna of the region.

I pictured the quilt as a rectangle, approximately six feet by thirteen feet, in the shape of Western Newfoundland. It would comprise eighty-one flora-fauna blocks, each an 8.5 inch square set "on-point," surrounded by either blue or green sashings-dependent upon whether the block was set in the sea or on land. Thirty-seven eight-colour pinwheels of one-quarter block size represent the hikers trekking along the Appalachian Trail from the bottom of the quilt (Port-aux-Basques) to the top of the quilt (Belle Isle).

Forty-one quilters provided us with the blocks, using techniques and colours of personal choice. The result was quite a brilliant quilt which inspired us in turn to make the backing equally so. The back has two centred eight-colour 36-inch square on-point pinwheels, and six eight-colour 16-inch pinwheel squares on-point, on a mostly brilliant blue background.

While I petitioned for, procured and positioned the blocks as they were given to us over a four-month period, Clara almost single-handedly assembled it, including sewing the 37 hiker-pinwheels and the mitred sashings around these same blocks. (At construction time, I was the infamous presser...)

We experienced a lot of excitement as the blocks started to come in, relieving us of the nightmarish-thought of having to construct the 81 blocks ourselves, or worse of having to downsize the quilt! Flora-fauna blocks came in from all over western Newfoundland: St. Anthony, Port Saunders, Rocky Harbour, Cormack, Deer Lake, Pynn's Brook, Pasadena, Steady Brook, Humber Village, Corner Brook. Also, three squares arrived from British Columbia, and one from Ontario.

The back of the quilt came together for Clara, Elizabeth Gorman, Jackie Philpott, Sherry Bussey and myself primarily due to Sherry's expert cutting, and Sherry's and Jackie's skill in calculating background fabric sizes, biases, and shapes to accommodate the huge 16" and 36" pinwheel squares.

The design-enhancing quilting on the individual squares was expertly done by Tina Critch.

To complete the hanging sleeves and the binding, we were helped by committee members Joyce Humphries, Gail MacDonald and Nellie Taylor.

Jackie Philpott computerized the label, which summarized the history of the quilt and listed the LONG RANGE QUILTERS' GUILD, the members and their contribution to this project.

Needless to say, we were extremely thankful for everyone's support of this ambitious, but successful, project.

This quilt, *Along the Appalachian Trail*, hung in the Discovery Centre at Gros Morne National Park (near Woody Point, NL) for the 2004 season.



ART QUILT BY JUNIORS

by Pamela Allen, Kingston, ON



A while ago I visited a junior high school as an artist-in-residence funded by the Ontario Arts Council. The project was to make a huge quilt wall hanging for their stairwell to welcome students and visitors. About 100 grade 7 and grade 8 students took part in this project over a four-week period.

What a wonderful four weeks it was, too! But it was daunting at first: with the prospect of covering a 12' x 18' space, getting enough fabric, coordinating their efforts, deciding on a theme and actually teaching the students how to sew! We got lots of recyclable fabric, threads, pins, baubles and needles from parents, after sending a letter home outlining our needs. I tried various techniques of appliqué with the young people but quickly decided that sticking the fabric with glue stick and sewing with a running stitch and embroidery floss was the most successful.

By consensus, we decided to make three panels showing students and teachers, with a smaller panel of text above saying "Welcome to Calvin Park." This gave us the option of doing the whole thing in modules...first faces, then feet, then hands, then letters. When we had a good selection, the students chose the best for the main panels, assembling groups and filling in the bodies with colourful fabric shapes. These were appliquéd to background fabrics (thrift shop bed sheets) and further worked around a big table like a quilting bee. The youths added all kinds of embellishments like school crests, buttons beads, and old jewelry. On the last day, students came in waves



to put their names somewhere discreetly on the quilt so perhaps in the future can return and show THEIR children what they accomplished.

The result was amazing! The panels look terrific in the stairwell and there were many, many extra images which the kids made into small individual quilts. I had a great time, too!

YOUNG QUILTER

by Russell Burge and Carol Piercy

Russell, my son, turned eight during the two months we worked on this quilt. It started shortly after our last big guild quilt show, when Russell came to me with a geometric design he had drawn and coloured. My immediate response was "That would make a good quilt square." Say no more, the quilt was underway.

Russell drew all the blocks, chose the fabric, threads and sashes, and the layout is entirely his. I simply executed the blocks and put his ideas together.

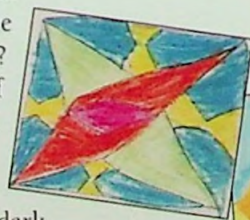
He had a specific fabric in mind "you know, Mom, that nice fabric." Ah yes, I did recall that he was quite taken with some hand dyed fabric I had done in a course in the spring - could that be it? I did put a couple of runs of the sequential fabric together in small rectangles so he could see the effect of light to dark



but if and how he used them was entirely up to him.

For the background, I gave him a choice of five different fabrics in black, blue and grey. When it was finished, he came with me to our guild meeting (the LIONS GATE QUILT GUILD in North Vancouver) and presented his quilt at Show & Tell. I did the talking as it was a bit intimidating for him to be in front of 160 or so quilters, but he was happy to talk about it himself and show it

to smaller groups during the break. Needless to say, it was a great experience for him—you can imagine the positive feedback he received!



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RECYCLED THEN AND NOW



by Martha Ferguson, Lockport, New York

I have just returned from seeing the most unusual quilt exhibit at the Mississippi Valley Textile Museum in Almonte, Ontario; *Feed Sacks - Recycled Then and Now* by Nina Stahlschmidt <qwilt@niagara.com> of Jordan, ON and Marion Holman of Fenwick, ON. They have created an exhibit entirely from authentic feed sacks; all quilts are original designs. There are more than 200 pieces including quilts, wall hangings and related items.

The unique display makes you aware of the importance of feed sacks in Canadian textile industry's history. They influenced the lives of women as they struggled to make their homes and families as well cared for as they were able, during hard times such as two world wars and the Depression.

"Nina's method of quilt making is to be inventive rather than using a printed pattern. Fabric design and colour dictate her direction. The quilt theme develops as she works so that the finished piece is often a surprise. After collecting feed sacks for five years, Nina has quite a stash and yet never seems to have just the right colour or enough

yardage, so . . . you make do, substitute and change the design, often in midstream. All of her quilts have feeds sacks front and back.

Marion stated "I started by taking a quilting class from Ann Stednick who was an artist who had a different prospective on quilt designing. Ann wanted her students to design a pattern that would have meaning to both the student and family. It was a challenge, but a wonderful experience. I learned the freedom of making my own design with hand appliqué, combined with and my love of colour; this made quilt making exciting for me."

My impression of the show at first glance was an airy, refreshing and creative display of colour and design. Some of the quilt patterns may have resembled traditional elements but with a different twist. The first quilt to catch my attention was *My Stars*, 104" square, made by Nina. It sparkled at the opposite end of the 100' gallery. Another eye-catcher was Marion's bed size quilt that had a complete background pieced from very tiny feed sack

scraps with large cheerful daisies appliquéd on it.

One of my favourite hangings is a vibrant *Floral Bouquet*, 52" x 59", with dyed feed sacks that are scrunched, manipulated and then 3-D flowers, small pin tucks, yoyos and pleated borders added.

There were fun things to look at such as a *Beach Chicken in bikini*, longjohns on the line, an outhouse, a road kill, holly hocks made from buttons and the use of embroidered doilies.

The exhibit also included original feed sacks from around the world, clothing and items such as tea towels, curtains, cushions and related items known as "chicken linens."

Marion and Nina have thirty-five years of quilt making experience and this has certainly given them the know-how to create an inviting, an interesting and a humorous exhibit, full of good old-fashioned creativity. They had a lot of fun playing with these "Old Bags."



Four Canadian Soldiers Quilt Project

by Carolyn Jennings, Aldergrove, BC
<http://groups.msn.com/carolynsquirts>

On April 17, 2002, four Canadian soldiers, Marc Legere, Richard Green, Nathan Smith and Ainsworth Dyer were killed in a friendly fire incident in Afghanistan. Upon hearing of this tragedy, New Brunswick quilter, Edwina McMaster (Mitts) decided to create quilts for the families of these soldiers and she put a request out to all her online friends for red and white, 6" blocks. The response was overwhelming. Blocks arrived from England, the United States, Japan and an incredible number from all across Canada.

Unfortunately, life got complicated for Mitts and she was faced with all these blocks and no time to work on her project. I have known Mitts for seven years through an online Yahoo group and wanted to do what I could to help out with the project but, she was in New Brunswick and I was in BC. A fellow quilter in the

ABBOTSFORD QUILTERS' GUILD, Debbie Schmidt was also interested in seeing these projects finished as her son was on the ground during the friendly fire incident and these were his best friends and his roommate that were killed. Debbie and I began collaborating as to how to convince Mitts to let us finish what she had started and how to get the blocks from there to here.

With great reluctance, Mitts finally agreed that this was too large a project for one person and realized that we had a common goal: to finish the quilts and get them delivered. She packaged up the quilt tops she had begun, the rest of the blocks and other memorabilia that had been sent



to her to include with the quilts.

One sunny day in August, Debbie and I met at a local quilt shop and used all of their floor space to spread out the incredible number of blocks that had been sent with the best of wishes from quilters around the world. We were overwhelmed with all of the blocks, the sentiments expressed and the feeling of caring about these soldiers and their loved ones.

With some perseverance, help from friends and family, the blocks were organized, the quilts were pieced, quilted and bound, all with a special label attached. We had some wonderful Canadiana fabric donated by Bonnie Boyd of Abbotsford which was perfect for sashings and the quilt borders. It was decided to create ten quilts as we wanted the fiancées, as well as the parents, of the soldiers to receive a quilted remembrance. Four larger quilts were made for the immediate next of kin, and smaller quilts were made for the other close relatives and fiancées.

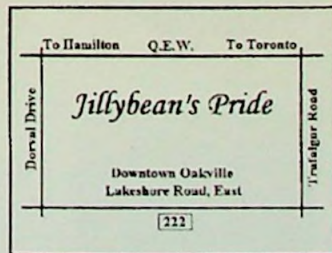
This project has taken two years from conception to conclusion but the comments we are hearing from those that have viewed the quilts has made it a worthwhile endeavor. The final step was shipping the quilts to the recipients and we would like to thank Julie Hoyer of To Be Quilting for helping us to deliver these projects of caring and support to the loved ones of the deceased four soldiers.



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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 quiltmakers across the country.

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2005 CQA/ACC TREND-TEX QUILTER'S CHALLENGE



"Pieceful Dreams" is now SOLD OUT.

The response of our members to this year's Challenge has been amazing. The Pieceful Dreams Challenge kits sold out by Sept. 27th, which is a new record. Thank you to each member who purchased a kit in support of this important CQA/ACC fund-raiser. All Challenge wallquits arriving on or before April 2, 2005 and meeting all Challenge rules will be judged and will be eligible for awards. The awards will be announced at CQA/ACC's Annual General Meeting at **Quilt ON 2005**.

Challenge wallquits will be sold by online and silent auction. All Challenge wallquits will be displayed in the World Piece Exhibit at **Quilt ON 2005** in Waterloo, Ontario. The quilts sold by online auction will be sold through EBay Canada in three, one-week auctions held April 16-23, April 23-30 and April 30-May 7, 2005, with new quilts being offered each week. Please check the CQA/ACC website, in early April 2005, for further details. The Challenges selected to participate in the online auction will be shipped to the successful bidder following **Quilt ON 2005**. The balance of the wallquits will be sold by silent auction at the World Piece Exhibit. The silent auction will be open from 9 a.m., May 19, 2005 until noon, May 28, 2005. The minimum bid will be set at \$50., plus

7% GST and 8% PST. Bids will be in \$5. increments.

If you wish to place a Reserve Bid on any Challenge, bids will be accepted until April 18, 2005. Cheques should be made payable to "CQA/ACC" in the amount of your reserve bid, plus 7% GST and 8% PST. Please remember that the minimum bid will be \$50. before taxes. Reserve bids should be sent to the Vice President, Carole McCarville, PO Box 174, Winsloe, PE, C1E 1Z2. Any unsuccessful bids will be returned following **Quilt ON 2005**.

A selection committee will choose wallquits with a variety of techniques and patterns to represent this year's theme, "Pieceful Dreams" and photographs of these quilts will be printed in the form of note cards. The note cards will be available for purchase at the CQA/ACC booth at **Quilt ON 2005**, and following the event through the CQA/ACC website and *The Canadian Quilter*. In order to be considered for inclusion in the note card project, Challenge wallquits must arrive before March 15, 2005 and be your own original design or a non-copyrighted traditional design.

If you require further information, please contact Vice President, **Carole McCarville**.

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

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

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