

# The Canadian Quilter

Autumn 2014



Awarded excellence in Longarm/Midarm Quilted Bed Quilts or Wallquilts, First Place, *New Beauty* by Deanna Gaudaur from Trenton, Ontario.

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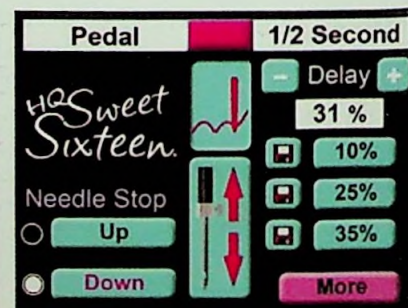


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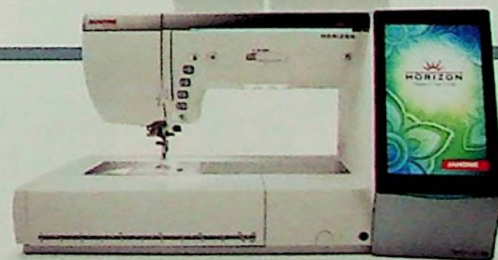
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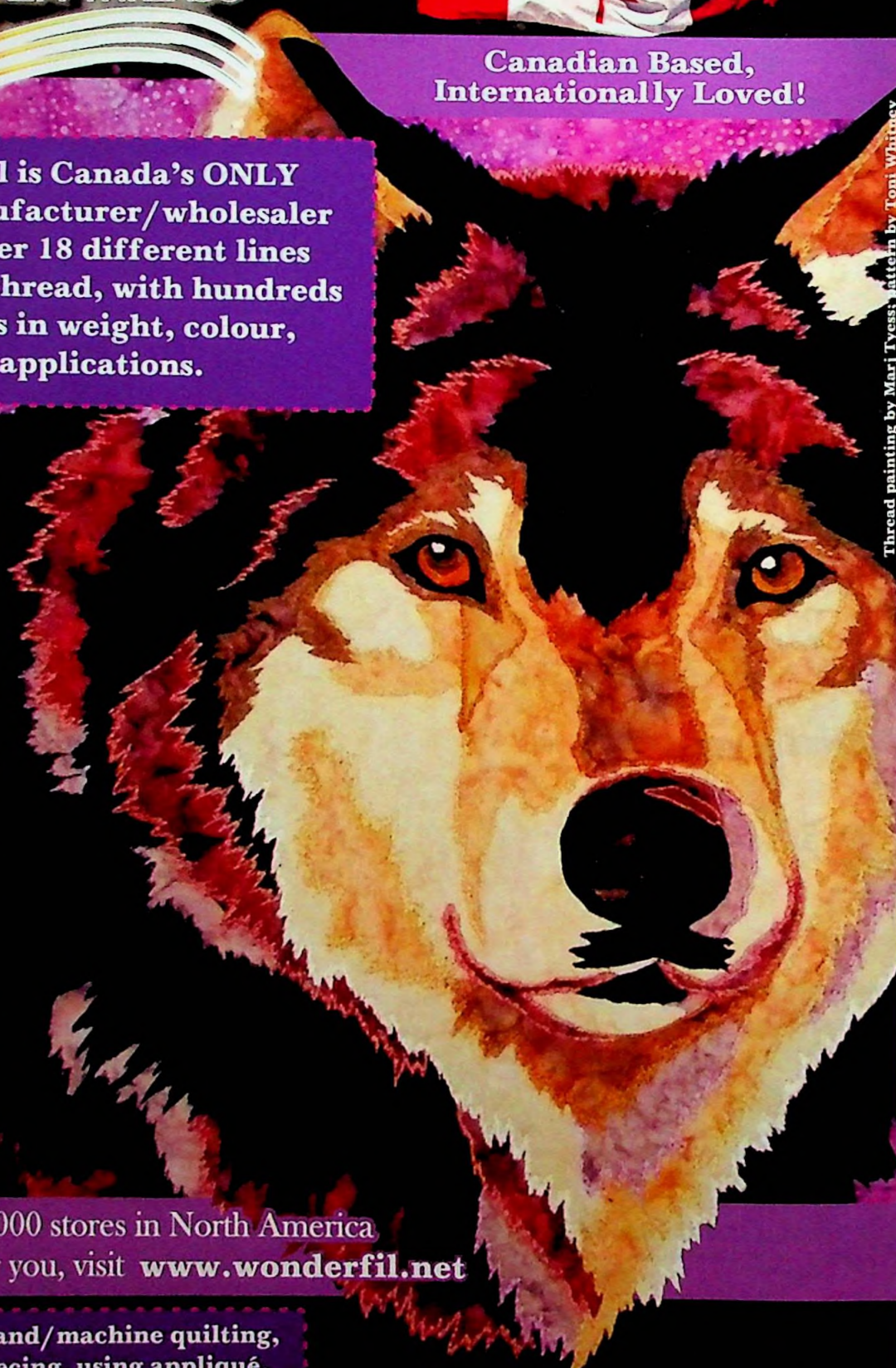
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## blown away

Quilt Canada 2015  
Lethbridge, AB

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Autumn 2014 • Vol. 33, No. 1 (ISSN 1489-7423)

The Canadian Quilter is a quarterly publication of the CANADIAN QUILTERS' ASSOCIATION / ASSOCIATION CANADIENNE DE LA COURTEPOINTE Mailed under Canada Post Publications Mail Sales Agreement No. 40032555 Return undeliverable Canadian addresses to: CQA/ACC Administrative Assistant 6 Spruce Street, Pasadena, NL A0L 1K0

GST # 89443 3663 RT

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Judges Corner.....Kathleen Bissett and Anna Hergert  
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Printer.....Advocate Printing, Pictou, NS  
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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. Digital photos should be high resolution, at least 300 dpi at full size.

COPY DEADLINE the Winter 2014 issue is Oct. 1, 2014. Early submissions are advised. Check with Regional Representatives on due dates for Guild reports.

BACK ISSUES of The Canadian Quilter are available. Please contact the Administrative Assistant at [administration@canadianquilter.com](mailto:administration@canadianquilter.com) or as per contact information on the inside back cover.

ADVERTISING information is available from the Editor—Marcy Horswill—[editor@canadianquilter.com](mailto:editor@canadianquilter.com).

## from the Editor

Life is a whirlwind at times. I can't believe that we are almost ready to send the Autumn issue off to the printer. So much has happened since our last magazine!

In this issue, the theme is *Tell Your Story*. The stories on these pages are pure treasure. First you will visit *Quilt Canada 2014: Wonders of Niagara* and have a quick tour through the *National Juried Show (NJS)*. Spectacular design and workmanship throughout. The *NJS* is a world class quilting event. So many stories are told in the stitches of each piece.

Next a quick stop to thank all of our sponsors... we couldn't have such a spectacular *Quilt Canada* and *NJS* without their help. Also please note the advertisers throughout these pages, their support is instrumental in keeping our magazine bright and beautiful.

On we go to tour Lethbridge. Be sure to note the dates for *Blown Away: Quilt Canada 2015*. This is where your CQA/ACC membership really pays off: you have early registration for workshops and other events that will take place in Lethbridge! Don't miss Hennie Aikman's story on page 30 about being a member of CQA/ACC and how it is so important to her life!

After the *Quilt Canada* pages you will find stories from several of our regular columnists. They share knowledge about tools, books, patterns, shops and other quilting information. On pages 85 to 86 you can meet our new Vice President, Linda Schmidt, and our new Member at Large, Marilyn Michelin. Read their stories about volunteering for their guild, community and for CQA/ACC.

Be sure to check out the winners from the last member challenge on page 52. Some beautiful work! There is a brand new challenge waiting for you to participate, *Dog Days of Summer*. The details can be found on page 53. And if you are a Youth, the new challenge for you, *My Favourite Animal*, can be found on page 67.

We've managed to picture several CQA/ACC Rosette winners in this issue. It is my plan to get you into the next issue if you are not already in this one.

To the many volunteers who write for *The Canadian Quilter*—thank you! The reason we have such varied and inspiring content is because stories come from all of you—the heart of Canadian quilters and fibre artists.

Time to take a break, make yourself a cup of tea, and curl up with your 2014 Autumn edition of *The Canadian Quilter*.



Marcy ☺

PHOTO BY STACEY CROSSLEY



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This Issue:

Tell your story

Themes

**Winter 2014** (deadline for submissions—1 October, 2014) **Friendship:** Tell us about your quilting friendships. Have you ever made new friends while at a class or retreat? How is friendship cultivated at your quilt guild? Have you ever made a friend a quilt? Have you ever made a friendship quilt? Tell us about your quilting friendships... we would love to hear from you!

**Spring 2015** (deadline for submissions—December 15, 2014) **Travel:** How has travel influenced your quilt making? Where have you travelled to attend a workshop? How far will you travel to see a quilt show? What type of quilt project do you take to

work on while travelling? Have you ever travelled on a quilt tour or cruise? Let us know your favourite quilting travel story!

**Summer 2015** (deadline for submissions—April 1, 2015) **Colour:** What is your favourite colour? What colours do you primarily use in your work? Do you struggle to use colour in quilting? What are some ideas about how to use colour in your pieces? Why is colour so important to you? Have you ever used a colour wheel? What important lessons have you learned about colour? Tell us all about colour and how it impacts your life and your work!

# President's message

by Jackie White

It was an amazing moment for me at the Annual General Meeting in St. Catharines, Ontario, when the motion passed giving me the privilege to be President of CQA/ACC for 2014-2015. I even had my mom come to witness it!

I took on this role because I believe so strongly about promoting quilting in Canada and encouraging all quilters to be a part of our organization. It is amazing that we have a national organization in place for quilters. To think that in 1981 a few quilters got together and decided to start a group that would eventually span Canada. And it has grown and flourished for the past 33 years and continues to spread.

I am going to ask you to do something. I would like you to think about why you are a member. Then I would like you tell a quilting friend why you are a member and ask them to join. Are you wondering why? Let

me explain. Through my *Creative Cousin* column most of you know that I like to think I am funny, while others know that I live and breathe to quilt, and fewer yet know that I love a good challenge. So why did I ask you to get a quilter to join? For this simple reason, I have a magic number I would like to see our membership hit by the time I finish my role as President. I can't do it alone. I need your help to meet this challenge.

I believe we can do it; I saw you go for it on Facebook when I asked if we could break 1,000 likes and we blasted through it like nothing. I witnessed guilds across the country count their inches to achieve our goal on our *Walk to Brock* challenge and we marched right up to Brock University on time. So I know we have it in us to increase our membership. I know each and every one of you can get one new member to join. And I believe that each of you wants to promote



quilting right across this country and we have the means to do it within our great organization. We just need the people to join.

Let's make this thread that weaves across our country a little bit stronger and a whole lot longer!

Sincerely, *Jackie*

## Message de la Présidente

traduit par: Sylvie Jane Leclerc

L'Assemblée générale annuelle à St. Catharines, Ontario, fut pour moi un moment inoubliable lorsque la proposition me donnant le privilège de présider la CQA/ACC pour 2014-2015 a été acceptée. Ma mère était même présente pour témoigner de cet événement!

J'ai accepté ce poste parce que je crois profondément à la promotion de la courtepoinette à travers le Canada et à encourager toutes les courtepointières à rejoindre notre organisation. Il est fantastique que nous ayons une association nationale pour les courtepointières. Lorsque l'on pense que quelques courtepointières se sont réunies en 1981 afin de partir un groupe et qu'il s'est ensuite étendu à travers le Canada! Il a grandi et s'est épanoui depuis les 33 dernières années et continue à progresser.

Je vais vous demander de faire quelque chose. J'aimerais que vous pensiez aux raisons qui vous amènent à être membre. J'aimerais qu'ensuite vous partagiez ces raisons avec une amie courtepointière et que vous l'invitiez à nous rejoindre. Vous demandez-vous pourquoi? Je vous explique. Ma rubrique *Creative Cousin* a montré à plusieurs d'entre vous que j'aime à penser que je suis drôle, tandis que d'autres savent que je vis et respire pour la courtepointe. Encore moins de gens savent que j'aime un bon défi. Alors pour quelle raison est-ce que je vous demande d'inciter une

courtepointière à nous rejoindre? Pour la simple raison que j'aimerais que le nombre de membres atteigne mon chiffre magique avant que je ne termine mon rôle de présidente. Je ne peux pas le faire seule! J'ai besoin de votre aide pour réussir ce défi.

Je suis certaine qu'on peut réussir! Je vous ai vues réagir lorsque, sur Facebook, j'ai demandé si on pouvait dépasser les 1 000 J'aime et que nous l'ayons franchi comme si de rien n'était. J'ai été témoin de guildes à travers le Canada qui comptaient leurs pouces pour atteindre le but de notre défi *Marcher jusqu'à Brock*; ensemble, nous nous sommes rendus dans les temps à Brock University. Alors, je sais que nous sommes capables d'augmenter le nombre de nos membres. Je sais que chacune d'entre vous est capable de convaincre une nouvelle personne de se joindre à nous. Je crois aussi que chacune d'entre vous aimerait voir la courtepointe se propager comme la foudre traversant ce pays et, avec notre belle organisation, nous en avons les moyens. Il faut seulement que les gens se joignent à nous!

Consolidons ce fil se promenant à travers le pays et rendons-le plus fort et beaucoup plus long!

Sincèrement, *Jackie*



## Activity Report from the Board

by Jackie White

Our Board is full of ideas and inspiration to ensure that quilting in Canada is going strong, and we are doing our best to reach quilters from coast to coast.

We said goodbye to Gayle Szmurlo who spent five years on the Board and will now finally get to have some fun with her sewing machines. We were thrilled to welcome Linda Schmidt as Vice President and Marilyn Michelin as Director at Large, both of whom were on recent Local Organizing Committees for our *Quilt Canada* conferences.

At our last Board meeting, we spent time discussing how we as a national organization can give back to our country. In the very near future Laine Canivet, Membership Director, will be unveiling

just such a concept where all CQA/ACC members will be able to participate.

Marilyn Michelin will be taking over our blog, so we will look for new and exciting quilt stories from her. After much discussion, we decided that CQA/ACC did not need both a general blog and a conference blog, so we are in the process of removing the conference blog and just operating one. We hope that this will make it easy to find general information and conference information.

Marcy Horswill, our editor, and I continue to enjoy maintaining our Facebook and we get so excited to see the number of followers rising!

Linda Schmidt will soon be showcasing the fabrics she picked from Trend-Text Fabrics for the next *Trend-Text Challenge*, and we look forward to another exciting fundraiser for CQA/ACC.

While at *Quilt Canada 2014*, Judy Kelly, our Past President, led a great discussion on how our conferences have run, with even years being the bigger four-day conference, and odd years being the smaller three-day conference. The Board was looking for feedback as to whether members like this or want to try something else. Members gave the Board many ideas to discuss.

Lynn Mills, our Treasurer, has now filed all the appropriate documentation so that we can continue to operate as smoothly as we have.

Lauren MacDonald, our Secretary, has the responsibility of leading us through discussions on a marketing plan as we constantly strive for ways to increase membership, entertain and educate our members.

## Walk to Brock

by Laine Canivet

Fantastic work, everyone! We squeaked into Brock University, St. Catharines, Ontario, just under the wire and in time for the opening day of *Quilt Canada 2014*. Whew! And what a journey this has been. We were on the road since last September, 2013. Our challenge was to travel from Mile Zero in Victoria, BC, to St. Catharines, Ontario, by way of Inuvik, NT, inch by inch, based on your finished quilt measurements. When we got to Inuvik, our Regional Representative, Shona Barbour,

and her guild members mailed local souvenirs to 24 guilds chosen at random who were participating in the walk.

115 guilds, groups and individuals participated during these ten months. I received over 1,000 emails with your inches, your stories, your photos and, of course, your weather reports. Each month, we accumulated, on average, half a million inches. The grand total of inches as of the last collection day, June 11, 2014, was 4,999,138.25 inches. Amazing! That represents a lot of busy Canadian quilters. And some might ask, "who sent that quarter inch?" Actually, it happened a lot!

After finally getting to Brock, we enjoyed all aspects of *Quilt Canada 2014*. News and photos of the *National Juried Show*, Trend-Text quilts, the Agnes Boal winner, Dorothy McMurdie recipient and Teacher of the Year are all in this issue for you to enjoy.

So that's it for inches this year. A BIG thank you to everyone who participated. It was a lot of fun and there was so much positive feedback over the ten months and millions of inches. Stay tuned for next year's challenge. We are getting ready to go to Lethbridge.





# Quilt Canada 2014 Wonders of Niagara

by Marcy Horswill

Once a year, hundreds of quilters descend upon *Quilt Canada* to view masterful quilts, learn new techniques and connect with fellow quilters... this year was no different. The Canadian quilting world was humming with activity at *Quilt Canada 2014: Wonders of Niagara*, which took place at Brock University, St. Catharines, Ontario, July 11 to 14. People came from around the globe: England, Australia, the US and, of course, from across Canada.

Most delegates arrived on July 10, so they would be ready for classes that started early the next day. Those that weren't taking classes arrived July 11 to 14 in car loads and bus loads to visit the *National Juried Show (NJS)* and shop at the Merchant Mall. With over 150 quilts in the *NJS* and over 50 vendors in the Merchant Mall, everyone found a treasure or two.

An exciting Trend-Text exhibition featured quilts made with the theme *Modern Ways* and hosted a new category of wearable pieces. The show was fantastic and well supported by a group of enthusiastic buyers who hovered by their prospective purchases during the last few minutes of the silent auction. Good fun!

Alongside the *NJS* and Trend-Text exhibition were several other quilt shows, which ranged from modern to fibre art and everything in between. Most were on campus at Brock University, and one was nearby at a local historical site. Everywhere one turned there were quilts, quilts, quilts!

The venue, Brock University, is in the heart of Niagara Country. If quilters wanted

to see some of the Canadian countryside they just had to drive a few short miles to Niagara Falls, or on Lake Ontario, to the delightful town of Niagara-on-the-Lake. Vineyards were abundant and fruitful, a sure crowd pleaser in any direction!

For those who took classes from an incredible selection of Canadian and International teachers... happiness abounded. Every day new techniques were learned and mastered and friendships were formed. At lunch breaks or during dinner, there was a whirr of conversation about what was being taught.

Entertaining speakers held audiences captive and often chuckling as the presenters shared their lives and their dedication to quilting. Judy Coates-Perez's talk was called, *It's All in the Process*, while Joe Cunningham, aka Joe the Quilter, shared an engaging history of his life in quilting. The conference was also privy to an afternoon lecture by Luana Rubin, who shared a slide show of award-winning quilts she has seen around the world.

Another great evening show was called "Oh Canada Eh?" It is an award-winning dinner and show that is very popular in Niagara. Everyone who attended enjoyed themselves thoroughly.

Of course *Quilt Canada* would never happen without the many, many volunteers. From the Local Organizing Committee to the white-glove volunteers to the husbands of quilters who help hang the shows... nothing would happen without their dedicated time and effort. We hold all those who volunteered at *Quilt Canada 2014* in high



A few of the dedicated volunteers: Fran Inglis, Marilyn Michelin and Gloria Meyer



The merchant mall



Waiting to get into the NJS

regard and with a thankful heart.

Fond memories of *Quilt Canada 2014: Wonders of Niagara* will live on in participants' minds forever. It was a great time of sharing skills, wares and friendship. People may have travelled alone, but it is guaranteed they made many new friends along the way!

# National Juried Show 2014



The *National Juried Show (NJS)* is made possible by the resources of the Canadian Quilters' Association/ Association canadienne de la courtépointe (CQA/ACC), and through the volunteer efforts of our members. The *NJS* was presented as part of *Quilt Canada 2014* in St. Catharines, Ontario.

This year's show consisted of 152 pieces entered in the following categories: Modern Bed or Wallquilts, Original Design Realistic Pictorial Wallquilts, Original Design Abstract Pictorial Wallquilts, Original Design Nonrepresentational Wallquilts, Originally Interpreted Traditional Wallquilts, Originally Interpreted Bed Quilts, Traditional Wallquilts and Bed Quilts from Patterns/Books, Bed or Wallquilt Longarm/Midarm Quilting Only and Original Wearable Art.

**Note from the Editor:** All of the award winners are not listed here. If you would like to see an extensive list of all the winners, please visit [www.canadianquilter.com](http://www.canadianquilter.com), go to *Gallery/NJS 2014*.

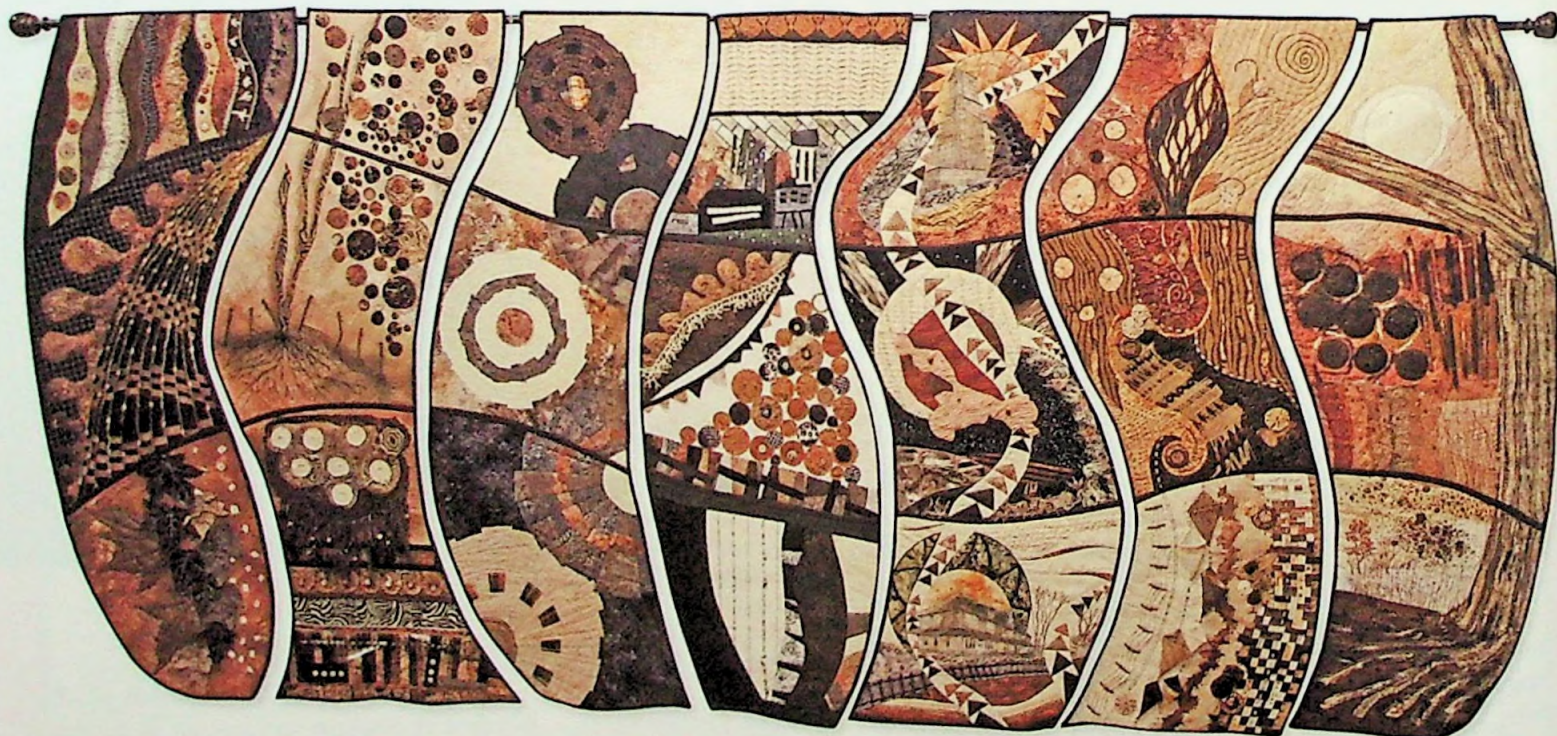
The jury committee responsible for selecting the pieces for the exhibition consisted of the following: Jury Coordinator Kathleen Bissett, and jurors Karen Jurek, Joanne Love and Joyce Brown.

Three judges examined the entries and determined the award winners. They were Judy Villett, Karen Menzies and Brandy Lynn Maslowski.

The *NJS 2014* show coordinator was Susan Bowslaugh. This is stated incorrectly in the 2014 *NJS Catalogue Guide* that members received along with the autumn edition of *The Canadian Quilter*. The Editor, Marcy Horswill, issues an apology to Susan for this oversight.

The CQA/ACC Board of Directors extends its thanks to all of the individuals mentioned above and the countless volunteers for helping to make the *NJS 2014* a successful event. The CQA/ACC Board would also like to thank all of the quilters who entered the *NJS*. Congratulations to those who were juried in... this exhibition would not be possible without the many talented world class quilters who enter.

We invite all of you to enter the next *NJS* held at *Quilt Canada 2015: Blown Away*, University of Lethbridge in Lethbridge, Alberta, June 4 to 6, 2015. For more information, visit our website at [www.canadianquilter.com](http://www.canadianquilter.com).



## Best of Show

*Seven Create*

Terry Whyte, Marie Black, Silvia Bos,  
Jane Hughes, Marnie Mascioli, Kit Ormsby,  
Karen Pilch

Award: \$3699

Sponsors: Baby Lock Canada (product),  
HALTON QUILTERS' GUILD, Fibre Art Network,  
DURHAM TRILLIUM QUILTERS' GUILD



### Original Wearable Art

First Place SHOWN ABOVE

*Flower Power*

Mary Vanson

Award: \$1,000

Sponsors: Janome Canada,  
Sew Ezi

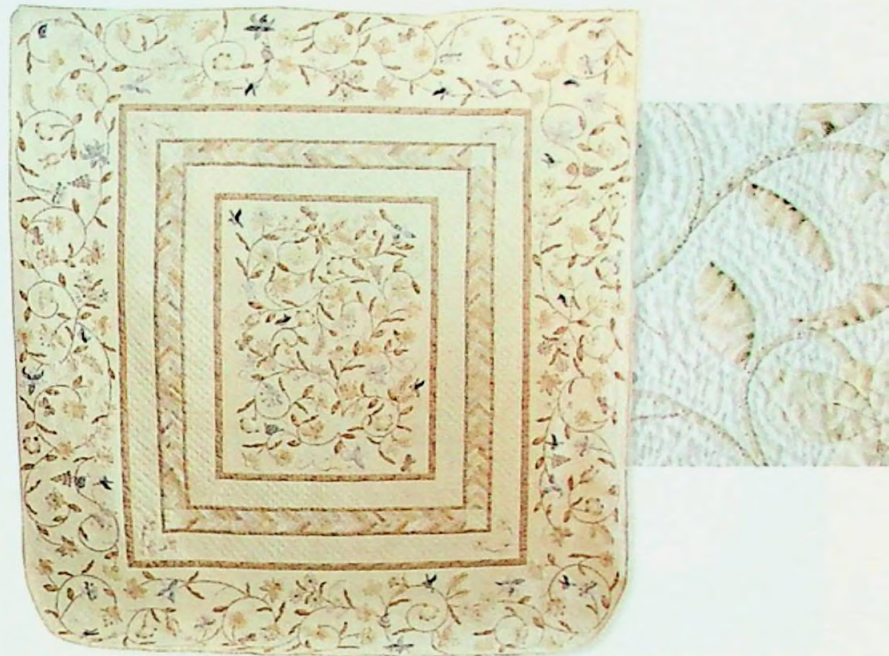
Second Place

*Urban Lights*

Marj Moore

Award: \$225

OCEANVIEW QUILTERS GUILD,  
VERNON SILVER STARS QUILTERS,  
AKERLEY AREA QUILT GUILD



### Viewers' Choice

*Tranquil Garden*

Ruth McLeod

(Pattern by Deborah Kemball  
in *Beautiful Botanicals*)

Award: \$2899

Sponsors: Husqvarna (product),  
Bytowne Threads/Aurifil  
(product), SHUSWAP QUILTERS'  
GUILD, HIGHLAND QUILT GUILD,  
GREATER MONCTON QUILTERS  
GUILD, LONDON FRIENDSHIP  
QUILTERS' GUILD



### Original Interpreted Bed Quilt

First Place

*Romance*

Brigitte Villeneuve

Award: \$1,500

Sponsor: Brother International Canada Ltd.  
(product)



### Bed or Wallquilt Longarm/Midarm Quilted Only

First Place SHOWN ABOVE

*New Beauty*

Deanna Gaudaur

(Inspired by Karen K. Stone's  
*Cinco de Mayo* and Emma How's  
*Crystallised*)

Award: \$1000

Sponsor: Wonderful Network

Second Place

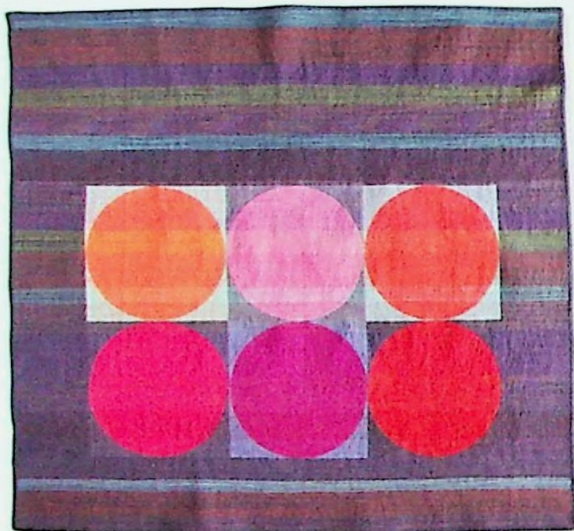
*Mardi Gras*

Gerri Smit

(Pattern *Sedona Star* by Sarah Vedeler)

Award: \$500

FRASER VALLEY QUILTERS' GUILD, KINDRED SPIRITS QUILT  
GUILD, NEAR NORTH QUILTERS GUILD, NORTHSORE PINS &  
NEEDLES QUILTERS & STITCHERS, ELLIOT LAKE QUILT GUILD



### Modern Wallquilt or Bed Quilt

First Place SHOWN ABOVE

*Sunset*

Leanne Chahley

Award: \$1,000

Sponsor: eQuilter.com

Second Place

*Shades of Gray*

Terry Aske

Award: \$500

Sponsor: MANITOBA PRAIRIE QUILTERS

Third Place

*Icterine Strata*

Doris Lovadina-Lee

Award: \$250

Sponsor: VANCOUVER MODERN QUILT GUILD,  
COCHRANE QUILTERS

### Traditional Wallquilt/Bed Quilt from Patterns/Book

First Place SHOWN AT RIGHT

*Vintage Tiles Revisited*

Maxine Stubbert

(Pattern by Dorothy Baker)

Award: \$1,000

Sponsor: Northcott

Second Place

*Tranquil Garden*

Ruth McLeod

(Pattern by Deborah Kemball in  
*Beautiful Botanicals*)

Award: \$500

Sponsor:

Robison-Anton  
Textile Company



### Original Design Nonrepresentational Wallquilt

First Place SHOWN ABOVE

*Isis Whispers*

Maggie Vanderweit

Award: \$1,000

Sponsors: Brother  
International Canada Ltd.,  
EDMONTON & DISTRICT  
QUILTERS' GUILD

Second Place

*Hidden Circles*

Judy Leslie

Award: \$500

Sponsor: Elna Canada

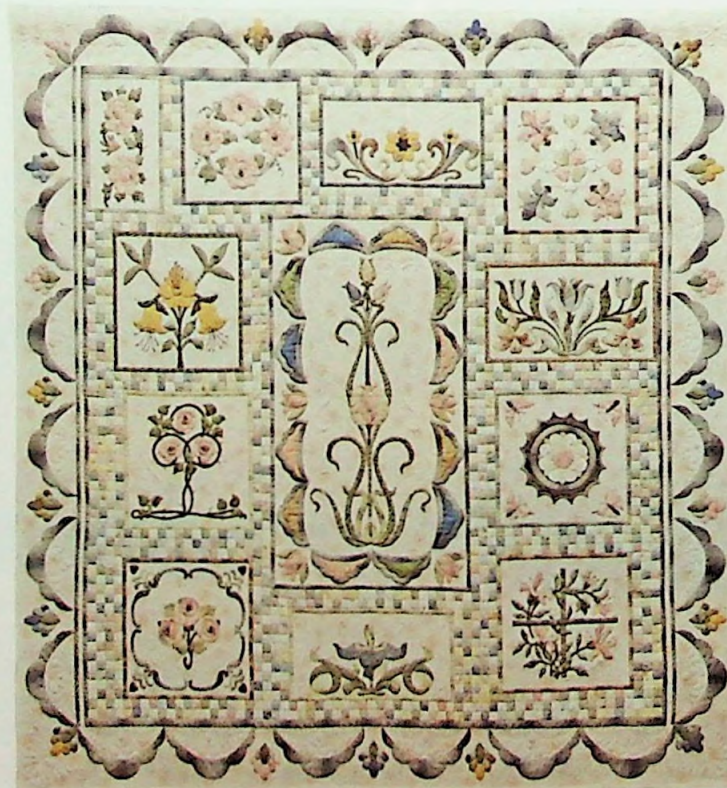
Third Place

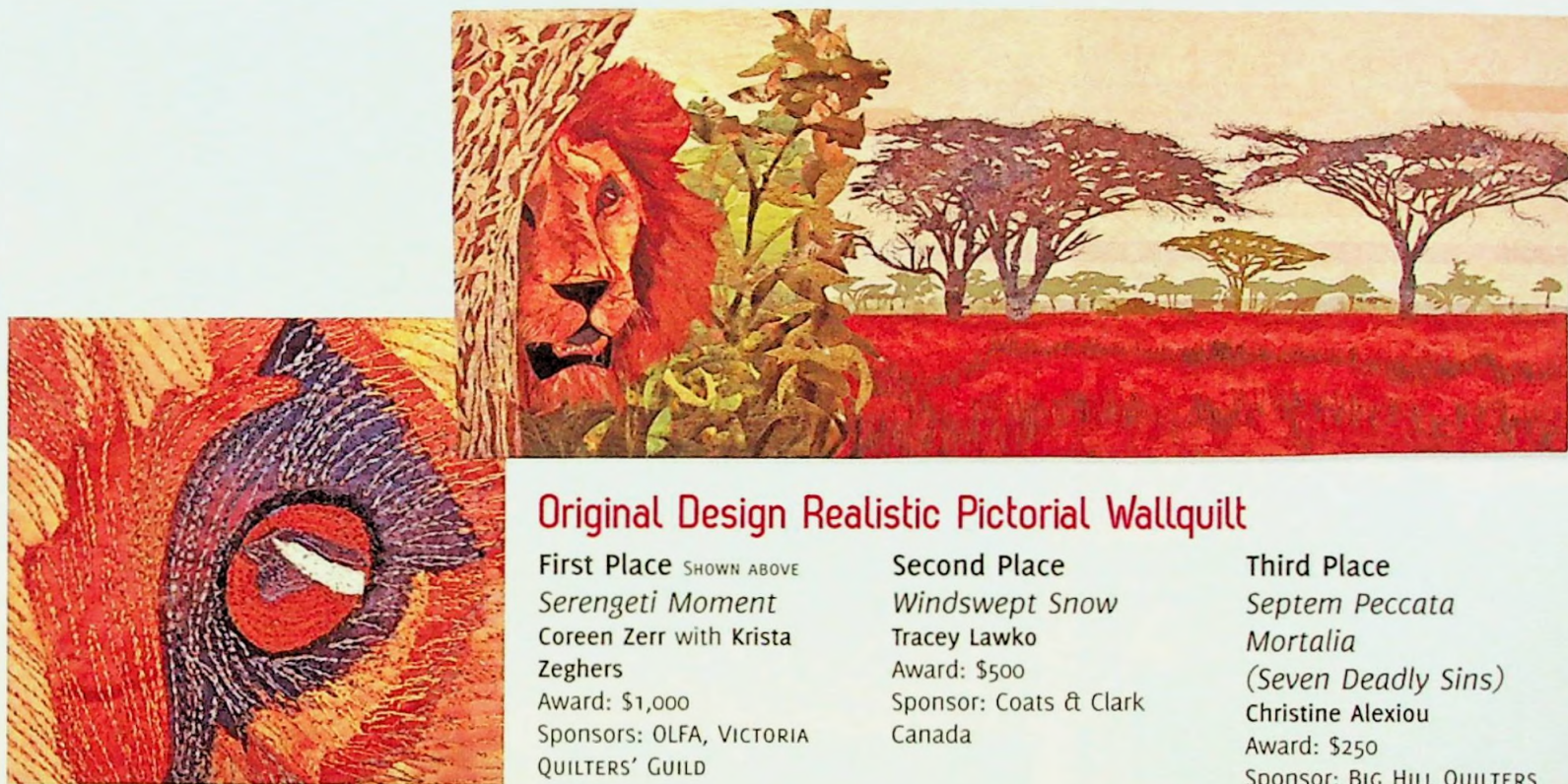
*Whirlwind II*

Gunnel Hag

Award: \$250

Sponsors: SASKATOON  
QUILTERS' GUILD,  
BACCALIEU QUILTERS GUILD





### Original Design Realistic Pictorial Wallquilt

First Place SHOWN ABOVE

*Serengeti Moment*

Coreen Zerr with Krista Zeghers

Award: \$1,000

Sponsors: OLFA, VICTORIA QUILTERS' GUILD

Second Place

*Windswept Snow*

Tracey Lawko

Award: \$500

Sponsor: Coats & Clark Canada

Third Place

*Septem Peccata*

*Mortalia*

(*Seven Deadly Sins*)

Christine Alexiou

Award: \$250

Sponsor: BIG HILL QUILTERS



### Original Design Abstract Pictorial Wallquilt

First Place SHOWN ABOVE

*Encore*

Elaine Quehl

Award: \$1,000

Sponsor: Suzy-q Textiles

Second Place

*Floral*

Marilyn Farquhar

Award: \$500

Sponsor: OXFORD QUILTERS' GUILD

Third Place

*Game Day*

Debora Barlow

Award: \$250

Sponsor: ABBOTSFORD QUILTERS' GUILD



### Original Interpreted Traditional Wallquilt

**First Place** SHOWN ABOVE

*Indian Whimsy*

Deborah Kemball

Award: \$1,200

Sponsors: International Textiles (product), THUNDER BAY QUILTERS GUILD, MOUNTAIN CABIN QUILTERS' GUILD

**Second Place**

*Flight For Joy*

Elizabeth McDowell Heagy

Award: \$500

Sponsor: J. N. Harper Co. Ltd.

**Third Place**

*La Spirale du Temps -*

*The Spiral of Time*

Brigitte Villeneuve with Thérèse Bouchard, Chantale Marceau, Doris Boivin, Rachèle Tremblay, Chantale

Tremblay, Diane Côté, Suzanne Villeneuve, Johanne Thériault, Doris Larouche, Aline Fournier, Lisette Lemieux, Denise Brassard, Dominique Rober  
Award: \$250  
Sponsor: Quintessential Quilters



### Domestic Machine Quilting

*A Celebration of Garden Spaces*

Helen Fujiki

Award: \$1,220

Sponsors: WonderFul Network, PARKSVILLE QUILT HOUSE QUILTERS, THE VALLEY QUILTERS GUILD

### Hand Quilting

*Consider the Lilies*

Myra Tallman

(Pattern by Margaret Docherty in *Birds 'n' Roses*)

Award: \$1,100

Sponsors: St. Jacobs Quilt Festival, CHOCOLATE RIVER QUILTERS





## Workmanship in Appliqué

3 of 7

Joan Dorsay

(Original patterns by Joan Dorsay and other patterns adapted from designs by Elly Sienkiewicz, Jeanna Kimball and Deborah Kembal, all with permission)

Award: \$1,000

Sponsors: BLUE MOUNTAIN QUILTERS GUILD, NIAGARA HERITAGE QUILTERS' GUILD, PENTICTON QUILTERS' GUILD, KOOTENAY QUILTERS DAY GUILD, DUFFERIN PIECEMAKERS QUILTING GUILD, RAINBOW COUNTY QUILTERS



## Work by a First Time Exhibitor in the NJS

*Pillars of Strength*

Veronica Puskas

Award: \$1,800

Sponsors: Sylvia Designs (product), OCEANWAVES QUILT SOCIETY CAPE BRETON, ORCHARD VALLEY QUILTERS



## Workmanship in Piecing

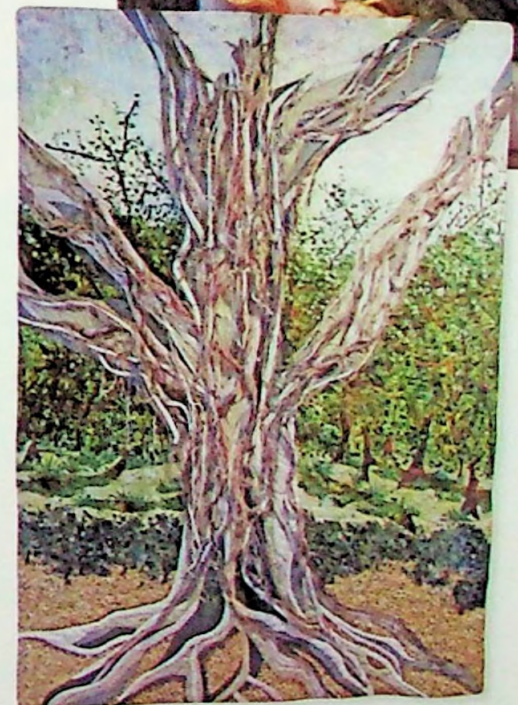
*Pond'r This*

Ruth Jones

(Adapted from a cross stitch pattern by Wayne Weberbauer; Long Arm Quilter: Debora Barlow)

Award: \$1,000

Sponsors: HURON PERTH QUILT GUILD, KINCARDINE QUILTERS' GUILD



## Innovation

*Banyan*

Ann Marie Patrick

Award: \$1699

Sponsor: Pfaff (product)





## Theadwork Using WonderFil Thread

First Place ABOVE

*La Serenata*

Ann Horton

Award: \$2,000

Sponsor: WonderFil Network  
(product)

Second Place ABOVE RIGHT

*Traditional is Growing  
on ME*

Hilary Rice

Award: \$1,000

Sponsor: WonderFil Network  
(product)

Third Place AT TOP

*West Coast Moments:  
Master of the Skies*

Carol Seeley

Award: \$500

Sponsor: WonderFil Network  
(product)

## Group Quilt

*Symphony of Praise*

Kathy Wylie

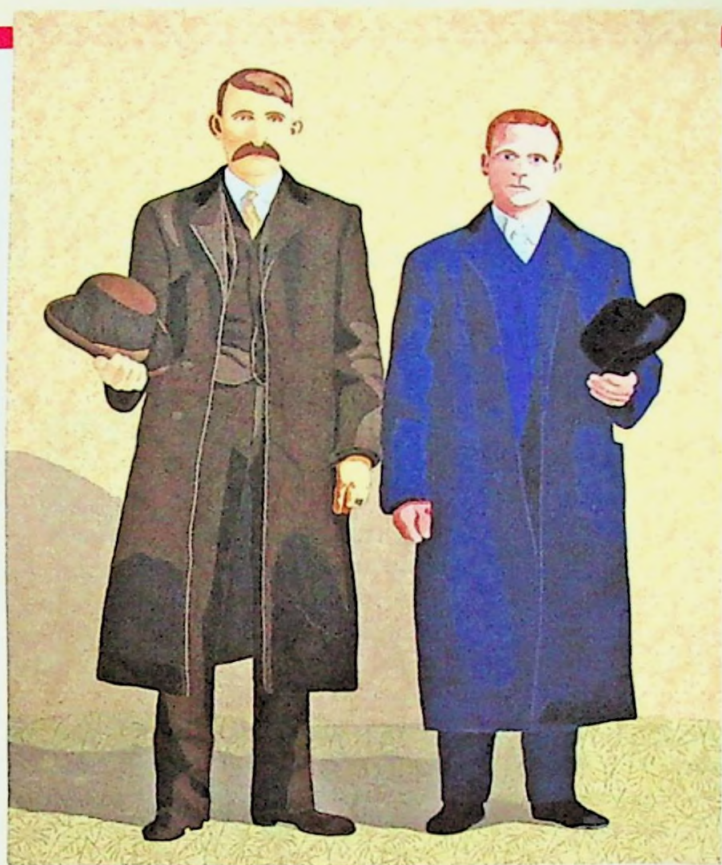
(Quilt designed, pieced and quilted by  
Kathy K. Wylie. Appliqué by Royal Inland  
Hospital Auxiliary Quilters Gerry Buchanan,  
Victoria Gray, Peggy Heath, Earla Horne,  
Audrey MacKenzie, Sonja Marek,  
Niki Scallon and Ilene Zurowski)

Award: \$1,000

Sponsor: Redfern Enterprises







**Judge's Choice - Karen Menzies**

*Rupert and his Brother Waiting for Gladys*

Valerie Wilson

Award: \$250

Sponsor: Janome Canada,  
BRANT HERITAGE QUILTERS



**Judge's Choice - Judy Vilett**

*Canola Field*

Leah Gravells

Award: \$250

Sponsors: Janome Canada,  
HALIBURTON HIGHLANDS QUILT GUILD



**Judge's Choice - Brandy Lynn Maslowski**

*Alaska Nasturtium*

Catherine Sloan and Janet Rice-Bredin

(Quilt Designer/Maker - Janet Rice-Bredin,  
Quilting by Catherine Sloan)

Award: \$250

Sponsors: Janome Canada, COUNTRY LANE QUILTERS GUILD



## Sponsors

CQA/ACC wishes to thank our  
National Juried Show awards' sponsors  
for their support for Quilt Canada 2014

### Corporate Sponsors

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WonderFil Network  
Handi Quilter

**JANOME**



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Robison Anton

**Husqvarna VIKING**

**PFAFF**

**AE Robison-Anton**  
Embroidery Threads

#### Silver

Northcott  
eQuilter.com  
Redfern Enterprises  
Brother  
Baby Lock  
Suzy-q Textiles



**brother**  
at your side

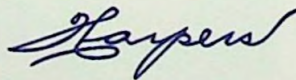


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**Suzi-q**  
FOUNDED IN 1990

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Riley Blake Designs  
International Textiles  
Auril/Bytowne Threads

**COATS** Coats & Clark



**OLFA**  
Best made cutting tools in the world.

**sylvia** SEWING  
CABINETS



**BYTOWNE**  
THREADS

#### Other

SewEzi

**SewEzi**

# CQA/ACC Trend-Text Challenge 2014

by Jackie White

The 2014 *Trend-Text Challenge* was a huge success. A giant shout out to Trend-Text Fabrics who donated bolts and bolts of fabric to make this fundraiser happen for CQA/ACC. We introduced a quilted wearable category this year with much enthusiasm. We broke a record and had the highest number of entries ever, hitting 140 quilts/wearables on display for silent auction at *Quilt Canada 2014!*

There is no way this could have happened without the members! You bought the kits, you made the quilts and then you purchased them at the auction. Thank you so much. Our organization really does have the most generous quilters.

All the quilts and winners are up in the gallery on our website.

Looking forward to seeing you participate in the next *Trend-Text Challenge*.



Viewer's Choice  
Jenny Perry, *Aspens*



1<sup>st</sup> Place - Quilt  
Joanne Love, *Modern Tiles*



Trend-Text Award - Myra Tallman, *Circles for Jackie*



2<sup>nd</sup> Place - Quilt  
Deborah J. Holden, *Mod Blossoms*



3<sup>rd</sup> Place - Quilt  
Nicole Tull, *Traditional Meets Modern*



Honourable Mention - Quilt  
Brigitte Langevin, *Kaleidospokes*



Judge's Choice - Sally White  
Katie Pidgeon, *Modern Appliqué*



1<sup>st</sup> Place - Wearable  
Maxine Glover, *Chatelaine For The Modern Ms*



3<sup>rd</sup> Place - Wearable  
Dorinda McCully, *Modern Miss*



2<sup>nd</sup> Place - Wearable  
Tanis K. Rye, *Size 4*



Honourable Mention - Wearable  
Sandra Hamilton, *Wishful Thinking*



Judge's Choice - Carol Gilmore  
Roberta Masecar, *Thoroughly Modern Madison*



Judge's Choice - Vivian Villeneuve  
Joanne Love, *Ribbons of Niagara*

# Announcing the 27<sup>th</sup> Annual CQA/ACC Trend-Text Challenge



Trend-Text Fabrics, Inc. has again generously donated the wonderful fabrics for the theme:

## Blowing in the Wind

■ Trend-Text Fabrics Inc.



### Rules:

1. Request letters to purchase kits are to be postmarked **no earlier than October 1, 2014**. Members only. Non Members may purchase a kit **after November 1, 2014**.
2. Kits are limited to one per person until **January 1, 2015**. Then additional kits may be purchased, if they are available. Each kit consists of five Trend-Text Inc. fabrics, cut into fat quarters.
3. **Fabric Use:** All five of the fabrics in the kit must be clearly visible on the front of the wallquilt. You may use three additional fabrics of your own choosing. **Please Note:** To be eligible for the Trend-Text Award, only the five kit fabrics may be used on the front of the wallquilt (includes binding). Additional fabrics may be included on the back.
4. **Size:** Perimeter of the finished piece must not be larger than 120", regardless of shape. There is no minimum size restriction.
5. **Design** may be original or traditional and any combination of machine and/or hand-piecing, appliqué or quilting is acceptable. Embellishments are at the quilter's discretion.
6. **Finishing:** The wallquilt must be completely finished, including all aspects of quilting, binding and needlework/embroidery.
7. **Hanging Sleeve:** at least two inches wide, on the back of the wallquilt.
8. **Label** on the back of the wallquilt to include: title, artist's name, date completed and credits. For any techniques that are not your own, please give credit to the sources and obtain written permission if using another person's design. Please remember to respect copyright.
9. **Deadlines:** Wallquilts are due April 3, 2015, to be eligible for judging and must meet all challenge rules.
10. All wallquilts become the property of the CQA/ACC and will be displayed at *Quilt Canada 2015*, June 4-6, 2015 in Lethbridge, AB. The majority of wallquilts will be sold by silent auction ending June 6, 2015.

Prizes are awarded to CQA/ACC **members only** for:

- 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> for wallquilt
- Trend-Text Award
- Judge's Choice Awards may also be given.
- A Viewers' Choice Award will be announced at the banquet June 6, 2015.
- The Trend-Text Award winning wallquilt will be given, as a gesture of thanks, to Trend-Text Fabrics Inc. and will not be auctioned.
- The Trend-Text Award is presented for the best use of fabric, using only the five fabrics in the 2015 Challenge Kit. Judges will follow the current *CQA/ACC Quilting Standards and Guidelines for Competitive Quilting*.

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

*Thank you for participating in the CQA/ACC Trend-Text Challenge! We welcome all wallquilts and look forward to seeing and displaying your challenges in Lethbridge.*

Online application form is available on website under *Trend-Text Challenge 2015* or detach and complete this portion to send with your payment.

### Kit Application Form

Name \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_

Postal Code \_\_\_\_\_ CQA/ACC Member ID# \_\_\_\_\_

Please enclose cheque/money order or credit card information below

Visa  MasterCard

# \_\_\_\_\_

Expiry Date \_\_\_\_\_ Signature \_\_\_\_\_

Please send a cheque, money order (payable to CQA/ACC) or credit card payment for **\$23.00** for members, **\$28.00** for non-members (includes taxes and postage) to: Linda Schmidt, Vice President, CQA/ACC, 802-2275 Atkinson St., Penticton, BC V2A 8R7.

# Teacher of the Year Award Anna Hergert

by Jackie White

The Teacher of the Year Award description reads: The purpose of this award is to recognize a teacher who has made a lasting impression on his/her students of quilt making, thereby insuring that the craft continues as part of our heritage.

The selection committee of this award consisted of Shona Barbour – our regional representative for Northwest Territories, Lynn Mills, our Treasurer, and myself.

The recipient of this award fit the description to a tee. But there is so much more about this remarkable teacher that shines through. She projects a gentle manner and a grace towards fellow quilters that is apparent in every conversation she has. Her enthusiasm and passion for quilting bubble out of her, making it contagious to all those around her.

She truly is not only an amazing quilter, a wonderful woman, but most deserving of our prestigious Teacher of the Year Award.

This 2014 award goes to Anna Hergert.



Anna Hergert (centre) pictured here with students Brenda Halstead (left) and Jaynie Himsl (right).

#### A portion of Jaynie Himsl's nomination letter:

I've taken classes with Anna at *Quilt Canada* in Calgary, through my guild in Weyburn and at her studio on Buffalo Pound Lake. As a teacher, Anna is well organized and has a depth of knowledge. She imparts her knowledge with a mix of stories, hands on exercises, show and tell and verbal instruction. Students that learn by different methods are all accommodated...

From myself, and on behalf of Anna's students across Canada and internationally, I would like to thank Anna for her inspiration, encouragement, and instilling confidence in each of us. Thank you Anna.

#### A portion of Brenda Halstead's nomination letter:

As a long time educator, I know that teaching is an art and a science, a blend of preparation and then adaptation for the students. It is controlling while still allowing for student explorations. It is both praising and challenging students' progress. Anna exemplifies all of these in her classes... (Anna's) passion comes through in every way: her facial expression, her voice (and) her samples. That passion creates an energy in her classroom which feeds students to learn and to experiment. That energy creates a sense of community and belonging in her classes...

Anna is tremendously deserving of the honour of Teacher of the Year.



### Anna Hergert's Acceptance Speech:

When I received an email from Jackie White with "TOY" in the subject line, I had no idea what it meant. The text itself was much more revealing: "Anna, it is with extreme pleasure to share with you that you are the successful candidate for CQA/ACC's Teacher of the Year award for 2014." I was completely overwhelmed by the news. It took several days to reflect on what the Teacher of the Year award truly means and the responsibilities that go along with it.

How does the saying go? "It takes a village to raise a child." Today I would like to change that saying to, "It takes a country to create the teacher of the year."

I stand before you as the person receiving a very meaningful award, and I am keenly aware of the fact that I would not be here were it not for so many of you, the former organizers of conferences, workshops and especially the participants of classes I have taught from coast to coast. It is one thing to appreciate workshop content, incorporate it into one's own studio practice and quite another to take the time to compose a letter of support. Thank you to the many guilds, the CQA/ACC Board and local organizing committees for the six conferences I have had the privilege to be invited to and the countless individuals for the trust you have placed in me over the years. Thank you for your support, everyone—those of you who took it upon yourselves to initiate, compile and submit the nomination and the numerous supporters writing and forwarding letters from east to west during the last fall and winter months.

While gathering my thoughts for this speech I asked myself the most important question: "What does this award mean to me?" There was no simple answer. It sparked a time of reflection and with that came the realization that a multitude of experiences laid the foundation for today. I will try to put into words my thoughts and impressions as I recall some of the milestones along the way.

To be a teacher means that I have been and continue to be a student—someone who embraces learning through failure and

successes. My personal story starts in Bavaria with my maternal grandmother as my very first teacher. From threading a needle and guiding my first hesitant stitches on canvas to those important shopping excursions at the quaint needlework store in my hometown—the memories are vivid.

I clearly recall myself as a four-year old, shyly hanging on to my grandmother's hand, inhaling the distinct scent of lanolin covered wool and pointing to colours and printed canvas choosing my very own first big project. I recall my grandmother's patient way of guiding me to completion. Her encouragement and support constituted a safe place away from school, homework and dealing with younger siblings. Omi, as I called my grandmother, also exposed me to travel, history and art. On many levels I feel she was the catalyst for what takes place today.

School provided a means to an end, even the weekly handwork class was not the haven of tranquility I had anticipated. Throughout grade school the handwork teacher had set expectations that did not allow much room for personal expression or creativity. Thankfully my grandmother provided special projects throughout the years to balance the lack of creative stimulation.

Middle school meant entering Catholic boarding school and meeting Sr. Sylvana, a figure not easily forgotten in both stature and personality. Sr. Sylvana was a task master and did push problem solving skills and design aspects. From sizing knit wear, drafting sewing patterns for dresses that covered the knees in an effort not to tempt the boys outside the convent walls, to drawing my first embroidery designs, these projects laid the foundation for future skill development.

After years of 'enduring' school but loving to gather the neighbourhood kids during summer holidays in front of my very official looking black board, I entered teacher's college where art was a mandatory course covering the basics in drawing, painting, basketry, macramé, metal and woodworking. Necessity is the mother of invention and with limited student funds I began to dust off my knitting needles to fashion my first Fair Isle sweater.

My feminist political science teacher (whose name I have conveniently forgotten) treated the class to a spontaneous temper tantrum when she saw knitting needles moving rhythmically below my desk during her lecture. She raged and predicted that I would be "one of those" who will be knitting and crocheting doilies for her living room couch instead of changing a women's status in society.

Obviously this event did not deter me. I went on to teach Kindergarten and work in preschool settings for many years, followed by owning and operating a fibre arts supply store, The Fiber Hut, in Calgary. We supplied the city as well as the Canadian provinces via mail-order with supplies and equipment. I especially enjoyed organizing and teaching a variety of skills which including spinning, weaving, dyeing, basketry and knitting. One of the highlights during my years in the storefront was the drop in knitting sessions every Thursday night. Up to 20 knitters gathered for free knitting help and tips—I called it my mental gymnastics session when I moved from person to person, each one with a different project or trying to decipher a difficult paragraph in the pattern.

In 1997, my world changed from bCG (before City & Guilds) to pCG (post City & Guilds): I enrolled in London City and Guilds courses for diplomas in art, design and contemporary embroidery. An introductory course in patchwork and quilting with Linda Kemshall in Oak Harbor, WA during the summer of 1999 completely altered my statement "I will never be a quilter," to "I want to know more about quilting." I have never looked back and graduated with my diploma in patchwork and quilting in 2005.

I had already closed my store in 2001 with the commitment to create, exhibit and teach. I strongly believe in sharing. I learn a technique, sample and completely embrace it, explore its possibilities to the fullest by pushing boundaries and developing new approaches along the way. Then, and only then, do I feel confident enough to share my findings and insights.

CONTINUED ON PAGE 25

# The Dorothy McMurdie Award 2014

## Marsha Cleveland

by Lauren MacDonald

Marsha Cleveland is a proud Canadian quilter who was born and raised in the Annapolis Valley, Nova Scotia. She has been a member of the Canadian Quilters' Association/association canadienne de la courtoise for many years, most recently as the Editor of *The Canadian Quilter*.

Marsha started sewing at her mother's knee. In 1974 she took her first quilting class in hand-piecing from well-known Nova Scotia quilter, Nancy Greene. That was the beginning of her quilting journey that led to her special contribution to Canadian quilting as Editor of our national magazine for 15 years. Marsha has her arts degree with an English major and has a Desktop Diploma, with Honours, from Algonquin College. Over the years Marsha has steered our magazine to the high quality, all-encompassing 'read' that is now enjoyed across our country.

From Marsha's initial hand-piecing projects in 1974, she has branched to dyeing her own fabric, making quilted jackets, quilted pillows, baby quilts, stained glass, creative landscapes and full size bed quilts. With her passion in quilting and her skill in editing, she was encouraged by Valerie Header to apply for the position of Editor with *The Canadian Quilter* magazine. During the first five years as Editor, Marsha was on the CQA/ACC Board of Directors as Director of Publications. During this time she worked diligently to improve the magazine; for example, she suggested changing the method of sending out membership renewal notices, considerably reducing cost and workload. On behalf of *Quilt Canada*, Marsha was involved in the publication of the booklets for *Quilt Canada* events and created pamphlets and Call for Entry documents. These were all done on a volunteer basis over and above her role as Editor.

Marsha's true technical mastery in the quilt world is how she has created a world class quilt magazine that progressed from a 40-page black and white publication (with the exception of the middle section and covers—and some-



Marsha Cleveland

times not produced in a timely manner) to one which is today over 80 pages of full colour. Over the fifteen years it has never failed to be produced on time where needed. Marsha found new printers, a new designer, a new mailing house and new advertisers. She has overseen all of these aspects for producing and delivering *The Canadian Quilter*, including finding new people when needed. She established the manner in which the publication is produced today and has supplied the information to the Association and incoming Editor.

Marsha implemented the idea that non-CQA/ACC members could contribute to *The Canadian Quilter*. Individual support and interest usually followed seeing articles or photographs of work in print. In 1999, Marsha suggested a membership drive contest with a hoped-for target of 2,000 members, and at the end of the year 3,300 members were on board. Shop memberships were also a 'light bulb' idea of Marsha's. Today we have many shop memberships across the country—each receiving five copies of *The Canadian Quilter*.



Nine Patch Chall



Marbleous





Over the years as editor of CQA/ACC's *The Canadian Quilter*, Marsha has also contributed to CQA/ACC in other areas. In 2001, she created the Canadian Quilting Professionals' Catalogue, a precursor of the professional listing now available to the membership. She created the first *National Juried Show* guide in 2001, choosing the overall design and layout. Marsha has been responsible for the guide's look and yearly creation ever since. During various events, she staffed the CQA/ACC table taking pictures and promoting our magazine to visiting merchants and participants. She has worked with photographers for the *NJS* contributions. She even recalls donning a rather elaborate hat to help with a live *Trend-Text Challenge* auction.

It is indeed an honour to recognize Marsha Cleveland as the recipient of the Dorothy McMurdie award for 2014.

## Marsha Cleveland's Acceptance Speech

Thank you for honouring me today with this award and I appreciate the efforts of the nominating committee who felt me worthy.

As is so often the case, there should really be a lot of people sharing it with me. I wish to acknowledge my husband, Dwayne, who became chief cook and bottle washer and tolerated strange working hours without complaint, and my son who acted as my second pair of eyes for the last few years. Many people encouraged me along the way. You have probably heard that the first year of any job is often the hardest, well that first year I was fortunate to have lots of support and I wish to acknowledge one person in particular—Jackie Philpott. Of course, there were many who stepped up and joined the editorial team, others who contributed to the publication on a regular basis and often for years, those who sent in interesting articles with wonderful pictures (some

amazing—and remember, I got to see them first), those I worked with to produce the layout, the printing and the mailing, and the many Board members—I thank each and every one of you.

I want to share with you how much I enjoyed working on *The Canadian Quilter*. I loved working on *The Canadian Quilter*, even

more than quilting! I am going to blame it for stunting my quilting growth!

I would like to leave you today with a new catch phrase—you have probably heard the expressions pay forward, give forward... my new expression for you is... encourage forward.

Thank you.

## Teacher of the Year Award Anna Hergert

CONTINUED FROM PAGE 23

My teaching philosophy is rooted in Benjamin Franklin's words, "Tell me and I forget, teach me and I may remember, involve me and I learn." This quote has provided some excellent guidance in my approach in the classroom. Although some of my workshops involve the time consuming task of assembling kits, the contents of these kits leave nothing but room for self-discovery and creative exploration. My goal with the individual is to engage in a symbiotic relationship of learning and sharing. Each participant is unique and will be respected as such. A good friend and peer pointed out to me recently: "You have such passion for teaching and your students." I suppose it is that, passion—but mostly I want to foster independence in my students. I want everyone to acquire skills and gain a clear understanding of how to work with confidence in one's own studio or sewing space. This confidence will in turn provide the spark to invent new techniques and ideas worth sharing. It is a cycle: Teachers, tutors, instructors plant the seed. Students receive and nurture that seed, the new-found information and push it further to ultimately pass along the knowledge they have gained.

The future is bright—we have keen learners and very strong and accomplished teachers in Canada. Let's continue to support one another!

In closing I want to express my deepest gratitude to my family, especially:

- My maternal grandmother who instilled a love of handwork and art and whose patience guided me to embrace creative challenges.
- My husband who has been by my side for 34 years, and who gave me that push I needed to pursue my passion, the study of art and design with a focus on textiles. He is my rock and I would not be able to do what I love: teach others to keep quilting and textile arts alive and push its boundaries, were it not for his involvement. Countless trips to the airport to get me to the plane on time, no matter what the day or time, or pull our camper across the country. Colin will get me to the next class on time!
- And finally those who put pen to paper to support the nomination initiated by Brenda Halstead and Jaynie Himsl. You know who you are...

My final message for all of us is grounded in Mahatma Gandhi's wise words: "Live as if you were to die tomorrow. Learn as if you were to live forever." My promise to you and future workshop participants is that I will continue to share... and plans for knitting doilies are not on the agenda.



Canadian Quilters' Association/Association canadienne de la courtépointe

## Reports from Board of Directors for AGM 2014

### PRESIDENT Judy Kelly

My term as CQA/ACC President has gone by so quickly. Although it has been a busy year, I am thankful for having had this opportunity. I have had the good fortune to work with an amazing group of people and meet quilters from right across this wonderful country.

My primary duty was to oversee the day to day running of the association and speak on your behalf. We have faced many challenges since our last AGM, as I am sure we will continue to do. Attracting and retaining Membership is at the forefront of our challenges, as we move forward to *Modern Ways*. Always striving to move toward the future, technology plays a huge role in communicating with our members. Websites, social media, online registration, online NJS entries, online Rosette entries and online guild reports... change is inevitable.

Another huge challenge through 2013-14 was changing our Bylaws to fit the rules laid down by the new Canada Not-for-Profit Corporations Act, as outlined in our Summer edition of *The Canadian Quilter Magazine*.

Here at CQA/ACC we make every effort to communicate with you, our members. We listen to what you have to say and try to use your advice when we make decisions on your behalf. We are always readily available through email and phone.

CQA/ACC would not be able to meet any of the challenges that we face without the support of our many volunteers. Thanks to our awesome Board of Directors, Niagara LOC, RRs, our special volunteers, editorial staff of *The Canadian Quilter*, Lethbridge LOC and all volunteers that help in any way. Together we make this an association to be proud of.

An extra special thank you goes to Gayle Szmurlo, our Past President. Gayle is leaving us this year after five years of working tirelessly on the Board. Her

knowledge and expertise will be missed.

Moving forward, I am confident that together we can conquer any challenges that confront us. CQA/ACC is the long thick thread that connects us all.

Respectfully submitted,  
Judy Kelly

### VICE PRESIDENT Jackie White

It has been quite a year serving as Vice President for our association. I am so proud to be able to volunteer for such an incredible group of quilters across our country.

I was kept busy with a number of projects this year. The Teacher of the Year Committee comprised of Regional Representative Shona Barbour, Board Treasurer Lynn Mills and myself. We spent much time reading, deliberating and finally deciding on our selection for this esteemed award.

The *Trend-Text Challenge* will always hold a place in my heart. Trend-Text fabrics generously increased the amount of fabric donated so we were able to sell all our kits and have a record number of entries returned—137! I am thrilled that so many quilters rose to the challenge and worked with the fun theme of *Modern Ways* and such bright, colourful fabric.

I continued to write for our blog and Twitter and assisted with CQA/ACC's conference blog. Facebook will always be my special project and it continues to surprise me and make me so excited to see our numbers climb each week.

As a Board we spend many hours deliberating how to continue to keep and attract quilters to our organization and encourage you to love it as much as we do. We constantly strive to improve our organization through website improvements, online activities, such as our new online reporting for guilds, which was introduced in this past magazine and most importantly by hearing from you!

The board I have worked with is incredible. They are hardworking, fun and truly love what they do for Canadian quilters. It will be sad to say goodbye to Gayle Szmurlo; she is a wealth of knowledge. I welcome our two new Board members and look forward to working with them.

Lastly, I would be remiss if I didn't mention my upcoming role on the Board. I would be lying if I didn't say I was a tad nervous, but I am so excited to encourage, promote and meet quilters across this country that I simply can't wait to get started!

Respectfully submitted,  
Jackie White

### PAST PRESIDENT Gayle Szmurlo

During the four years I have spent on the Board in the positions of Membership Director, Vice President, President and Past President I have worked with a number of amazing people. As my time on the Board ends I am sure that the new Board will continue to move forward to keep the Canadian Quilter's Association/ Association canadienne de la courtépointe an important part of the Canadian quilting community.

The past year I have served as an advisor to the Board and have updated the Policy and Procedure manual. Since the Board was a member short I also approved the Rosette and Event postings submitted by the members.

### Nominations Committee

As chair of this committee, I worked with other Board members to identify potential candidates for Board and Regional Representative positions.

The following are the nominations that are being presented at the Annual General Meeting for approval of the members:

|                   |                  |
|-------------------|------------------|
| President         | Jackie White     |
| Vice President    | Linda Schmidt    |
| Past President    | Judy Kelly       |
| Secretary         | Lauren MacDonald |
| Treasurer         | Lynn Mills       |
| Membership        | Laine Canivet    |
| Director at Large | Marilyn Michelin |

The following are the appointments for Regional Representatives for 2014-2015:

|                               |                           |
|-------------------------------|---------------------------|
| British Columbia—<br>Coastal  | Karen<br>Killins-Robinson |
| British Columbia—<br>Interior | Catherine<br>Henderson    |
| Alberta                       | Cindy Simpson             |
| Saskatchewan                  | Vacant                    |
| Manitoba                      | Vacant                    |
| Ontario South                 | Vacant                    |
| Ontario North                 | Marvella Smith            |
| Quebec                        | Carol Jiles-Davis         |
| New Brunswick                 | Gail Fearon               |
| Nova Scotia                   | Dorinda McCully           |
| Prince Edward Island          | Michelle Moase            |
| Newfoundland                  | Judith Kelloway           |
| Yukon                         | Dorothy Burke             |
| Northwest Territories         | Shona Barbour             |
| Nunavut                       | Diana Martin              |

As you will note there are vacancies in several provinces/territories. If you live in one of these areas, have been a member of CQA/ACC for two years or more and are interested in the Regional Rep position please see our website or contact Judy Kelly for further information.

### **Liaison for Quilt Canada 2014**

Throughout the last two years I have acted as liaison between the Board of Directors and the Local Organizing Committee for this conference. This group, under the leadership of Marilyn Michelin, has worked very hard to present a successful conference.

I have enjoyed my time on the Board and will have fond memories of all those I met and worked with through CQA/ACC.

Respectfully submitted,  
Gayle Szmurlo

### SECRETARY/PUBLICIST **Lauren MacDonald**

I have enjoyed getting to know this association better through my position as Secretary. I have worked with the other Directors preparing monthly individual bulletins to email to our members. It has been very interesting to read all the news and try to make it interesting and brief!

I have worked with the webmaster in charge of our association's website in order to update it and to respond to our members' requests for changes. We hope that you are able to find any information you seek about us easily, and we encourage you to email us if you want more changes.

Working on the Board is a worthwhile endeavour and I recommend it to all our CQA/ACC members—not all at once of course!

Respectfully submitted,  
Lauren MacDonald

### DIRECTOR AT LARGE **Laine Canivet**

The Director at Large role has been a wonderful opportunity to meet many people and CQA/ACC members across Canada.

The *Walk to Brock Challenge* was enjoyed by over 80 guilds and members who participated. I had fun responding to over 1,000 of their emails, documenting our progress and our success. The third annual *Youth Challenge*, called *My Favourite Book or Movie* encouraged 27 young people to pursue quilting, and Contemporary Fabrics Inc. was very generous with their prize donations. Jo Ferguson assists with this project and loves interviewing the kids for magazine articles. She is already planning next year's *Youth Challenge*. I also organized four member challenges: *These Boots are Made for Walking*, *Things We Can't Live Without*, *Winter Wonders* and *April Showers Bring May Flowers*. Each challenge resulted in more participants than the previous. Sponsors are very keen to participate and generous with their prizes.

A good deal of my work this year related to automating several processes. The biggest project was to automate the *National Juried Show (NJS)* entry submission/payment, jurying and accept/reject notifications. I worked with Kathleen Bissett, this year's *NJS* Jury Coordinator and with Paul Lebl from Lebl Associates in Oakville, Ontario, to customize a program that he had already written. In the end it was a whole new system. Most people found it easy compared to previous years. Those who experienced a problem understood our "growing pains." Another project was to build an automated feature so guilds can submit their quarterly report online to their regional representative. The last project was to upgrade the look of the *Members Only* page. Images of the projects are shown in the Table of Contents and they all look very beautiful. Thanks to Kathleen Defoe, we have a mystery quilt planned for September.

For many years our Editor, Marsha Cleveland, organized the production of the *NJS* Guide Book. This year, due to her retirement, I organized its production and at the same time, trained our new editor, Marcy Horswill, so she can take it over next year.

I plan to hand over the Director at Large responsibilities to a new incoming Board member, so as of June I will step into the role of Membership Director. Using some ideas presented by a marketing firm, I hope we can generate some new enthusiasm for CQA/ACC that translates into more members participating in the organization.

Respectfully submitted,  
Laine Canivet



## Canadian Quilters' Association/Association canadienne de la courtépointhe

# Minutes of the AGM 2014

Brock University, Thistle 325  
St. Catharines, ON  
June 10, 2014  
1:00 pm

### Agenda:

1. Meeting was called to order 1:00 pm  
There were 130 CQA/ACC members present, plus six Board members.
  - Call for a motion to approve the agenda. Moved by Kathleen Bissett. Seconded by Brenda Halstead. Motion carried.
  - Call for a motion to adopt the minutes of the 2013 AGM in Penticton, BC. Moved by Carol Greenhals. Seconded by Paulette Eccleston. Motion Carried.
2. Introduction of current Board members. Judy introduced the current Board members.
3. Introduction of former Presidents. Seven former Presidents attended: Paulette Eccleston, Marilyn Walker, Jean Hillis, Dusty Newey, Marg Conibear, Kathleen Bissett and Kay Phillips.
4. Reading of the President's report and the other Board reports (excepting the Treasurer's) were circulated
  - Judy read her report outlining all the changes with the CQA/ACC this year.
  - Call for a motion to accept the reports as presented. Moved by Marg Conibear. Seconded by Marsha Cleveland. Motion Carried.
5. Presentation of the Treasurer's report.
  - Lynn Mills presented a slideshow for her financial presentation:
    - Income and expenses for the association showing a three year comparison. The columns are not easy to compare because the accounting practices have changed in the last three years. Question: "How are you covering the deficit?" Lynn asked the members to turn to the schedule of income from events and shows) to see how we are making changes to add to our revenues.
    - In the Statement of Operations comparison sheet, members can see how the association has begun to show a profit. Question: "What are deferred revenues?" i.e. conference revenues, which are accrued the year before the actual conference.
  - Motion to accept the Treasurer's report as presented. Moved by Catherine Henderson. Seconded by Myra Tallman. Motion carried.
  - Motion to appoint the auditor for 2014 to Collins, Barrow and Windsor. Moved by Dusty Newey. Seconded by Jean Ellis. Motion carried.
  - Motion to accept the new Articles of Continuance as presented. Moved by Linda Schmidt. Seconded by Kathryn Tucker. Motion carried.
  - Motion to accept the new bylaws as presented (*The Canadian Quilter Summer 2014*). Moved by Dusty Newey. Seconded by Kathryn Tucker. Motion carried.

### Special Resolution of Members:

Continuing the Corporation under the provisions of the Canada Not-for-Profit Corporations Act and authorizing the directors to apply for a Certificate of Continuance.

WHEREAS the Corporation was incorporated under Part II of the Canada Corporations Act by Letters Patent dated the February 21, 1983.

BE IT RESOLVED AS A SPECIAL RESOLUTION THAT:

- a) The Directors of the Corporation are authorized and directed to make an application under section 297 of the NFP Act to the Director appointed under the NFP Act for a Certificate of Continuance of the Corporation;
- b) The Articles of Continuance of the Corporation, which have been submitted to this meeting are approved.

- c) The general operating bylaw of the Corporation is repealed effective on that date that the corporation continues under the NFP Act and the new general operating bylaw which has been submitted to this meeting is approved and will be effective on the same date.
- d) Any of the officers and directors of the Corporation is authorized to take all such actions and execute and deliver all such documentation which are necessary or desirable for the implementation of this resolution:
  - Moved by Jeanette Lucas. Seconded by Ann Sanders. Motion carried.

## 6. New Business

- Approval of Slate of Officers for 2014 – 2015.

### Board of Directors 2014-15

|                   |                  |
|-------------------|------------------|
| President         | Jackie White     |
| Vice President    | Linda Schmidt    |
| Past President    | Judy Kelly       |
| Treasurer         | Lynn Mills       |
| Secretary         | Lauren MacDonald |
| Membership        | Laine Canivet    |
| Director at Large | Marilyn Michelin |

### Regional Representatives for 2014-2015

|                             |                        |
|-----------------------------|------------------------|
| British Columbia – Coastal  | Karen Killins-Robinson |
| British Columbia – Interior | Catherine Henderson    |
| Alberta                     | Cindy Simpson          |
| Saskatchewan                | Vacant                 |
| Manitoba                    | Vacant                 |
| Ontario North               | Marvella Smith         |
| Ontario South               | Vacant                 |
| Quebec                      | Carol Jiles-Davis      |
| New Brunswick               | Gail Fearon            |
| Nova Scotia                 | Vacant                 |
| Prince Edward Island        | Michelle Moase         |
| Newfoundland & Labrador     | Judith Kelloway        |
| Yukon                       | Dorothy Burke          |
| Northwest Territories       | Shona Barbour          |
| Nunavut                     | Vacant                 |

- Judy Kelly presented Director's chatelaine to Linda Schmidt
- Jackie White presented certificates to the outgoing Regional Representatives:
  - Florence Blair, SK—present
  - Darlene O'Neill, ON—present
  - Marj Moore, MB
  - Marilyn Fuller, BC
- Motion to accept the slate of officers as the new Board of Directors and Regional Representatives. Moved by Caron Ballan. Seconded by Catherine Henderson. Motion Carried.
- A presentation was made to Gayle Szmurlo in recognition of her time on the Board of Directors and her devotion to helping the Association.
- **Dorothy McMurdie Award Announcement**—Lauren MacDonald (Committee Chair). The recipient of the Dorothy McMurdie Award for 2014 was Marsha Cleveland, the out-

going editor of *The Canadian Quilter*.

- **CQA/ACC Teacher of the Year Announcement**—Jackie White (Committee Chair). The recipient of the Teacher of the Year for 2014 was Anna Hergert.

- **Agnes Boal Bursary Draw**—Laine Canivet. The winning guild for 2014-15 is QUESNEL QUILTERS GUILD, Quesnel, BC.
- **Trend-Tex Quilters' Challenge Award Presentation**—Jackie White

**Trend-Tex Award** – Myra Tallman *Circles for Jackie*  
**Viewers' Choice** – Jenny Perry *Aspens*

### Quilts:

1<sup>st</sup> Place – Joanne Love *Modern Tiles*  
 2<sup>nd</sup> Place – Deborah J. Holden *Mod Blossoms*  
 3<sup>rd</sup> Place – Nicole Tull *Traditional Meets Modern*  
 Honourable Mention – Brigitte Langevin *Kaleidospokes*

### Wearables:

1<sup>st</sup> Place – Maxine Glover *Chatelaine for a Modern Ms.*  
 2<sup>nd</sup> Place – Tanis K. Rye *Size 4*  
 3<sup>rd</sup> Place – Dorinda McCully *Modern Miss*  
 Honourable Mention – Sandra Hamilton *Wishful Thinking*  
 Judge's Choice (Sally White) – Katie Pidgeon *Modern Appliqué*  
 Judge's Choice (Carol Gibson) – Roberta Masecar *Thoroughly Modern Madison*  
 Judge's Choice (Vivian Villeneuve) – Joanne Love *Ribbons of Niagara*

- **President's Challenge**—The President's Challenge was presented to Judy Kelly by Gayle Szmurlo. Gayle displayed the quilt top that she has completed from her challenge fabric. Laine Canivet presented a wallquilt made by Ionne McCauley for Judy Kelly.
  - **Early bird draw**—a free registration to this year's conference (she will receive a refund). Drawn from the members attending the AGM. Sherill Vandebussche is the winner
  - Judy introduced the new editor of *The Canadian Quilter*, Marcy Horswill.
  - **Other New Business**—A Town Hall meeting will be held after the AGM for the purpose of discussing future conference issues (i.e. the size of conferences, number of workshops, etc.).
8. Jackie White called for the adjournment, which was made by Kathryn Tucker.

The meeting was adjourned at 2:24 pm.

# A Year in the Life of a Canadian Quilter



by Hennie Aikman

Yesterday, mid-June, I arrived home from the *Quilt Canada 2014 Conference – Wonders of Niagara*, held at Brock University in St. Catharines, Ontario. Phew! What a trip. A friend picked me up from the Comox airport in the early summer evening. Taking a little detour to Point Holmes, the two of us sat on a newly installed memorial bench and looked out over the Salish Sea. Hornby Island, Denman Island, Texada Island and the Coast Mountains all in sparkling view. “Well, how was your trip to the Quilt Canada Conference?” asked my friend. Where does one start besides saying terrific, inspiring, awesome and all those praise worthy phrases and oh yes, one more – tired! “You know,” I eventually said, “these *Quilt Canada* conferences are part of who I am, this is what I do with a part of my life, in my Canada. How can I convey to others and share what a terrific experience this is?”

During unpacking I started to think what's next in my *Quilt Canada*, CQA/ACC calendar. My clothes were dumped in piles in front of the washing machine. All the supplies ended up back in my sewing room cupboards. On the dining room table I piled up my merchant mall purchases (to caress), beside this my *Trend-Tex Challenge* quilt that I bid on and won! Thanks to Thelma Newbury from Surrey, BC, for making *The Bobbin and Thread Game* quilt. Then my memorabilia including my Niagara Region pin, and then I laid out my workshop

projects to admire. What's next in my *Quilt Canada* yearly cycle? Yes, I realize it is a yearly cycle.

Visiting the *National Juried Show* (several times), I noticed the catalogue is ready and I look forward to receiving my copy sent with



Hennie's quilt at the 2014 *National Juried Show*... Picked For YOU.

the Fall issue of *The Canadian Quilter* magazine. All these absolutely stunning quilts hung together from all corners of Canada... how awesome is that? What a most exclusive art show. So many varieties, each spectacular, bed quilts, modern, traditional, abstract and realistic art quilts, some small, some large and striking. Did I mention the prizes? I heard in total more than \$30,000 is given away in cash and merchandise. A submission to the *NJS* is online, quick and easy. What will I put together for next year? Other shows, the Fibre Art Network from western Canada, Yukon and the Northwest Territories, the invitational show, the modern show and local shows were all a treat to visit.

The location for the 2015 *Quilt Canada* Conference has been announced in Lethbridge, Alberta. The chosen logo is *Blown Away*. How much fun are people going to have with that. Lethbridge, not so far... guess I'll be able to drive this time with a pal or two. Nearing the end of summer I'll be watching the *Quilt Canada* website for announcements on instructors and workshop details to start planning my next conference. My magic date each year is October 1, 9:00 am, PST, when registration is open. For the past two years I've registered online with my workshops chosen and confirmed by 9:02 am, on October 1. So easy! Soon after this I make accommodation arrangements at the university where the conference is being held, student dorms! Oh remember the days, but it keeps the cost down. I chat with friends both local and other quilters I've met over the years from across the country to make our plans. Supply lists appear and I start preparing. Local area tours are announced, and I pour over maps and tourist information to get the most out of each area of Canada I visit. Hubby came along to Newfoundland and we made an once-in-a-lifetime holiday adventure out of our trip.

One important aspect for me is my entry in the *NJS*. What will I submit for next year? Countless hours of planning, testing, trying and sometimes finally completing my quilt ready for submission. I don't always enter, but most years I do and have had the immense pleasure and honour of having my quilts shown several times.

So why do I enjoy my *Quilt Canada* experience so much? Is it the camaraderie with fellow quilters from all over Canada and around the world? One workshop table mate was from Brisbane, Australia. I asked her how many spare bedrooms she had... Come on Down Under, was her reply. Do I enjoy my *Quilt Canada* experience because of the variety of instructors, some international, to be able to try new ideas or new techniques, or the local entertainment at the banquets, lectures, awards, youth challenge, everything held at one campus location, a merchant mall representing about 40 shops offering such variety, an opportunity to show my work in one of the fabulous quilt shows, hanging out with pals, both new and long time, having dinner with CQA/ACC's founding president, Marilyn Walker, being a tourist, this time visiting Niagara Falls and Niagara-On-The-Lake? You know, it's all these reasons and more.

Before I know it I'll be planning and packing up again, looking forward to my next awesome adventure, this time in Lethbridge (my son lives nearby!).

*Quilt Canada* is made up of volunteers... many volunteers. Grateful thanks to an awesome Board of Directors who volunteer many hours of their time to make *Quilt Canada* happen for us each year and to promote excellence in quilting. Local organizing committees like the folks from the Niagara region put on a wonderful conference carefully considering every detail. Sponsors, vendors, quilt guilds, instructors and all of us who come to participate and support. I know that membership in *Quilt Canada* is an important aspect of keeping our National Guild afloat. Would you consider joining? All the information you need to join is at [cqacanadianquilting.blogspot.ca](http://cqacanadianquilting.blogspot.ca) or [www.canadianquilter.com](http://www.canadianquilter.com). Other ways to support our National Guild is by creating a *Trend-Text Challenge* quilt, which will be auctioned off during the conference. And of course our *National Juried Show* is a perfect place to feature your latest masterpiece. Membership pays in so many ways. Sign up, join in and enjoy the experience!

My two-year membership expires next month. I'd better get the cheque in the mail and sent off to Jackie Philpott, CQA/ACC's Administrative Assistant in Newfoundland, since I don't want to miss a beat.



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# Behind the Scenes of the National Juried Show

Note: Susan Bowslaugh was the mastermind of the organization of the *National Juried Show (NJS)*. Here are some of her thoughts and insights from behind the scenes.



Susan Bowslaugh pictured with her Modern quilt at the Invitational Show at *Quilt Canada 2014*.

## Why did you volunteer as the 2014 NJS Show Coordinator?

In the past, I organized four of our guild's (NIAGARA HERITAGE QUILT GUILD) quilt shows, which involved hanging 250 plus quilts. I thought, "How hard could doing the NJS be?" I have attended NJS shows in the past and was always impressed at the quality of the pieces and jumped at the opportunity to see the best-of-the-best up close. And I secretly yearn to be an NJS accepted quilt artist one day!

## What was your biggest challenge during your time as Show Coordinator?

There were many challenges. Finding places to store all 153 quilts as they arrived at my home for one. I knew in my mind there were that many quilts arriving, but until the mountain of boxes of every size and shape arrived, I really had no idea what that meant. Our home—in a small village in Niagara—quickly had daily deliveries from Canada Post™, UPS™, Fed Ex™, Purolator™, etc. My neighbour wondered what all the deliveries were for—I told her I had been busy online shopping! I think the greatest fear of any NJS coordinator is losing a quilt entrusted to his or her care, so I had a plethora of lists and like Santa—I checked them twice and twice again. Thankfully, everything arrived in good shape.

Another challenge was getting the quilts judged in a timely fashion. Never before has an NJS judging panel had to judge that many quilts. Having *Quilt Canada* at Brock University meant we had to work around their convocation schedules. I applaud the team of volunteers who worked in the judging room, and the hanging team who worked hard to get the quilts hung, so the judges could finish their deliberations.

## Was there anything you learned about quilting while being Show Coordinator?

I was fascinated while watching and listening to the judging panel do their work. The non-conformist, modern quilter in me thought "Man, they are awfully picky," but the perfectionist in me said, "Yikes! I need to change what I do if I ever want to be accepted into the NJS." Their notes about binding, straight lines, uneven quilting, visible stops and starts and design strengths are valuable tools for my future quilting endeavours.

## What was your favourite part of being Show Coordinator?

So many things! I liked finally seeing the quilts hung—after looking at the photos submitted by the artists for months as I prepared the floor plan—it was so rewarding to see them in person. I walked through the NJS many times—sometimes on my own or with quilting buddies or giving a guided tour to non-quilting family and friends—and each time I saw something new—maybe a colour combination, a new technique or exquisite hand work.

## A Vintage Thank You

by Nina Stahlschmidt

During *Quilt Canada 2014* at Brock University, I had the pleasure of presenting a concurrent show, *Canadian Feed Bag Quilts*, at the Morningstar Grist Mill in St. Catharines, Ontario, 2.7 km from the main conference venue. I would like to say thank you to the CQA/ACC members and their guests for attending.

This show was a look into the history of vintage textile bags that were used for over 100 years in Canada and around the world to package food stuff such as flour, sugar, grain and horse feed, etc. The emptied bags were recycled and used for clothing, quilts and household linens. All quilts in this show were hand-quilted and only vintage Canadian bags were used.





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# Prepare to be Blown Away



*blown away*  
Quilt Canada 2015  
Lethbridge, AB

by Teresa Petriw

Excitement is mounting as we prepare for *Blown Away* in Lethbridge, Alberta—the host city for *Quilt Canada 2015*. Members from the Lethbridge Centennial Quilters Guild have been busy planning and preparing for quilters from across Canada and the US to join us at the University of Lethbridge, June 4 to 6, 2015. Kathy Oliver is leading the organizing committee of approximately ten people—making sure everyone is on task. The theme for this national quilt event is *Blown Away*, as Lethbridge is very well known for the chinook winds that frequent southern Alberta. But it is the committee's plan that you will be *Blown Away* by the works of art that will grace the *National Juried Show*; by the variety of talented instructors ready to share their knowledge; by the beauty of the coulees in spring; by the organization of the event and by the hospitality of the people of southern Alberta.

Lethbridge is a friendly and growing community of more than 90,000. The city is located south of Calgary—a quick 30-minute plane ride or two-hour drive. *Quilt Canada 2015* will be held at the University of Lethbridge, which is built on the edge of the coulees overlooking the Oldman River. The campus is home to a variety of wildlife including deer, great horned owls, magpies and Richardson ground squirrels. The views from the University are spectacular and include the coulees and river bottom to the east, the historic High Level Bridge to the north and the majestic Rocky Mountains to the southwest. The University of Lethbridge has many amenities to offer, such as: a state-of-the-art recreation facility, an art gallery, a bookstore with unique gifts, coulee trails to hike or stroll along and the brand new residence with guest rooms featuring kitchens, ensuite bathrooms and free Wi-Fi—all the comforts of home!

*Quilt Canada 2015* is excited about the wonderful lineup of instructors who will be sharing their knowledge and talents:

**Weeks Ringle**, co-founder of the Modern Quilts Studio in Oak Park, Illinois will be presenting:

- *Role of Colour in Your Quilt*, a one-day workshop (Beginner to Advanced)
- *From Idea to Quilt*, a one-day workshop (Intermediate to Advanced)

**Margie Davidson**, CQA/AAC Teacher of the Year 2013, from Edmonton will be presenting:

- *Painting with Colour Wheel*, a one-day workshop (All levels)
- *Paint and Piece*, a two-day workshop (All levels)

**Kathy Tidswell**, CQA/AAC Teacher of the Year 2005, from New Brunswick will be presenting:

- *Creating Flowers from Thread*, a one-day workshop (Beginner to Intermediate)
- *Designing One-of-a-Kind Wearable Art*, a two-day workshop (Intermediate)

For more information regarding *Blown Away—Quilt Canada 2015*, please see our website at: [www.canadianquilter.com](http://www.canadianquilter.com).

**Cindy Needham**, Author and Quilting Instructor from California will be presenting:

- *Heirloom Feathers and Backgrounds*, a one-day workshop (Confident Beginner up to Advanced Free-Motion Quilter)
- *Open Thread Bar*, a one-day workshop (All levels)
- *Linen Ladies*, a one-day workshop (Confident Hand or Machine Quilter)

**Karen Henry**, CQA/AAC Teacher of the Year 2008, from Dartmouth Nova Scotia will be presenting:

- *Delightful Dragonflies*, a one-day workshop (Intermediate)
- *Image on Fabric*, a one-day workshop (Beginner)
- *Pictorial Quilts for Beginners*, a one-day workshop (Beginner)

We are proud to host *Quilt Canada 2015* in Lethbridge, Alberta and look forward to sharing our city with quilters from across Canada and the US. Be prepared for *Blown Away* June 4 to 6, 2015!

## Lollygagging Along the Way to Lethbridge

It seems that *How Far Can You Stitch* and *Walk to Brock* were a fun way to join all the quilters and quilt guilds across Canada (north to south and east to west). There's a lot of sewing going on, and, of course, measuring—some have even tried measuring their speaker's trunk show to add to the guild's contribution. What a great way to become familiar with this great country of ours... places you may have heard about but never visited. Here's how to learn about more places and the quilters too.

This year's plan is to *Lollygag to Lethbridge*, Alberta, home of *Quilt Canada 2015*, with a slight detour to Penticton, BC (*Quilt Canada 2013*). Stops have been planned along the way to visit guilds and

maybe even quilt shops, as well as find out about some more exciting places.

From Brock University in St. Catharines, north to Sudbury, and then the Trans-Canada Highway to the Rockies... then onto Penticton and back to Lethbridge for a total of 5015.01 km or 197,441,338.6 inches.

This year's challenge will be tracked monthly on the CQA/ACC blog as we *Lollygag to Lethbridge* just in time for *Quilt Canada 2015* (June 4-6, 2015) at the University of Lethbridge.

Don't forget to send your inches from Show and Tell/Share to Marilyn Michelin, Director at Large at [diratlarge@canadianquilter.com](mailto:diratlarge@canadianquilter.com).



*blown away*



Photo courtesy of the University of Lethbridge

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# New Beauty

by Deanna Gaudaur

I went to Africa as a cross-stitcher and came home a quilter. Although my grandmother was a master quilter, I hadn't been inspired to take up quilting myself. Our family enjoyed being teachers and dorm parents at a missionary boarding school in Kenya for 15 years. During my second year overseas I made my first full-size quilt under the tutelage of our school librarian. And yes, June, I do shut the blade EVERY time! Over the years I began teaching high school students who wanted to learn how to make a quilt. I grew frustrated with how long it took to finish the process. Thankfully a visitor to our school introduced me to the concept of machine quilting on a frame. Sight unseen I ordered a Husqvarna mid-arm/frame and had it shipped by boat to Africa! Over 300 quilts were done on that system, many for my fellow Kenya Quilt Guild members, who at first were skeptical, but eventually embraced machine quilting.

While on leave in Canada I purchased an APQS Millennium and quilted for a London, Ontario, quilt store. It was quite sad to pack it away in storage after our year at home. Back our family went to Kenya and unpacked my Mega Quilter with its limited throat space. Neither of my machines have computer capabilities. I dislike pantographs, so I quickly learned to freehand and do custom quilting.



**Note from the Editor:** *New Beauty*, featured on the cover of this issue, is a wholecloth quilt based on the traditional *New York Beauty* block. Karen K. Stone's *Cinco de Mayo* quilt patterns and Emma of Sampaguita Quilts provided inspiration and permission. *New Beauty* won first prize in the Longarm/Midarm Quilted Bed Quilts or Wallquilts category of the *National Juried Show 2014*.



ABOVE Detail of the stitching in *New Beauty*, featured on the cover

BELOW Deanna Gaudaur and her machine

I was introduced to Leah Day's filler designs and wanted to make a sampler quilt for myself. While trolling our SLOW internet in Kenya, I came across Emma of Sampaguita Quilts, and noticed she had used Karen K. Stone's *New York Beauty* patterns to make a tiny wholecloth quilt. I decided to do the complete quilt, all 36 blocks! Armed with a piece of black cloth, a silver pencil and Karen's patterns, I started drafting the blocks on the material. Days later I loaded the quilt, basted the squares and then jumped in with orange thread. Back and forth I rolled the quilt, colouring as I went, changing thread dozens of times. I had originally planned on using *New Beauty* as a portfolio of stitches, not a show quilt, and wasn't as careful as I should have been with my thread tension. As the project progressed I kept pulling out early attempts and re-doing them. This project was a fascination for the 18 junior high boys living with us. They always stopped by my sewing room after school to see what progress I had made and to offer their suggestions. I certainly became used to quilting with an

audience and the sounds of loud boys. They also got used to living with the homey sound of my machine reverberating down the hallway as they drifted off to sleep.

Our own college-bound kids and my mum's cancer are two of the reasons we have now moved back to Ontario permanently. My husband and I have both set up our own studios, [www.quintestudios.com](http://www.quintestudios.com). We are transitioning from being financially supported by our mission to earning a self-employed income. I am thankful for my husband (not only an awesome photographer!) who also services sewing machines!

Since moving to Trenton I have joined a group of charity quilters who have become friends, and I also belong to a couple of local quilt guilds. Getting involved helped my business get started, has been great fun and helped me to feel at home in this new community. Four of us travelled to *Quilt Canada 2014*. What an incredible show it was. It was my first *Quilt Canada*, both for entering a quilt and attending, but it certainly won't be my last. White Glove duty was a blast; I will definitely plan on volunteering in 2015! Having attended several US national juried shows, I can only say CQA hosted an incredible event that was WELL worth the trip! Winning a prize was a great honour and is making me think long and hard about getting started on my next quilt!

# So You Want To Be A *Quilt* Judge...

by Anna Hergert

Registration for a new intake of those interested in quilt judging opens again this fall. Over the years questions are posed via email or in casual conversation at guild gatherings and shows asking what the programme entails and how one may gain full certification.



Anna Hergert judging a quilt

The programme is open to any and all who have a passion for quilting, especially those who have a strong commitment to educating peers and who are striving for excellence. The CQA/ACC Quilt Judge Certification Programme (QJCP) was first introduced in 2009 during *Quilt Saskatchewan*. It has since been refined and further developed to provide committed candidates enrolling in the programme full certification with a professional designation as a CQA/ACC Certified Quilt Judge.

The interested candidate is sure to embark on a journey of intense learning to develop and hone one's critiquing skills. There is no specific prerequisite for quilters to register, however, it is expected that a future judge has a well-rounded background in traditional and innovative quilting with knowledge in colour and design. To establish a baseline for all registrants, pre-course work is dispatched at the time of registration. It must be completed and submitted for review to the instructors prior to arriving in class for Part I.

Part I is presented every other year at a *Quilt Canada* Conference to a maximum of 16 students. Three intense days in class are

augmented with daily homework exercises to be completed in the evening following the participant's time in class. Each day is filled with practical exercises based on the pre-course work to further deepen knowledge in quilting and design. The instructors model professional conduct, deliver lectures, lead discussions and continually observe each student's performance when participating in the practical exercises during the first two days. Day three is filled with mock judging experiences involving all students. Individual feedback is provided during the lunch hour. Based on each participant's individual performance a candidate will be "recommended," "conditionally recommended" or "not recommended" for Part II.

Successful Part I candidates assume Apprentice Judge status. She/he has up to five (5) years to gain judging experience as outlined in the QJCP manual to fulfill the requirements in qualifying for the Part III practical examination.

The Part III examination will be conducted as a mock judging event with quilts in the *National Juried Show*. Twelve (12) entries will be selected for judging. Each candidate has sixty (60) minutes to judge the individual items and a further thirty (30) minutes to collaborate with fellow judge(s) in selecting winners in two categories. This mock judging event will be observed and evaluated by the QJCP instructors who assess each candidate's knowledge base, their proficiency and ability to formulate constructive critiques. Upon successful completion of Part III the Apprentice becomes a CQA/ACC Certified Quilt Judge.

Maintaining Certified Judge status will require the individual's continued professional development. This may include teaching and/or participating in workshops as well as active judging duties. With certification comes the responsibility of maintaining professional standards in judging by providing consistent constructive critiques that educate and expand the entrant's knowledge.



Kathleen Bissett judging while Anna Hergert scribes

# Designing successful quilts is not an accident

by Judy Weiss

**H**ave you ever produced a terrific quilt, but you aren't really sure what makes it so special? You'd love to bottle whatever it was that makes that piece work so well, but aren't really sure what it is?

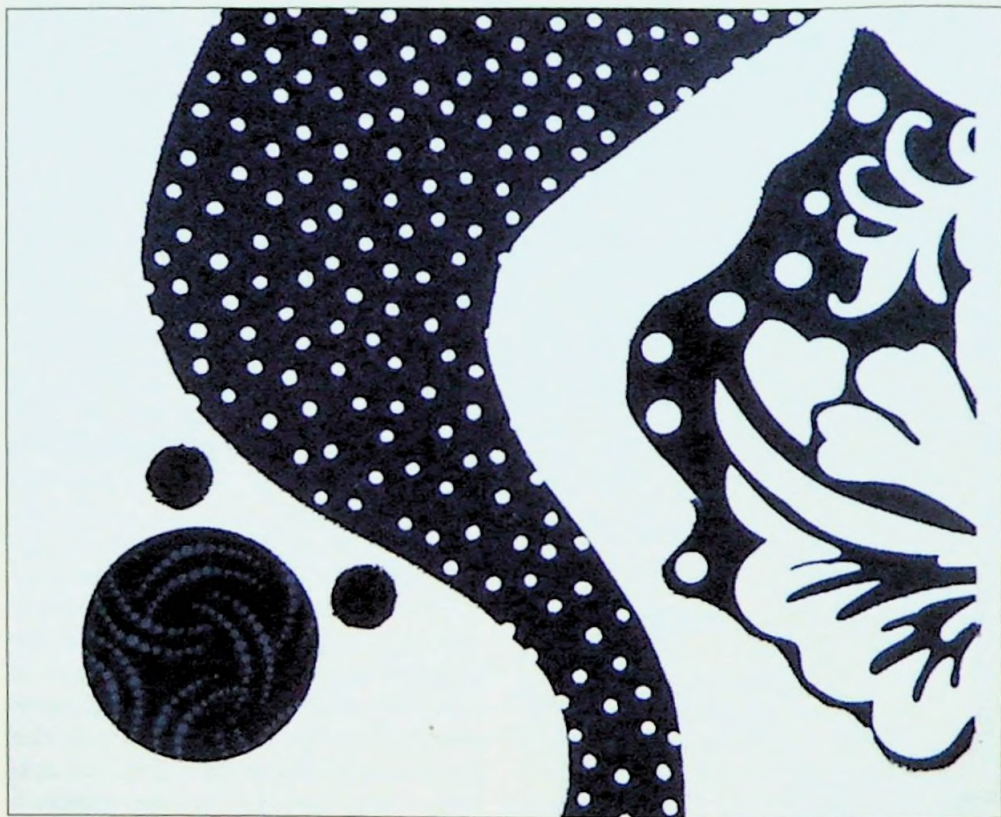
On the other hand, have you felt that sinking disappointment when you finish a quilt, only to find that it just lacks pizzazz? You used first rate fabrics, nice colours, and it's well made, but something just isn't working.

Both of these scenarios stem from the same root: not recognizing the principles of design in planning the work. In the successful quilt, there is likely a strong, positive combination (whether accidental or intuitive) of the principles and elements of design. In the disappointing quilt, it may be a deficiency of the same.

## Using the Principles of Design

**Harmony and Variety** – A goal of good design is to make the viewer feel like all the parts belong together. That's Harmony. Variety keeps the work from becoming boring. The keys to harmony are rhythm and repetition, while the keys to variety are contrast and differences. The challenge is to have enough of both in the same piece so that the viewer feels interested and satisfied, and doesn't tire of looking at it. It's easy to overdo variety, at the cost of harmony. Interior designers know this well. They say that you can combine colour and texture, colour and pattern, or texture and pattern, but you can't do all three in the same room. The same principle applies to a quilt.

**Rhythm or Movement** – Rhythm is an engaging feeling of movement that is created by repetition and line. Rhythm is effective when the eye is led around the quilt in a deliberate path, with stops along the way where the eye can rest. When line is used to create rhythm, it connects or creates areas of interest (the 'rest stops') by breaks or changes in the nature of the line. Repetition organizes shapes or colours or textures into

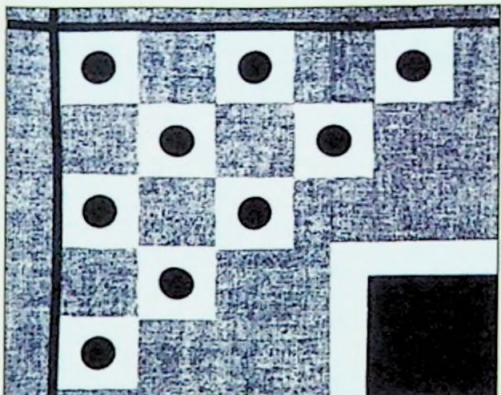
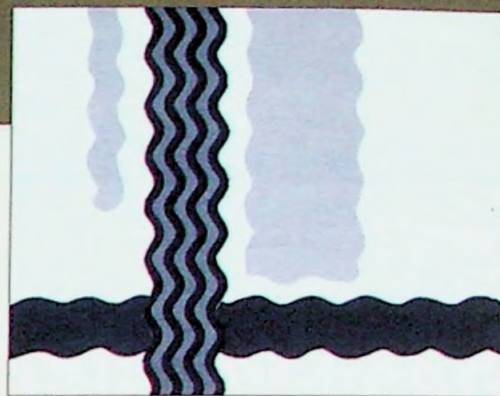
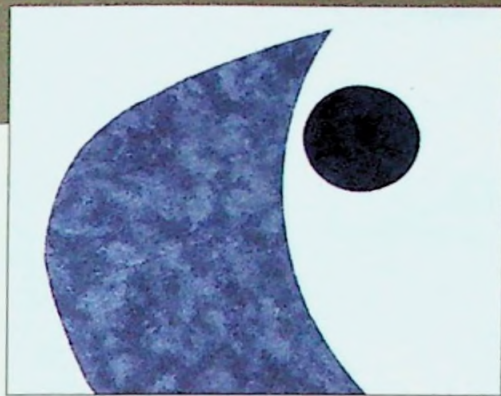


patterns that move around the surface. Too much repetition without variation leads to boredom. The viewer tires of the work and walks away.

**Contrast** – Contrast creates interest in a work. Lack of contrast creates boredom. Too much contrast makes your eyes buzz. (Think about how long you can look at op art.) Contrast can be created with any of the elements (tools) of design: value, colour, texture/pattern, line, shape, form. The most frequently used (or perhaps misused) is colour. The most effective, arguably, is value (the lightness or darkness of different areas). This is why you often hear "Value does the work, but colour gets the credit." You can test for contrast by taking a black and white picture, making a photocopy, or squinting at your composition from several feet away. You will quickly notice that colour doesn't have the same power to create contrast as value.

**Focal point or emphasis** – A quilt can have one or multiple focal points. As a rule, areas of highest contrast form these focal points. In planning your areas of interest, there are lots of options. Will there be one focal point or many? Will the contrast be created by colour, value, texture, line or shape? Would it be effective to isolate or calm an area of interest in relation to busier areas of the quilt? Where will your emphasis be placed? Will its position on the surface have emotional impact? Does one placement feel different than another? Consider also how we read, from top left to bottom right. Where on the 'page' you want the viewer to enter your work?

**Proportion** – Proportion is the relationship of the parts within the whole. It's how you divide your surface into functional units. For example, if your quilt features five shapes, will they all be the same size? Will some be large and some small? How much of the whole surface should the shapes take? Is



A series of exercises in creating balance by varying shape, texture, value, line, and relative size of objects.

there too much negative space around the shapes for them to feel connected? If colour is your main design element, how much of each colour should there be? You have probably heard that one colour in a quilt should be the main actor, one should play a supporting role, and a third should have only a cameo. This is an example of a proportion decision. It may be helpful to include proportion when you are auditioning fabrics. Fold uncut pieces into the proportions you think are going to work for the quilt. Even small folded samples can give a good indication and save headaches later.

When working with a pattern designed by someone else, you still need to make proportion decisions about colour, texture and value to make the design work. For the least expensive results, those decisions should be made before you shop for fabric. Instead of building a great quilt, you may end up just building your stash.

**Balance** – This is a feeling of equilibrium that we get when viewing a quilt. It is achieved by how shapes are placed on the surface. The position of the shapes, their relative size, and their visual weight all affect the sense of balance. Symmetrical balance can be peaceful and calm, but it can also be boring. Asymmetrical balance adds interest

but requires that you evaluate design components so that the viewer doesn't feel like they are tipping over when they look at the quilt. Balance can be left/right, top/bottom, on a diagonal, or around a circle.

Balance is fun to play with, powerful emotionally, and interesting to manipulate for special effects. For example, if you want to deliberately create a work that makes a person feel uneasy, unbalance the image. Try placing a large object at the top of the work, with few or no opposing shapes below it. The viewer will feel like a heavy object is about to drop, and they will feel uneasy. Try it on paper to see if it works! I've included some photos that show various ways you can play with asymmetrical balance.

**Dominance** – Dominance is closely related closely to proportion. One or two elements of design should predominate in any given

work. Trying to use all the elements equally in one quilt is like speaking five languages at once—no one will understand what you're trying to say! Do you want your piece to be light and uplifting? If so, you might emphasize vibrant colour or whimsical pattern, but limit the use of line. Is it meant to be stormy and unsettled? Then vibrant line and limited colour might be powerfully combined. If it's nostalgic and homey, soft textures and limited colours might serve you better than hard lines and industrial shapes? You can get away with a little bit of anything for variety, but you must decide what elements work best for your intentions.

**Economy** – The principle of economy is perhaps the hardest to apply in our own work. It is the decision to actively eliminate any idea or element that is not contributing  
CONTINUED ON PAGE 47

Judy Weiss is an award-winning quilter and mixed media artist. She has studied art and design since 2007. She is a member of the Edmonton & District Quilt Guild, Fibre Art Network and the Surface Design Association. See her work and blog at [www.judyweiss.ca](http://www.judyweiss.ca).

**Note from the Editor:** In upcoming issues *The Canadian Quilter* will be publishing articles written by members of the Fibre Art Network (FAN). FAN is a co-operative of fibre artists committed to promoting fibre as an art form and each other as artists. To learn more about this diverse group, please visit [www.fibreartnetwork.com](http://www.fibreartnetwork.com).

## Hand Quilting Revival!

by Cindy Scraba | Photos by Les Corris

In contrast to my previous column topic, which focused on the Modern Quilting movement, hand quilting is experiencing a renewed sense of popularity. Perhaps you are a hand quilter or you know a few in your quilting communities? I'm certain they have a story or two to share on how they learned the art of hand quilting.

One of Vancouver Island's most inspiring hand quilters is Shirley Corris of Parksville, BC. Despite some significant health setbacks, her passion for quilting has never wavered. She is also known for her hand appliqué accomplishments; however, it is her hand quilting, which continues to inspire quilters to learn this classic art.

**Shirley, how did you first learn to hand quilt?**  
The owner of the store where I made my first quilt *The Lone Star*, gave me some tips and the rest I got from books and practice until I got it right.

**How has your hand quilting technique evolved over time?**

It has improved over the years, as I get older not so much.

**What are some favorite projects you've quilted in the past?**

The one I am most proud of is William Morris *Ode to Morris* made in 2008 (quilt design by Katie Friesen).



Hand quilting and appliqué blocks by Shirley Corris of Parksville QuiltHouse Quilters Guild (Quilt pattern design by Cheryl Almgren Taylor featured in *McCall's Magazine*).

**What method(s) do you prefer to mark quilting lines and transfer designs?**

I mainly use a mechanical pencil 0.5mm and a fabric eraser. Recently I have been trying coloured pens, which claim to disappear with heat. There are other safer ways like masking tape, ¼ inch or a Hera (marking) tool.

**Do you always use the same type of thimble?**

Mostly I use the dimpled, depressed top thimbles and occasionally the new ones with the rubber cuff.

**What is your favourite size of quilting needle?**

The sizes vary with the type of thread and fabric, and what feels comfortable; I would suggest you try many. The #8 'between' is the smallest I would use or a one inch embroidery needle such as John James.

**Do you prefer using a hoop to hand quilt?**

Yes. I use a 14" round quilting hoop, I have tried all other methods including no hoop. None work as well for me.

**Describe your start and stop method.**

Make a very small quilter's knot and insert it into the fabric between the layers. Bring the needle out at the start point and give a sharp little tug so that the knot goes into the sandwich. If your top fabric is too thick or difficult to get the knot through, insert the needle without a knot, in ahead of the start point pulling it in until the tail disappears and then quilt on top of where it lies in the batting.

**Do you favour some other hand quilting tools?**

I like to have something to help the needle go through the thicker part of your work. A rubber circle, an elastic band, or even someone suggested a deflated balloon, will grasp the needle and help it through (all the layers of fabric).

**What inspires YOU to teach hand quilting?**

I love the look of hand quilting in preference to machine. I found so many quilters use machines instead of doing hand work, this was disappointing to me, even though one can achieve lots more in less time and most people find the time element important.



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Ode to Morris 2008



June Roses is Shirley's original design featuring needle turn appliqué and hand quilting.

What would you like other hand quilters to know about you?

Mostly that I love what I do and want to inspire the new people just starting. To be able to teach others what you have learned yourself gives me a lot of satisfaction.

What advice would you give to quilters who are interested in learning how to hand quilt?

Find someone who does good work and ask them to show you how, there are not many ladies I know who would not do this.

Which thread(s) has become your favourite for hand quilting?

Previously I used YLI hand quilting thread until a few years ago I started to make the quilting areas of the quilt more decorative, leaving larger areas that I could hand quilt motifs. I then

turned to #12 Sulky™ and more recently to #12 Presencia Finca™ perlé cotton.

When you consider taking on a project, do you calculate the amount of time or does this matter when considering whether to hand quilt or not?

I never do a quilt if I am under a tight time limit. I am fortunate that I am retired and able to spend time to do it. I sincerely hope to see more hand work in others quilts over the years to come.

What projects are you currently hand quilting?

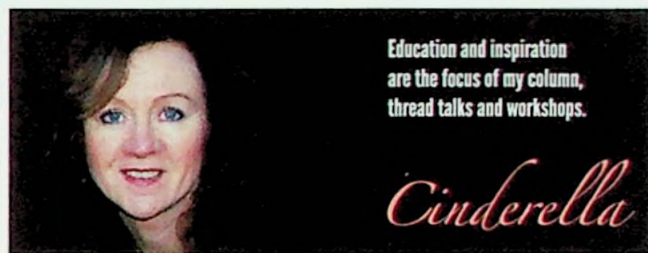
Presently, I am quilting *Blue Delft* (below). This is one of the raffle quilts for the up-coming Parkville Quilt-house Quilters Guild Show 2015\*. (Guild member, Loretta Zink did the piecing.)



Blue Delft (see photo caption on page 40)

\*Mark your calendars for May 29 to 31, 2015, to take in this triennial event, appropriately named: *Celebration of Generations* produced by the PQHQG Parkville Quilt-house Quilters Guild on Vancouver Island, B.C.

## Happy Hand Quilting!



Education and inspiration are the focus of my column, thread talks and workshops.

*Cinderella*

Cindy Scraba [www.CindysThreadworks.com](http://www.CindysThreadworks.com)

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## What's in YOUR Toolbox?

My interest in commercially produced templates began when I was a relatively new quilter. I wanted to make a *Mariner's Compass* quilt for my husband's office. I bought Sharlene Jorgenson's book and template set and made a quilt with one mariner's compass block. The templates were made of the same material as our rotary rulers and I loved how easy it was to cut the shapes with my rotary cutter. I found it very easy to piece this complex block for the quilt. Sharlene's company is Quilting from the Heartland and they have a wide range of books and template sets available. I looked online for the *Mariner's Compass* book and templates. It appears that the book is available but not the templates. Here's the website: [www.qheartland.com](http://www.qheartland.com).

Last fall I was re-introduced to this type of template for two projects. First was the *Stonehenge Woodland Block* of the Month that I taught at a local quilt shop. The templates for this program are the Perfect Patchwork Templates™ by Marti Michell. Her company (From Marti Michell – [www.frommarti.com](http://www.frommarti.com)) has a wide range of templates, specialty rulers, patterns and books. The Block of the Month used two sets of templates to make the 12 blocks in the quilt and the pieced sashing.

I used two other tools along with the templates when demonstrating the monthly blocks to my students. Quilter's Slip-n-Grips™ are sandpaper dots with adhesive backing. I put a few of these on the wrong side of each template to prevent slipping as I cut. They are effective and inexpensive insurance.

The other product I used when cutting around the templates is an Olfa™ 12-inch square Rotating Cutting Mat. It is easy to hold the template in place with one hand,



*Mariner's Compass* quilt made with Sharlene Jorgenson's book and template set



Perfect Patchwork Templates™ and Stonehenge Blocks



Quilter's Slip-n-Grip™ – sandpaper dots



Using Olfa™ rotating mat to cut the isosceles triangles

cut one side and then turn the mat with my other hand to cut around the rest of the template accurately.

The wonderful thing about Marti's templates is that the extra 'corners' have been removed. You know what happens when you sew patchwork; you often have little 'ears' of fabric that need to be trimmed off. These are

already removed with the templates. And some shapes are very difficult to piece since you may not be sure where to position the two fabric pieces.

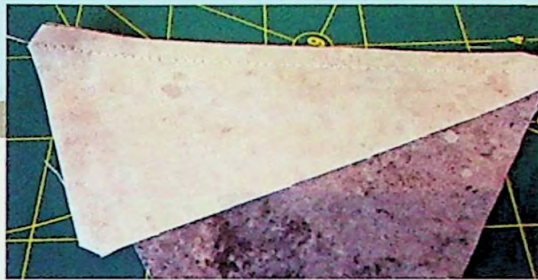
Look closely at the photographs of the isosceles triangle and side triangles. You will see that the corners are precision designed so the cut edges match perfectly. You just need



Cutting the side triangles - note the trimmed corners.



Triangles arranged for piecing.



Sewing the triangles together; ends match exactly!



Completed triangle block.

to match and sew. Since the corners are trimmed away there is less bulk in your seams and with sharp angles you are eliminating the pointed end of a triangle that is most likely to get knotted up in the throat plate of your sewing machine.

My friend, Pat Yamin, has been making one-patch quilts for years. She has produced templates for many of the designs and I bought her *Bottle* pattern and template when I was teaching in Hawaii a couple of years ago. Since I knew I would be talking about templates in this issue I decided to give this template a test run too.

I used both the additional products that I used with Marti Mitchell's templates (the sandpaper dots and the rotating cutting mat). Cutting the bottle shape from my fabrics was so easy and accurate.

To help with hand-piecing, Pat's templates have slots where you can mark part of the seam line. I used the Sewline™ marking pencil to mark the lines on the wrong side of the fabric shapes. I reviewed this marker in the Winter 2012 issue of *The Canadian Quilter* and the newer Sewline Trio™ marker in the Winter 2013 issue. This is still my favourite marker.

Pat's company is called Come Quilt With Me, and you will find her books and more than 30 different templates on her website [www.comequiltwithme.com](http://www.comequiltwithme.com). Not all the templates require hand-piecing. Machine stitchers will enjoy using the templates too. The marking slots ensure accuracy for designs that require starting or stopping 1/4 inch from the end of a patch for set-in seams.

I like using small short pins for both hand appliqué and hand piecing. The pins in the picture are Appliqué Pins by Clover™. They are 3/4 inches long and don't get in the way like longer pins. I use a fine, medium length needle and neutral 50-weight cotton thread for hand piecing. I also run my thread along a thread conditioner called Thread Heaven™. Whenever I am hand sewing I use this



Bottle Quilt pattern and template from *Come Quilt with Me* (Pat Yamin).



It is so easy to cut the bottle shapes with my rotary cutter and rotating mat.



Mark the seam lines using the slots in the template.



Two bottle patches pinned together with appliqué pins and thread conditioned with Thread Heaven™.



Two patches hand pieced.

AT RIGHT Completed bottle quilt top, ready for quilting and finishing.

product, whether it is hand piecing or stitching down the binding on my quilts. The thread does not tangle as much when I use Thread Heaven™.

I made the small hand-pieced bottle quilt shown in the picture. I can't decide whether to keep going and make a larger piece or whether to just finish this small quilt as it is. My friend Rose thought it looked more like wine glasses so perhaps I will finish it to be a small mat for a tray when I serve wine at my next event.

Have you used any other types of templates for patchwork? I would love to



hear about them and see samples. Send me an email (and pictures) and I'll share your information on my blog.

Until next time.—Daphne

ADVICE FROM A QUILT JUDGE

# Refining your National Juried Show Entries

by Kathy Bissett & Anna Hergert

In the last *Judges Corner* article we signed off with, "In the next *Judges Corner* we plan to address in detail a few areas Tracy mentioned in her article: images/photography, artist statements and categories."

A year ago we wrote an article entitled: *Entering Quilt Shows: Understanding the Call for Entry and Following Through for a Successful Outcome*. That article addressed a number of areas the jurors take into account when selecting works from images. The focus must be primarily on the colour and design, as there is no way to thoroughly assess the workmanship. It will be the judges at the show who will be able to do that assessment. Therefore, it is very important to submit images that will showcase your quilt as well as possible.

## Photography

The images must be of a resolution that can be successfully used for jurying as well as for the *National Juried Show (NJS)* DVD and catalogue. In order to have a catalogue available for the NJS, the images provided by the entrants are used. This year because of the online entry procedure, we had the luxury of a bit of time to request better images from a few successful entrants. However, the preference is not to have to do this. Here are a few basic tips for optimal photography.

A professional camera is not necessary to capture a photo that meets the requirements for entry into a show. Following a few basic rules will ensure professional presentation.

**The Camera:** In the settings select the highest resolution your camera is capable of capturing. Look for "JPG Fine" to get 300 dpi, which is required should your image go to print.

If your camera allows for the adjustment of White Balance (WB) set it to the primary light source. Florescent light requires the

florescent setting, for regular light bulbs set the camera to Tungsten. When photographing indoors, make sure there is only one type of light source. For consistent results take images outside on a cloudy day to avoid shadows on the quilt or garment. If the image is made outside on a cloudy day set the WB to Cloudy.

**The Quilt/Garment:** Hang the quilt on a large wall, tall fence or the side of a house. Avoid using a clothesline as they never hang straight across and will result in distorted images. Assess the colour of the background and place a pressed white sheet without wrinkles behind the quilt. This will hide strong colours and distracting lines from fence boards or siding.

**The Method:** Set up a tripod or ladder for the camera to rest on. Use the viewfinder or LCD display and focus on the centre of the quilt (measure top to bottom and side to side if necessary to determine the middle). Move the camera in close enough to capture the entire quilt without too much space around the quilt. The image may be cropped once it is downloaded to the computer, but avoiding too much space around the subject matter is a good habit to get into.

With your camera in focus make your first image. Check to ensure that the entire quilt has been captured. Adjust if necessary and



For her quilt, *My Antique Inspiration*, Susan Godwin submitted an overall image of her quilt being held outdoors in the sun. The jurors came close to rejecting this entry until they considered the quilt on a bed, where it was showcased well. Fortunately, this was an entry in the Bed Quilt category, where an image of it on a bed was required. Had this been in the Wall quilt category, it would not have been accepted. Following her acceptance she sent us the image that was featured in the catalogue and DVD.



take several more images for a selection to choose from. Move in closer to make several close up images of techniques and quilting.

If the entry is a bed quilt, an image of it on a bed is required. The jurors determine if the quilt really suits a bed. Therefore, it is important that the quilt is the appropriate size for the bed on which it is displayed. Ensure that the bed is fully made up, showcasing the quilt as well as possible.

The last step is to download the images of the quilt or garment to the computer. Open each image on the computer and carefully examine it. Once an image is selected ensure it is fully in focus. Crop the image to remove excess background, but do not crop into the quilt. Close up images of details on the quilt generally don't have to be cropped.

When saving the image, resize it to no less than 1800 pixels on the longest/widest side. Do not change the 300 dpi setting unless a lower resolution image (96 or 72 dpi) is also required.

### Artist Statement

"An Artist Statement pertaining to the entry must be included on most entry forms. Here, the quilt maker has an opportunity to provide pertinent background information about the piece, which often centres around the inspiration or starting point." It does not include the materials and/or techniques used, as this information can be included in other areas of the call for entry.

### Categories

The categories were covered a year ago, but we will revisit a couple of them: *Original Design Abstract Pictorial Wall Quilt* and *Original Design Realistic Pictorial Wall Quilt*. Both of these categories have subject matter that is recognizable. However, in the case of the "Abstract Pictorial" the subject matter is not totally realistic. It can differ very slightly from realistic (Carol Goddu's *By the Sea*) or a great deal, approaching Nonrepresentational (Paula Jolly's *My Secret Garden*), but remains recognizable and/or has



*My Secret Garden* by Paula Jolly (SK) – almost non-representational, but still pictorial (recognizable) with garden images (catalogue page 58)

recognizable elements. In some Abstract Pictorial entries there may be very realistic components, but the entire piece is not realistic (Mary Vanson's *On the Reef*).

### Original

Another important aspect to remember in all categories that have the word "Original" or "Originally" in the title and/or description is that it means that the entrant is the designer. Quilts interpreting someone else's painting, photograph, image from the Internet or magazine and art in any medium are considered derivatives and not considered original. However, photographs a family member took, old family photographs and vintage images that are in the public domain are acceptable with credit given to the original source.



*On the Reef* by Mary Vanson (AB) – some realistic fish, but overall abstracted with mermaid and fantasy fish (catalogue page 53)



*By the Sea* (ON) – easily recognizable and relatable, but abstracted (catalogue page 51) – inspired by vintage magazine images (1895-1920), therefore in the public domain.

Quilts started in workshops are not considered "original" as the workshop instructor most likely has had some input in the quilt. For additional information see the article, *Defining Original, Derivative and Copied Work* available on the CQA/ACC website and published in *The Canadian Quilter*, Spring 2013 issue.

However, if the technique learned in a workshop is used for a quilt made subsequently, it is acceptable, and the quilt would be "inspired by." Fabric dyed in a previous workshop may be used in NJS entries. It is our hope that by expounding on these areas of entering the NJS, you will be helped with your next entries. Should you have any questions, please be in touch with either one of us.

# What's New on our Website?

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

by Lauren MacDonald

The website for the Canadian Quilters' Association/ Association canadienne de la courtépointe has been changing over the summer as we continue to offer new content and interesting news!

During *Quilt Canada 2014: Wonders of Niagara*, we worked quickly to add the winning quilts in the *National Juried Show* to our *Galleries* menu. If you click on it and roll down to *National Juried Shows*, a side menu appears and you can choose *NJS 2014* to see all the winners. A new feature is that while you are looking at the winners, you can also view ALL entries in the *NJS*. In the introduction is the clickable item: <http://www.njs.canadianquilter.com/gallery.php> which shows you all the entries in each category. Click on the photo and you see the details about the entry and even the artist's website, if they have one. This is a wonderful addition to our site!

Many of our members will be interested in seeing the wide variety of quilts and wearables made for the *Trend-Text Challenge* this year. Who knew there were so many different items that could be made out of the same five fat quarters? Take a look under the *Galleries* menu, beside the *Trend-Text Quilters Challenge* option. You are sure to be inspired by one of them and will want to join in on this year's challenge!

Online guild reporting is a fairly new item for guilds. You will find the link *Member Guilds* on our home page under the *Members* menu. We have the English rules on line (<http://www.canadianquilter.com/pdf/Directions-Member-Guilds.pdf>) and would like to show you the French rules below. We have to add, though, that we would appreciate the French-speaking guilds submitting their reports in English. This may seem counter intuitive, but the CQA/ACC director has to read and edit all reports first, then send them to our French translator to be translated. We appreciate that your guilds have lots of activities to report but our magazine space is limited so we have to edit the reports.

The *Cantik Batiks Youth Challenge 2015* was introduced on our website on July 1, 2014 and we hope that many of you were able to begin a quilt with a youth over the summer vacation! The theme this year is *My Favourite Animal* and, as usual, we have the three categories available: elementary, middle and high school. The link on our website for the *Youth Challenge* is on the right hand side in blue, under the title *CQA/ACC Activities*.



## Rapports en ligne des guildes pour la revue de la CQA/ACC

La revue *The Canadian Quilter* est une publication trimestrielle ayant une section pour les rapports des guildes de partout au Canada. Ces courts rapports soulignent les points forts et activités qui peuvent intéresser d'autres guildes. Toute guilde membre en bonne et due forme peut inscrire son rapport en ligne. Le formulaire en ligne a un endroit pour inclure une photo avec le rapport. Le rapport est envoyé à votre représentante régionale par courriel qui compile ensuite en un seul document tous les rapports reçus. La photo est envoyée directement à la rédactrice en chef. Si la photo n'a pas la haute résolution exigée pour la revue, vous voyez un message à cet effet et la photo n'est pas envoyée. Lorsque vous obtenez la photo avec la haute-résolution requise, vous pouvez l'envoyer par courriel à votre représentante régionale.

Vous trouverez ci-dessous comment soumettre votre rapport de guildes en ligne.

- 1 Aller à : <http://www.canadianquilter.com/members/guild-report.php> ou appuyer sur *Members* dans la barre rouge, puis sur *Member Guilds*.
- 2 Sélectionner votre guildes—Cliquer le bouton *Down* et dérouler jusqu'au nom de votre guildes. Cliquer dessus. Si le nom de votre guildes n'apparaît pas dans la liste, c'est signe que votre cotisation n'est pas à jour. Les cotisations peuvent être payées en ligne de l'une des façons suivantes :
  - a à : <http://www.canadianquilter.com/members-area/members-renew-signup.php> cliquer sur *Members* dans la barre rouge, puis sur *CQA/ACC Membership*
  - b contacter l'assistante administrative à : [administration@canadianquilter.com](mailto:administration@canadianquilter.com) ou au 1-877-672-8777
- 1 Choisir le numéro de la Revue—Cliquer sur le bouton *Down*. Cliquer sur un numéro à venir. Prendre note du thème de la revue pour que vous puissiez inclure les informations se rattachant à cette dernière.
  - a Note : Votre rep. régionale informe les guildes de la date d'échéance pour les rapports à venir. Si vous êtes en retard sur la date d'échéance pour la prochaine parution, votre rapport ne sera pas affiché dans ce numéro. Les dates d'échéance sont : 15 fév, 15 mai, 15 août et 15 nov.

- 4 Votre représentante régionale—Cliquer sur le bouton *Down* et dérouler jusqu'au nom de votre représentante régionale. Cliquer dessus. Si vous n'êtes pas certaine du nom de votre représentante régionale, vous trouverez une liste complète et par province sur le site internet sous *Contacts* dans la barre rouge, ou à : <http://www.canadianquilter.com/contact-us/regional-representatives.php>.
- 5 Votre nom—Inscrire votre nom au cas où la rep. régionale ait besoin de vous rejoindre.
- 6 Votre courriel—Inscrire votre courriel au cas où la rep. régionale ait besoin de vous rejoindre. Les deux courriels doivent être identiques pour pouvoir soumettre le rapport de votre guilde.
- 7 Votre téléphone—Inscrire votre numéro de téléphone au cas où la rep. régionale ait besoin de vous rejoindre.
- 8 Votre rapport de guilde—Il y a un suivi du nombre de caractères et de mots au bas de la boîte qui indique la limite pour votre rapport. Soyez précises et ne soumettez que les informations pouvant intéresser les autres guildes. Tous les mots ou détails superflus seront coupés pour assurer un espace suffisant pour tous les rapports de guilde de votre région. La limite globale pour toute une région est de 650 mots.
  - a Un exemple de la précision : AVANT : Guilde des courtépointières de la ville—Notre guilde a joyeusement adopté le programme « Quilts of Valour » et toutes sont occupées à poser des appliqués sur des blocs. Au dernier dénombrement, nous avons 92 blocs prêts à assembler en courtépointe pour nos hommes et femmes de l'armée. APRÈS : Les membres de la Guilde des courtépointières de la ville ont fait 92 blocs avec appliqués pour les « Quilts of Valour ».
- 9 Ajouter une photo—La photo doit être dans votre ordinateur avant de débiter. Elle doit avoir une taille entre 750KB et 3MB.
- 10 Cliquer sur le bouton *Browse*, puis aller à l'emplacement de votre photo dans votre ordinateur. Sélectionner le dossier de la photo. Le chemin d'accès apparaîtra dans la fenêtre.
  - a Note : En envoyant cette photo, ceci implique que vous avez la permission de la faire publier dans la revue *The Canadian Quilter*.
- 11 Légende de la photo—Inscrire les informations regardant la photo. Être bien précises. Épeler les noms des gens correctement.
- 12 Crédit de la photo—N'inscrire que le nom de la photographe.
- 13 Cliquer *Submit*—S'il y a des erreurs, vous recevrez un message. Corriger les erreurs et cliquer *Submit* une autre fois. S'il n'y a pas d'erreurs, vous recevrez confirmation que votre rapport a été envoyé avec succès. Si la photo n'avait pas la résolution désirée par la revue, vous verrez une note vous demandant de trouver une photo de meilleure résolution que vous retournerez ensuite à votre rep. régionale. À cette étape, vous pouvez sortir du site internet (ou regarder autre chose sur ce dernier).

Si vous avez besoin de discuter du processus, veuillez envoyer un courriel à la vice-présidente de la CQA/ACC à : [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).

Merci de nous envoyer votre rapport. Plusieurs personnes lisent religieusement cette chronique de la revue *The Canadian Quilter*!



PS. : La forme féminine utilisée dans cette page désigne, s'il y a lieu, aussi bien les hommes que les femmes.

Traduit en juin 2014

CONTINUED FROM PAGE 39

our design. It's also a good way to tell when your design is finished. When you can't add anything to make your piece work better, and there is absolutely nothing that can be taken away without changing its meaning, you know you are done. You will be amazed at what you can remove or simplify, and end up with a stronger composition. It's hard to be ruthless with your own work though. Ask a friend to help you if you are not sure.

**Unity** – Unity is perhaps the overriding goal and the final criteria of good design. Do all the parts of the quilt work together? Does the quilt feel

complete? Does it lack anything? Is each element achieving the purpose you set for your work? If something is not working, which of the preceding principles is it? Review them until you have your answer.

So how do you know when you have achieved good design?

Good design leads a viewer to a quilt from across the room. It is also what keeps them looking at your work for a long time. Generally speaking, the longer the work engages a viewer, the better the design. Technical excellence in construction, though a key component of a great quilt, is not what a viewer sees immediately, nor is it what

holds attention. In fact, a skillfully constructed quilt may have little or no artistic merit.

The time and effort you put into the design aspects of your quilt really pay off. Colour, value and fabric choices become informed decisions that are not based just on what's new in the stores. Seam lines and stitch lines become supports for an intentional design. And ultimately, your skilled construction becomes the icing on the cake when that judge beelines to your quilt (the one they loved from across the room) to pore over your fine stitches and embellishments that can only be seen up close.

# Design a Mystery Quilt with Electric Quilt—Part 2

www.electricquilt.com

by Lauren MacDonald

Do you like the patterns you see in magazines and shows, but want to change the size or colours? Would you like to sew a copyright-free quilt? Every quilt block and quilt you make can be unique! Electric Quilt is the easiest quilt design computer program on the market and it can produce the most complex designs you can draw as you develop your skills! [www.electricquilt.com](http://www.electricquilt.com).

## Mystery Electric Quilt®

We began this short series of articles in the Summer 2014, issue of *The Canadian Quilter* by showing you the ways of choosing fabrics and colours for an Electric Quilt project. We hope that you have chosen the fabrics for this project and are ready to work on your layout.

**Your homework:** By the end of this article, you will have a project started and will have all your fabrics ready to work with.

At any time during your reading, you can choose to switch to video mode and watch the excellent videos created by the Electric Quilt staff. They are clearly spoken and accompanied by screen shots from the program: [doyoueq.com/lessons\\_categories/eq7-video/](http://doyoueq.com/lessons_categories/eq7-video/).

## Start Your Project

When you start Electric Quilt (EQ), you first see the *Tip of the Day* box. You can read a lot of tips by clicking on the *Next* button, or click *Close* to get to the next screen. (Figure 1)

The next screen offers you three choices: *Create a new project*, *Open an existing project*, or *Start with a quick-quilt project*. It's helpful if you think of projects as file folders—inside each file folder you can place many quilt and block designs. BUT... you have to remember where your quilts are stored! Many EQ users employ useful names for their folders, i.e. baby2014, DearJane, Wedding2014, BOM2014, Guild2014\_15, LogCabin, NewYorkBeauty, etc. This helps you track down and work on your quilts. As you work on quilt designs there is a great visual method to keep track of your quilts as well that we'll show you later.

We have named this project CQA\_Mystery, and we'll use this name in the series. Click *OK* once you have named your project. (Figure 2)



Figure 1

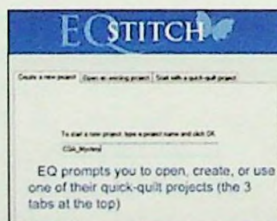


Figure 2

## Project Menu

Once you have begun a project, you will see the basic menu and a block design area (EQ will automatically begin with the last block size you worked with). **VERY IMPORTANT NOTE:** EQ is not like the word processor you use. EQ has really made an effort to help users by making image icons to use in designing. You don't have to go to *File > Save As* to save your project (and, indeed, this will confuse the issue if you do). Your main tools for saving and looking up in a project will be the red arrow and the glasses icons on the top menu. The red arrow icon saves whatever you are working on (block, quilt, photo or embroidery) and the glasses icon opens up the *Project Sketchbook* so that you can look at what you have in the project. Train yourself to use these on a project to make EQ easier to use. (Figure 3)

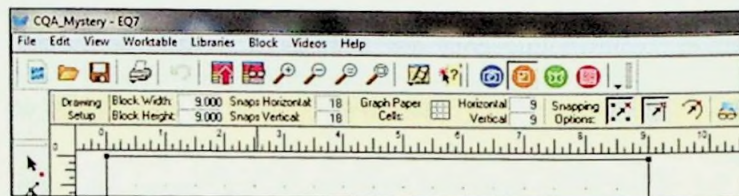


Figure 3

## Other Icons

The first two icons on the top bar are 1) the blue/white page—*Start a new project* and 2) the file folder—*Open an existing project*. You don't use either of these while you are working on a project.

The disk icon saves your project. The printer icon will bring up a menu of various printing options. The curved arrow icon is a great help—it allows you to back up step by step. To the right of the very important icons are the magnifying glasses. The only one that has two steps in it is the '+' glass—when you click on it, you must then move to the area of the screen that you want to zoom in on and, holding down on the left mouse button, draw a rectangle. When you release the button, you will be zoomed in. Next is the video icon which will bring up a list of videos if you choose to pause and watch a technique. The next icon is an excellent tool to use until you are accustomed to EQ. This tool displays dynamic help. If you click it then move to another menu item, a screen on the right will explain its use.

The last four icons are also very important—they indicate what design mode you are in—for example, in Figure 3 you can see that the orange one has been pressed—that means we are in the block design mode and the menu item *Block* appears in the *Text* menu above the icons. The red icon is the quilt design mode and instead of





Figure 4



Figure 5

Block, the word *Quilt* will appear. The blue icon is for working with photos and EQ is amazing with all the photo features it has. The green one allows you to add embroidery designs to your quilts. A Canadian quilter and embroiderer, Yvonne Menear, has written the instruction book *EQ with Me: Learning EQStitch* and has produced videos on YouTube (Figure 4), AND she runs a Yahoo group devoted to helping members incorporate embroidery patterns into their quilts (Figure 5)!

### Getting to Work on Our Project

The first task is to import the fabrics chosen in the first article into our project (actually this can be done anytime during a project as well—there is always the default library of fabrics you can work with). On the text menu, you will see the item *Libraries*. Click on that, then roll down the menu and click on the second item—*Fabric Library*. If you chose to import .fab fabric files (from the Summer 2014 article), then you will find them below the *EQ7 Libraries*. Click on the library holding the images of fabrics you want to use and then click on the fabric and click on *Add to Sketchbook* to add a fabric to the project. You can also hold down the shift key and choose several fabrics. (Figure 6)



Figure 6



Figure 7



Figure 8

If you chose to scan or save fabrics into your personal library, then you should click on *My Library* and then click on the style where your fabric images are stored (Figure 7). You still need to click on a fabric and then on the button *Add to Sketchbook* to add the fabrics to your project. We should note that each project can hold its own unique group of fabrics. Your Baby2014 project fabric sketchbook may look much different from your DearJane project!

Once you have added as many fabrics as you want to your *Sketchbook*, you can take a look at your choices by clicking on the glasses icon. This click will open the *Project Sketchbook* and when you click on *Fabrics*, you will see the default set of fabrics as well as the ones you have chosen.

We can note at this point that you have the option of viewing four fabrics at a time or many. The small icons just below the fabric swatches window are clickable and will change your view for you. (Figure 8). Close this menu to move to the next step.


**Next Issue:** We'll work on the layout and borders. Did this article answer any of your questions about Electric Quilt? Stay tuned for future articles and take part in designing our Mystery Quilt! For any assistance, email [secretary@canadianquilter.com](mailto:secretary@canadianquilter.com) with your questions.

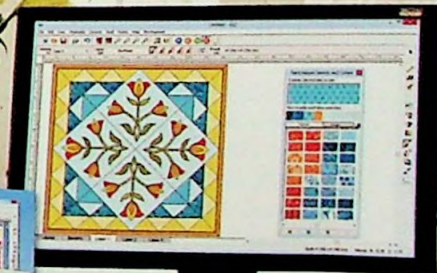
Anyone can be a

# QUILT DESIGNER

*"This is a magnificent quilting program and the support from the EQ staff is fantastic. EQ7 is my new very best friend. Let the creativity begin."*

~Judy Best

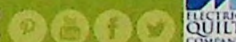





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## Congrès futur

Le conseil d'administration de la CQA/ACC est prêt à recevoir les lettres et propositions pour accueillir le congrès de 2016. Pour information, visitez notre site internet au [www.canadianquilter.com](http://www.canadianquilter.com) et allez à *Events/Planning an Alternate Quilt Canada Event*. Si votre guild ou groupe est passionné et serait prêt à aider à la planification de ce congrès ou si vous avez besoin de plus d'information, veuillez contacter Jackie White à : [president@canadianquilter.com](mailto:president@canadianquilter.com).

## Prix Dorothy McMurdie

Le prix Dorothy McMurdie est le prix de courtoisie le plus prestigieux de la CQA/ACC. La gagnante de ce prix est une personne qui a fait une contribution significative au niveau de la courtoisie au Canada. Elle peut aussi bien être une courtoisienne, une enseignante, une auteure, une chercheuse, une historienne, une collectionneuse et/ou la rédactrice d'une publication de courtoisie. Ce prix identifie et reconnaît ces personnes en rendant hommage à leurs accomplissements ainsi qu'en documentant leur contribution à l'héritage de la courtoisie canadienne. Lauren MacDonald doit recevoir les candidatures au plus tard le 31 décembre 2014 à : [secretary@canadianquilter.com](mailto:secretary@canadianquilter.com).

## Prix du professeur de l'année

Vous croyez que vous connaissez une enseignante brillante et inspirante qui mériterait de recevoir le prix du professeur de l'année de la CQA/ACC? Pour que cette enseignante ait droit à ce prix, elle doit être membre de la CQA/ACC et être proposée par un membre. Pour plus d'information au sujet de ce prix, visitez notre site internet au [www.canadianquilter.com](http://www.canadianquilter.com), puis suivez les liens sous *Awards* (le lien pour le formulaire de nomination est au bas de la page) ou, contactez Linda Schmidt à : [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).

## Bourse Agnes Boal

Suite au tirage effectué à l'AGA 2014, QUESNEL QUILTERS GUILD, de Quesnel, C.-B., a été l'heureuse gagnante de la bourse Agnes Boal. Elles ont reçu 750 \$ pour engager une enseignante de la CQA/ACC afin de donner un atelier ou faire un exposé. Les guildes membres en bonne et due forme depuis les deux dernières années et qui n'ont pas gagné la bourse depuis les cinq dernières années, peuvent soumettre leur candidature par internet en visitant notre site au [www.canadianquilter.com](http://www.canadianquilter.com), puis suivre les liens sous *Awards*. La date limite pour les inscriptions est le 1er avril 2015. La guild gagnante sera choisie par tirage lors de l'AGA de *Quilt Canada 2015* qui se tiendra en juin 2015 à Lethbridge. Si vous avez besoin de plus d'information, contactez Linda Schmidt à : [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).

P.-S.: La forme féminine utilisée dans cette page désigne, s'il y a lieu, aussi bien les hommes que les femmes.

## Appel de candidatures

### Automne 2014

Ces postes du conseil sont ouverts pour nomination pour le terme débutant en mai 2015 :

- Vice-présidente
- Secrétaire
- Trésorière
- Directrice aux abonnements

Pour les formulaires de candidature/inscription, visitez notre site internet au [www.canadianquilter.com](http://www.canadianquilter.com) et allez à *Contact/Volunteer Duties and Forms*. Pour plus d'information sur les postes du conseil, envoyez un courriel à Judy Kelly à : [pastpresident@canadianquilter.com](mailto:pastpresident@canadianquilter.com).

## Demande d'inscription et information sur Quilt Canada 2015

Les formulaires de demande d'inscription pour l'ENJ 2015 ainsi que l'information à propos de *Quilt Canada 2015* seront disponibles en ligne à partir du 1<sup>er</sup> septembre 2014. Vous trouverez aussi l'information sur le congrès dans ce numéro du *The Canadian Quilter*.

## DVD de l'ENJ 2014

Une quantité limitée de DVD de l'*Exposition nationale jugée 2014* est disponible au coût de 15 \$ chacun, incluant la poste et la manutention. Veuillez contacter Jackie Philpott à : [administration@canadianquilter.com](mailto:administration@canadianquilter.com).

## Guildes

Vous pouvez inscrire en ligne votre rapport pour le prochain numéro de la revue. À la page d'accueil du [www.canadianquilter.com](http://www.canadianquilter.com), sous *Members*, cliquez sur *Members Guilds* puis sur *proceed*. Note : il se peut que votre texte soit résumé.

## Blog, Facebook et Twitter de la CQA/CAA

Rejoignez le blog de l'association au [cqa.canadianquilting.blogspot.ca](http://cqa.canadianquilting.blogspot.ca) pour être à jour sur les nouvelles de la CQA/ACC, les congrès à venir, les courtoisies canadiennes et les événements.

Rejoignez les quelques 1,500 courtoisies et suivez-nous sur Facebook au : [www.facebook.com/canadianquiltingassociation](http://www.facebook.com/canadianquiltingassociation).

Twitter avec nous : @cqaquiltingcanada.



## CALL FOR NOMINATIONS

### Autumn 2014

The following Board positions are open for nominations for the term commencing May 2015:

- Vice President
- Secretary
- Treasurer
- Membership

For the nomination/appointment forms, visit our website, [www.canadianquilter.com](http://www.canadianquilter.com) and look under *Contact/Volunteer Duties and Forms*. For additional information about board positions email Judy Kelly at: [pastpresident@canadianquilter.com](mailto:pastpresident@canadianquilter.com).

## Call for Entry and Quilt Canada 2015 Information

The *NJS* 2015 Call for Entry and information about *Quilt Canada 2015* will be available online by September 1, 2014. Conference information can also be found in this issue of *The Canadian Quilter*.

## NJS 2014 DVDs

A limited supply of the 2014 *National Juried Show* DVDs are available for purchase at the cost of \$15, which includes postage and handling. Please contact Jackie Philpott at: [administration@canadianquilter.com](mailto:administration@canadianquilter.com).

## Guilds

You can enter your report for the next issue of the magazine online. On the home page, [www.canadianquilter.com](http://www.canadianquilter.com) under *Members*, click on: *Members Guilds* and proceed. Note: your submission may be edited.

## CQA/ACC Blog, Facebook and Twitter

Join the Association's blog at [cqacanadianquilting.blogspot.ca](http://cqacanadianquilting.blogspot.ca) to keep informed of CQA/ACC news, the upcoming conference, Canadian quilters and events.

Join almost 1,500 quilters and follow us on Facebook at: [www.facebook.com/canadianquiltersassociation](http://www.facebook.com/canadianquiltersassociation).

Twitter us @cqaquiltcanada.

## Future Conference

The CQA/ACC Board of Directors is accepting letters and proposals for hosting the conference in 2016. For some information visit our website at: [www.canadianquilter.com](http://www.canadianquilter.com) and go to *Events/Planning an Alternate Quilt Canada Event*. If your guild or group is enthusiastic and willing to help plan this conference, or you require more information please contact Jackie White, [president@canadianquilter.com](mailto:president@canadianquilter.com).

## Dorothy McMurdie Award

The Dorothy McMurdie award is CQA/ACC's most prestigious quilting award. The recipient will have made a significant contribution to quilting in Canada and may be a quilter, teacher, author, researcher, historian, collector and/or editor of a quilting publication. This award recognizes these individuals, pays tribute to their accomplishments and establishes documentation of their contribution to our Canadian quilting heritage. Nominations must be received by Lauren MacDonald at [secretary@canadianquilter.com](mailto:secretary@canadianquilter.com) by December 31, 2014.

## Teacher of the Year Award

Do you know an awesome, inspiring teacher who you believe deserves to receive the CQA/ACC Teacher of the Year Award? To be considered for this award a teacher must be a CQA/ACC member and be nominated by a member. For information about the award visit the website [www.canadianquilter.com](http://www.canadianquilter.com) and go to *Awards*. The link to the nomination form is at the bottom of the page, or contact Linda Schmidt at [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).

## Agnes Boal Bursary

The Agnes Boal Bursary recipient selected at the 2014 AGM was QUESNEL QUILTERS GUILD from Quesnel, BC. They receive \$750 to hire a CQA/ACC teacher to lead a workshop or give a lecture. Guilds in good standing for the past two years and not awarded the bursary within the last five years can submit an online application by visiting our website at [www.canadianquilter.com](http://www.canadianquilter.com) and following the links under *Awards*. Deadline for application is April 1, 2015. The winner will be chosen by draw at the AGM at *Quilt Canada 2015* in Lethbridge in June, 2015. If you require further information contact Linda Schmidt at: [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).



## April Showers Bring May Flowers

by Laine Canivet

This year, April showers were just as likely to be showers of snow as of rain. Some of the entrants alluded to our late spring with flowers peaking up through snow, noted our apprentice judge, Anne Perry, who is enrolled in CQA/ACC's Quilt Judge Certification Programme (see the list of judges available for judging your quilt shows on our website, [www.canadianquilter.com](http://www.canadianquilter.com), under the *Professionals* tab). Anne says she was looking for quilts that depicted spring in Canada, as well as ones that met the CQA/ACC high standards of design and workmanship. In the 23 entries, the variety



Third Prize: *Spring at Last* by Karen Menzies. What a relief to see the usual features of spring.

of designs, techniques and interpretations of the theme emphasized that spring takes many forms in Canada. There can be just a hint of green in the landscape, to the quintessential crocuses, trilliums and apple blossoms, to the return of the robins and frogs, to tropical-looking plants. Anne said, "It was encouraging to see quilts from those new to quilting or trying out a new technique, as well as pieces from experienced quilters. If you were satisfied with your design but your technical skill level was not where you would like it to be, keep working at it and keep sharing your results."

A special thank you to our sponsor, Courtepointe Claire at [www.courtepointe-claire.ca/eng/home.htm](http://www.courtepointe-claire.ca/eng/home.htm).

Challenge Sponsor

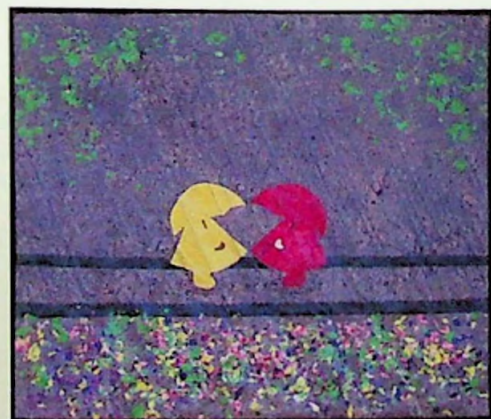
MAGASIN SPÉCIALE

COURTEPONTE

CLAIRE



First Prize: *Maggie's Trillium* by Valarie Whitton. The Trillium and three smaller leaves were drawn on water soluble stabilizer and thread painted. The larger leaves and grass were appliquéd and thread painted prior to sewing the trillium in place. This quilt is my own pattern and is named for my daughter who loves this spring flower.



Second Prize: *BFF No Matter What the Weather* by Mary Hopkin. SunBonnet Sue just seemed the right medium for two little friends playing in the puddles after a long winter. Beginning with a watery batik, tiny chips of fabric in spring flower colours and the bright fresh green of new foliage were anchored by micro quilting over a pale grey organza. The "rain" was applied using several shades of blue and silver.



## Dog Days of Summer

Summer is here! Sunshine, thunderstorms, heat and humidity. Show us your quilts depicting how you survive the dog days of summer.

Your fabulous entry will get published on our blog or in *The Canadian Quilter* magazine and you might win a fabulous prize. See below!



### Challenge Sponsor



Kindred Spirits Quilt Co.

211 Martindale Rd. St. Catharines, ON L2S 3V7  
(905) 397-9500 [www.kindredspiritsquiltco.com](http://www.kindredspiritsquiltco.com)

This challenge is generously sponsored by Kindred Spirits, a Canadian quilt store located in St. Catharines, Ontario. Visit their website at: [www.kindredspiritsquiltco.com](http://www.kindredspiritsquiltco.com) and follow Kindred Spirits on Face Book at: [www.facebook.com/pages/Kindred-Spirits-Quilt-Co/164986273579533](https://www.facebook.com/pages/Kindred-Spirits-Quilt-Co/164986273579533).

### HOW TO ENTER:

Send a photo of your quilt, any size and any shape, based on the theme *Dog Days of Summer*. It must be quilted and bound or closed along the edges. You can use any embellishments.

Take a high resolution (approximately 1 MB) digital picture of your quilt and email it to: [diratlarge@canadianquilter.com](mailto:diratlarge@canadianquilter.com), along with your CQA/ACC membership number, name, email address, a brief description of your quilt and any copyright information.

Note: You must be a CQA/ACC member. To join visit our site at [www.canadianquilter.com](http://www.canadianquilter.com).

Our judge will select a first, second and third prize winner. The three winners will be notified by email on September 23, 2014, and will be published in the next edition of *The Canadian Quilter* magazine and will receive prizes shown below. All other entries will be featured on our blog.

**Deadline** to receive your quilt picture is **September 20, 2014**.



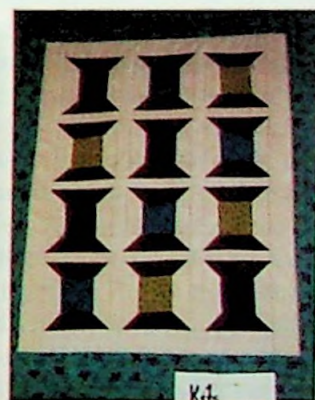
#### First Prize

Noteworthy Cabin Quilt kit 56" x 72" with two matching pillow-case kits (retail value \$125).



#### Second Prize

Wish Upon a Star Christmas kit 40" x 50" (retail value \$55).



#### Third Prize

Got Thread? kit 16" x 19" (retail value \$25).

### TIPS ON PHOTOGRAPHING:

- Use a well-lit area.
- Have no background distractions.
- Take a high resolution photo of at least 1MB jpeg.
- Ensure that no part of the quilt is cut off in the picture.



## Corinne Hewitt Corinne Hewitt Quilt Patterns

by Joyce O'Connell

As always, I scan our wonderful country for Designers who are not only talented but for those whose work comes with a message.

In this issue we are featuring Corinne Hewitt from Hanna, Alberta, and her pattern *Lest We Forget* along with the story that accompanies it. The whole story around the design is so profound. There really isn't any more I could say except that it is an honour to stand behind her in her quest to remember the fallen, and to be proud of our country, and all that it stands for.

The timing for this design is so very appropriate, and I truly hope that many of you will take the time to recreate this pattern, and display it at every available opportunity.

Coreen can be contacted through her website: [www.hewittquiltpattern.ca](http://www.hewittquiltpattern.ca)

TaTa for now.....

Joyce O'Connell



## Warrant Officer Dan Flynn's Story

It was my desire to design a pattern for our soldiers for quite some time now. My heart was led to do so. I wasn't sure what I was going to do at first, but I knew what I wanted to convey.

This past Mother's Day all my children, two girls, two boys, came home to visit and celebrate the day. As we were visiting I had an idea. I gave each of them a blank piece of paper and a pencil. I asked them to draw a picture of what Remembrance Day meant to them, keeping in mind it had to consist of a soldier with the Canadian flag, a cross and a poppy. I explained I needed ideas for a pattern I was designing for our soldiers. Their creative juices began to flow. As they were drawing their pictures I was reminded of how it was when I was a child in grade school making posters for Remembrance Day. The girls usually drew pictures of poppy fields and crosses, while the boys always depicted pictures of bombs with flames and soldiers fighting. We proudly hung these posters down the hallways of the school. It

was a time I remember well. The school always held a Remembrance Day service which everyone attended. It was also a time when we sang *O Canada* with pride and prayed the *Lord's Prayer* without hesitation. When my children finished their pictures I studied them for a while absorbing their ideas. Combining them and mixing in my own thoughts, I designed *Lest We Forget*.

I contacted The National Defence to inquire about photos. I explained to them that I was a quilt designer and I wanted to design a quilt for our soldiers. I told them that I needed a picture of a soldier and wondered if they could help me out. A very nice fellow from the History and Heritage department sent me some pictures and a link to their website that had over 3,600 photos! I searched for about three days until I narrowed it down to three photographs. I made my decision and chose the photo that had a soldier standing at what I thought was a Remembrance Day service. He had his head down and his rifle on his boot. It was the per-

fect pose and at the right angle for what I had in mind for a soldier silhouette.

Then I replied to The National Defence with a request for using this photo for my design, along with a photo of my concept of what my pattern was going to look like when it was finished. In response to my inquiry they told me I didn't need permission to use this photo, but I still wanted to give this soldier credit in some way.

Once my pattern was completely finished, I continued to pursue contact with the soldier who made it possible. I contacted The National Defence once again requesting permission to give them credit on the back of my pattern for the photo. I also wanted to know if it would be possible to give a wall hanging of the new design to the soldier. A couple of weeks went by before I heard back from them. To my surprise, I received an email from the soldier, Warrant Officer Dan Flynn. He was very grateful to be included in the designing of my pattern. He explained to me how special the day was in that photo-

graph. The picture I thought was a regular service that was held every year, was actually an amazing day that meant a great deal to many people. It was the opening of the Juno Beach Centre at Courseulles-sur-Mer, France. In his own words, this is what Warrant Officer Dan Flynn related to me.

"On the 6<sup>th</sup> of June, 2003, it was a very special day, as a soldier. Juno Beach is hallowed ground for me, it represents so much: Canada, the Ultimate Sacrifice, Camaraderie, Brothers in Arms, and so much more. The small Canadian contingent of soldiers, sailors and airmen were staying at the nearby French Military Base in Caen, France. We got up, shaved, showered, put on our uniform, not unlike any other day... except today, we had the extreme privilege of going on Parade to represent the monumental task and ultimate sacrifice so many made to liberate Europe. The picture was taken at the Juno Beach Centre on Juno Beach, but it was not the first Parade of the day, we had two more to do first. At 0700 we got on the bus for our first Parade, in Juno itself, a couple of kilometers down the road from the Juno Beach Centre. On the beach just where the first Canadians landed, beside the now famous house that was the first house liberated in Europe, incredibly called Maison des Canadiens. It was incredible to see the town show up and remember and honour what happened 59 years ago. An hour later we were back on the bus, heading to Bény-Sur-Mer Canadian War Cemetery, where we had a Ceremony to Honour the Fallen. From there we proceeded to the Juno Beach Centre for its grand opening.

As part of the pre-ceremony preparations, we took the metal pins out of 44,000 poppies donated by the Legion. It seems like an odd thing to do except during the ceremony they were dropped from a helicopter over the ceremony, one poppy to represent each of the fallen Canadians. During the ceremony—apart from the speeches from the Prime Minister of Canada, the French Prime Minister and other dignitaries—the Canadian Parachute Demonstration Team, The Skyhawks, did a demonstration—they



arranged for some vintage WWII aircraft to do a fly over. We had our piper, a lone piper, play, starting from in the water, walking out of the sea, up the beach and atop the berm (small hill); it was chilling. The Mayor of Juno

announced that the land the Centre was on was being donated to Canada. But the best part of the day was when the veterans, probably in excess of 100, all in their 80s, stood, put their walkers, canes and a few wheel chairs aside, formed up in marching formation and marched off the Parade saluting their comrades and the fallen. I cannot express my gratitude to your Grandfather and what his brothers-in-arms did for this country and the world; I feel a great sense of pride wearing the uniform of the country they helped to create.

I had the opportunity to pedal bike throughout the Juno Beach Area on multiple occasions, through all the D-day Landing Beaches and the towns in the Normandy area. I cannot describe the pride the local people have and their sense of remembrance they maintain to this day for the contribution your Grandfather and his peers made. Most towns have a cenotaph and fly the Canadian Flag 365 days a year. I cannot fathom what occupation must have been like for them to remember it so well. Coming on 70 years later it is still taught in their schools and university. They take their children to our grave sites, memorials and battle fields to show them what was done. It sounds too incredible to believe, but having seen it with my eyes, I assure you it is true. As we say on



Remembrance Day, 'at the going down of the sun we will remember them,' they have not been forgotten."

This letter touched my heart. Who would have guessed when I chose this picture, that it would have such history and meaning to us as Canadians? It has definitely brought me to do more research on our Canadian Military and made me more aware of what a veteran means to me. Much more than it ever did before. I have shared this story with many quilters. It has touched them as well. Some it brought to tears. They have had grandfathers, fathers, or uncles serve our country, and it has special meaning for each of them. Each person has a different reason why this story means so much to them. All share the same denominator, a soldier serving our country, risking their lives for others, with selfless courage. Warrant Officer Dan Flynn has served two tours in Afghanistan and almost a year in Kosovo. He has been serving our country for over 25 years. He deserves our respect along with so many other soldiers who share his passion for our country. I am proud to be Canadian and proud that my Granddad fought for our freedom. Without our soldiers Canada wouldn't be what it is today—the best place in the world to live.

# Lest We Forget

Finished Quilt: 25" x 36"

Designed by H. Corinne Hewitt

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## Requirements:

0.45m (½ yd) of Fabric A for background

0.15m (⅙ yd) of Fabric B for 1<sup>st</sup> border (red)

0.30m (⅓ yd) of Fabric C for 2<sup>nd</sup> border

0.2m (¼ yd) of Fabric D for binding (you can use Fabric B for binding like we did)

0.1m (⅙ yd) of Fabric E for corner stones and appliqué letters (dark green)

0.2m (⅙ yd) of Fabric F for 3D poppies and flag (red)

0.15m (⅙ yd) of Fabric G of mottled black for soldier, flag pole, cross shadow and middle of poppies

0.1m (⅙ yd) of Fabric H of medium grey for 3 crosses and the top of flag pole

0.1m (⅙ yd) of Fabric I of medium green for hilly grass

0.1m (⅙ yd) of Fabric J of dark green for distant hilly grass and letters

5" x 5" scrap of white for the middle of the flag

0.25m (⅓ yd) of light fusible web of your choice

0.1m (⅙ yd) of heavy non-sewable fusible web of your choice

0.7m (⅞ yd) of fabric (42" wide) for backing  
28" x 39" cotton batting of your choice

4-¼" black buttons for the middle of the poppies

5-¼" red buttons for poppies in the distant field (optional)

Sewing machine, matching thread for piecing, matching threads for blanket stitching around each fabric used for appliqué, thread for quilting, pins, small scissors, rotary cutter, cutting mat, 6" x 24" ruler,

pencil for tracing onto fusible web, fade away marker, hand sewing needle, seam ripper, iron and ironing board, template plastic.

**Optional supplies:** 505<sup>®</sup> spray adhesive, Teflon<sup>®</sup> sheet, glue stick.

**Please note:** WOF—means width of fabric. Please read all the instructions before starting. Seam allowance is ¼". Always press seam toward the darker color.

## Step 1:

From Fabric A: Cut – 17" x 28" rectangle for the background.

From Fabric B: Cut 3 strips – 1½" x WOF for 1<sup>st</sup> border.

From Fabric C: Cut 3 strips – 3½" x WOF for 2<sup>nd</sup> border.

From Fabric D: Cut 3 strips – 2¼" x WOF for binding.

From Fabric E: Cut 1 strip – 3½" x WOF sub cut into 4 – 3½" squares for cornerstones.

## Step 2:

**Tracing letters and objects to fusible web** (Except the 3D poppies leave for later, in step 8.)

Lay pattern on the table right side up (the pattern has been reversed for you). Place fusible web over top of the pattern, with paper side up. Trace each letter separately onto the fusible web paper. Roughly cut the pieces apart about ¼" from the tracing lines. Do the same for all the flag pieces, soldier, crosses and hilly grass. Flag pole is ½" by 24½", using a ruler draw onto your fusible web.

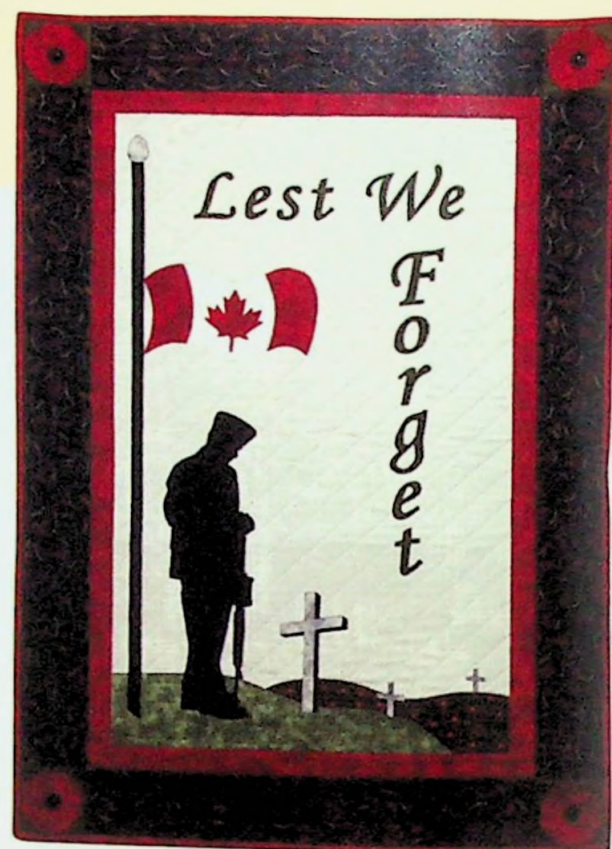


Diagram 1

## Pressing fusible web on fabric

Place the fusible web pieces on the wrong side of the chosen fabric. Put the pieces close together so you don't waste fabric. Press according to the manufacturer's instructions. Don't remove the paper backing yet. When all the letters have been fused to the fabric, use the small scissors and cut precisely around each piece. Do the same for all the flag pieces, soldier, crosses and hilly grass.

## Step 3: Placing the Pieces

Lay the background fabric flat on the table, right side up. Layer the pieces for the ground along the bottom of the background. Using Diagram 1 as a guideline, place all the words, flag, and other appliqué pieces on your background. When you have the pieces arranged how you like, peel the paper off the back of the fusible web and put the appliqué piece back in place on the background. Press to fuse in place.

**Hint:** You may want to use a Teflon<sup>®</sup> sheet to put your flag together, by placing all the pieces together on the sheet and ironing them down. Let it cool and peel it off in one piece. Then it is easy to put into place on the background.

Once all the pieces are in place, you are ready to do the next step, blanket stitching!



#### Step 4: Blanket stitching

Stitch around all letters, flag, and other appliqué pieces either by hand or with your sewing machine. Use thread that matches the fabric you chose. Set your machine to "blanket" stitch and sew around all the pieces. Make sure to stitch around every raw edge. See Diagram 2 for an example of the blanket stitch.

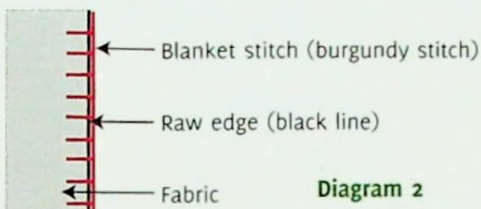


Diagram 2

#### Step 5: Bordering background

**First border:** Using the 3 – 1½" strips you cut from Fabric B, measure the length of your background and cut 2 strips that size; in this case it should be 28" Pin the strips to each side of the background fabric. Sew using ¼" seam allowance. Press towards the border. Measure the width of the background and cut 2 strips that size; in this case it should be 19". Pin and sew as before. Press towards the border.

**Second border (with cornerstones):** Using the 3 – 3½" strips you cut from Fabric C, measure the length of your top and cut 2 strips this size. In this case they should be 30" long. Then measure the exact width of the quilt top. Cut 2 strips this size. They should be 19" long. Take the 4 cornerstones you cut earlier and sew one on each end of the two 19" strips. Press seam towards the cornerstone. Attach the sides of this border to the quilt top by pinning the 30" strips to each side. Sew using a ¼" seam allowance. Press seam toward the border. Now take the strips with the cornerstones attached and pin and sew to the top and bottom of the top. Press seams toward the border. See Diagram 3 for reference.



Diagram 3

#### Step 6: Quilting the quilt

Take the backing (28" x 39") you chose and the batting (28" x 39"). When you are layering your quilt put the backing wrong side up on the table then center the batting on top of it. Next center the top, right side up. Sandwich the layers together using basting pins or spray baste such as 505®.

**Suggested quilting:** Stitch around each letter and object. Draw diagonal lines 1½" apart and stitch along lines as shown in Diagram 1. Then stitch in the ditch on both sides of the first border. Now you are ready to bind it!

#### Step 7: Binding

Using the 2 ¼" strips you cut from Fabric D or B, miter join them together as shown in Diagram 4.

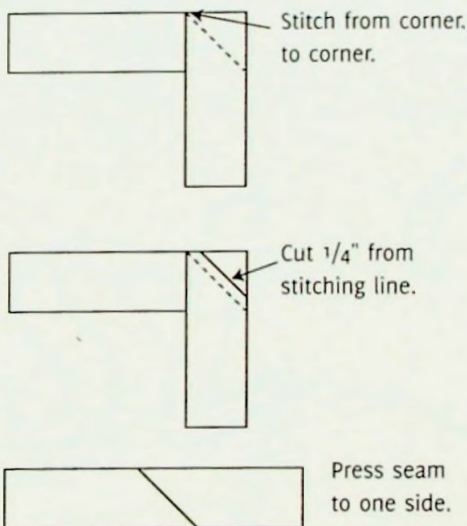


Diagram 4

Press the strip in half lengthwise, wrong sides together. Sew the binding onto the quilt using a ¼" seam allowance. When you get to the corner stop sewing ¼" from the end. Remove the quilt from under the presser foot, and pull the binding up. Fold it at a 45 degree angle, and then bring it back down and start sewing again. See Diagram 5.

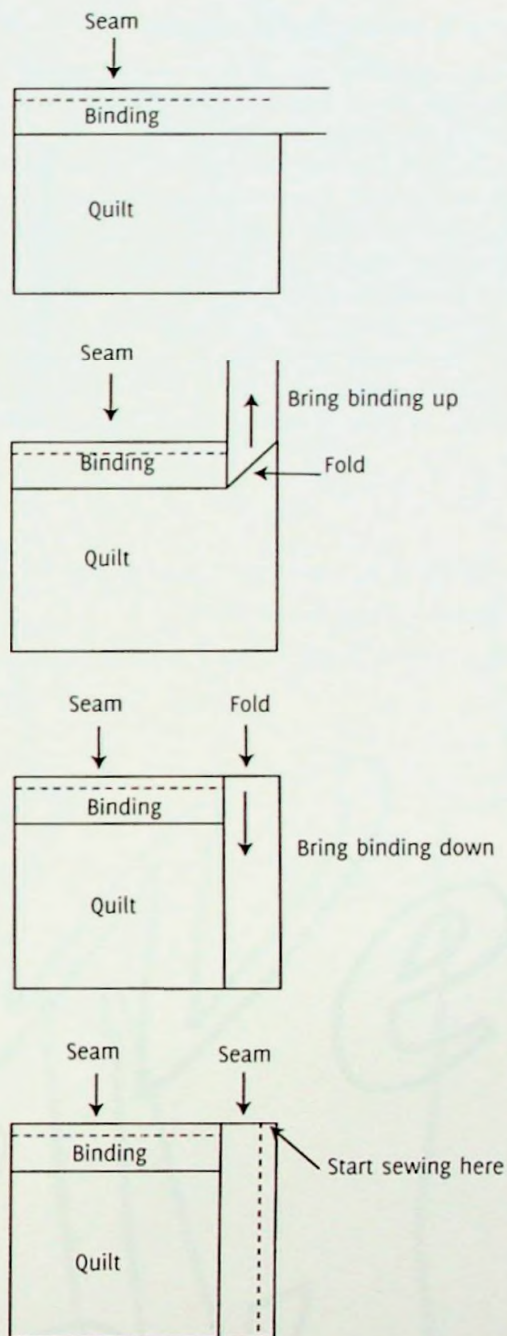


Diagram 5

When you get to the end, leave about 4 inches not stitched. Miter join the beginning of the binding to the end of the binding. Finish stitching the binding on the quilt. Now bring the folded edge of the binding to the back and hand stitch it to the back of the quilt.

# Lest We Forget

by H. Corinne Hewitt

## Step 8: Making the 3D poppies

Using the heavy fusible web, of your choice, fuse the wrong side of half of the red fabric left from Fabric F. Cool and peel off the paper backing. Put the other half of the fabric wrong sides together with the fusible web between. Iron the two pieces together. Make a plastic poppy template using the template plastic, and trace the poppy from the pattern onto the plastic. Cut out the plastic precisely. Use a fade away marker or pencil and trace 8 poppies onto one side of the fused fabric. It doesn't matter which side of the

fabric. Cut the poppies out precisely. Repeat for the small piece in the middle of the poppy, using the leftover mottled black fabric (Fabric G). To create the 3D poppy, layer 2 poppies together, askew. Layer the black piece in the center and a 1/4" black button. Sew together. This will make 4 poppies.

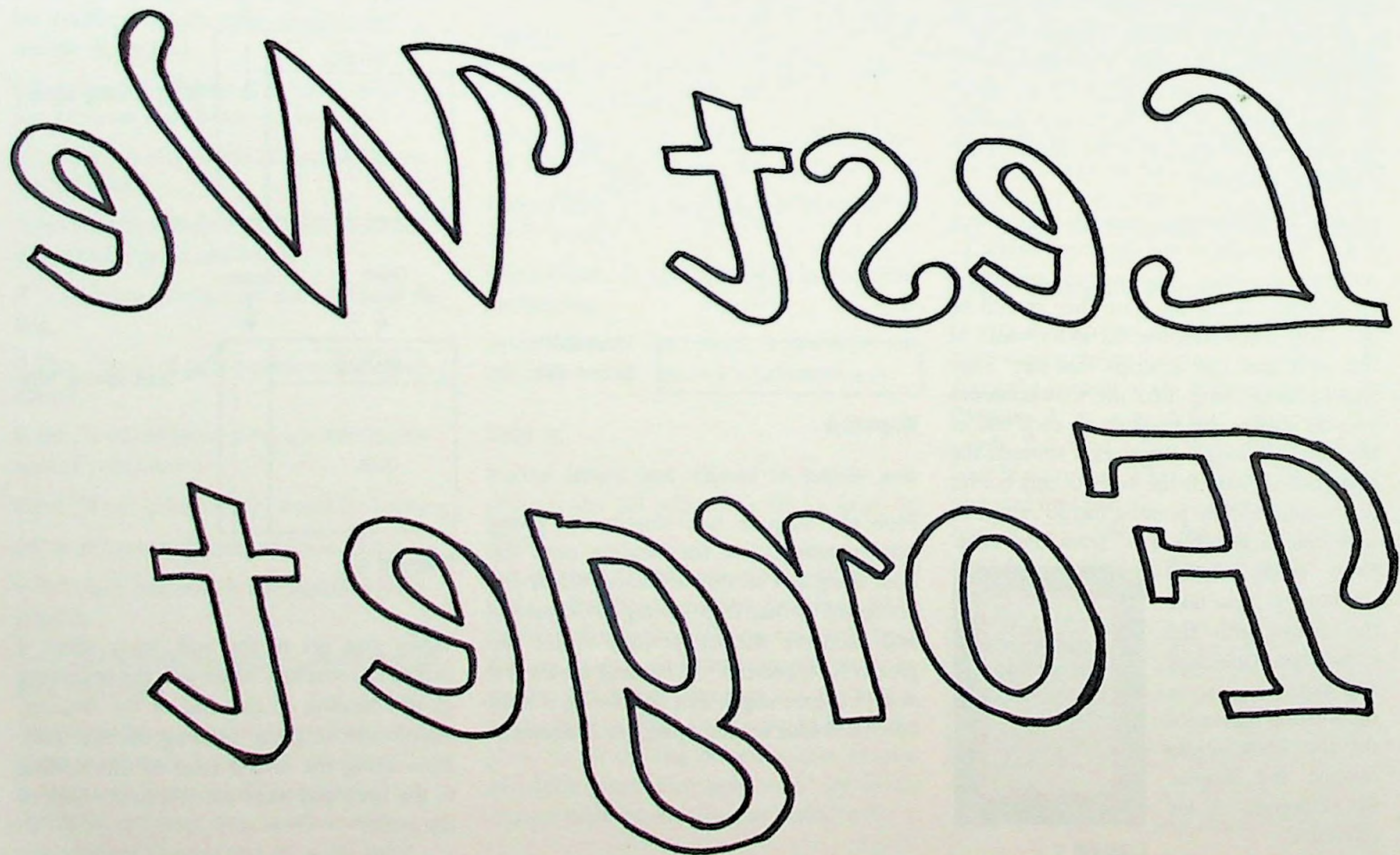
**Optional Hint:** You can use a temporary glue stick to hold the pieces in place until you are able to hand sew them together.

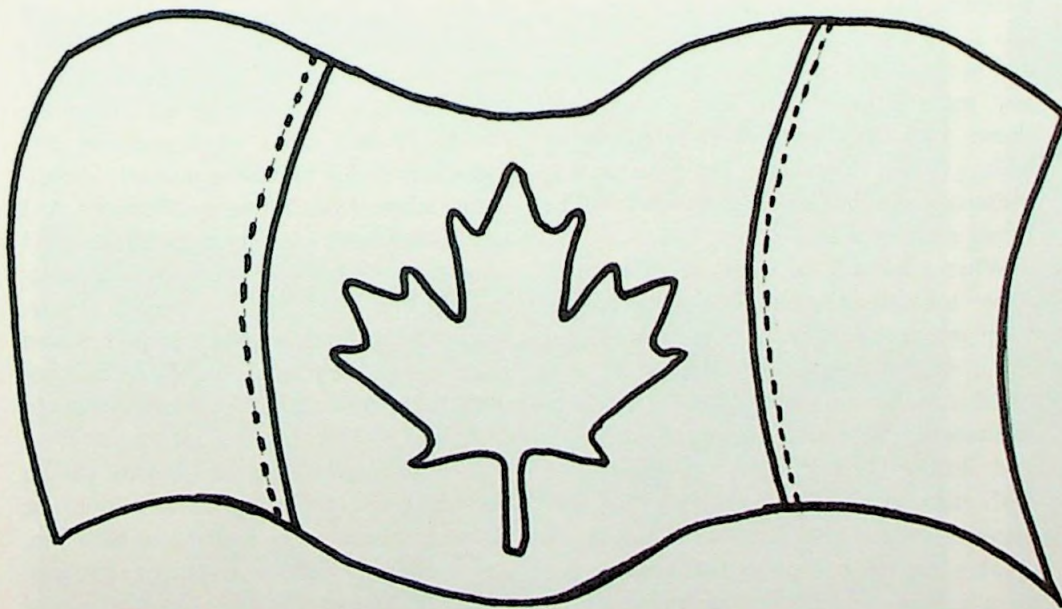
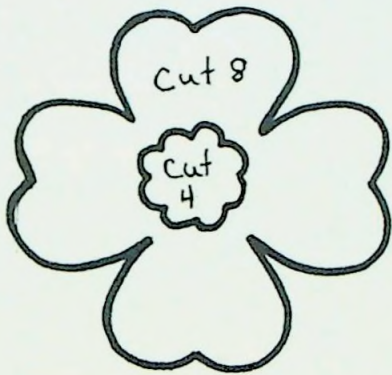
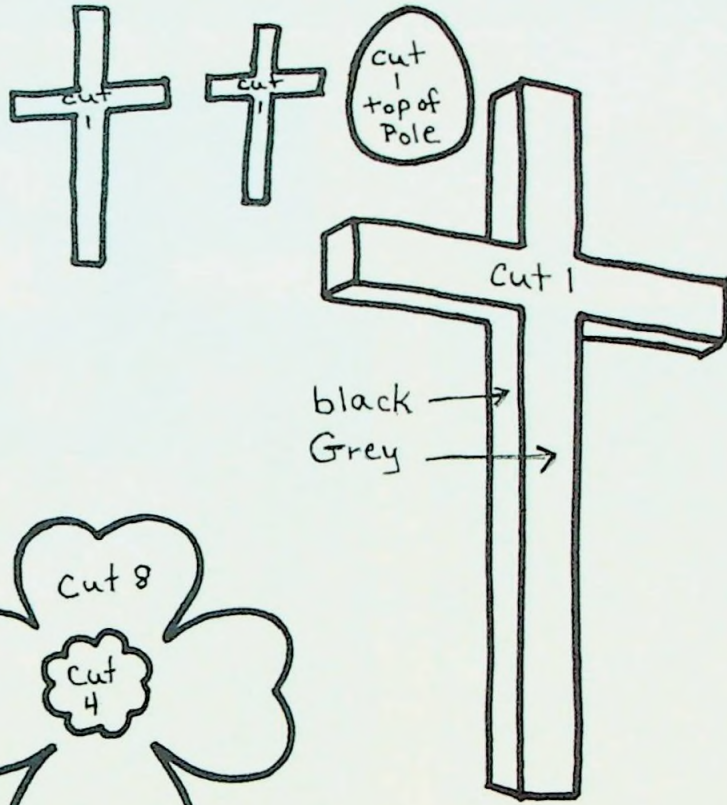
Attach poppies in the cornerstones of the 2<sup>nd</sup> border as shown in Diagram 1. Sew them on by hand as you would a button. Finally, sew on the tiny red buttons for the poppies in the field. (This is optional). You are now done your beautiful quilt! You may put a sleeve on the back so you can hang your quilt on a quilt hanger.

Artwork has been reversed for you.

Photocopying is prohibited.

H. Corinne Hewitt Quilt Patterns © 2013





## Fabric Spot

www.myfabricspot.com

by Barb Spence

According to new numbers from Statistic Canada, 83% of Canadians aged 16 and up accessed the internet for personal use in 2012. That's up from 80% in 2010, the last time the Canadian polling agency conducted a survey on internet use and e-commerce. No doubt many quilters have contributed to those e-commerce numbers.

In this issue we introduce you to one of Canada's earliest *online only* fabric shops, Fabric Spot, located in the Greater Toronto Area, and the sponsor of our recent *Winter Wonders Challenge* (page 11, Summer 2014, *The Canadian Quilter*). No bricks and mortar shop here, but a 1,000 square foot warehouse completely dedicated to storing 1,600 bolts of fabric awaiting online orders.

Karen Chan, owner of Fabric Spot, began quilting and sewing after her children were born and found that all the shop-hopping for fabrics was extremely time consuming. Sometimes a shop would only carry a few bolts from a large collection, leaving her wanting more of a choice. As her internet search began turning up more and more USA-based online fabric shops, Karen soon realized there was an opportunity to serve Canadian quilters with an online shop and remove some of the cross-border issues such as customs, duties and shipping times.

Fabric Spot specializes in quality modern, designer fabrics, solids and Canada's largest online selection of organic fabrics. Karen says, "I really do believe in organic fabrics that have less of an impact on our environment and are safer for our children (us too!). We carry regular medium-weight cotton, jersey knits, flannel, canvas, linen, voile, and soon we will be carrying rayon as well. We carry precuts too (charm packs, layer cakes, jelly rolls, hexagons)! I think

that customers come to us not only because we are Canadian and they can avoid the cross-border hassles, but also because we have the organics, the solid colors, our large selection of fabrics and our free shipping for orders above \$100 pretax.

"We get our organic fabrics from established American organic fabric manufacturers like Birch Fabric, Cloud9 (and) Monaluna to name a few. And the large manufacturers like Riley Blake, Robert Kaufman also make organic fabrics which we carry. Our manufacturers have their fabric certified by a third party, usually GOTS certification."

From the time a customer clicks to complete their order, until it arrives at the destination, Karen's dedicated staff cut and package the fabric, then weigh the package to complete the shipping process. Right now, this is a family run business. Mainly Karen and her husband prepare the orders, but for any trade shows, craft festivals or quilt shows, they may occasionally recruit other willing family members. The plan is that eventually as the business grows they will be hiring additional staff.

When I asked if there may be an eventual move toward an actual brick and mortar shop presence, Karen replied, "My parents ran a small business for 30 years, so as a child, teenager and young adult, I grew up in it. I worked there after school, on weekends and during summer holidays, interacting with customers and learning that "the customer is always right!" I know the long hours it takes and the hard work that must be put in to making any business successful. At the same time, I was able to see what having an actual brick and mortar store meant in terms of time commitment and the effect on family



Fabric Spot Owner, Karen Chan

life. And again, another reason why, at this time, with my young children, an actual brick and mortar shop is not feasible."

Karen attends the North American Quilt Markets and usually buys a full collection or a large portion of the collection, not just one or two bolts. At the time of writing, they have about 130 complete collections in stock, making it easy for customers to ensure that their fabrics coordinate. Fabric Spot will provide complimentary swatches as well as advice (e-mail or phone) if assistance in coordinating fabrics is required. To quote Karen, "I am often impressed by my customer's ability to choose multiple coordinating fabrics from different collections. As I put all the fabrics together in their package, I often think—wow—these fabrics look amazing together! For those who are still unsure, we do offer complementary swatches and advice (e.g. can you tell me if "x" matches with "y" or please tell me what solid would work best)."

As well, Karen says, although some people may be wary of buying fabric online she wants to assure them that it can be a fun, easy, efficient and convenient process, particularly for people who don't have a local fabric shop.

For more information about organic fabrics see: [www.global-standard.org/the-standard.html](http://www.global-standard.org/the-standard.html).



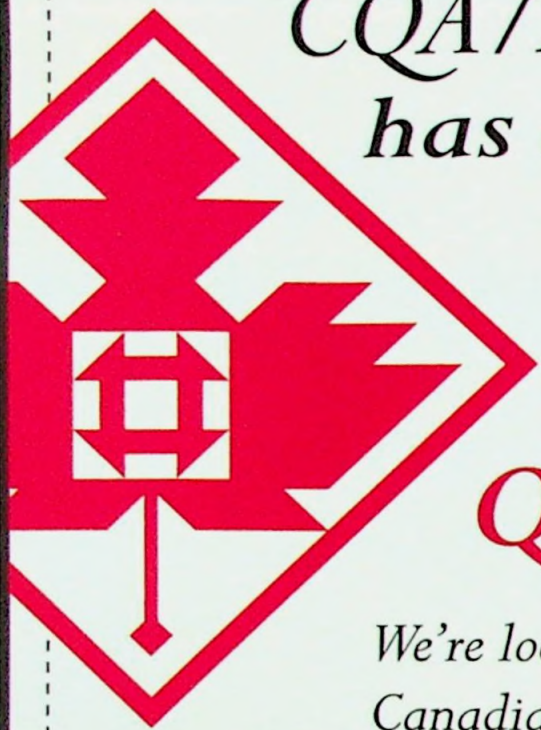
# Fabricspot

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



CLOCKWISE FROM ABOVE Organic Cotton  
Elk Grove Jersey Knits Collection; Steel  
Basics Dottie Collection; Botanique  
Collection by Joel Dewberry; Organic  
Cotton Eiko Collection





CQA/ACC

has a *mystery*  
to solve...

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*Quilt Canada 2016*

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and from around the world:

- National Juried Show (NJS)  
and Awards Ceremony
- Invitational Quilt Show
- Trend-Text Quilters' Challenge  
Display and Silent Auction
- Annual General Meeting (AGM)
- CQA/ACC Board Meetings
- Quilt Judge Certification  
Programme (QJCP)
- Merchant Mall
- Workshops
- Meet the Teacher and/or Evening Events
- Local Quilt Shows
- Final Banquet

If your group will take on the challenge...  
please contact our CQA/ACC President,  
Jackie White at [president@canadianquilter.com](mailto:president@canadianquilter.com)

*Help us solve the mystery!*

For more information go to our web: [www.canadianquilter.com](http://www.canadianquilter.com)



## Youth Challenge 2014—Update

by Jo Ferguson

In our last issue, I introduced you to the winners of our 2014 Youth Challenge. I thought you might enjoy an update.

Alexa Kalist won the Middle School Category with her beautifully crafted quilt *Green Eggs and Ham*. I received a wonderful thank you from Alexa about her experience in the Challenge. She wrote, "It's funny because I'm always looking at the quilts in that magazine in awe, so I think it is so great that I get to have a quilt in there."

As I'm writing this update, in early July, Alexa has two quilts in the works. The first is a yoyo quilt. She's making the yoyos from

fabric her great grandmother purchased about forty years ago. Her second quilt uses 2½ inch strips and is based on a guild workshop. Alexa and her mother, Venessa, are members of IN STITCHES in Lockport, Manitoba. Not surprisingly, Alexa is the youngest quilter in the guild. Have you ever considered taking a young quilter to a guild meeting?

Rachel Gelinas won the Elementary School Category, as well as Viewers' Choice, with her stunning, first art quilt *Dragonfly Birthday*. Geography was working in Rachel's favour this year as her family was able to travel to

*Quilt Canada* and see her quilt hanging at the show. Rachel's grandmother, Elfrieda, wrote, "Rachel was in her glory, posing for pictures, showing a quilt she brought along and talking with the Executive. They were all so good with her and so interested in her work. It was such a wonderful experience and, I think, will inspire Rachel for her future quilts."

Elfrieda also wrote, "Rachel enjoyed seeing the quilts at *Quilt Canada* and was delighted to see her quilt hanging at the reception desk, however, when asked what her favourite memory was she replied, "Giving the beaded fabric chocolates to the nice ladies." Rachel had made fake chocolates from fabric which she beaded and then placed one fake chocolate into each box of truffles." The boxes were then handed out as gifts. The recipient had to figure out which was the fabric truffle. It wasn't an easy task.

I want to thank Alexa's mother, Venessa, Rachel's grandmother, Elfrieda, and her mother, Annette, for allowing me to share the stories of these young quilters. They all went above and beyond to ensure I had the information and photos I needed. I will continue to keep you up to date on both of these talented and exceptional quilters.

The *Cantik Batiks Youth Challenge* for 2015 is now underway. Did you notice the name change? I want to thank Cantik Batiks/Contemporary Sewing Materials (2009) Ltd. for their continued sponsorship and generosity. It's wonderful to find a company that is so supportive of our next generation of quilters. I hope you will consider sponsoring a young person, in your life, to enter the Challenge. It's a lovely way to spend time together and a chance to win some amazing prizes.



CLOCKWISE FROM TOP RIGHT Rachel and her Grandmother, Elfrieda; Rachel's fabric chocolates; Alexa With Her Cantik Batiks fabric Prize; Alexa's Challenge Quilt

**Note from the Editor:** Thank you, Rachel, for the lovely chocolates. My cloth one is sitting on my desk! Keep up the great work Alexa!

## Youth & Quilting



by Jo Ferguson

Last year I received a story from Elfrieda (Pauls) Snow of Belleville, Ontario. She taught her grandchildren to quilt (Winter 2013 issue of *The Canadian Quilter*). I loved her approach so much that I asked her to write up some tips. I'd like to thank Elfrieda for sharing her experience, with us. I hope her tips will inspire you to pass on your quilting knowledge.

### Teaching Children to Quilt

by Elfrieda (Pauls) Snow

- 1 Children should sew with a good quality sewing machine. My preference is a basic but good machine that's easy to operate as the child needs to focus on sewing without mechanical glitches.
- 2 The child's project should be appropriate for their skill level. I like to start with small rag quilts. The child needs to do all the sewing so that they are able to confidently show their creation and proudly tell everyone that they did it themselves.
- 3 Make the sewing experience an enjoyable event. Let the child make the choices of fabric and thread whether it's from your stash or from a store. Children, like adults, are inspired by the fabrics they choose.
- 4 Let the child work at their own pace. They will let you know when they've sewn enough for that day. This may mean several short sessions rather than one longer session depending on the age and attention span of the child. Ensure the project is suitable for their capabilities as well as the time available so that the child can see a finished project, however, do not underestimate their capabilities. They can surprise you. My grandchildren were using the sewing machine and sewing quilts before the age of three.
- 5 I encourage the children to enter their quilts in a local fair. They are so proud to see them hanging in a public place and what a bonus if they receive a ribbon. If you do not have a local fair, then there may be other places to exhibit your child's projects.



### Boys Like to Quilt Too!

Six year old Daniel Vincent of Ottawa, Ontario made a quilt during March break. He was watching his mom, Michèle-Renée Charbonneau, sort six inch squares of novelty fabric, when he decided he'd like to make a quilt that he could sleep under. He chose the squares, border and backing fabrics. His mom did the cutting and pressing. Daniel sat between her legs, and worked the pedal, while they guided the fabric together. They worked on the quilt a little each day. This is their third quilt, together, but the first quilt he sewed. I'd like to thank Daniel for sharing his quilt with us.



Daniel Vincent with his mom Michèle-Renée Charbonneau



Daniel Vincent

### Request for Stories

I'm always looking for stories about youth and quilting. Would you like to share a photo of your child's quilt? Is your guild doing an out-reach for youth? Would you like to honour someone who teaches youth or a young quilter who is passionate about quilting? You can write it yourself or have me write it for you. Whatever the story, I'd love to know about it. You can contact me at [youthprograms@canadianquilter.com](mailto:youthprograms@canadianquilter.com).

## Quilting in the Classroom—Kids Can Quilt!

by Brandy Lynn Maslowski

I recently had the good fortune of becoming involved in a humanitarian quilt project in my son's middle school, and for me, it was a life-changing experience. I was sitting in a parent council meeting thumbing through my usual notes about safety issues in the school when the Vice Principal mentioned that we were going to have an assembly. She said the VP from a nearby middle school was going to talk to the kids about some kind of quilt project.

Well it was like alarm bells went off in my head! Quilting with kids? That's my mission, my vision and the entire mandate of my business! I was thrilled to get involved.

Vice Principal Sandra Richardson came to our school and showed a heart-wrenching slide presentation about an orphanage in Tanzania. These children had suffered unimaginable tragedies and she was looking for middle schools to get involved in a Quilts for Tanzania Project. She had been planning humanitarian trips for Canadian students to Africa for several years. They'd built a school, a water system and most recently a dorm building with bunk beds, which gave her the idea that the children could really benefit from the warmth and comfort of a quilt.

Her idea was to have middle school children colour five inch squares that would go into the quilts with messages to the children. So this is how the process went:

Each child received a five inch practice paper and a pencil, a five inch square of white cotton backed with freezer paper for stability and fabric crayons. First they practiced their designs with pencil on paper. Then they drew a 1/4" seam allowance on the fabric with pencil and coloured their designs within the lines with fabric crayons. Once the designs were complete they were simply pressed under a teflon sheet to set the wax. What transpired was the most heartwarming display of caring messages and artwork I've ever seen.

From there I took the finished squares to the MATERIAL GIRLS QUILTING GUILD in Summerland, BC. The first day I mentioned it I had over a dozen volunteers. That day they cut over 700—five-inch squares of kids' print fabric to go in between the crayon squares. It was wonderful that we were able to use up fabric donated to the guild by a member who had passed away. That first week we were off to the races. Volunteers pieced the quilts that would go to every child

in the orphanage of the age seven and under. They sandwiched and quilted them the next week and another round of volunteers offered to hand bind them in weeks three and four. Over one month in total, we finished 13 quilts joining together with several other Okanagan

schools for a total of 47 quilts in the project.

Now you might be wondering when I'm planning to get to the life changing part I mentioned at the beginning. Our school put together a final assembly and display of quilts. We invited Sandra Richardson who created the project, as well as all of the quilters who had generously volunteered their time. The grade eights wrote special thank you cards and we gave every quilter a flower corsage. Children took turns speaking at the microphone to Sandra. I could hear in their voices that they were proud to be a part of this project as they recounted what they'd learned from Sandra's initial presentation. They also presented Sandra with a cheque for money they had raised to donate to the project. The lesson I learned was that rather than telling my son, "you should really eat your dinner because there are kids in other countries who are starving," I should lead by example. Being a part of this project along with my fellow quilters was a great way to demonstrate that it is so worth the time and effort to volunteer because you can really change a life. These kids really listened. They really took the time to understand what the adults were doing with them rather than shrugging off yet another message. These kids can now lay in bed at night under their warm covers and think, "I helped make a quilt that will be a child's only belonging on earth. It will keep them warm and I'm proud to be a part of that."



Brandy Lynn Maslowski is a proud volunteer in the quilting community, a quilt teacher, speaker, author, judge and the host of Canadian Quilt Talk. [www.brandyllyndesigns.com](http://www.brandyllyndesigns.com).

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# The Cantik Batiks Youth Challenge—2015

## My Favourite Animal

by Jo Ferguson

### Guidelines:

The challenge is to complete a quilt based on the theme *My Favourite Animal* using any style of quilting such as art, traditional and/or modern. The quilt MUST include, in a visible manner, all or part of an eight-inch square of Cantik Batiks fabric that can be obtained by sending a stamped and self-addressed envelope to:

Jo Ferguson  
1145 Antrim Rd.  
Carolls Corner, NS  
B0N 1Y0

The quilt can be any size. A smaller size may be easier to tackle but there is no size restriction. It must be three layers and be quilted, either by hand and/or machine. It must be either bound or closed along the edges with either hand and/or machine stitching. The majority of the quilt must be the work of the young quilter.

The young quilter may use any combination of hand and/or machine piecing, appliqué and quilting. The use of embellishment such as beads, embroidery, fibres, ribbon, paint, crayon, etc., is the choice of the young quilter. This is an opportunity to experiment and try new things.

The entry must be free of any text or images that are protected by copyright, unless you have written permission from the holder of the copyright. For any patterns and/or designs that are not your own, please give credit to the source, and obtain written permission if using another person's pattern/design. The written permission must be emailed to: [diratlarge@canadianquilter.com](mailto:diratlarge@canadianquilter.com) on the same day as you submit your entry online.

### Entries:

The challenge is open to all elementary, middle and high school students in Canada. The entries must be sponsored by a CQA/ACC individual or shop member in good standing. Members may sponsor more than one entry. By entering your quilt you are giving the CQA/ACC permission to display it on our website, blog and in our magazine, *The Canadian Quilter*.

### Time Frame and Photos:

Entries, including photos, must be received by 6:00 pm Eastern Standard Time on February 28, 2015. Please remember that judging and voting (Viewers' Choice) is based on the photo alone. The photo should be taken in good lighting, with no background distractions, and at a close distance. It needs to be between 1–3 MB so that when people look at it on our website your quilt will show clearly. All edges of your quilt need to be visible in the photo.

The quilts will be available for the CQA/ACC membership to vote for Viewers' Choice from March 3 to March 15, 2015.

### Prizes:

A winner will be named in each of the following categories; elementary, middle, high school and Viewers' Choice.

The winners of each category will be featured, with their quilts, in the summer 2015 edition of *The Canadian Quilter* magazine. They will each receive a free copy of that issue. They will also receive a ribbon, a certificate and a prize of Cantik Batiks fabric designed by textile designer Shania Sunga.

In addition, the Viewers' Choice winner can choose a full 9.1 metre bolt of Cantik Batiks fabric or one metre of nine different Cantik Batiks chosen from the website at: [www.cantikbatiks.com](http://www.cantikbatiks.com). The Viewers' Choice quilt will be invited to be shown at *Quilt Canada 2015*, in Lethbridge, Alberta. A label will need to be attached to the back of the quilt showing: the title, artist's name, date completed and credits, if any.

Members are encouraged to find young quilters. The sponsor of the entry that wins Viewers' Choice will receive a free one-year renewal of their CQA/ACC membership.



Cantik  
Batiks





# Every Day with *Sunbonnet Sue*

*Tell  
your  
story*

by Carmen Portelli

**M**y quilt features Sunbonnet Sue in many aspects of life. There are 56 eight-inch blocks in the quilt... each one different, hand-appliquéd and hand-quilted.

I have always loved the *Sunbonnet Sue* pattern and I was hoping to have a granddaughter to make one for. When the granddaughter was not to be, I decided to go ahead and make the quilt for myself. I had no specific pattern. I gathered pictures of Sunbonnet Sue from appliques, embroidery and quilt books in various positions and actions. I also invented some blocks myself and modified others to get the result I wanted. I tried to depict Sue in everyday situations, like camping, swimming and of course quilting and doing housework!

I am proudly a Canadian quilter. I live in Etobicoke, Ontario, and am a member of the **ETOBICOKE QUILTERS' GUILD**, and have been for many years. I hope you enjoy my Sunbonnet Sues!



Carmen pictured with her completed *Sunbonnet Sue* quilt

# The Journey: From Quilting to Fibre Artist and Beyond

by Barb Spence

You may recall that a challenge was issued last year to all CQA/ACC members to help *Walk to Brock*, and to create an original piece depicting all the things they might take along on their journey to Brock to join in the *Quilt Canada 2014* events.

In our Winter 2013 issue (page 43) we revealed that Lynda Noe submitted the winning entry with a delightful wall hanging depicting all the things she might take along with her on her journey. In this issue we would like to share with our *Canadian Quilter* subscribers more information about Lynda—a talented fibre artist, who has created many stunning, original pieces, and who lives on beautiful Manitoulin Island, Ontario.

Lynda's introduction to the world of fabric began (like so many of us) with home economics classes in high school. Remember when it was absolutely necessary to learn those skills so we could mend and sew our way through marriage and motherhood? No one ever told us it could take us down the path to quilting.

When a quilt couldn't be found, a bare, brick wall in her farmhouse inspired Lynda to make a quilt to fit the space. Lynda's journey into expressing herself with fabric had begun, and with a great deal of courage, determination and a magazine pattern, the quilt was started. She says, "I later found out that the pattern was for a *Carpenters Wheel*. How naive I was! I persevered and got the top finished and my wonderful mother-in-law

taught me how to hand quilt it. I loved everything about the process and was hooked on quilting. The quilt was far from perfect, but it looked great on the wall, and it hung there until we sold the farm many years later." When Lynda spoke of this first step into the quilting world, it made me smile, and I remember the corn flakes box I used for my first templates all those years ago.

Through the years of traditional bed-sized quilts, machine piecing and hand appliqué, Lynda learned something new with every selection of color and pattern. When retirement brought her to Manitoulin Island, the vibrant quilting community she found there was a perfect fit.

After producing a large body of work for a solo exhibition in 2003, Lynda discovered that hand work was becoming increasingly difficult for health-related reasons. Free-motion machine quilting became a way for her to continue to create original designs. To quote Lynda, "The next five years were spent trying every new technique I came across, and I loved the freedom and spontaneity of the process. I belonged to the Manitoulin Fine Art Association, and in 2008 I had an exhibit of my new work as part of the annual *Manitoulin Art Tour*. It was well received, and I was invited to teach several workshops on these new techniques. At this point I began to think of myself as a "fibre artist."

Most of Lynda's recent pieces are pictorial, using textile and acrylic paints, sun printing, bleach, coloured pencils, etc. She is a true fibre artist who

ends her list of creative materials with, "Beads, rocks and found stuff." I think that tells us a lot about how Lynda has emerged as a true fibre artist. The *Sea-to-Sea* series she has created consists of a landscape representing every province and territory in Canada—inspired by trips to both of Canada's coasts.

Working from photographs and drawings, using freezer paper templates and free-motion machine quilting, Lynda has also created pieces depicting some of the birds of her island. She adds some hand stitching or beading to each piece. This year's personal challenge is for Lynda to learn to dye her own fabrics, and I have no doubt this talented fibre artist will master that technique as well.

Visit Gore Bay Harbour Centre's Facebook page ([www.facebook.com/harbourcentre](http://www.facebook.com/harbourcentre)) to learn more about Lynda's studio, Scissors and Silk.

Tell  
your  
story



Early Morning Charlottetown, 22 x 26, Commercial- and hand-painted cottons, machine-pieced and quilted.



Winter in Winnipeg, 20 x 30, Machine-pieced and quilted cotton, silk and found fabrics.



Herring Gulls on the Wind, 28 x 20, Machine-pieced and quilted, some textile paint on birds.

Tell  
your  
story

# Good Things COME IN



Great Outdoors theme

by Sharon Bourque

Each year the members of SUDBURY & DISTRICT QUILTING AND STITCHERY GUILD create hundreds of quilted gifts that are donated to over 15 organizations in the community. However, one project is especially near and dear to many hearts. That project is the donation of 12" x 12" mini memory quilts to the Maison Vale Hospice. This palliative care facility was founded in 2008 and the guild has provided bed and lap quilts along with placemats to enhance the homey atmosphere for the residents.

Lynn Binney introduced the concept of the "Minis" as they are affectionately called. Upon arrival, each resident receives a gift of a small quilted work of art. Staff try to select a mini that will have meaning to the resident, and it adorns the entry to their room during their stay. Though tiny in size, these gifts of compassion and caring in a time of great stress take on a much larger meaning for residents and their families as evidenced by the heartfelt feedback that we receive. One gentleman so loved his mini that he asked for it to be cremated with him. Other guild members have witnessed minis being exhibited at funeral services along with other mementos of the deceased. Occasionally we receive special requests from the hospice. Recently, a 39-year-old resident with two children asked if he could have a mini created for each of his children that reflect his two favourite pastimes. It only took a day for a guild member to step up and volunteer to make these two special minis.

## Small Packages



Fall Challenge: Great Outdoors theme

AT TOP *Careers* theme: the three minis on the left with ribbons were chosen by viewers' choice

AT BOTTOM AN ASSORTMENT OF MINIS

The minis also form part of the rituals at the hospice after a resident has passed on. These ceremonies allow residents and families to share in the grieving and the process of saying goodbye. A bed quilt is placed on top of the shroud and a quilt walk out of the hospice takes place. The mini memory quilt and a commemorative candle are placed on a table top in an indoor serenity garden. These are given to family members in the hope it brings them comfort—quilts represent comfort and warmth.

In an effort to push the boundaries of the subject matter for the minis, guild member Susan Cardinal introduced the idea of *The*

*Ugly Fabric Challenge*. A guild member sponsors the challenge by selecting a common fabric and a theme that each participant must incorporate into the body of their mini. The participation has been good and the results have been outstanding. Give any group of creative women a challenge and just watch how their brains work to interpret and produce a unique piece.

There have been three challenges as of the date of writing: *Spring 2013*—theme *Sports*; *Fall 2013* with two themes—*The Great Outdoors* and *Careers*. Enjoy our photos from the challenges to demonstrate the fun and creativity that ensued.





by Pauline Grondin

# Piecing Together Canada's History through Quilts

No thread running through Canada's history is stronger or more consistent as the link between women and their female descendants. Women feel the female family, past, present and future, is important, and that these generations are united by the quilts that are the work of women's hands and their hearts.

Canadian quilts reflect the environment in which they are created and tell a political, economic or social story about each particular time in our history. The first Canadian quilters came from Europe, Britain and the United States. They brought their quilting methods with them only to discover that supplies were limited. Substitutions were discovered and new designs were created. Canadian quilts portray our cultural and social history.

Around 1605, French settlers, forerunners of the Acadians, came to the marshland area of Nova Scotia and present day New Brunswick. Spinning wheels and looms were community property as not everyone could afford them and it took a long time to process wool fabric from fleece. Quilts would have been a long time in the making.

After 1617, a group of wealthy upper class French families arrived bringing with them fine quilts and rich fabrics. As the quilts wore out they were cut into strips and squares and made into patchwork quilts stuffed with carded wool, feathers or cattail down.

Prince Edward Island was first settled by the French and after 1719 the Scottish arrived and added their frugal methods to Canada's early quilts.

The British settlers arrived in 1763 on the east coast and their strippy method of quilting further influenced Canadian quilts.

Nova Scotia became the home of Acadians, United Empire Loyalists, Germans and Dutch. Each group brought their own quilting methods with them and influenced the way Canadian quilts were made.

The oldest surviving quilt in the Nova Scotia Museum dates to 1810. Nova Scotians gathered for what they still call today a quilting or quilting party. They used small geometric shapes and their designs tended to go to the edge with a narrow binding.

Quilt making, as an economic necessity, was prevalent from the earliest colonization well into the mid-nineteenth century. New settlers to Canada brought with them pieced and appliquéd quilts using traditional patterns. They were used as bed covers, mattresses, rugs, tents, window and door hangings. They filled the cracks in walls and were used as crop protectors. When a loved one died they would be wrapped in a family quilt for burial.

In 1845, the first cotton mill opened in Sherbrooke, Quebec. As fabric became more available it was often purchased specifically for quilts made for decorative rather than functional purposes. They were stuffed with an old wool blanket, an older quilt, raw wool or raw cotton.

Quilting reached a peak in Canada during the years 1860 to 1900. Learning how to quilt was an important part of each woman's education. Female friends and family members would gather and work co-operatively on a quilt, each woman leaving her own particular stitching pattern. An important rural institution developed called the quilting bee which, next to church going, was the primary contact for women young and old.

Women in farming communities participated in a Thimble Tea. They took turns gathering at one another's homes to work on a community quilt which would be given to charity or auctioned off at a church bazaar.

Quilting in Canada declined after World War II when women entered the work force. It was revived in the 1950s and 1960s and remains an important part of our history today.

ABOVE Storytelling at the Amherstburg Tall Ship Festival



Pauline Grondin is an award-winning professional storyteller, historical interpreter and heritage performer with a passion for quilting. The article above is a condensed version of one of her presentations available at [www.paulinegrondin.com](http://www.paulinegrondin.com).

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Tell your story



by Daintry Chitaroni  
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 www.designsbydaintry.com

## A Path Forward

As presented in the Summer issue of *The Canadian Quilter*, the SUDBURY AND DISTRICT QUILTING AND STITCHERY GUILD is preparing a *Path Forward* to improve our technical skills as we creep toward our 40<sup>th</sup> birthday.

We initially focused on a formal learning plan—a quilt college- or university-type program. Members would follow a prescribed curriculum and graduate each level based on the approval of mentors.

This soon proved to be a logistics nightmare. Who would be qualified to make a judgment on the technical skill being performed? Would they be at the meetings? Many are snowbirds. What techniques are required to pass a level? Not everyone wanted to hand quilt. Not everyone wanted to machine quilt. How could they graduate as a Master Quilter if they can't do both? What did the degree mean—could we add it to our resume as a certification? How could we develop a curriculum that would pass muster with judges and quilt police? Too many variables could derail the program and we put our thinking caps back on.

I liked the idea of an apprentice-type program with mentors to help when needed. Perhaps we could develop something to include our Life Members, our teachers and our designers. Our Life Members are ageing. They possess skills that are needed as our technical program moves forward. We would like to encourage our elders to share this knowledge accumulated over a lifetime of quilting and stitchery, and tell their story. Most are happy to help. Our newer members have never seen the elder's best works and it may be time to air out past masterpieces—if not now, then when?

Perhaps our teachers and designers can guide us with the construction and artistic skills that form a large part of the quilting experience. Many of our members have specialized skills and have produced a large



CLOCKWISE FROM TOP 2014 *Star Log Cabin*—Design from Judy Martin's *Log Cabin Quilt Book*; 2006 *Jacob's Ladder* quilt—longarm quilted by Catherine Sloan; 1986 *Maple Leaf* quilt—Design from *Canadian Living Magazine*; 1996 *Star Quilt*

body of work. We have hand-piecers and hand-quilters, landscape artists, colour masters, appliqué queens, free-motion stitchers and longarm quilters. As a group we have at least attempted, if not mastered, most of the available techniques. The members may not be “teachers,” but can we tap into the stories of our specialists as well?

Sharing what we learn is part of a quilter's history. This story has been passed from generation to generation for centuries. What started around the quilt frame has morphed onto social media and through guilds across the country and around the world. How do we impart this body of knowledge and encourage quilters to spread their wings?

I have been documenting my quilts for 40 years. I began backtracking in the early 90s using photos, quilts and memory to reconstruct my early years. Each quilt or wall

hanging that I created was numbered and recorded in a journal. As a quilt was started, it went into ‘The Book.’ The numbering indicates the year started and the quilt number. For example, my next quilt will be 2014-291. This system was initially used to remind me that something wasn't finished—if a photo was missing there was a UFO somewhere in my cupboard. I tried to finish projects in a timely fashion, but some have a multi-year span. Some projects were put away due to technical difficulty, most due to time constraints. I have more than one “what was I thinking?” quilt.

My first quilt, finished in 1976, was a *Dresden Plate* quilt using every other petal in gingham and the rest in scrap on a white background. In 1986, my maple leaf scrap quilt was more complex with sashing. My

CONTINUED ON PAGE 75



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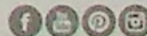
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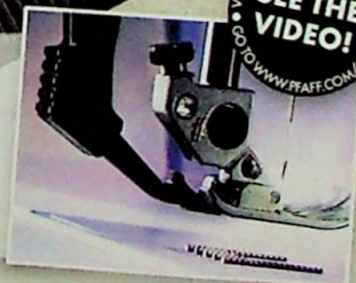
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I normally do book reviews, but it has come to my attention that the following subject may need some consideration. It also fits the theme of this issue perfectly, plus there is a new book on the shelves that fits in nicely with this theme, so I think it was meant to be.

*Tell your story*

## Your Label Should Tell the Story—Part 1

I was asked to do a presentation recently on labelling quilts and while doing research I got a little lecture from a good friend telling me I should be writing an article on this subject for the CQA/ACC (you know who you are and I hope you are reading this!). She is a longarmer and we were discussing the fact that some quilters (piecers) neglect to put the name of person who quilted their quilt on the label. She told me a story of how one of her colleagues had longarm quilted a quilt for a customer, who then took the quilt to another area a considerable distance away, put the quilt in her local show, and took full credit for the quilting! We have all heard how the quilting on a quilt can make the quilt. That being said, the quilter, if other than yourself, deserves and should be given full credit for their work on the quilt label.

I cannot stress enough the importance of labelling all your quilts. The following is a check list of the information that needs to be included on your label:

- Your name—you might want to consider including your maiden name as well. Archivists and historians may love you in the future for this, especially when you become famous;
- The date (at least the year or years);
- Your City (town) including country—who knows where your quilt will end up and chances are there is another town by the same name;
- The quilter, if other than yourself;
- Anyone else that was involved in the execution of the quilt; and
- The name of the design/pattern or the design inspiration, whether it be a pattern, from a magazine, a class or you can include that it is an original design.

The above, in my opinion, are non-negotiable.

Additional information that you should consider including on the label:

- Your name for the quilt (if you have one);
- Any story or history that goes with the quilt especially if you want to keep the story with the quilt;
- Show history—if it has been displayed in any shows; and
- Awards or prizes it may have won—these last two can be added on an additional label.



Georgia  
McIntosh (nee  
Shannette)  
1902-1958  
Winchester  
Springs,  
Ontario

1 of 7 Trousseau Quilts made by  
Georgia for the marriage of her  
daughter, Ruth Eleanor McIntosh  
to Newman Alexander Byrne  
Bramwell - July 8, 1950  
Label added in 2014

Grandma Quilts—computer generated label

One of the reasons for my pet peeve around the lack of labels is that I have three of the seven quilts my Grandmother made for my mother when she married. There is

absolutely nothing on the quilts to indicate that she ever had anything to do with them. I would give anything to have even just her name on them and if the year would have been included it would be the icing on the cake! I have nothing. I suspect, my Grandmother, like many of us, was very modest and felt it was just a quilt and it would be brazen to put her name on her quilts. I am in awe of my Grandmother as she made seven quilts for each of her three children for their weddings while being a farmers wife with no indoor plumbing, with a household of seven, including her inlaws. How did she do it? I wonder if, like me, quilting helped keep her sane. So this year I have decided to give her the recognition she deserves and am adding labels to her quilts. While I do not have all the details, I have included all the information that I am aware of—readers of the label will have to piece the rest. I would suggest if you have similar quilts in your possession that you might consider doing the same.

Any information you can include on your quilt will be very useful to future generations and possible owners.

So for those who might go into withdrawal without my usual book review, this book was just released and relates very well with this subject.

Stay tuned for our next issue and Part Two of *Your Label Should Tell the Story*, where I will talk about label options, fabric options, how to write on your labels and thoughts on attaching your label to your quilt.

## Let's Get Creative with Quilt Labels

By Shannon Gingrich Shirley  
Schiffer Publications  
www.schifferbooks.com  
ISBN: 978-0-7643-4472-5,  
152 pages, \$19.99 US

I enjoyed Shannon's book as she offers insight and tons of inspiring label examples. She, like me, was not always perfect in getting all the information down. Shannon has confirmed my thoughts on the subject of labels and we have both learned the importance of including significant information. I was taken aback when I read how, when trying to figure out when a significant event had taken place in her life, she related it to a quilt that was made at the time and was able to confirm the date of the event by the date on the quilt—this has happened to me more than once! Who knew a quilt could act as our personal life calendar? You are bound to find this book inspiring, helpful and thought provoking.



CONTINUED FROM PAGE 72

1996 star quilt was a study in watercolor, where I practiced blending fabrics using every flowered scrap in my cupboard. In 2006, I challenged myself to make a two-colour quilt using the *Jacob's Ladder* pattern and only scraps from my basket. One of my latest—the *Star Log Cabin* quilt made a dent in my batik scraps, while attempting a quilt that I never thought I could finish.

My journals are now used as my memory for everything from size, pattern or design elements along with fabric and copyright information. I have recorded where the quilt has been shown, sold, or whom given to. Looking through my photos it occurred to me that I could share my personal path forward. Each project was a little more than the one before it. As my skills improved, so did my quilts. As I travelled and attended classes, my projects reflected the new things that I attempted. When I was stuck, I borrowed books from the guild library. Old books rescued over the years contained the seeds of inspiration for my historical quilts. I could use my documentation to provide a roadmap for others wishing to expand their skills in most areas and techniques. Our *Path*

*Forward* could be an all-encompassing journey instead of a strict regimented list of expectations.

And so the Quilting Learning Initiative was born. We are working on a journal-style program to serve as a step-by-step compass pointing quilters in the right direction. We will focus on the various components of a quilt rather than on the overall pattern. The journals will include our library resources for each individual technique or component. The members can choose their own projects, work at their own pace, access the resources of the guild and approach our volunteer mentors for guidance. We will organize trunk shows to enlighten and inspire. We will tailor the weekly programs and block lotteries to spotlight certain toolbox skills. Challenges can be used to practice color and design. We will bring in teachers to focus on strategic components while other techniques may be presented by podcast. We will invite all to participate and to offer their experiences and their journeys.

We will each tell our story in one way or another. I am excited to complete our journal program and provide our members with a new story of their own.



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# A Flair for Miniature Quilts—Part 1

Tell  
your  
story

by Catherine Henderson

Tucked away in Vernon, BC, lives an accomplished quilt maker named Joyce Heard. Originally from Manitoba, she had a brief career in financial services, and with her husband raised two sons before embarking on her quilting journey. Joyce started off making miniatures because they didn't use up much fabric! That decision, made over 15 years ago, was the genesis of a fascinatingly intricate body of work that is quite different from most quilters.

Thrifty with fabric, but not with capability, Joyce produced *Double Wedding Ring*, sized 7" x 8" and hand quilted it for the 1998 *Silver Star Quilting Squares* show. That year she also won a prize for the "Item people would most like to take home," from the *Gathering of the Guilds* in Kamloops, BC. The theme was *Poppin' up Yo-Yos* and Joyce made a piece entitled *Tea Cup Posies* with her very first yo-yos at only ¼" in diameter!

With a proven flair for fine detail, Joyce started to make minis in earnest, following patterns from *Miniature Quilts Magazine*. Her works rarely exceed 24" and use pieces less than one inch square and as narrow as ¼" finished. *Starburst Mini*, *Kaleido Mini* followed magazine patterns, and *Batik Butterfly Mini* used a published miniature block that Joyce set among other squares.

Once she mastered others' miniature patterns, Joyce began scaling down full size quilt patterns and found she really liked the challenge of the calculations! In *Burgoyne Surrounded* Joyce miniaturized the quilt by finding the smallest piece in the pattern, designated it to be ¼" finished and worked from there. It won first prize in the 2004 *Vernon Silver Star Quilters* show for the Small Wall Hanging category.

In *Bountiful Baskets* she scaled down the basket size to three inches and added 1-½" baskets inside them, creating a new layer of interest to the pattern. More scaled down and adapted patterns followed in *Woven Nations*, *Seeing Stars* and *Easy Star Sampler*.

*Pineapple Scraps* is her only paper pieced mini and originated as a small ZipLoc™ bag of batik scraps handed to her by a fellow guild member! In *Celtic Solstice* Joyce scaled to ¼ size all the pieces for a mystery quilt as the six sets of instructions arrived. She was delighted with the end result.

To gain respect as a quilter, Joyce felt she needed to make full-size quilts and started to do so about ten years ago. No doubt her skill and accuracy are at the top of the charts, and not surprisingly, she likes piecing with one inch Half-Square Triangles! After years of scaling down patterns, studying block design and carefully selecting fabric with the right scale of print, it is clear where Joyce's passion lies. She has developed an expertise that is truly unique.

In an upcoming issue of *The Canadian Quilter*, we will share even more of Joyce's wonderful quilts... stay tuned!



*Tea Cup Posies*—6" x 8" (1998)  
Original design



Top Joyce Heard

CLOCKWISE FROM LEFT

Detail of *Pineapple Scraps*

*Pineapple Scraps*—16½" x 16½" (2006)

Pattern by Gladys Love, *Miniature Quilts* Issue #65

*Starburst Mini*—18" x 20" (1999) Pattern by Camille Remme, *Miniature Quilts* Issue #17

*Seeing Stars*—15¼" x 19½" (2011) Scaled down pattern from *McCall's Christmas Magazine*—Autumn 2010

*Kaleido Mini*—15" x 18¾" (2002) *Spinning Cobwebs* pattern by Betty Hofstetter, *Miniature Quilts* Issue #41



CLOCKWISE FROM LEFT

Detail of Burgoyne Surrounded

Burgoyne Surrounded—20" x 24½" (2004)  
Pattern by Sally Schneider from Scrap Mania

Seeing Stars—15¼" x 19½" (2011) Scaled down pattern  
from McCall's Christmas Magazine—Autumn 2010

Celtic Solstice—19½" x 19½" (2014) Scaled down Bonnie  
Hunter mystery quilt pattern from Quiltville.com

Detail of Celtic Solstice



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# Quilt Artist

Who? Me?



As I sewed the label on my latest wall hanging, my own version of a *Newfoundland Quilt* (see *The Canadian Quilter*, Autumn 2008) with my name after the word "Artist," I smiled to myself. Did I really deserve that title? I've tried my hand at different types of fabric art, with varied success, but did that really make me an artist? I've sometimes thought of myself as a person with the soul of an artist, the desire to be one, but without much talent.

My first awareness of "art" that I can recall came in elementary school days. After a week of "reading, writing and arithmetic," we looked forward to the relaxed atmosphere of the Friday afternoon "art" classes and the opportunity to draw and colour. Our supplies were minimal, consisting of a green-covered drawing book, a pencil, an eraser and crayons. The very lucky (and better off) students may have had coloured pencils, which were more expensive than the box of eight or ten crayons that, like our other school supplies, we were expected to provide for ourselves.

The teacher, who taught all subjects, no doubt looked forward to Friday afternoons as much as the pupils, and instructions usually consisted of telling us to draw a seasonal picture. So we drew pumpkins for Halloween, snowmen for winter, hearts for Valentine's Day and so on. Whatever we did was fine and there was no evaluation of our work or competition to see whose drawing was best. Although, even as children, we knew whose work was better than the rest. But it didn't seem to matter. So I, like most of the other pupils, enjoyed our no-stress art class, or drawing as we called it.

However, there was one class that stands out in my memory. It must have been in grade four or five that we had a student teacher in our classroom, gaining some practical experience. She was given the responsibility of "teaching the art class," and her lesson consisted of placing a cup and saucer on a table in front of the class for us to draw. The term "still life" was not yet in our vocabulary, but we settled down to do what was expected as best we could.

Now you would think that drawing a cup and saucer, even for a nine- or ten-year old would be a simple assignment. But not so for me. I drew and erased, drew again and erased again, but the best I could do looked more like a home-made boat about to capsize, than a cup and saucer. The saucer in particular eluded all my attempts to produce something recognizable. As my repeated erasures caused my paper to get thinner and thinner, in desperation I raised my hand and asked for help. The kindly student teacher



came to my desk, saw my pitiful effort and with one sweep of her pencil drew a lovely curve under the cup that magically became a saucer. I was in awe! How had she done that? And why couldn't I? As I carefully traced over her line to complete my drawing, the painful realization of artistic talent (and the lack of it) dawned in my mind. She had it. I didn't!

Subsequent years of "drawing" classes in school and later attempts with oil painting, only confirmed in my mind what I had discovered in that art class of years gone by. I had little or no artistic talent. But I wished I had. I envied the creativity of those who could draw and paint and produce lovely works of art.

Then I became a quilter. I didn't have to draw to be able to create something lovely. Patterns, templates, rotary cutters, rulers, the sewing machine and fabrics became my "art supplies." After the completion of each quilt there was a sense of accomplishment and pride that gave me deep satisfaction. Learning new techniques, trying new patterns, even designing my own in the traditional style all added to that satisfaction.

But soon there was a new challenge. Art quilts began to make their way into the world of quilting and the term fibre art was appearing frequently in quilting magazines and at quilt shows. Fibre artists emerged. Landscapes, abstracts, colour-wash and embellishments

of all kinds became, not rarities, but commonplace in the quilting world.

Could I do anything like that? I wondered. Probably not. I just don't have the talent.

As I lamented that fact to a well-known fibre artist, her reply was a definite challenge. "Talent," she said, "is ninety percent just doing it!"

No more excuses about lack of talent. Just begin and see what you can do. So I did.

I started by making small fabric landscapes. They were such fun that I kept making more and more. With the encouragement of family and friends, I was able to hold a show of my own work.

Since then, although I still make traditional quilts, I have a great deal of pleasure in using fabric to create something untraditional which, by someone with a generous nature, might be called "art." I may not be a great artist, or perhaps by some standards, not even a very good one. But then there are all kinds of artists and all kinds of assessments of art work. It doesn't matter to me. The main thing is that I accepted the challenge, tried something different, and enjoyed the process.

So, I will continue to sew on labels that say "Artist: Ada K. Moyles." But I will still be smiling as I do it!



Check out my blog:  
[www.thelight-heartedquilter.blogspot.com](http://www.thelight-heartedquilter.blogspot.com)

# Blanket Statement

by Deborah Sears

Gloria S. Daly is a storyteller and she is telling her life stories through her art. Her latest work, *Blanket Statement: No Shame in Patches*, is created with blankets familiar in the lives of many. Gloria embeds her stories into each individual piece and grouping within this large suite of art works. She invites the viewer to wrap themselves in their own stories inspired by her *Blanket Statement* exhibitions in art galleries and museums across Canada over the next three years.

Gloria is a textile artist, surface designer, and embroiderer. She employs the techniques she first learned as a child working with fabrics and threads under the watchful eyes of her grandmother and mother. As an adult, she has supplemented her repertoire through programs of study and creativity at the Vancouver Island University, Nanaimo,

BC, the City and Guilds, London, UK, and independent study travels to India and Japan.

*Blanket Statement: No Shame in Patches* is a name taken from Gloria's grandmother's often repeated words of wisdom, support and comfort to her daughters and granddaughters as they pitched in and helped out their families during difficult times during and following the Second World War.

The wool blanket is the surface or ground for Gloria's artistic explorations through time and memory. They are utility blankets, useful as opposed to pretty. They are strong and enduring. They are worn and torn. But Gloria breathes new life into the remains of these beloved blankets. She mends and patches, cuts and sews and refigures and adorns them with coloured threads and embroidery stitches.



Gloria S. Daly

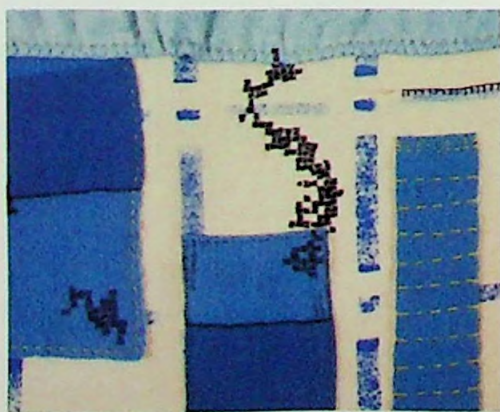
Gloria has completed over 200 pieces within the *Blanket Statement* suite. *Sisters* is the first series within the suite, and *Elder Sister* was the first to be achieved. The elder sister was in real life, "the nice girl," "the good daughter," Daly says. She was in the Canadian Air Force, and yet, she never swore. Her blanket is done in pale blues. The second blanket Daly created is, *Journal Number One*, symbolically piling life's layers upon layers. "It's about marriage and divorce, and everyone can relate to that," says Gloria. "It's black and white, and red."

There is a good reason, a well-thought out plan for every action contributing to each of Daly's art works. *Baby Sister*, the second of the *Sisters* series, is a statement of her baby sister's position in the family and life. It is done in pale, baby pink because she was "pretty and pink," recalls Daly.

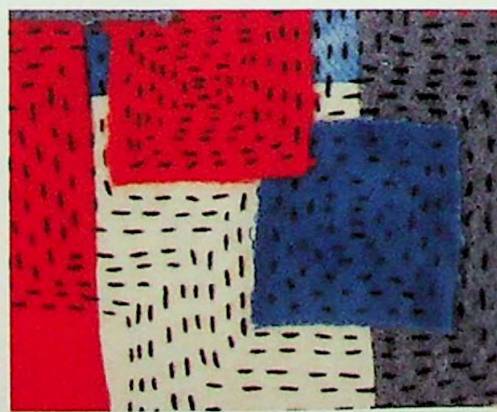
Gloria, on the other hand, is the *Middle Sister*, "bold, outspoken, the rebel." She is depicted in Tomboy blue, and has pillars-of-strength columns. "My misbegotten childhood made me strong," chuckles Gloria.

*Blanket Statement* is not merely a cute turn-of-phrase. It is a statement made by and through these familiar blankets. They depict times in the lives of many of us who view these artworks. For those who weren't there in those times, Daly's art is a fresh treatment of the past, beautifully achieved.

To see more of Gloria Daly's work, please visit her website: [studiogart.com](http://studiogart.com).



*Middle Sister* quilt and detail



*Take Three Things* quilt and detail





# Buttons for Everyone

by Rita Wasney

Everyone has spent a lifetime around buttons. Most people take them for granted without giving them a second look. I remember playing with buttons when I was growing up. The button box was a place of interest to discover the variety of colours, sizes and textures. I started my button journey about 20 years ago, gathering tins and anything quilt-related, which included buttons.

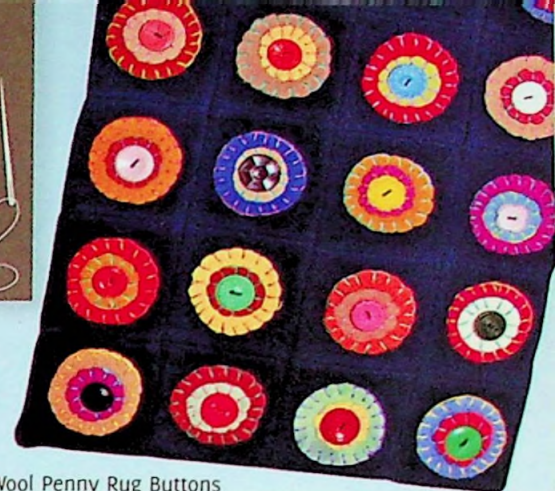
Buttons can be little pieces of history; beautiful pictures, funny subjects, and pieces of art. Several years ago, a collector advised me that if I do nothing else, do not keep buttons in sealed containers until they are properly sorted. Certain buttons can make other buttons sick... who knew?! Also, do not wash buttons until you know what they are made of. Metal buttons can rust and some finishes can be damaged on plastic and glass buttons.

Celluloid was the first modern plastic developed in 1869. Casein and Lucite are examples of other modern plastics used to make buttons. All plastics can be made to imitate wood, leather, silver, black glass, bone, fabric, vegetable ivory, mother of pearl, tortoise shell and amber. Bakelite/Catlin, another variety of plastic, was invented in 1907. By the 1930s almost all plastic buttons were made of Bakelite.

Modern glass refers to all glass buttons made after 1918. There are a wide variety, including: paperweights, kaleidoscope, black glass, Art Deco, moon glow, china, Alta Glass, Gay 90s jewels and lacy glass.

Buttons are also commonly made out of fabric, ceramic, metals, rhinestones, pearl/shell, enamels and many other mediums.

Vegetable ivory is a trade name that was given to distinguish an ivory product, which comes from plants rather than an animal.



Wool Penny Rug Buttons

Many palm trees produce a spiny fruit which has seeds called the Tagua nut. The vegetable ivory button is a button maker's dream! These buttons can easily be buffed, dyed, engraved, carved, pierced, embossed, trimmed with other materials and stenciled. In the 1930s, vegetable ivory was superseded by early plastic and Bakelite and lost popularity. However, vegetable ivory is making a resurgence because it is a renewable resource found in the rainforests of South America.

I enjoy using my buttons on my quilts and wool rugs. I spend several hours sorting and appreciating my collection and sharing my joy with others!



Art Deco Glass Buttons



Shell buttons on Jacobean Square



Vegetable Ivory Buttons



China Buttons

# 2013 Agnes Boal Bursary Annapolis Valley Quilt Guild

by Shirley Scharfe

I sit here admiring my *Celtic Knot* pillow top, marveling that it is so close to completion, very pleased with the professional look I have managed to achieve. I'm a newbie quilter and a member of the ANNAPOLIS VALLEY QUILT GUILD. We always have interesting workshops and challenges, so we were thrilled to learn that our guild was the recipient of the CQA/ACC's Agnes Boal Bursary for 2013. As soon as the news was out, a cheer went forth and we immediately looked for our Canadian quilt teacher.

Dorinda McCully, of Antigonish, was the perfect choice, and the *Celtic Knot* was the guild's request. We couldn't wait—the first meeting of the fall season brought guild members and guests out extra early to enjoy a day of learning and quilting. We were not disappointed. Dorinda came prepared with samples, ideas, prizes, quilting aids, and tricks. Her work is lovely, and she showed us some variations on the Celtic Knot to challenge the most advanced quilter. Fortunately for me, we made the simple version, but the possibilities are intriguing.

The first step was to make the bias tube. How do you press it if you don't have/can't find the quilters' tubes—voila!—cable ties! How brilliant! Dorinda brought a package of industrial electric cable ties 3/8" wide—absolutely perfect to slide over the bias tubes for pressing into shape. Princess Auto™, here we come! That part of the job accomplished, we began the trickier task of placing this bias tubing on our fabric. Dorinda was everywhere, encouraging, explaining and helping. She showed us how to put the raw edges of the seam toward the outer curve—now it fit like a dream! Be sure to hide all the joins under the bridges (is that the word?). Dorinda also showed us how to use the quarter inch Steam-a-Seam™—a great way to keep things in place. Start sewing on the inner curve; this way it will settle itself in nicely and the outer curve will be easier to sew. Dorinda explained that we should use a blind hem foot and stitch using invisible thread to just catch the tubing—that was the tricky part! Some people chose to slip stitch the tubing on by hand—someone even used



Teacher, Dorinda McCully



Celtic Knot detail

matching thread and a straight stitch—they all looked great!

Dorinda gave us a little break after lunch to show us a few more projects. She was gracious enough to make the draw for our raffle quilt and then she made winners of some with door prizes of CQA/ACC magazines and *Celtic Knot* bookmarks.

We didn't all finish our pillow tops that day, but we were all enthusiastic about the *Celtic Knot*, the ideas and the tricks. Have you seen the needle threader that puts a loop through your needle and then you can knot the thread to keep it from pulling out of the needle? If you don't have that tool, you can tie a knot at the needle's eye if your thread is fine enough and accomplish the same thing. How about "warm moves, cool stays?" I am sure that was not really Dorinda's phrase, but I remember the

principle and understand why my pressing doesn't always stick. I'm too impatient to let it cool before I move it. New habits need to be formed.

Our next show and tell will have some lovely finished *Celtic Knot* pillows, I'm sure. Thank you, Dorinda, for sharing your time, enthusiasm and expertise with us, and thank you, CQA/ACC, for the opportunity to enjoy this great learning experience through the Agnes Boal Bursary.

BELOW CLOCKWISE Susan and her *Celtic Knot*; Donna's *Celtic Knot*; Nancy's finished work; *Celtic Knot*



## Introducing

REGIONAL REPRESENTATIVE BRITISH COLUMBIA COAST

## Karen Killins-Robinson

Born and raised near Thunder Bay, Ontario, Karen has also lived in Whitehorse, Yukon, the Lower Mainland and Victoria, BC. Photography and gardening are among her interests.

Karen has been influenced by the many talented quilters in the VICTORIA QUILTERS' GUILD of which she has been a member for about ten years. Although Karen has made a number of bed quilts, her passion is in the Fibre Arts movement. Karen has been experimenting with a variety of surface design techniques such as painting, stitching, image transfers and dyeing. Scrim, Lutradur™, Tyvek™, Shiva™, and Angelina™ are common in her vocabulary. Karen has enjoyed monthly experiments with her Starfish Fibre Arts group. Her work has been shown at guild shows, *Trend-Text Challenge*, Penticton, Fibrations—Victoria and Satin Moon Quilt Shop.

Karen and her husband Doug have been married for 33 years and have two children and two grandchildren. They consider themselves fortunate that both their kids live on Vancouver Island. In transition, Karen and Doug are moving to the Maple Bay area of Duncan. Doug has retired to a new career of yacht brokering and Karen is looking forward to expanding her quilting horizons which include promoting CQA/ACC and teaching textile techniques.



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A photograph of a quilt with a geometric pattern of triangles and squares, laid out on the deck of a boat. The boat is on a body of water with trees in the background. The text is overlaid on the image.

# Introducing

## VICE PRESIDENT Linda Schmidt

Linda's interest in quilting began in Saskatchewan 40 years ago when a generous neighbour made a baby quilt for her first child. It was a simple block design, but as a garment sewer she couldn't imagine how it was put together. Many years later in 1998 Linda finally took a beginner class and learned how to piece a baby quilt! In a very short time she was addicted and knew she had found a lifelong passion. She took many classes from the local quilt shop, Poppins Quilt Parlour, made quilts from magazines and books and soon earned the title of over-achiever from her new friends. In 2001 she joined the PENTICTON QUILTERS' GUILD participating in the Show and Tell and monthly workshops. Linda enjoys the camaraderie offered in her guild and has served on the Executive in several capacities including Membership, CQA/ACC Rep, Quilt Show Chair, President and is currently

Past President. Linda teaches quilting classes in her home and for area guilds, enjoying the enthusiasm and energy of her students.

The purchase of a longarm machine in 2007 opened up a whole new aspect of Linda's quilting world. After a few lessons she began quilting her own pieces as well as quilting for customers. Linda generously contributes her time to stitch charity quilts for her guild, quilts of Valour and community fundraising projects. She continues to improve her skills by attending classes at shows in Washington and Oregon and is excited about the addition of long arm classes to the *Quilt Canada* roster.

In recent years Linda noticed a creative desire that she had previously overlooked. She has begun dabbling in fabric dyeing, embellishing with inks and paint sticks and taking art quilt classes while continuing to share her passion with other quilters. She is



PHOTO DAVID SZABO

teaching her five young grandchildren to operate a sewing machine and at the first opportunity will be assisting them to design and piece their own quilt.

When Linda steps out of her studio she enjoys walking, cycling, dragon boat paddling, travelling, yoga and visiting her grandchildren in Alberta and Saskatchewan. She is excited to be joining the Board of Directors as Vice President and looks forward to participating in the future of Canadian Quilters' Association/Association canadienne de la courtois.



BELOW CLOCKWISE *Grandson, Korson* from DVD *Making Faces* with Maria Elkins; *Bold & Beautiful 2* inspired by Judi Dains book *Bold and Beautiful*; *Tortilla Strips* pattern by Atkinson Designs; *Metro Waves* pattern by Sew Kind of Wonderful; *SE 26-6-7 W3 Sask* an original design from a photo of the house my husband was born in, south of #1 Hwy near Morse SK; 2010 Trend Tex entry *Flying High* which won 1<sup>st</sup> place ribbon



# Introducing

BOARD MEMBERS AT LARGE

## Marilyn Michelin

Seems like Marilyn has always volunteered. Her job as a teacher in an elementary school required everyone to “keep the kids busy” outside the classroom. Volunteering evolved from Marilyn’s extra-curricular involvement. From her years raising a young boy who enjoyed sports, where she coached soccer teams and acted as time-keeper for hockey teams, to the present where she volunteers as Director at Large for the CQA/ACC. Marilyn’s volunteering experiences have been diverse!

When Marilyn was a little girl she was exposed to sewing and quilts by her grandmother. It wasn’t until the *Blizzard of ’77* as we in Niagara call it, when she was confined to the house for a few days, that quilting sprouted. Desperate for ideas and knowledge on how to quilt, she searched every bookstore and fabric shop. Looking for patterns, material, and in particular, instructions on how to was a challenge. There didn’t seem to be many books that would help—there were many with pictures and ideas but no how to’s (or at least they weren’t readily available). With pictures as a guide, she chose an appliqué mushroom block. Eventually an appliqué quilt top was produced. As hand-quilting was the thing then, the top was put on a frame and she hand-quilted it. By that time, work called, and the top wasn’t finished until after she retired.

With a thirst for new knowledge and time on her hands, Marilyn started with an

introductory quilting class at the local high school. This gave her the desire to pursue the world of quilting. There were classes to take, fabric to buy and a whole wealth of new friends to meet who enjoyed quilting. She is basically a traditional quilter with a yen to explore fibre arts and is intrigued by modern fabrics. By looking at Marilyn’s mountain of quilts, it is obvious that her favourite colours are blue, green and yellow.

Soon she became a member of NIAGARA HERITAGE QUILTERS’ GUILD (NHQG) and wanted to do more—she took on jobs on the Executive which included Treasurer (two different terms), newsletter, website and President. Marilyn was nominated to represent NHQG as their *Volunteer of the Year* for the City of St. Catharines in 2013.

With a desire to inspire others and to show the ultimate in the quilting world, she spearheaded a committee to host *Quilt Canada* in



Niagara. Marilyn was able to gather together a committee of volunteers who were able to use their expertise to put this show together. This gave her an opportunity to visit many guilds in Southern Ontario to promote the show, to recruit volunteers and make many new friends.

Having made dozens of large quilts, Marilyn is progressing to smaller projects (which take up less space). Her new adventures in quilting include wall hangings, table runners, quilted rugs and using new techniques, such as fabric painting and improv quilting.



BELOW CLOCKWISE Jinny Beyer Pattern—Quilted by Al Cote; Mini Block of the Month Club—Quilted by Al Cote; Block of the Month Club—Quilted by Al Cote; Magic Tiles—Pattern by Kathleen Bissett



## Alberta

Oct 4/14 Calgary *Calgary Silver Thimble Quilters Guild Quilt Show* Foothills Mennonite Church, 2115 Urbana Rd NW, 10-4. *Falling Leaves Quilt Show*. Adm: \$7.

Oct 4/14 Grande Prairie *Quilts on Stage* Showcase Centre, 10112-101 Avenue, Bldg D, 10-4. Quilt show, vendors, refreshments, displays. Adm: \$7. Tanya Ironside 780-357-9262 [tanya\\_ironside@hotmail.com](mailto:tanya_ironside@hotmail.com) or [www.northernpiecemakersquiltguild.weebly.com](http://www.northernpiecemakersquiltguild.weebly.com)

Oct 18-19/14 Lloydminster *Everything Quilted Quilt Show* Legacy Center, 5101-46 Street, Sat 10-6, Sun 10-4. Door prizes, merchant's mall, demonstrations, lunch. Adm: \$5, under 12 free. Sharon 306-387-6881 [lspryor@mcsnet.ca](mailto:lspryor@mcsnet.ca)

Oct 25/14 Dalemead *Creative Expressions: A Quilt Show Presented by the Dalemead Quilters* Indus Arena, Indus, Sat 9:30-5. Show of quilts and vendors mall. Lorette [lorbar@telus.net](mailto:lorbar@telus.net)

Nov 1/14 Brooks *Prairie Patchers Quilt Guild Quilt Show* Medicine Hat College—Brooks Campus, 200 Horticultural Road East, Sat 10-4. Quilts displayed by guild members. Dorothy Walton 403-362-2180 [dorthyw@shaw.ca](mailto:dorthyw@shaw.ca) or [www.prairiepatchers.webs.com](http://www.prairiepatchers.webs.com)

## British Columbia

Aug 12-Sep 5/14 Duncan, *On the Wind* 250-746-1633 [www.fibreartnetwork.com](http://www.fibreartnetwork.com)

Sep 20/14 Langley *A Celebration of our Quilts* Willoughby Reformed Church, 20525 72 Avenue, Sat. 10-4. A show & bed turning event by Countryside Quilters. Adm: \$5. Donna Barwish 778-230-4758 [donnabarwish@telus.net](mailto:donnabarwish@telus.net)

Oct 17-18/14 Chilliwack *PieceMaking in the Valley 2014* presented by CHILLIWACK PIECEMAKERS QUILTING GUILD, Chilliwack Alliance Church, 8700 Young Rd, Fri 5-8:30, Sat 9-4. Merchant mall, sale table, tearoom, demos, raffles. Adm: \$5 husbands, under 12 free. Lyn Robinson 604-858-6070 [neilrobinson@telus.net](mailto:neilrobinson@telus.net)

Oct 24-26/14 Castlegar *Quilts for All Seasons* Castlegar Recreation Centre, 2101 6<sup>th</sup> Ave, Fri 12-6, Sat 10-5, Sun 10-4. Displays, demonstrations, merchants, raffle, prizes. Adm: \$5. Nola Partington 250-365-2329 [wrenhen@telus.net](mailto:wrenhen@telus.net)

Oct 25-26/14 Port Coquitlam *Crazy 4 Quilts* Maple Creek Middle School, 3700 Hastings St, Sat 10-5, Sun 10-4. Celebration of members' quilts, challenge, merchants. Adm: \$5. Gail Stone 604-936-0585 [gail.stone@shaw.ca](mailto:gail.stone@shaw.ca) or [www.bluemountainquiltersguild.ca](http://www.bluemountainquiltersguild.ca)

May 8-9/15 Penticton *Quilted Creations X* Penticton Trade & Convention Center, 273 Power St, Fri 9-9, Sat 9-5, Adm: \$7. Tea room. Marilyn Govier 250-490-4096 [quiltsbymarilyn@shaw.ca](mailto:quiltsbymarilyn@shaw.ca) or [www.pentictonquiltersguild.com](http://www.pentictonquiltersguild.com)

## New Brunswick

Aug 9-10/14 Cambridge-Narrows *Colours over the Rainbow* Narrows United Church, Bridge St, Sat 10-5, Sun 12-4. Freewill donation, refreshments, Life at the Lakes. Glenda Constable 506-488-2291 [glendaconstable@xplornet.com](mailto:glendaconstable@xplornet.com)

Sep 18-21/14 Quispamsis *Kennebecasis Valley Quilt Show and Sale* Quispamsi Island View Lions Club, 9 Market Street, Adm: \$5 day or 3-day pass \$10. Louise McShane 506-847-5723 [lmcshane@nbnet.nb.ca](mailto:lmcshane@nbnet.nb.ca)

Sep 25-27/14 Sussex *Autumn Splendor 2014* Royal Canadian Legion, 66 Magnolia St, Thurs 1-8, Fri 10-8, Sat 10-4. Adm: \$5. Gail Fearon 506-433-4400 [gail.fearon@hotmail.com](mailto:gail.fearon@hotmail.com) or [www.sussexvalequiltersguild.blogspot.com](http://www.sussexvalequiltersguild.blogspot.com)

## Newfoundland & Labrador

Sep 19-21/14 Gander *The Quilters Den JR* Smallwood Art and Culture Center, Fri 12-8, Sat 10-5, Sun 11-4. Quilting modern, traditional and landscaping. No charge. Kay Tisdall 709-651-2322 [jktis@live.ca](mailto:jktis@live.ca)

Oct 17-19/14 Corner Brook *Long Range Quilters' Quilt Show—Once Upon a Quilt* Pepsi Centre, Fri 4-9, Sat 10-5, Sun 12-4:30. Biennial show, boutique, quilters' market. Diane Keating 709-634-3041 [dekeating52@gmail.com](mailto:dekeating52@gmail.com)

## Nova Scotia

Aug 2-3/14 Pictou *20<sup>th</sup> Annual Northumberland Quilt Show & Sale* deCoste Entertainment Centre, 99 Water St, Sat - Sun 10-5. Adm: \$5. Debbie Bowen 902-396-4595 [debbie\\_stephen@ns.sympatico.ca](mailto:debbie_stephen@ns.sympatico.ca) or [www.northumberlandquiltguild.ca](http://www.northumberlandquiltguild.ca)

Oct 3-4/14 Antigonish *Stitched from the Heart 2014 Quilt Show* St James United Church, 197 Main Street, Fri 10-7, Sat 10-5. Adm: \$5. Refreshments provided. Anne Boyd 863-2080 [john.boyd@seasidehighspeed.com](mailto:john.boyd@seasidehighspeed.com)

Oct 3-5/14 Mahone Bay *Mahone Bay Quilters Guild Show and Sale* Blockhouse Firehall, Fri 3-5, Sat 10-5:30, Sun 1-5. Over 100 quilts displayed. Dixie Apfeld 902-300-2994 [lovinsailing@gmail.com](mailto:lovinsailing@gmail.com) or [www.mahonebayquiltersguild.com](http://www.mahonebayquiltersguild.com)

## Ontario

Aug 1-3/14 Richards Landing *26<sup>th</sup> Annual Women's Institute Quilt Show* St Joseph Island Central School, 1326 Richards Street, Workshops, vendors, demos. Adm: \$5. Maria Smith 705-246-2483 [mariajsmith@hotmail.com](mailto:mariajsmith@hotmail.com) or [www.quiltshow.ca](http://www.quiltshow.ca)

Sep 5-7/14 Buckhorn *Quilting at the Lakes* Buckhorn Community Centre, 1801 Lakehurst Rd, Fri 10-5, Sat 10-4, Sun 10-3. Large display of quilts, many vendors, set outdoors. Johanna Genge 705-292-6086 [johannagenge@hotmail.com](mailto:johannagenge@hotmail.com) or [www.buckhornquilters.ca](http://www.buckhornquilters.ca)

Sep 9-16/14 Burlington *Fiber Content 2014* BAC, 1333 Lakeshore Rd, see the BAC website for times. A juried exhibition of Fibre Art from 8 Art Groups. Free. Robynne Cole [robynnecole@sympatico.ca](mailto:robynnecole@sympatico.ca) or [www.fibrations.org](http://www.fibrations.org)

Sep 12-Nov 9/14 Dufferin *Stitches Across Time 2014* 877-941-7787 x22 [events@dufferinmuseum.com](mailto:events@dufferinmuseum.com) or [www.stitchesacrosstime.com](http://www.stitchesacrosstime.com)

Sep 13-17/14 Manitowaning *Island Quilters Guild Hawberry Quilt Show* Special Exhibit Quilt of Belonging, member quilts. Kathy Grant 705-859-2264 [kathrine.dan@gmail.com](mailto:kathrine.dan@gmail.com) or [www.hawberryquilting.blogspot.com](http://www.hawberryquilting.blogspot.com)

Sep 20-21/14 Bancroft **Festival of Quilts**  
Bancroft Curling Club, 63 Newkirk Blvd,  
Large & small quilts, challenge quilts.  
Pat Anderton 613-332-2122  
andertons@sympatico.ca

Sep 20-21/14 Toronto **Yorkshire Rose Quilt  
Guild Show** Ellesmere Community Recreation  
Centre, 20 Canadian Rd, off Warden, South of  
401, Over 100 glorious quilts, merchant mall,  
tea room. Adm: \$7.  
Karen Gregory 416-778-9447  
karengregory@sympatico.ca

Sep 27-28/14 Leamington **A Quilters Legacy**  
UMEI Christian High School, 614 Mersea  
Road 6, Quilts, boutique, contests,  
tea Room, vendors, fun. Adm: \$5.  
Yvette Sullivan 519-734-1786  
Sullivan.yvette@yahoo.com

Oct 3-4/14 Hamilton **Fall Into Quilts** Ancaster  
Fairgrounds, 630 Trinity Rd, Fri 10-7, Sat 10-4.  
Adm: \$7. Gail Berry-Graham  
hamiltonquiltersguild@hotmail.com or  
www.hamiltonquiltersguild.com

Oct 18/14 Espanola **Celebrating Quilting**  
Espanola High School, 147 Spruce St,  
Sat 10-4. In conjunction with  
**Espanola Fibre Arts Festival**. Adm: \$7.  
Jackie Tarinowski 705-869-6407  
mrs\_t53@hotmail.com

Oct 24-25/14 Brantford **The Fabric of  
our Lives Quilt Show** Best Western Plus,  
19 Holiday Drive, Fri 10-8 and Sat 10-5.  
Quilt display, featured quilters, vendors  
and more. Adm: \$7. Under 13 free.  
Roseline Dufour 519-756-2474  
roselineduf@hotmail.com or  
www.brantheritagequilters.com

Nov 1-30/14 Oakville **World of Threads Festival**  
Queen Elizabeth Park Community & Cultural  
Centre, 2302 Bridge Road, Mon-Sat 10-6; Sun  
12-5. International Exhibition of Fibre Art—100  
artists. Free Adm to Festival Exhibitions.  
Dawne Rudman 905-844-6524  
dawne@worldofthreadsfestival.com or  
www.worldofthreadsfestival.com

Nov 14-15/14 Toronto **A Celebration of Quilts  
XII** Toronto Botanical Garden, 777 Lawrence  
Ave East, Fri 10-6, Sat 10-5. Free parking,  
wheelchair accessible, vendors.  
Jane Cramer ajanecramer@hotmail.com or  
www.yhqg.org

Apr 18-19/15 Napanee **Quilts 2015** Strathcona  
Paper Centre (Arena), 16 McPherson Drive,  
Sat 10-4, Sun 10-4. Quilt show display of  
quilts, merchant mall. Adm: \$6. Sheila Lucas  
info@napaneeheritagequiltersguild.com or  
www.napaneeheritagequiltersguild.com

May 1-2/15 Guelph **The Quilt show (Gathering  
of Quilts)** Three Willow Church, 577 Willow Rd,  
Merchant mall and tea room. Adm: \$10.  
Cyndy Maltby 519-767-1089  
clmaltby@hotmail.com or  
www.royalcityquiltersguild.ca

May 22-24/15 Brockville **Waterways Quilt  
Show** Brockville Memorial Civic Centre,  
Magedoma Dr, Fri 12-6, Sat 10-6, Sun 10-4.  
Boutique, tea room, free park.  
Linda Moir 613-923-1583  
thousandislandsquiltersguild@yahoo.com or  
thousandislandsquiltersguild.com

## PEI

Oct 17-19/14 Charlottetown **Quilt Reflections  
Past and Present** including **Crazy Quilt  
Reflections of 1864 in 2014** Jack Blanchard  
Family Centre, 7 Pond Street, Crazy quilting  
demos, merchant mall, tea room. Adm: \$5.  
ksquilt@gmail.com

## Quebec

Oct 3-5/14 Mont-Saint-Grégoire **Exposition  
annuelle 2014 Les Fées de la Montagne**  
Centre communautaire de Mont-Saint-  
Grégoire, 45 rang de la Montagne,  
Ven 16-20, Sam 10-17, Dim 10-16. Tirage  
de 2 courtépointes, 2 quilts to be drawn.  
Lise Godin fees.delamontagne@hotmail.com

Nov 7-9/14 Lachute **Exposition—  
Courtepointières Argenteuil Quilters**  
St Anastasie church, 174 Bethany,  
Fri 1-8, Sat 10-6, Sun 10-3. Tea room,  
vendors, quilt raffle, boutique. Adm: \$3.  
Sergine Paquette 819-242-3680  
caq1998@hotmail.com or  
cqq.ca/service/guille/amcogoo2/?p=456

## United States

Aug 14-17/14 Manchester, New Hampshire  
**World Quilt Show—New England** Radisson  
Center of New Hampshire, 700 Elm St,  
Thurs-Sat 10-6, Sun 10-4. Over 400 Quilts  
from 10 Countries on Exhibit!  
Mancuso Show Management 215-862-5828  
Mancuso@quiltfest.com or  
www.quiltfest.com/activities.asp?id=18

Sep 13-14/14 Bennington, VT **Bennington  
Quiltfest** 747 East Road, Sat 9-5, Sun 9-4.  
Demonstrations, guest lecturer,  
raffle, vendors. Adm: \$7.  
Judith Smith 802-823-4631  
jsmithvt@together.net or  
www.benningtonquiltfest.com

Sep 27-28/14 Calais Maine **Biennial Show:  
Around the Block** First Congregational Church  
of Calais, Fri 1-6, Sat 9-3. Quilts, vendors,  
raffles, demos. Adm: \$5 Adults, \$3 under 12.  
Lynda Duplissee 506-466-1830  
StCroixintlquilters@gmail.com or  
www.stcroixquilters.com/

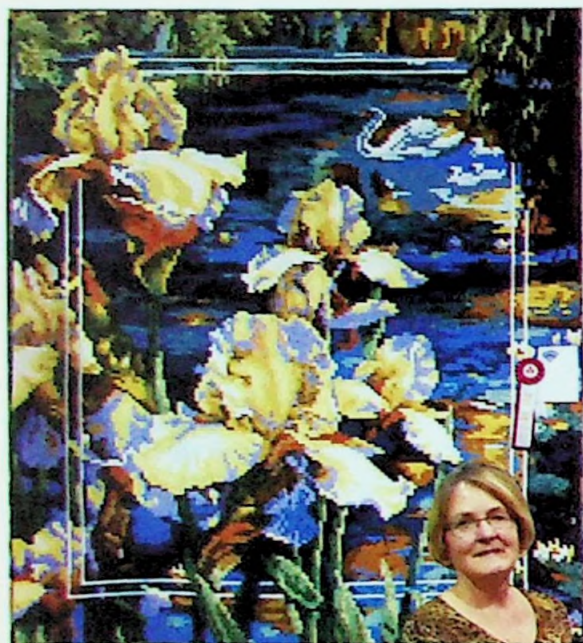
Oct 3-5/14 La Conner **2014 Quilt & Fiber Arts  
Festival** La Conner Quilt & Textile Museum,  
703 South 2nd St, Fri & Sat 10-6; Sun 10-4:30.  
International Show: quilts, wearables, fiber  
arts. Adm: \$10.  
Kathleen Kok 360-466-4288  
kathleen@laconnerquilts.org or  
www.laconnerquilts.org

Oct 18-19/14 Burlington, Vermont **32<sup>nd</sup> Annual  
Quilt Show Baskets-A-Plenty** Champlain  
Valley Expo Center, Essex Junction,  
Vendors, raffles, gallery talks, demos,  
craft. Adm: \$6, under 12 free.  
Jeannette Harrison 802-871-5025  
sspdy@aol.com or www.cvqgvt.org

Oct 18-19/14 Essex Junction, VT **Champlain  
Valley Quilt Guild—32<sup>nd</sup> Annual Quilt Show**  
Champlain Valley Expo Center, Sat 10-7,  
Sun 10-4. Fabulous quilts, vendors,  
raffles, demos. Adm: \$6 (\$5 with adm to  
other show). Judy Turner 802-858-9114  
jmtturner65@gmail.com or www.cvqgvt.org



# Rosette Winners



On October 25, 2013 SASKATOON QUILTERS' GUILD of Saskatoon, SK held their show *Saskatoonquilts2013* where Ruth Jones' 81" x 100" quilt *Pond'r This* won Viewers' Choice. This stunning quilt was adapted from a cross stitch pattern. Quilted by Debora Barlow. Original Design.



On October 19, 2013 AIRDRIE & DISTRICT QUILT GUILD of Airdrie, AB held a show where Jan Stevens' 84" x 61" quilt *Log Cabin Sampler* won Viewers' Choice. This is the quilt that "almost didn't get made." The blocks were foundation pieced in 1997, then put away because I didn't want to quilt a large quilt on my home machine. I found them in 2012 when I was doing some clean up and had put them in the discard pile. Then I decided to do a quilt-as-you-go to practise various quilting patterns. I was able to use the fabric left over from the blocks as backing. I call this *Log Cabin Sampler* because each block is a log cabin variation and each block uses a different quilting design. Original Design.



On April 11, 2014 PRAIRIE PATCH QUILT GUILD of Humbolt, SK held their *The Heart of the Prairies from Bolts to Bindings Quilt Show* where member Monique Pulvermacher's 92" x 96" quilt *Bristol Star—Luke's Christmas Gift* won Viewers' Choice. This quilt was in a magazine but there was no pattern available. My son transformed the picture to a workable pattern for me and I gave him the quilt in December, 2012. I used the freezer paper technique. Quilted by Bernice Keller. Quilt Design: Judy Mathieson's *Bristol Stars*.



On September 14, 2013 SUMMERLAND MATERIAL GIRLS of Summerland, BC held their show *Summerland Fall Fair* where Karen Jeffery's 54" x 69" quilt *Four Seasons* won Best in Show. Done as a block of the month quilt. Quilted by Barb Gillespie of Cherry Tree Quilts. Pattern—*Four Seasons*.



On May 9, 2013 KIRKLAND LAKE MILE OF GOLD QUILTERS GUILD of Kirkland Lake, ON held their show *2013 Quilt Show* where Inez Robazza's 84" x 92" quilt *Cabin in the Vines* won Viewers' Choice. This queen size quilt was inspired by a Pix Martin pattern. It was pieced, hand-embroidered and hand-quilted by Inez Robazza.



On April 5, 2014 PINS AND PINE NEEDLES QUILT GUILD of Whitecourt, AB held their 3<sup>rd</sup> *Biennial Quilt Show* where member Joan Marycz's 98" x 98" quilt *Mariner Compass* won Viewers' Choice. The quilt is a colour wheel of 16 colours from a Judy Niemeyer Pattern. Quilted by Homestead Fabrics.





On June 14, 2013 LETHBRIDGE CENTENNIAL QUILTERS GUILD of Lethbridge, AB held their show *Lethbridge Festival of Quilts* where Martha Nieuwenhuis' quilt *Batiks in Motion* won Best in Show. The curves in this quilt are made using a template. There are close to 100 different prints in this project. Pattern—*Batiks in Motion*.



On June 04, 2013 THE QUILTED MOUSE GUILD of Calgary, AB held their show *2013 Quilt Mouse Show* where Lil Mountjoy's 49" x 62½" quilt *Calendar Shoes and More* won Viewers' Choice. Ladies fantasy shoes; machine embroidered. I liked the designs because of the fantasy aspect, for the secret diva in all of us. The images are things in life we can all relate to. Pattern—Artwork by Sally King; digitized by Susan Makalinaw of BFC—[www.creations.com](http://www.creations.com).



On May 3-4, 2013 WOODSTOCK QUILT GUILD of Woodstock, NB held their show *A Quilter's Celebration Quilt Show 2013* where Marilyn Sarchfield's quilt *Basket Quilt* won Viewers' Choice. Marilyn credits her love of quilting from her mum and her maternal grandmother. This basket quilt has been on Marilyn's "bucket list" for several years. When creating this quilt, Marilyn set the baskets on point and left large areas of white for hand quilting. The real star of this quilt is the superb hand quilting done by the members of the Argyle Friendship Club, including Marilyn's mum, Shirley. A real treasure for Marilyn is the label signed by the ladies who worked on this quilt; all quilters she has known and admired for years. Pattern: *Cake Stand*.



On April 12, 2014 ORILLIA QUILTERS' GUILD of Orillia, ON held their *Sunshine Quilt Show* where member Sandra McFadden's 100" x 108" quilt *Stitchers Garden* won Viewers' Choice. When Sandy purchased a new sewing machine, she enrolled in the Pfaff Block-of-the-Month program to learn how to use the different feet and techniques on her new machine. The end result was the *Stitchers Garden*. She did the quilting on her longarm machine. Pattern: *Stitchers Garden* by Lynda Howell.



On May 3, 2013 NORFOLK COUNTY QUILTERS' GUILD of Norfolk, ON held their show *Traditions and Transitions* where Gail Lance's 90" x 90" quilt *My Tweets* won Viewers' Choice. This quilt is made completely of batiks and machined appliquéd using a blanket stitch. The thread was changed to match the fabric for every pattern piece. Quilted by Debbie Winn of Winnspired Quilting. Pattern: Block of the month by Erin Russek.



On March 28-30, 2014 MANITOBA PRAIRIE QUILTERS of Winnipeg, MB member Arlie Warrener's 88" x 88" quilt *Sedona Star* won Viewers' Choice. This quilt was "The Quilt Show", Block of the Month, designed by Sarah Vedeler. The design has a medallion centre which is the starting point. Each month patterns, templates and instruction were downloaded. Plus there was instructional YouTube videos given by Sarah Vedeler. Each month blocks were added to the circle and finally ending with the square corner blocks. There are a variety of techniques used: paper piecing, straight machine appliqué, machine embroidery and appliqué done in the hoop. It was a very interesting and challenging quilt to build. Quilted by Prairie Patchwork Quilting—Laura Sadler.

On May 02, 2014 HEARTS AND HANDS QUILTER'S GUILD of Drayton Valley, AB held their show *Pieces to Masterpieces* where member Christina Kreiser's 59" x 101" quilt *Ready for the Wedding* won Viewers' Choice. I purchased the pattern online as part of a fundraising effort after Hurricane Ike hit Galveston in 2008. I loved the bright colours of this quilt but when I got the pattern in the mail I dismayed at the complexity of all those circles! My daughter, trying to encourage me, said you can make it as my wedding quilt. I want to be married on September 23 and that doesn't fall on a Saturday for another seven years, so you have LOTS of time. Thinking (oh so foolishly!) that a quilt could never take that long, I smiled and began sewing. Today—two trips to Houston for paper-piecing classes, another invaluable class in Canmore on the proper use of colour, a workshop taught by Jacqueline de Jonge herself, untold cups of STRONG, sugary coffee, countless hours of going around in circles till 2:00 am and FOUR years later—I created my own circles for extra width and doubled the length... and I am finally ready for the wedding Rachael! Quilted by Blue Label Quilting. Pattern: *The Colourful Quilt* by Jacqueline de Jonge.



On April 27, 2014 SUNSET COUNTRY QUILTERS GUILD of Dryden, ON held their show *Thimble Treasures Quilt Show 2014* where member Stacy Montgomery's 84" x 88" quilt *Ribbon Quilt/Melinda's Heart* won Viewers' Choice. Stacy says, "Saw the design and picture of the quilt as Velma Nesbitt was making one. I loved the heart and bargello design. She got me the pattern and I asked for a bit of advice a few times, and then made the quilt on my own. Started in 2012, finished in March 2014. First one without an instructor." Longarm quilted by Hazel Mills, Serenity Quilts, Sioux Lookout. Pattern: *Melinda's Heart*.



On May 2, 2014 CHATHAM-KENT QUILTERS GUILD of Chatham, ON held their show *Stitches in Bloom Quilt Show* where member Annette Angood's 85" x 85" quilt *Little Brown Bird* won Best in Show. In the fall of 2010, Annette was looking for an appliqué project that would be a challenge. *Little Brown Bird* certainly fulfilled that challenge. Each block is different with many different techniques that included reverse appliqué, needle turn, Scherenschitte, stuffing, embroidery, inking as well as piecing. The appliqué was all done by hand, the blocks pieced by machine and the whole quilt hand-quilted. With many six hour days, the quilt was finally finished in January 2014. The quilt also won the Viewers' Choice for Bed Quilts award, first in Hand Appliqué and first in Bed Quilt Hand Quilting. Pattern: *Little Brown Bird* by Margaret Docherty.

## Newfoundland and Labrador

by Judi Kelloway



CABOT QG (St. John's—Mount Pearl) enjoyed *Quilting Modern Movement* workshops with Jacquie Gering. Her trunk show featured pieces from her book. Other workshops included natural dye classes at the Anna Templeton Centre Dye Studio with Susan Furneaux, a juried member of the Craft Council of Newfoundland and Labrador. We celebrated year end with a dinner.

EASTERN EDGE QG (St. John's). Marilyn Penney introduced Unusual Fabrics using Tyvek™ and Transfer Artist™ (TAP) showing samples of a variety of paints and heat on these materials. Daphne Williams shared her secrets of embellishing on quilted and wet-felted pieces. Judy Cooper displayed her Fantasy Fabric products and Phyllis Fitzgerald demonstrated Shiva PaintStiks™. Jacquie Gering of Modern Quilting fame held a trunk show. Members participated in her Modern Crazy Piecing and Scrappy Improvisation workshops.

LONG RANGE QUILTERS (Corner Brook, Pasadena, Deer Lake) enjoyed a workshop on Wool Appliqué by Bill Locke Designs, Springdale. Programs included: Pre-cut Fabrics and How to Use Them by Pauline Parrill; Seminole Patchwork by Liz Gorman, Scrap Magic and

Quick *Log Cabin* by Nancy Pinsent; *Quilting Tips and Organizing your Sewing Area* by Pauline Parrill. For their quilt show in October all members were asked to make a 12.5 inch block with a whimsical theme to go along with show theme *Once Upon a Quilt*. The blocks will be made into children's quilts for charity.

OCEAN VIEW QG (Conception Bay South) made over 40 quilts for Alzheimer/dementia patients on the Northeast Avalon, NL. Their spring retreat was held over Mother's Day weekend. Jacquie Gering visited the guild to give a Modern Quilting Workshop.

PIGEON INLET QG (Bay Roberts) held workshops and workdays facilitated by their own talented members. A highlight was a visit from Judy Kelly, CQA/ACC President, who emphasized that CQA/ACC is the thread that holds quilters together across Canada. The annual retreat was held at the Lavrock Centre in Salmonier.

WHALE COAST QG (covering Triton to LaScie and all points in between) held a workshop by Cat Candow on Pictorial Quilting Techniques. Every month is a Sew Day. They had demonstrations on *Alternate Cathedral Windows Method*, sleeve squares, and *Jazzing Up Your Bindings*. The spring challenge was a ME wall hanging to show who they are. A quilt show and sale was held in July and the *Springdale Craft and Trade Show* will be in September.

## Yukon

by Dorothy Burke



KLUANE QUILTERS GUILD (Whitehorse). Final arrangements for quilt instructors are still in progress so more news will be available in the fall.

PINETREE QUILTERS (Whitehorse). Fourteen members gathered at Karen Leender's for their yearly barbeque. Diane Gale obtained a variety of donations from an Alaska quilt shop for our monthly draw. Dianne Hart demonstrated the woven Tumbling Block runner where the finished product is a reversible runner of tumbling blocks. Susan MacDonald and Shelagh Pollack provided ideas on saving fabric space by folding and storing fabric in an upright position. The

retreats are booked, and the quilter's tea is scheduled where modern quilts and ugly fabric projects will be displayed.

QUILTERS WITHOUT BORDERS (Whitehorse). Eight to ten quilters meet weekly at the Bear's Paw quilt shop to create charity quilts. They are finishing quilts for the Teen Parent Centre graduates and making quilts for the chemo room at the Whitehorse General Hospital. All quilters welcome to help. Membership is open-ended.

SEW N' SEWS (Whitehorse) held a retreat in May. Member Debbie Brewster has been travelling to California to take appliqué classes. She is currently working on a Basset Hound Wearing Sunglasses project. Quilters will meet over the summer to make chemo quilts and their own projects.

## Northwest Territories

by Shona Barbour



YELLOWKNIFE QUILTERS sponsored a trunk show by Aboriginal (Dene) quilter Celine Vukson, who grew up in Behchoko (formerly Rae-Edzo), NWT, and uses her culture and experiences to make her quilts. She lives in Ontario and is working on her PhD from Trent University. She showed her first sampler quilts and then how her work changed to reflect her life. The public was invited to attend the show, and several who attended were friends of Celine's from Residential School. They especially appreciated a group quilt with blocks completed by other residential school survivors. There will be a summer challenge based on the Guild 25<sup>th</sup> anniversary.

INUVIK QUILTING GUILD (IQG) focused on finishing UFO projects started during the busy winter. The quilt show opens in July in conjunction with the *2014 Inuit Circumpolar Council General Assembly*, a gathering of Inuit from Greenland, Alaska and Canada. Quilts for this show celebrate these regions and highlight conference topics: health, wellness, environment, culture, lands and resources. The quilt show will remain hanging for the *2014 Northern Games* and *2014 Great Northern Arts Festival (GNAF)*, both hosted in Inuvik. Fabric and textile classes are part of GNAF and guild members are keen to participate and are proud to be part of all these events.



## Alberta

by Cindy Simpson



BIG HILL QUILTERS, Cochrane, demonstrated the *Folded Flying Geese* block method and showcased guild challenges at the Community of Quilters at Heritage Park in May. Three quilters from Australia gave the guild fabric featuring Australian flora. One of the visiting gals, Judith, presented us with a wall hanging of a Banksia Flower and booklet that she made showing the cycle of the flower. In return we gave Canadian fabrics, magazines and buttons.



Marcia Gilbertson

DALEMEAD QG, will hold our Quilt Show on October 25, 2014. The raffle is complete and tickets are on sale. We had a presentation on making very miniature quilts from a local quilter. Our members are invited to make and donate a miniature to be sold by silent auction at our show. *The Stone Soup Day* became two days and many charity quilts were made.

HIGH RIVER HANDICRAFTS GUILD—a number of members received *Come Hell or High Water* quilts donated through My Sewing Room in Calgary. These beautiful quilts came from everywhere. Quilters and non-quilters appreciated every single stitch. Thank you to all of you. Cheryl Arkison, author of *Sunday Morning Quilts*, inspired 16 quilters with her slab quilt technique and they presented a trunk show. Our new charity project is children's quilts and afghans for Closer to Home in Calgary. We moseyed along, counting inches for the Walk to Brock.

LETHBRIDGE CENTENNIAL QUILTERS had a special Sew Day to make over 100 wine bags for Quilt Canada 2014. Patti Morris taught a two day workshop

called *Puzzle Block*. Our spring retreat was held at the Bloomin Inn near Pincher Creek. Lethbridge is the site for *Quilt Canada 2015* so a local organizing committee now meets regularly.

PRAIRIE PATCHER QG (Brooks) presented quilts to residents in the Alzheimer's wing of Sunrise Gardens in Brooks. Member Carol Viher was inspired by an article on touchy feely quilts used as stimulation for Alzheimer's patients. She involved seven friends and guild members who used the instructions at [www.bellaonline.com](http://www.bellaonline.com) and contributed 41 lap size quilts with many fabric textures. The quilts were well received and left over ones will be given to new patients as they arrive.

ST. ALBERT QG's *Poppy Challenge* recognizes the beginning of WWI. We are to make something poppy themed either using poppy fabric or by making poppies. Planning is underway for our *Quilt Show and Quilt Walk* in fall 2015 at the Little White School House in St. Albert. We dedicated a memorial plaque to founding member Janet Anderson who passed away in 2013.



Cindy Simpson (LEFT) and Lucy Viher (RIGHT), taken at Heritage Park



AB Touchy Feely: BACK ROW—Quilters—Dorothy Walton, Carol Viher and Elsie Munro. FRONT ROW—Sunrise Residents—Joyce Nichols and Kay Truman.

## BC Coastal

by Karen Killins-Robinson



VICTORIA QUILTERS' GUILD—Jennifer Watson won the Viewers' Choice Award for *Wedding Star* and was presented the CQA/ACC Rosette by BC Coastal Regional Representative Karen Killins-Robinson at VICTORIA QUILTERS' GUILD *Adventures in Quilting* May Show.



Jennifer Watson by Sheila Fowler

LANGLEY QUILTERS' GUILD raffled a *Roses by the Cabin* at their show in May. A Challenge Who (K)New using recycled materials and a FIBRE ART NETWORK (FAN) display of *The Fibrescapes Exhibit*.

TIMBERLANE QUILTERS' GUILD (Powell River) hosted a *Scrappy Quilt* weekend and a *UFO Day*. Karen Berry taught abstract quilting. Nina Mussellam's Trunk Show had 90 plus quilts. The Community Quilts program includes Children and Family Services, women's shelter, hospital oncology unit and Meals on Wheels. Quilt show March 14 to 15, 2015. Details at [www.timberlanequiltersguild.ca](http://www.timberlanequiltersguild.ca) or on Facebook.

WESTSHORE QUILTERS GUILD (Langford) in 2013 supported the Women's Transition House with 139 quilts. During the floods in Alberta, they donated 20 quilts to Calgary and 22 quilts to Red Deer. To celebrate International Quilt Day on March 15 this year, they held a *How fast can you complete a quilt top* competition and pot luck. Twenty five tops were completed with the winning time of 50 minutes!

CHILLIWACK QUILTERS GUILD held *Our Quilted Treasures* show in October with 500 plus visitors. Raffle Quilt called *Summer Lake Log Cabin* was won by local Glennis Edens. Monthly UFO sewing day; details at [www.chilliwackquilters.com](http://www.chilliwackquilters.com). 100 We Care quilts were donated.

THE NANAIMO QUILT GUILD finished their first successful year in their new venue. Early registration for the next year took place in the spring which will make for a smooth start up to the season in September. In June we held a pot luck picnic at Transfer Beach Park in Ladysmith with a fun *Ugly Fabric Auction*.

SUNSHINE COAST QUILTERS (Sechelt) held a quilting bee assembling 30 quilts for Sumac Place, a mental health facility in Gibsons.



L-R BC COAST QUILTERS Marian Williamson, Sue Lowell, Carol Adams, Karen Biddlecombe, Judy Larson, Jeanette Lucas photo by Heather Jeal.

## Nova Scotia

by Dorinda McCully



HIGHLAND QG (Antigonish). Monthly show and tell produced many inches for CQA/ACC's *Walk to Brock*. Challenges included a Sudoku quilt, black and white block exchange and a "learn a new technique," where members agreed to try something new and present it to the guild. The comfort bags for chemo patients and baby quilts for the local hospital are ongoing. Marion Draper taught a Flower Power pincushion workshop and members enjoyed their annual weekend retreat at Keltic Quay Resort, Cape Breton. For the June closing, Michelle Griffin, PEI CQA/ACC Regional Representative, taught the *Hunter's Star* runner followed by dinner and viewing of the year's projects.

MAHONE BAY QG received a Heritage Award from the Mahone Bay Founders Society and made a quilt for the 100<sup>th</sup> Anniversary of the Mahone Bay School/Centre. Membership has reached 126 from 13 communities. Ana Buzzollini was guest speaker at the annual dessert party and conducted three days of workshops. Members Barb Robson, Patsy Perkins and Laurie Swim conducted workshops with more planned for the fall. The second Yard Sale saw some members adding to their stashes while others spring-cleaned their sewing spaces. The biennial quilt show is October 3 to 5 during the *Scarecrow Festival*.

MAYFLOWER QG (Halifax) members donated 132 comfort and charity quilts in the Halifax area. Quilt artist and teacher, Susan Tilsley-

Manley was guest speaker at the June dinner. Approximately 70 quilts were displayed for show and sale at Scott Manor House, Bedford in August.

OCEAN WAVES QUILT SOCIETY (Cape Breton) met in Margaree Center hosted by the CELTIC QG. QUILTER and textile portrait artist, Susan Tilsley-Manley, gave a presentation and trunk show followed by an auction and show and tell. Many smaller guilds and groups within OWQS have shows throughout the summer and fall.

SACKVILLE THREADERS held a Ken Grantham workshop using the Over and Under Quilt pattern, a mystery quilt to be finished by June, several Saturday workshop/pizza parties to finish UFOs, a MARINER'S QG trunk show and the guild's show and tell. Current challenge *Sun Bonnet Sue Grown Up* is sure to give everyone a laugh!

## BC Interior

by Catherine Henderson



7 SEW 'N' SEWS (Vernon) held their first quilt show in April, displaying 26 red and white quilts, art, embroidered and traditional quilts. They donated quilts to hospice, care facilities, a family devastated by a house fire and Meals on Wheels. A member took 18 quilts to women in Kenya.

BARRIERE COMMUNITY QUILTERS donates care quilts to victims of domestic abuse and a bursary to a local high school student. They are working on a quilt to commemorate Barriere's 100 year anniversary. The guild co-hosted the 2014 *Gathering of the Guilds* at Sun Peaks.

DOUBLE O QUILTERS (Oliver) make quilts for Desert Sun Counselling's Safe Home/Women in Need and the Roots of Empathy programs. Four quilts were given to a family who lost their home to fire and two quilts to children battling life threatening diseases.

KIMBERLEY NORTH STAR QUILTERS held their annual two week quilt show in June displaying over 85 pieces. Thirty quilts were presented to Rotaplast ambassador Sheila Hart in April.

THE ORCHARD VALLEY QUILTERS GUILD (Kelowna) had a trunk show by Kathy Kinsella and



DOUBLE O QUILTERS Outgoing Co-president Lynda Gallicano

Members made two comfort quilts, one from a legacy of pre-cut 2.5" strips. The guild wants to keep informed about insurance.

SAGEBRUSH QUILTERS' GUILD (Kamloops) supports the cancer clinic, hospice, children in care and women's shelter with several hundred donated quilts annually. There is always high meeting attendance when a member does a trunk show.

SALMO QUILTERS SOCIETY hosted the 2014 *West Kootenay Quilt Conference* in April. 140 participants from Grand Forks, Castlegar, Trail, Rossland, Nelson and Kaslo showed their work including a display of quilts made for Rotary International's Wrap-a-Smile Program that supplies quilts to patients where Rotaplast medical teams perform cleft lip reconstruction.

SUN PEAKS GUILD co-hosted 2014 *Gathering of the Guilds* at Sun Peaks Resort. Over 200 guests from 20 guilds in the BC Interior attended. Featured speakers included teacher Susan Purney Mark and Quilts of Valour representative Doreen Folk.



Gathering of the Guilds Organizing Group from SUN PEAKS QUILTERS and BARRIERE COMMUNITY QUILTERS

COPPER VALLEY QUILTERS (Logan Lake) distributed 57 quilts to local charities and will do the same this fall. In memory of guild member Elizabeth Hannah, they created a special quilt for their local Women & Youths Health club. Pippa Moore will lead a workshop in the fall.

CRESTON VALLEY QUILTERS' GUILD hosted the *East Kootenay Quilt Guild Conference* in Yahk in May. 130 quilters attended from Boswell, Crawford Bay, Moyie, Cranbrook, Fernie, Wasa, Kimberley and Golden. Every guild made a presentation and the charity quilt was given to a local seniors group.

CRANBROOK QUILTERS GUILD is challenging members to meet their goal of 22 quilts for Rotaplast and 56 quilts for their community. Diane Janssen will lead a three-day workshop in October.

completed a challenge over the summer. Their outreach program with local high schools produced over 40 donation quilts.

PENTICTON QUILTERS GUILD wrapped up their year with a Murder Mystery that killed off their beloved president Linda Schmidt. They made and donated two Quilts of Valour and more to groups like RCMP victims services.

RIVERVALLEY QUILTERS (Kamloops) held a Quilt-a-thon competition and teams made 31 quilt tops for the local preemie nursery over a few hours. Altogether 78 quilts were donated to the hospital.

RUMPLESTILTSKEIN FIBRE ARTS GUILD (Rock Creek) prepares for their April 18 to 19, 2015 show by making triptych scenes of their beautiful area, *Spicy Spiral* table runners, and a *Bargello* project.



Doreen Folk at work on a Quilt of Valour with Susan Purney Mark at *Gathering of the Guilds*

## Québec

by Carol Jiles-Davis  
Traduit par Sylvie Jane Leclerc



SOUTH SHORE QUILTERS' GUILD (COURTEPOINTE DE LA RIVE-SUD) completed 25 comfort quilts to donate to survivors of the devastating fire at the Isle-Verte Seniors Residence. Also, we proudly donated four *Quilts of Valour* for our brave Military men and women. Our Guild is now on Facebook at [www.facebook.com/CourtepointeRiveSud](http://www.facebook.com/CourtepointeRiveSud), and all pages are bilingual. Irene Gagné won the *Fabricville Quilters Competition* in the appliqué category. She taught a *Celtic Knot* at the last retreat.

Les membres de COURTEPOINTE DE LA RIVE-SUD (SOUTH-SHORE QUILTERS' GUILD) ont complété 25 courtepointes-réconfort pour donner aux survivant(e)s du feu dévastateur de la Résidence de personnes âgées de l'Île-Verte. Nous avons aussi fièrement donné quatre *Quilts of Valour* pour nos braves hommes et femmes militaires. Notre guilde est maintenant sur Facebook à : Courtepointe de la Rive-sud, et toutes les pages sont bilingues. Irene Gagné a gagné le prix de *Fabricville* « *J'aime la courtepointe* » dans la catégorie des appliqués. Elle a donné le cours du Nœud celtique à notre dernière retraite.

BEACONSFIELD QUILTERS GUILD: Andrea Torrens and Annette Hale, both masters of the hexagon, provided presentations and workshops showing new techniques and hand sewn miniature hexagon quilts. We enjoyed a trunk show and workshop on Mandelas from Pierra Vernix, an internationally award-winning quilter, known for her *Simply Mandela* quilt. Our month-long exhibit in the Beaconsfield Library, called *In the Shade—Quilts Featuring Leaves and Trees* was well received. Gillian Travis presented an *Indian Ladies* workshop.

BEACONSFIELD QUILTERS GUILD : Andrea Torrens et Annette Hale, toutes deux expertes des hexagones, ont donné des présentations et des ateliers sur de nouvelles techniques et ont cousu à la main des courtepointes miniatures en hexagones. Nous avons eu droit à une Présentation des richesses et un atelier sur les Mandalas avec Pierra Vernix, une courtepointière de renom international ayant gagné des prix et connue pour sa courtepointe *Simply Mandela*. Notre exposition d'une durée d'un mois *In the Shade—Quilts Featuring Leaves and Trees* (À l'ombre—courtepointes mettant les feuilles et les arbres en vedette), fut très bien reçue. Gillian Davis a donné l'atelier *Indian Ladies* (Les dames indiennes).

## Manitoba

by Marj Moore



THE BARNSWALLOW QUILTERS (Morden). Martha Epp was the featured quilter at the annual show, attended by a thousand people. Debra Barlow of Saskatoon provided a trunk show. There were presentations by Katie Friesen (Modern Quilting) and by Sally Unrau (Stupendous Stitching). Meet the Quilter was a feature at two meetings. Quilters Den hosted an evening where everyone could try demo machines. The *Walk to Brock* was a challenge for our group with 39,000" as of May 25. Proceeds from the quilt show were donated to the Tabor Home Building project. Infant blankets were made for Modern Christmas Cheer and for Genesis House, a local women's shelter.

MANITOBA PRAIRIE QUILTERS hosted the province's largest quilt show at Canad Inns Polo Park with over 2000 guests. Joan Dupuis-Neal won the judge's choice—Best of Show for *Magical Medallions* as well as Honourable mention for *Japanese Garden*, also hand-appliqued. Viewers' Choice was won by Arlie Warrenner for *Sedona Star*. Members created 37 wall quilts for the challenge *Prairie Moments* which had to include at least one of three colours; blue, green or yellow. All were auctioned with proceeds of \$3,800 to the Laura Milner White project, a grassroots organization raising funds for inner city programs. Guest speaker Elaine Quehl shared her quilts and techniques and held two workshops.

THE CROCUS QUILTERS' GUILD (Dauphin) members contributed blocks every two months

from which we make charity quilts. Our yearly challenge, with four months to complete, was to incorporate black and white patterned fabric with the addition of one solid colour. A highlight is deciding Viewers' Choice. Winnipeg quilting instructor, Joanne Mitchell, gave a free motion workshop in June. We hold a UFO day each month.

THE COUNTRY LANE QUILTERS GUILD (Portage La Prairie) enjoyed two retreats and a shop hop to North Dakota. A South Beach Resort retreat will take place in November. Members plan to host the MAAS (Manitoba Association of Ag Societies) provincial finals of quilts that won top honours at provincial fairs. Our guild will display Christmas quilts and be part of the annual *Home for the Holidays* in Portage La Prairie. More than 50 quilts were donated to single moms through the Regional Public Health Unit. Our guild also makes lap quilts for the local women's shelter. Our year ends with dinner in Plumus, MB with the Pins and Pals quilt guild of Gladstone and Plumus.

MINNIDOSA AND AREA PIECEMAKERS completed a hand-quilted sampler quilt to be raffled by the senior centre. When one of our members passed away, her family gave us her entire stash. We turned this into a sizeable donation to the Heart and Stroke Foundation and over 60 pairs of pillow cases were donated to a local women's shelter. Jean M would have been proud! Our CQA Regional Representative Marj Moore gave a workshop and now curves and arcs are everywhere. Members are completing projects for our quilt show on September 20.

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## New Brunswick

by Gail Fearon



AKERLEY-CAMBRIDGE NARROWS QG finished four wall quilts for the local nursing home. In March Nancy Armitage taught the *pinapple quilt* block. *Colours of the Rainbow* annual quilt show ended the year.

COTTON MILL QG (Fredericton) had workshops featuring a *Twister* table runner and a *Prism* quilt. Two members attended the *Gathering of the NB Guilds*. June meeting was followed by a yard sale auction.

ELM CITY QG (Fredericton) made Victoria's Quilts using the *Jacob's Ladder* pattern in masculine colours. A spring retreat enabled out-of-town members extended socializing and collaboration on quilt projects.

FREDERICTON QG displayed the Atlantic Canada Chapter Studio Art Quilts. *Recycle challenge* pieces were revealed. The Community Projects J team, Jeanne Kay Speight, Joan Cowan and guild members donated quilts and place mats to the Veterans Health Unit, Transition Houses and Meals on Wheels. Members were saddened by the passing of guild member, Joan Whelpley, who made comfort quilts for those in need.

GORGE QG (Grand Falls). Cari Grierson led a workshop incorporating large scale prints from *9-Patch Pizzazz* by Judy Sisneros. A demo was given of octagonal place mats, designed by Cari Grierson. *Apron Day* used a chevron technique. A *Jelly Roll Day*, Ginette McLaughlin demonstrated *Log Cabin Courthouse Steps*. Completed mystery quilts, designed by Barb Labella were displayed at the closing banquet. Show & Tell consisted of Past President, Sandra Hubley's challenge to members using batik. Summer plans include two picnic quilting days.

KENNEBECASIS VALLEY QG (Quispamsis). *Stars in the Milky Way* is the quilt show theme. Suzanne Thebedeau and Bonnie Torunski showed cut-work items involving embroidery machines. Jean Foglein displayed tops made from Missouri Star Quilt Company YouTube tutorials. Members made 12½ inch raffle blocks incorporating birds.

KESWICK RIDGE QG sent members to the *Gathering of the New Brunswick Guilds* in April. Activities included placemats for the seniors home and a comfort quilt for a member in need. Workshops included diamonds on the bias and utilizing different types of bindings.

MARCO POLO QG (Saint John) displayed Celtic work at *Colleen's Dinner* in March and helped prepare a display at the New Brunswick Museum of Quilts from the John Corey collection. The guild hosted the *Gathering of the New Brunswick Guilds* in April. A spring tea welcomed honorary and new members to the guild. Workshops included thread sketching, medieval tiles, journal cover, Emma's Tree and an introduction to paper piecing.

MIRAMICHI QG hand-quilted a fund raiser quilt for Hospice Miramichi, Seventy Victoria's Quilts tops, bags and bindings and single size quilts and crib quilts to cover all beds at the local transition house.

SACKVILLE QG made a quilt for the local library. The pattern *Read with Me* by Melissa Corry is available from the Moda website. The quilt, machine-quilted by W. Billing of Country Quilt Finishing, can be seen inside the library's front door.



LEFT TO RIGHT Joan Nuttall, Dorothy Phinney, Joan Blakney, Joan Richardson.

SUSSEX VALE QG sent members to the *Gathering of the New Brunswick Guilds*. An annual retreat, a guild quilt for hand quilting, anti-ouch pouches, drain bags, pillow cases and cuddle quilts kept members involved. Ladies of the evening finished their sampler quilt. A year end banquet in June and preparations for *Autumn Splendor 2014* quilt show in September.

TIDAL THREADS & NEEDLEWORK QG will hold their fourth biennial quilt and needlework show, *Everything Old is New Again*, Friday, July 4 to 5 at North Head Baptist Church Hall, Grand Manan. Admission is \$4.00 and Quiltmobiles will be at the ferry terminal on the island to provide free transportation.

GREATER MONCTON QG gathered 20,716 inches for CQA/ACC's *Walk to Brock*. Members pledged UFO completion or payment to the guild for June. The mystery quilt revealed *Plenty of Fish*

by Prairie Mercantile. The *Second Annual Bazaar* coincided with election of a new executive and a May workshop called *Showcasing Quilters* from our Backyard featured Lois Wilby-Hooper, Sue Berube & Peggy Sheehan.

WHERE FRIENDS GATHER QG (Dalhousie) feature UFO days in retreat weekends. Guild member Christina Savoie taught the *Flower Bowl* using hand dyed fabric and free motion quilting.

## Prince Edward Island

by Michelle Moase

THE GREEN SHORE QUILTERS (Summerside). Margaret Poirier-Raynor won Viewers' Choice with her quilt *Serenading the 30* at the quilt show in May. Members donated charity quilts to the Child and Family Bureau. Janice Hebert taught a quilted bag.

THE NORTHERN LIGHTS QUILT GUILD (O'Leary) had a BOM Challenge over the year that was also being done by the TIGNISH QUILTERS. Libby Colwill taught a sewing tote. The guild counted their inches for the *Walk to Brock Challenge* and for a small guild we counted over 21,000 inches! The annual meeting was held in June.

THE KINDRED SPIRITS GUILD (Charlottetown) is preparing for their quilt show in October which also celebrates the 150<sup>th</sup> year of Confederation. Historical quilts will be displayed along with this group's creations.



## Nunavut

by Diana Martin



IQALUIT ARCTIC QUILTERS (Iqaluit) continue to grow and had to move from 'living room' workshops to a public classroom! Johanna Benning, rep for Quilts of Valor, secured the classroom including storage, making our lives easier! We have two recent newcomers, one from Nova Scotia, and another who is brand new to quilting!

During Iqaluit's *Toonik Time*, our group crossed the street to the Nunavut Legislature Building and took this photo in front of their Inuksuk. It was a beautiful, sunny day in April albeit still winter here!

We are planning fall classes and workshops and welcome newcomers. Our charitable project coordinated by Johanna Benning was a quilt for a baby battling a most unforgiving disease, and his father who is in the Military.



LEFT TO RIGHT Darlene Brown, Cathy Peyer, Johanna Benning, Lisa McGrath, Joan Murray, Lana Dawiskiba, Jamie Nicol, Diana Martin, Katerina Dawiskiba. Missing—Evelyn Lecomte

Most of us have moved to the Arctic with very little stash fabric because of limited space and the cost of shipping. We are open to receiving fabric donations so we can make and donate finished quilts to those in need. If you happen to know anyone travelling this way and you have some fabric or batting that won't be missed from your stash, think of us—we can put it to great use!



The quilter who gets around via ATV is Johanna Benning! Nothing stops her from attending a sew day with all her quilting tools—minus 40 or not!! She puts new meaning to dedication!

## Ontario North

by Marvella Smith



LINDSAY CREATIVE QUILTERS' GUILD is planning their 2015 *Quilted Treasures* quilt show. Placemats are their charity priority and surplus will be donated to Meals on Wheels for Christmas.

HALIBURTON HIGHLAND QUILT GUILD members attended a shotgun 'wedding' in Bracebridge in April. We arrived with the handsome groom, his daughter from his sixth failed marriage and his gun totting mama to claim the beautiful bride who visited our guild in October. A lot of fun... perhaps other guilds should try an exchange visit with a neighbouring guild. They

presented a fashion show at our October meeting while we displayed wall hangings and quilts to their guild in April. Members held the *Past, Present, and Future Quilt Show* in June. Jan's Knits of Haliburton, a Husqvarna dealer, donated a Sapphire sewing machine door prize.

PINE TREE QUILTERS' GUILD OF MUSKOKA (Bracebridge) encourage beginning quilters by showing their charming work in a quilt show. Encouraging and supporting others brings a sense of satisfaction. Members held a Mother's Day tea complete with bone china cups and saucers, gloves and hats.

ISLAND QUILTERS GUILD (Manitoulin Island) is planning a quilt show September 13 to 17 and will be hosting the *Quilt of Belonging*. Check it out at: [www.quiltofbelonging.ca](http://www.quiltofbelonging.ca).

THOUSAND ISLAND QUILTERS' GUILD (Brockville) has a mystery quilt underway and made 14 small quilts for the Healthy Baby Program for young mothers.

SUDBURY AND DISTRICT QUILTING AND STITCHERY GUILD donated 397 quilts to over 15 organizations and 200 memory quilts to Hospice. Susan Purney Mark from BC taught Surface Design techniques and Shattered Angles techniques. Members initiated a Growing our Guild program. They focus on administrative reforms related to email protocols, constitutional updating and new learning initiatives. Sustainability and using new technologies to enhance operations and learning, will be at the forefront of their future growth.

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## Membership Application Form

Date \_\_\_\_\_

Use this form or Renew/Sign-Up online at:  
[www.canadianquilter.com/members-area/members-renew-signup.php](http://www.canadianquilter.com/members-area/members-renew-signup.php)

### Membership Category\*

- Individual  Guild  Shop  Institutional  Professional (check only one)  
 New or  Renewing \*(check only one)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Province: \_\_\_\_\_

Phone: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Email: \_\_\_\_\_ Guild: \_\_\_\_\_

### For Guilds and Shop Memberships:

• Contact Person \_\_\_\_\_

• Web Site \_\_\_\_\_

*Include your website for link from CQA/ACC web site*

I, \_\_\_\_\_ (signature), hereby consent to having  
my name and contact information included on the CQA/ACC Membership List that  
is distributed to CQA/ACC members upon request.

Method of payment: (please circle appropriate amount below)

Cheque or money order enclosed.\*

VISA/Mastercard #: \_\_\_\_\_

Exp. date: \_\_\_\_\_ Signature: \_\_\_\_\_

## CANADIAN QUILTERS' ASSOCIATION ASSOCIATION CANADIENNE DE LA COURTEPOINTE



GST/HST # 89443 3663 RT

### Membership Rate Chart Effective April 1, 2013 (Includes GST/HST)

|                            | Residents of NB, NL, ON 13% HST: |          | Residents of NS 15% HST: |          |
|----------------------------|----------------------------------|----------|--------------------------|----------|
|                            | 1 Year                           | 2 Year   | 1 Year                   | 2 Year   |
| • Individual Membership    | \$56.50                          | \$101.70 | \$57.50                  | \$103.50 |
| • Guild Membership         | \$67.80                          | \$118.65 | \$69.00                  | \$120.75 |
| • Quilting Professional    | \$79.10                          | \$146.90 | \$80.50                  | \$149.50 |
| • Shop Membership          | \$141.25                         | \$259.90 | \$143.75                 | \$264.50 |
| • Institutional Membership | \$56.50                          | \$101.70 | \$57.50                  | \$103.50 |

|                            | Residents of PE 14% HST: |          | All other Canadian Residents: |          |
|----------------------------|--------------------------|----------|-------------------------------|----------|
|                            | 1 Year                   | 2 Year   | 1 Year                        | 2 Year   |
| • Individual Membership    | \$57.00                  | \$102.60 | \$52.50                       | \$94.50  |
| • Guild Membership         | \$68.40                  | \$119.70 | \$63.00                       | \$110.25 |
| • Quilting Professional    | \$79.80                  | \$148.20 | \$73.50                       | \$136.50 |
| • Shop Membership          | \$142.50                 | \$262.20 | \$131.25                      | \$241.50 |
| • Institutional Membership | \$57.00                  | \$102.60 | \$52.50                       | \$94.50  |

|                        | 1 Year  | 2 Year   |
|------------------------|---------|----------|
| • USA Residents**      | \$60.00 | \$110.00 |
| • Overseas Residents** | \$70.00 | \$130.00 |

*Please allow 6 weeks for processing your membership.*

Make cheques payable to CQA/ACC and return to: CQA/ACC Administrative Assistant,  
Jackie Philpott, 6 Spruce St., Pasadena, NL, CANADA A0L 1K0  
Phone: 1-877-672-8777 (North America) Fax: 1-866-603-7040 (North America)  
administration@canadianquilter.com

*Membership runs for one year until the first of the same month in which you joined.*

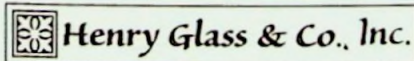
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