

The Canadian Quilter

Spring 2014



Out of Africa by Norma MacCara from Pictou County, Nova Scotia MORE INFORMATION PAGE 7

In Celebration of Exotic Emerald Quilt Canada 2014 Faculty

A Quarterly Magazine of the Canadian Quilters' Association/Association canadienne de la courtepointe



table of Contents

Special Stories

In Celebration Of Stories

Celebrating Longarm by Diane Carson	11
Celebrating Exotic Emerald by Catherine Henderson	14
Know Your Guild by Daintry Chitaroni	40
In Celebration of Quilts by Freda Hopper	43
Book Reviews by Beth Cameron	52

Out of Africa by Jean Dorie and Norma MacCara	7
Farewell and Thank You by Barb Spence	10
Festival of Quilts by Barb Munro	22
Eight Tips for Quilting with a Youthful Generation by Brandy Lynn Maslowski	24
Irish Eye Spy by Kim Caskey	26
Quilt Canada 2014 Update...	
Introducing Faculty by Marilyn Michelin and Evelyn Lawrence	27
Quilt Canada 2013 Bursary by Marianne Parsons	32
2012 Agnes Boal Bursary by Daintry Chitaroni	41
Fibrescapes by Marianne Parsons	44
Surface Design Round Robin Part Two by Karen Johnson	56
Capture the Essence by Anna Hergert	58

Items of Interest

Artist in Residence by Jill Buckley	8
Things I Can't Live Without... Results of the Challenge	12
New Challenge: Winter Wonders	13
Cinderella... Thread Snips by Cindy Scraba	18
Gizmos and Gadgets by Daphne Greig	20
Judge's Corner by Anna Hergert	30
Know Your Guild by Daintry Chitaroni	40
Introducing PEI Regional Representative Michelle Moase	42
Light-Hearted Quilter by Ada Moyles	48
Creative Spaces	50
Book Reviews by Beth Cameron	52
Featured Quilt Shop... Quilter's Den by Alvina Derksen and Marj Moore	54
Quilts of Great Britain by Barb Shae	60
Creative Cousin by Jackie White	64
Rosette Winners by Marcy Horswill	74



Capture the Essence see page 58



My Creative Spaces see page 48



Quilts by Rosemary see page 34



Fibrescapes see page 44



Quilter's Den see page 54

Designers and Patterns

Canadian Designer... Rosemary Makhan by Joyce O'Connell	34
Canadiana Rose by Rosemary Makhan	35

Frequent Features

From the Editor/Themes/Deadlines by Marcy Horswill	4
President's Message French/English by Judy Kelly	5
Activity Report from the Board by Judy Kelly	6
Events and Calls for Entry by Gayle Szmurlo.....	46
Notice Board French/English	62
Regional Reports by Laine Canivet	65
Bylaws	78
Contact Information	83
Membership Application	83



Rosette Winners see page 74



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Products.....Daphne Greig
Light-Hearted Quilter.....Ada Moyles
Patterns and Designers.....Joyce O'Connell
Heritage Quilts.....Marilyn Stewart
Judges Corner.....Kathleen Bissett and Anna Hergert
Cinderella Column.....Cindy Scraba
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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 Summer 2014 issue is April 1, 2013. 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 or as per contact information on the inside back cover.

ADVERTISING information is available from the Editor—Marcy Horswill—editor@canadianquilter.com.

from the Editor

The theme for this edition of *The Canadian Quilter* is *In Celebration of*. Now that Spring is just around the corner for most Canadians, we have much to celebrate. It was a long, hard winter for many parts of Canada... an abundance of snow days, power outages and dangerously icy roads. Congratulations, quilters... we made it to Spring!

I would like to take a moment to thank Marsha Cleveland for leaving *The Canadian Quilter* in such good shape. Her many hours of writing out directions for every step of building this magazine, and introducing me to the team of volunteer contributors, designers and printer made the editorial transition a smooth one. Marsha poured her whole heart into *The Canadian Quilter* and it shows. I'll do my best to honour what Marsha has created over the years and move it forward, all the while maintaining the high calibre of stories and quilting information we are all accustomed to.

Some of you might be wondering, "Who is this new Editor?"

Simply put, I am one of you; a quilter and fibre artist living in one of the best countries on Earth. I reside in Cumberland, BC on Vancouver Island, but prior to that I spent many years in Northern BC and Northern Alberta. I have been quilting for over 20 years. Traditionally at first, but I moved to designing quilts and now on to fibre art, specializing in machine felting and the use of Tyvek®. I belong to the Comox Valley Schoolhouse Quilters' Guild... we boast over 140 members. I am proud to be part of this guild and volunteer as Program Coordinator. I am a graphic designer and have been for over 28 years. This is apparent in my fibre art designs; simple is better in my world. Despite my move to fibre art, I cherish hand work and love to hand bead and hand quilt.

One of the exciting aspects of becoming Editor is that I have access to this large umbrella of volunteers who help compile and

edit information for the magazine. This help is invaluable and I look forward to working with everyone in the coming year.

You may notice that I am calling this edition of *The Canadian Quilter* a magazine. It has been decided that in addition to our regional reports and Board activities, there is such a tremendous variety of content based on all aspects of quilting... traditional, modern, fibre art, youthful, etc., that it warrants the term newsletter to be changed to magazine. We are officially a Canadian magazine about quilting!

Back to *In Celebration of* and this edition of *The Canadian Quilter*... there are many wonderful articles to read, and pages are filled with colourful photographs. Be sure to check out the winners of *Things I Can't Live Without* challenge (page 12), and think about participating in our new challenge *Winter Wonders* (page 13). We'd love to see your work! Enjoy some of our member's Creative Spaces found on pages 50 to 51. Try your hand at Rosemary Makhani's traditional quilt, *Canadiana Rose*, on our Canadian Designer pages 34 to 38. And finally, check out the list of teachers at *Quilt Canada 2014* (pages 27 to 29). If you're still interested in attending *Quilt Canada 2014*, register as soon as you can!

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



PHOTO BY STACEY CROSSLEY

Marcy ☺

This Issue:

Celebrate!

Themes

Summer 2014 (deadline for submissions—April 1, 2014) **Different:** We know that quilters are creative and often come up with something new, or different. Perhaps you would like to share with us a method that you have found works for you when you have a special project to complete. Or perhaps you have enjoyed a workshop with a special instructor who has had a different approach. Or perhaps you have seen a display of quilts that were shown to advantage in a different venue. Perhaps you are a quilter who approaches the creation of a quilt from a different perspective. There are lots of ways to deal with the topic of "different". We look forward to receiving your ideas.

Autumn 2014 (deadline for submissions—1 July, 2014) **Tell Your Story:** How did you get involved in quilting? What inspires you to quilt? What is the story behind the quilt you just made? How was your quilt vacation? Who taught you to quilt? How does quilting help balance your creative life? What did you learn about yourself while attending your last quilt workshop? Tell us your quilting story.

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!

President's message

Hello Spring! At least it arrived temporarily one day here in Newfoundland and Labrador. How about your neck of the woods? The Crocuses and Daffodils have begun to poke their heads through the thin layers of snow that still cover my flower beds, and before you know it, Mother Nature will start painting the earth with a million different shades of green.

Spring forward, spring cleaning, rebirth, new spring fashions... these are all things that come to mind when you think about spring. I feel we are springing forward at CQA/ACC! We are constantly changing, planning and growing. Our awesome Board of Directors, along with our staff and volunteers, are striving to provide our membership with the best services and up-to-date information that we possibly can and with the resources we currently have available to us. Check our website regularly, sign up for our blog and Facebook. Receive the latest in the quilting world, hot off the press!

Speaking of rebirth, we are very pleased to welcome on board our new magazine editor, Marcy Horswill. I think you will be pleasantly surprised. Thanks to our long-time editor, Marsha Cleveland, the transition from old to new went extremely well. Our quarterly publication has also been renamed. It is officially referred to as "Magazine," so "Newsletter" no longer exists.

We have enjoyed the birth of our first ever online jurying for the *National Juried Show*, although we did experience some growing pains initially. The entire process is much easier for both entrants and the jurors.

We are still anticipating growth of our CQA/ACC Board of Directors. Have you ever considered applying for any of our vacant positions? We are currently seeking someone to fill the position of Vice President. I can personally say it is a very rewarding experience to see how the Association works from this level... not in monetary rewards, of course, but in the people I have met and the knowledge I have gained.

"New spring fashions" bring to mind the upcoming conference in St. Catharines, Ontario, this June. The annual *Trend-Tex Challenge* is featuring wearables as an option for the first time this year. There are sure to be some exciting entries of wearables in our *National Juried Show*.

Message de la Présidente

traduit par: Sylvie Jane Leclerc

Bonjour printemps! Il nous a fait un clin d'œil le temps d'une journée ici, à Terre-Neuve et Labrador. Qu'en est-il pour vous et votre région? Les crocus et les jonquilles commencent à pointer leurs têtes à travers les couches de neige couvrant encore mes plates-bandes. Avant que l'on ne le sache, mère nature aura commencé à colorer la terre avec des milliers de teintes de vert.

Aller de l'avant, le grand ménage, le renouveau, les nouveautés printanières... toutes ces choses nous viennent à l'esprit lorsque nous pensons au printemps. J'ai l'impression que nous faisons de grands pas à la CQA/ACC! Nous changeons, planifions et grandissons constamment! Notre brillant conseil d'administration, ainsi que notre équipe et nos bénévoles, s'efforcent de donner aux membres les meilleurs services possible tout en donnant l'information la plus à jour avec les ressources qui nous sont disponibles en ce moment. Vérifiez notre site internet régulièrement ou inscrivez-vous à notre blog ou sur Facebook; vous trouverez les nouveautés du monde de la courtepoinette, fraîchement sorties des presses!

Parlant de renouveau, nous sommes très heureuses d'accueillir parmi nous la nouvelle rédactrice en chef de notre revue, Marcy Horswill. Je crois que vous serez agréablement surprises! Grâce à Marsha Cleveland, notre rédactrice en chef depuis belle-lurette, la transition entre les deux s'est très bien déroulée. Notre publication trimestrielle a aussi été renommée. C'est officiel, nous parlerons maintenant et exclusivement de la « revue », donc « bulletin d'information » n'a plus lieu d'être.



I am so excited! I love quilting events. I can hardly wait! Will I meet you there? If so, tap me on the shoulder and have a chat. I love hearing your ideas and suggestions.

Happy quilting,

Judy Kelly

Nous avons pris plaisir à la naissance de notre tout premier jugement en ligne pour l'*Exposition nationale jugée*, malgré les quelques douleurs de croissance du début. Tout le procédé est maintenant beaucoup plus facile, autant pour les participantes que les jurés.

Nous espérons gagner en nombre au sein de notre conseil d'administration de la CQA/ACC. Avez-vous déjà songé à donner votre nom pour un des postes disponibles? Nous recherchons actuellement quelqu'un pour combler le poste de vice-présidente. Je peux personnellement vous dire que c'est une expérience très enrichissante de voir le fonctionnement de l'association à ce niveau... pas du côté monétaire, bien sûr, mais par les gens que rencontrez et le savoir que j'ai acquis.

« Les nouveautés printanières » nous font penser au congrès qui aura lieu en juin à St. Catharines, Ontario. Pour la première fois cette année, le *défi annuel Trend-Tex* ouvre une catégorie d'art vestimentaire. Les inscriptions à l'*Exposition nationale jugée* incluront sûrement des pièces d'art vestimentaires très captivantes.

Je suis tellement excitée! J'adore les événements de courtepoinette. J'ai peine à attendre! Est-ce que je vous rencontrerai là-bas? Si oui, tapez sur mon épaule et nous pourrions jaser. J'aime entendre vos idées et suggestions.

Bonne courtepoinette,

Judy Kelly

Activity Report from the Board

by Judy Kelly

Your Board of Directors continues to work for CQA/ACC on your behalf.

Quilt Canada 2014

Marilyn Michelin and her team are ready for our annual *Quilt Canada* conference. *The Wonders Of Niagara* will take place at Brock University, St. Catharines, Ontario, on June 11 to 14, 2014. Conference information is available through the CQA/ACC website www.canadianquilter.com. Registration for the conference continues. It is still not too late to add the conference to your 2014 plans... you won't be disappointed! We have an awesome lineup of teachers, a *National Juried Show* that features the best of the best in quilting, fantastic concurrent shows, *Trend Tex Challenge* silent auction, fabulous evening events and a Gala Banquet to wrap it all up.

Challenges

Jackie White has been busy preparing for the annual *Trend Tex Challenge*. *Modern Ways* is the theme for 2014. Entries must arrive by March 22, 2014, to be eligible for judging, but entries that arrive later than

this date will still hang in the silent auction. Maybe our new wearable category is just what you need to enter for the first time? Check out the silent auction at *Quilt Canada 2014*. It is the only fundraiser for CQA/ACC and we need your generous support to make it a huge success.

Laine Canivet has so much fun working with guilds during the *Walk to Brock* challenge. As they accumulate inches for the journey, guilds even took a side trip to visit our Regional Representative in Inuvik, Northwest Territories, Shona Barbour. Hopefully we can reach Brock University with the March 31, 2014, deadline.

Winter Wonders is our current quarterly challenge. Simply create a quilt, any size, any shape, based on the theme. Check out the rules on our website or contact Laine Canivet, directoratlarge@canadianquilter.com.

The annual *Youth Challenge* for 2014 was a huge success. Thanks to all the participants. The theme this year was *My Favourite Story or Movie*. It was open to all elementary, middle and high school students in Canada. Thanks to our generous sponsor, Cantik Batiks, the winner of

viewers' choice gets the opportunity to work with textile designer Shania Sunga. Together they will design a batik to be used in a future youth challenge. How awesome is that?

Social Media

Our website continues to be updated regularly with special features for our members only section and monthly broadcasts. Our blog is very active. We post frequently on our Facebook Page and Twitter. Our new Editor, Marcy Horswill has joined Jackie White in keeping posts updated. Sign up now if you haven't already done so. You won't want to miss a single post!

We continue to work, on your behalf, for our Association. Please do not hesitate to contact us with your comments, suggestions and concerns. We love to hear from you.



PHOTO BY MARILYN MICHELIN

Out of Africa

by Jean Dorie and Norma MacCara

A lovely rosette from the Canadian Quilters' Association graces Norma MacCara's beautiful art quilt. She won the prize for Viewers' Choice at the *Thistle Quilt Guild Show* in June, 2013. Norma is a talented member of the guild with its home base in Pictou County, Nova Scotia, and has been quilting since 2003. This was her first attempt as a full-sized art quilt.

A member of a large family, Norma spreads her talents around creating artful warmth to share with those she loves. This quilt was completed in November, 2012, as a Christmas gift for her sister, Janet Matheson, and her husband, Sam. The quilt began as a *Tree of Life* quilt and morphed into its finished form. Inspirations came from:

- 1 Piet Mondrian's painting called "Grey Tree" for the central tree appliqué;
- 2 The African motif came from a panel designed by Carol Ingram that she found in *Sulky Secrets to Successful Appliqué*;
- 3 From African paintings done by Janet's daughter who had spent some time working in Africa;
- 4 and Norma's desire to design a meaningful quilt for Janet that reflected her spiritual nature as well as her commitment to strong connections between family and friends.

The quilt is called *Out of Africa* to honour both present and ancient connections.

The beautiful tree and thistle fabrics were purchased in Calgary from Along Came Quilting. Finished size of the quilt is 90 x 100 inches. Both hand and machine appliqué were used. Quilting was done using a home sewing machine! The back was creatively designed to use up left over fabric. We expect to see more great quilts from Norma, who was modestly appreciative of the award bestowed on her for giving us this visual pleasure.

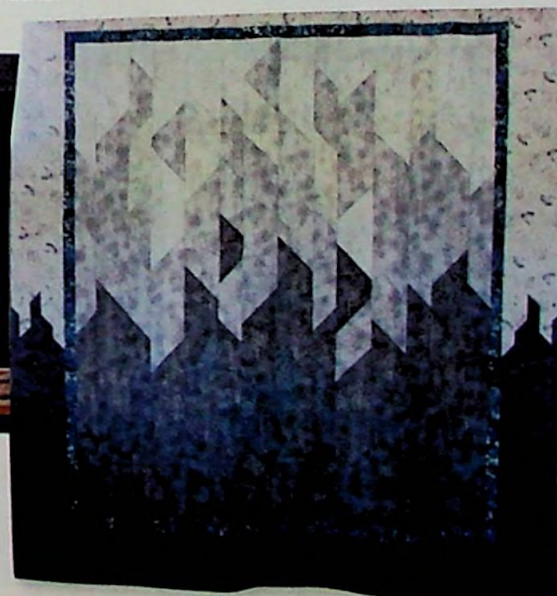


Norma MacCara with *Out of Africa* PHOTO BY IAN MACCARA



ABOVE *Out of Africa*
PHOTO BY JEANNE DORIE

RIGHT The reverse side of *Out of Africa*
PHOTO BY IAN MACCARA





Jill Buckley
www.thequiltrat.blogspot.com

Build Your Library

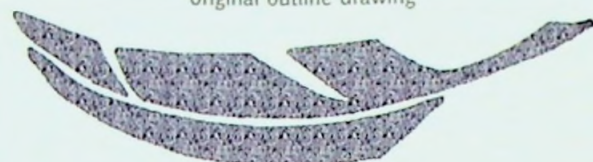
When I took on the role of Artist in Residence back in May of 2011, I felt my job was to encourage, perhaps inspire, readers to explore and discover marvelous ways to create.

Being that this is my last article, I thought I would leave you with a simple exercise to help expand your abilities, while documenting the process. Begin by choosing an image or design, and then challenge yourself to see

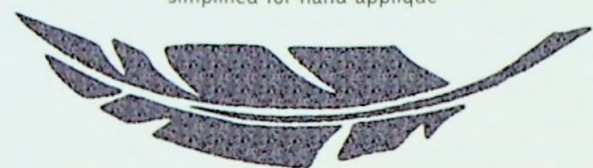
how many different ways you could use it in your quilting. It does not have to be complicated; it could be a simple shape, a circle, a leaf, something you feel you can work with. Using that shape, make small samples using every technique you have learned along the way as well as new ones you have not yet tried. Play, experiment, have fun... you just may surprise yourself.



Original outline drawing



Simplified for hand appliqué



Modified for other techniques

To give you an example of what I mean, take a look at the images shown on these pages, they are the same design, each created using different methods. I began by drawing a feather, then proceeded to use a wide variety of techniques, modifying the design as needed.



- 1 was achieved by brushing discharge paste through a stencil resulting in colour removal
- 2 is hand appliqué
- 3 the image was sun-printed, then enhanced using trapunto
- 4 was pieced in a liberated style
- 5 is raw-edge appliqué
- 6 for this one, I free-motion stitched the design outline with black thread, quilted the piece and added textile paints
- 7 is Batik
- 8 is wool appliqué on cotton
- 9 again, I created a stencil, adding colour with dye sticks
- 10 is a dryer sheet, yes... a dryer sheet. Paper-backed fusible was ironed to a dryer sheet, the shapes cut out, and fused to cotton.

Using this feather as my starting point, when I have the sudden urge to give something new a try, provides a terrific way to build a visual and textural library of techniques. Each one is housed in the clear pages of a scrap-booking album, where I can also keep notes on what I liked about doing the technique, what I did not, what worked best and what I might do differently next time

We are so fortunate to have a vast array of resources to choose from when it comes to

learning. I am the sort who likes to experiment, to figure it out for myself, but there are great classes available locally, through your guild and, of course, at the CQA/ACC conferences. As always books, magazines and patterns are abundant. For those of you comfortable with technology, you have access to fabulous information online through blogs, tutorials, videos and more. Learn, create, enjoy!



Farewell and Thank You

ARTIST IN RESIDENCE Jill Buckley

by Barb Spence, Prince Edward Island

It is never easy to say farewell to a good friend, but it is time for us at CQA/ACC to say farewell to our Artist in Residence, Jill Buckley, of London, Ontario.

Jill never really considered herself an artist, or a quilter for that matter, when she was asked to be the Artist in Residence for CQA/ACC in 2011. She created her first quilt in 2006; however, she has "stitched, stamped, carved, drawn, painted, stenciled, beaded, dyed, printed, discharged, inked, doodled, designed, batiked and papercut" just about everything, and was well aware of the diverse interests of the CQA/ACC membership when she took on this challenge in 2011.

After designing the logo for *Quilt Ontario 2011* and creating the design for those extremely popular leaf bowls used at the event, Jill was asked, and eagerly accepted to fill the position of Artist in Residence. "I really felt that my role was to inspire, encourage... show what might be possible, more so than it was to provide a pattern... after all, there are patterns available to us everywhere," says Jill.

Since then, she has provided us with a wide range of original projects for all skill levels; designing, creating, photographing and providing the original patterns and instructions for each project. No small feat, indeed, an original project for every issue of the Newsletter since 2011!

Our members have been treated to the creative genius that Jill loves to share, and we learned a lot of new words... discharge paste? That was definitely a new one for me.

Her enthusiasm for new and exciting techniques has jumped off the pages with every project, as we have all enjoyed and been privileged to share in her creative process. Nothing is sacred when Jill's creative juices are flowing. She admits to the following quite freely, "Leaves, rocks, dryer sheets,

paper, metal and other 'found' objects, years of experimentation and exploration, I am loving playing with everything I can get my hands on."

Thank you, Jill, for inspiring us to take on many new challenges. Whenever we fold, cut, stamp, dye or tear something up and put it back together again, we will think fondly of you and always be grateful you shared your visions with us.

In closing, I think the word *serendipity* comes to mind, "making discoveries, of things which we were not in quest of when the journey was started."

This is a quote from Jill: "I even love the fact that things don't always turn out as planned because this often leads me in a new and unexpected direction."

I encourage all of our CQA/ACC members to follow Jill's ongoing creative adventures by visiting www.thequiltrat.blogspot.com.

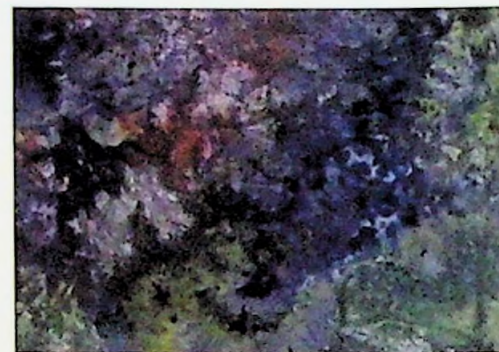
You never know... there could be another adventure underway!



Stitch-Paint-Doodle—Jill drew the design, free motion stitched the outlines with black thread, painted in the colours and proceeded to doodle on top after the quilting was done.



Jill and her piece, *Going to Seed*, from the *Grand National 2013*. It was created using items from thrifts stores, rummage sales and wool clothing. She hand-dyed the navy background. The piece has tons of hand-stitching and odd embellishments. It won an Honourable Mention!



One of Jill's snow-dyeing experiments. She dyed fabric and thread, and used the threads to stitch out one of her doodles.

The Longarm Way

Celebrate!

Celebrating Longarm

by Diane Carson

We're Engaged—now just those two words can get a quilter's mind in gear for a new quilt. Others like... we're having a baby, we've been married 50 years, it's a 60th birthday or just a simple invitation... let's celebrate, are all good reasons to make a quilt. But first thing a quilter should do is call your longarmer and get on her quilt list. Most longarmers are very busy and the most dreaded call we get is the one, "Can you quilt my quilt?... the wedding is next weekend." The Longarm Way—we smile and say sure. We are mostly nice people.

From the other side of the machine... longarmers hear those words and it's a reason to finally quilt one of those quilts on our own stack of tops ready and waiting. You do know that just like the shoemaker's kids have no shoes, we longarmers never have time to quilt our own tops or in some cases even get any piecing done, but a celebration comes along and we shout, "Hurray!"

Some celebrations are very low key with no fanfare, but are very exciting for one or two people. In my case two very small identical twin granddaughters were moving from cribs to big girl beds. After setting up the beds and adding new quilts it was a celebration with lots of hugs for Grandma. A celebration I would not have missed for the world.

I asked a couple of longarm quilters how they celebrate with quilts and this is what Lynne Wood of Lovingly Worked in Burlington, Ontario had to say:

"I had the idea that I wanted to create something with a fall theme to commemorate my eldest daughter getting married Thanksgiving weekend. I started with a

panel of an orange sunflower and used nine layers of fabric to create the channel work in the corners and then cut away to the various colours for the flower petals. The blue border was created by folding the fabric and cutting it out like a paper snowflake. I used a constant tight circular motion to hold the edge of the dark blue fabric in place and a much larger circular motion on the rest of the dark blue. I then echoed between the flower petals and the blue border, adding swirls to add interest to the echoing. For the centre gold swirls, I braided gold metallic thread to thicken it up then sewed it in place by hand and added the beads in the centre. I had such a wonderful time creating this piece that I am now formulating my plans for creating a winter wonderland to mark my second daughter's wedding this December. Then I'll have to come up with different occasions to commemorate as I only have two daughters."

It just so happened that Carol Anne Tolton of Quilting for You in Markdale, Ontario, also had a family wedding to celebrate. This is her story:

"When I was asked to write about a celebration quilt, I knew immediately the one I wanted to write about. I made a quilt for my special niece, Carly, and her amazing husband-to-be, Luke, as a wedding gift. Carly is a writer, and a very creative person, so I knew she would appreciate receiving a gift that I had put my creativity into. I found the fabric I wanted to use right away. It was young, fun and modern, just like Carly! I decided to make them a throw quilt for their living room. Carly and Luke had a black leather sofa, and their walls are a mustardy



Diane Carson's birthday banner

colour, so the yellow, grey and white fabric was perfect. The quilt was finished and I was excited to think how much they would like it and how well it would go in the room. Imagine my distress when at a bridal shower I attended for Carly, she announced that she and Luke had purchased a new sofa! I managed to ask casually, 'Oh, what colour is it?' and she replied, 'Grey'... whew! All was well, and they love the quilt—maybe not quite as much as I love them! The pattern is *Take 5* by The Teacher's Pet."

One more short story. I made this birthday banner, and year after year, it just keeps on celebrating with our family. Its numbers can be changed for each birthday. I will show you this number as that birthday will be all over and history by the time you read this article.

I think a lot of love was given with all these quilts and isn't that what we all want to celebrate.

Until next time let's celebrate with quilts!



Lynne Wood's wall hanging *Fall Splendour*



Carol Anne Tolton's throw quilt for her niece



Follow the blog and read your monthly e-bulletins to see the challenge announcements. That way you can get the earliest start possible.



Things I Can't Live Without

There were 11 thoughtful, and sometimes funny, entries for the *Things I Can't Live Without* challenge. Every entry struck a chord. Really, who can live without birthdays, a new day or their socks? Our apprentice judge, Valerie Harrison, who is enrolled in CQA/ACC's Quilt Judge Certification Program (www.canadianquilter.com/professionals/certifiedjudges.php) was very pleased to have the fun of picking three entries for the great prizes. She said each entry expressed the theme in an original and creative way making the judging a very enjoyable challenge.

The prizes were provided by Carol Richards from Sew Sisters, a Canadian quilt shop dedicated to all things quilting. Visit her store at 3961 Chesswood Drive, Toronto or online at: www.sew-sisters.com.

First prize went to Lynda Hutchison. She fused images on a variety of cotton fabrics including batiks and hand-dyed (her first attempt!). She is new to art quilting and looks forward to future challenges.

Second prize went to Hennie Aikman's entry showing her and her granddaughter, Bailey, celebrating Bailey's silver medal violin performance at the music festival. What can Hennie not live without? "Well of course, my granddaughter, who texts, calls, Facebooks, and Skypes me, her Grammy. And yes, there is chocolate, but you all know about that already."

Lauren MacDonald, our third prize winner says, "After thinking about this topic for a while, I realized I can't live without a new day where I have: hope for a cure, a fresh

start, new beginnings, amazing possibilities and exciting prospects. So my quilt, an original design, shows a rising sun. Many of

the above words were quilted, some backwards. I've been working to improve the way I quilt text."



First Prize: Lynda Hutchison



Second Prize: Hennie Aikman



Third Prize: Lauren MacDonald

Challenge Sponsor



The New Challenge

Winter Wonders

Do you bask in the crispness of winter, or do you snuggle under a quilt 'til spring arrives? Even though winter can be cold and annoying, it can also be beautiful, fun and invigorating. What do you think is wonderful about winter; is it the stark beauty or the fun activities that only ice and snow bring? Do you love the altered landscapes? Why not make a quilt based on the theme *Winter Wonders*?

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

HOW TO ENTER:

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

Take a high resolution (one MB) digital picture of your quilt and email it to: directoratlarge@canadianquilter.com along with your name, email address, a brief description of your quilt and any copyright information. You must be a CQA/ACC member. If you are not a member and would like to join, please go to www.canadianquilter.com/members.

Our judge will select a first, second and third prize. The three winners will be notified by email on March 27, 2014, will be published in the Summer issue of *The Canadian Quilter* magazine and will receive prizes shown below. All other entries will be shown on our blog.

Deadline to receive your quilt picture is **March 25, 2014**.

Challenge Sponsor

Modern Fabric for Modern Lives



*Fabric*spot

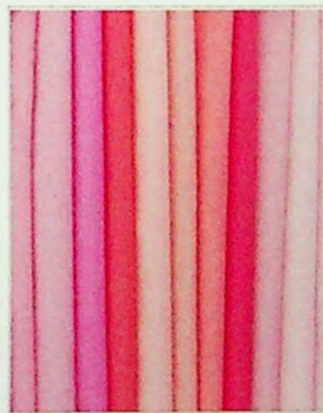
www.myfabricspot.com

This challenge is sponsored by Fabric Spot, a Canadian online fabric store that carries the largest online inventory of organic fabrics in Canada. Visit their colourful website at: www.myfabricspot.com and their blog at: blog.myfabricspot.com.



First Prize

Diamonds in the Sky Quilt Kit
Featuring Tula Pink's Acacia
Collection (retail value \$140).



Second Prize

Pretty in Pink Kona Fat Quarter
Bundle (retail value \$50).



Third Prize

\$25 gift card to Fabric Spot.

TIPS ON PHOTOGRAPHING:

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

Celebrating Exotic Emerald 2013 Colour of the Year

Celebrate!

by Catherine Henderson

VERNON SILVER STAR QUILTERS, the largest guild in British Columbia's Interior Region, boasts over 150 members and a small but enthusiastic art group co-led through its paces by quilters Sandie Guenette, a specialist in early childhood education and Christine Trory, an organizer of adult training programs. Last year they studied colour and all its classic combinations and topped it off with a special colour challenge for the guild's tri-annual *Legacy of Quilts Show* in September.

The task was to celebrate "emerald," Pantone's 2013 colour of the year, use a provided fabric swatch and explore the theme "exotic." No larger than 20 x 13 inches, all pieces were original designs, and made entirely by the individual artists. "Exotic" is used to describe "a thing of beauty that is rarely seen" and indeed, the results were stunning! Each quilt was accompanied by an artist's statement and the variety of interpretations was awesome.

At a kick off workshop for the 2013/14 season Dr. Sharon McCoubrey, University of British Columbia professor, community art leader and art education specialist, addressed the group on the elements and principles of design and commended them on their pursuits. One has to wonder what the VSSQ Art Group will celebrate next!



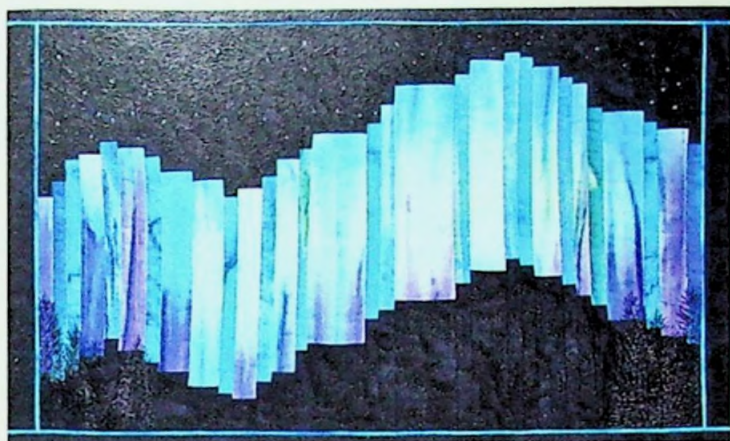
Moroccan Midnight by Cathy Gaetz-Brothen

Reflecting on a trip taken to Africa when I was 23, conjured memories of spices, textiles, hand-tooled metals, hearing the punji of a snake charmer and experiencing a meal of camel meat. The mosques were the most notable, as many prohibited women from entering until they were 80 years of age. Not sure if this was the same rule for cats. This work incorporates the textural and multi-sensory facets of Morocco in the midnight skyline. Materials and methods: satin, lace, burlap, netting, fleece, flannel, silk and glass beads, crazy and strip quilted with reverse appliqué.

'E' Is For

by Susan Dawson

I was inspired by the 'e' words and wanted to see if I could design something not normally seen in emerald. I liked the idea of doing a whole cloth, one colour quilt. I also liked the idea of using a different shape besides a rectangle. Thus 'E' is For was born. Materials and methods: commercial fabric, free-form shaping, free-motion stitching.



Emerald Lights by Lorraine Johnson-Brotsky

Aurora Borealis... an exotic name for an exotic colour phenomenon of the night sky. Materials and methods: pieced strips of cotton batiks, decorative metallic thread, machine thread play, beads, polyester batting, and machine quilted.

Mysteries of the Mask by Mary Matus AT RIGHT

Digitized and embroidered using a contour fill with triple stitch for masks and turtle, beads accent mask's eyes. Echo quilting around masks, free-motion quilting surrounds the ink-coloured turtle. Vanishing points lined together with free-motion circles.



Beauty Within

by Naomi Pearson

Often in what we do not understand,
we choose to not see
the soaring inner beauty that is hidden
within the outer garment.
Look into my eyes.

Materials and methods: abstract fibre art, cotton, Tyvek®, Angelina® fibre, heat-altered chiffon, organza, thread lace, wire, couched yarn, embroidery cotton, thread-painting, bead embellishment, appliqué.



Autumn Colors with Seagreen by Tonny Penny

Playing with fabric with varied green colours was a lot of fun. Seagreen, malachite, turquoise, dark lemon green and light lemon green, blue and yellow. Small pieces of cotton combined in a form I liked, layered with hand-dyed gauze and machine topstitched. The border is given a hand-stitched accent. Rustic autumn colours on top of all those cool green ones gives it a warm feeling.



Exotic Maui in January

by Val Tucker

My first impressions of Maui in January were of sun, green and flowers. Then I was awed with the sunsets and the daily ceremony of taking time to stop everything and gaze at the sunset hoping for the perfect conditions to witness a "greenflash" sunset. Whale watching started at sunrise and ended at sunset! Materials and methods:

Japanese puzzle technique for the background, fusible appliqué and Angelina® fibre, Texture Magic® for ocean.

CONTINUED ON PAGE 16



Magpie by Catherine Henderson

A magpie's iridescent feathers are rarely seen other than in split second photography. These birds are well known for their attraction to objects that are shiny or different from their surroundings. Of all the exotica available, this magpie stole the one item that is of a complimentary colour to emerald. Materials and methods: commercial cotton, tulle, vintage silk, paper-pieced, machine-quilted, Wonderfil® rayon threads, Angelina® fibre, vintage and contemporary buttons, beads and jewels.

Underwater World
by Linda Kuraoka

My first snorkeling adventure in warm sea water was my inspiration to explore the exotic sea creature—the seahorse. It lives in the colourful, active underwater world of coral reefs. Due to their timid behavior, seahorse sightings are very rare. Some species are on the endangered/vulnerable list. Surprisingly the male gives birth. Materials and methods: cotton, satin, silk, voile, yarn, beads, buttons, layering, free-motion quilting, texture magic, appliqué and hand stitching.



Palm Trees by Caroline Lamb

When I close my eyes to visualize "exotic" the scene that comes to mind is lying on the beach looking at the sky through the fronds of palm trees. That scene, combined with sky line and listening to the waves, is tranquility for me. Materials and methods: cotton, yarn, machine-quilting, fusing, couching.

Gypsy Soul
by Sandie Guenette

Exotic is the haunting strains of gypsy music. It brings the gypsy soul to life. Materials and methods: cotton, beads, yarn, raw silk, charms, fused, beaded, machine-quilted, and hand-stitched.



Peaceful Afternoon
by Joyce Evanishen

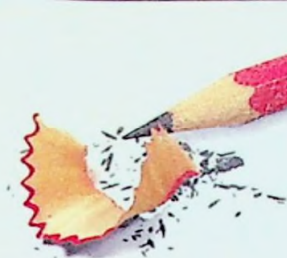
My inspiration for this piece was the memories of many quiet afternoons spent by my backyard pond. Relaxing, I listen to water flow over the rocks in the manmade stream on its way back to the pond filled with gorgeous water lilies and koi. That's a *Peaceful Afternoon*!

Method: background is the tiled technique featured in *Radiant Land-scapes* by Gloria Loughman.



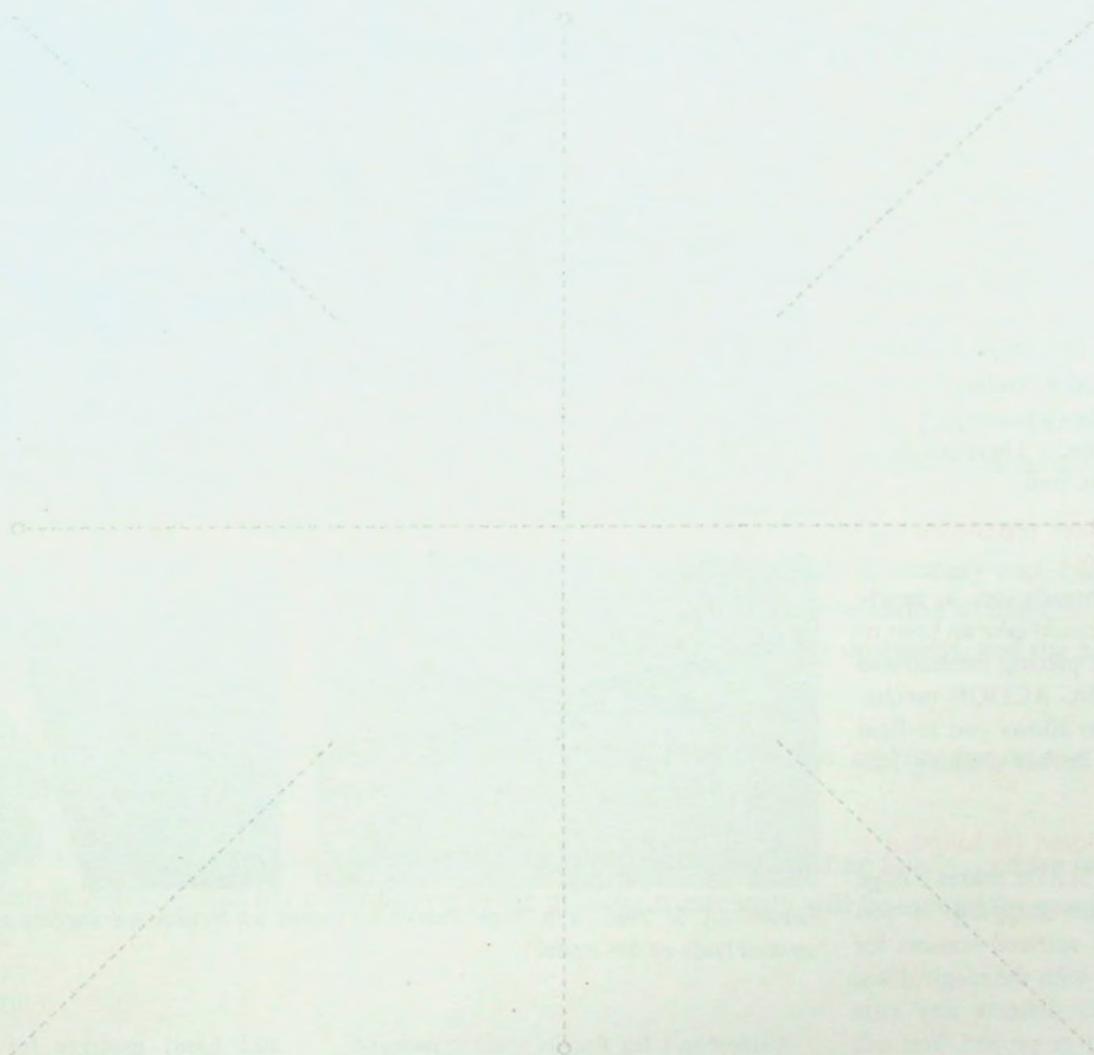
Kanasawa Castle, Japan by Christine Trory

On a visit to Japan I was drawn to all the exotic designs that assailed me and took lots of photos. One of these many photos is the inspiration for this design. Materials and methods: Hand-dyed and commercial fabrics, silk and velvet, machine-pieced and quilted, hand and fused appliqué, hand embroidery and beading.

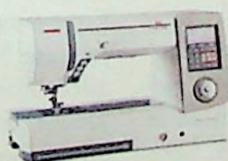


My dream quilt design...

This doodle and design page brought to you by Janome.



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Thread Snips!

Text and photos by Cindy Scraba

Who knew a pair of snips could become a quilter's best friend when cutting threads? Whether you're snipping threads from embroidery stitching, trimming during appliqué, power piecing or cleaning up a quilt top, a quick snip action is sew easy and safe! Let's compare three brands and their most popular models by Famoré Cutlery™, Karen Kay Buckley™ and Gingher™.

Depending on their intended purposes, consider the overall size (from teeny to medium), type of point (from fine to broad), spring action snip model (versus scissor type) and type of blade (whether it is serrated or not/grade of steel.) There are basic benefits to be realized as well.

A simple SNIP minimizes repetitive motion to finger joints.

Visualize snipping threads on a newly completed quilt top. It could take an hour or more depending on the piecing method and overall size. The SPRING ACTION mechanism on a pair of snips allows you to float along the top—like a barber clipping hair left- or right-handed!

The blade type is tailored for function.

A MICRO SERRATED BLADE makes a huge difference for precision snipping. If you already have a pair of serrated scissors for fabric you are familiar with the magic. Plus, the CURVED BLADE deflects any cuts AWAY from your quilt or project. You will discover other uses for curved blades as well. They perform like a pro; however, quilters won't have to pay big bucks for little snips.

Snip threads without the risk of cutting into fabric.

If you've ever accidentally snipped into a quilt block, you won't wish to repeat that experience. Snips are a safety tool for you! Longarmers love them for the same reasons. It's nice to know you can get up close and personal without risk of injury to your precious projects.



L to R Models: Famoré™ 2.5" mini-curved scissors, Karen Kay Buckley™ curved serrated red scissors, Famoré™ 4.5" curved serrated EZ Snips™, Famoré™ 4" micro tip curved scissors, Famoré™ 4" fine point curved scissors



Famoré™ 4.5" EZ Snips™ with "hook" feature for picking out threads and snipping as well; although not a serrated blade on this model.



Cinderella's Tip #1: To remove unwanted stitches it's easier to pick from the back as shown. Snip your bobbin thread every three to four stitches in sections; then pull and remove top threads in longer lengths. This method creates a drama and fuzz free zone.

Save time with every snip!

Normally, when you reach for a pair of regular scissors, it takes an extra second or two to insert fingers into the slots. With snips you SIMPLY SQUEEZE—easy peasey. Keep these buddies next to your sewing machine

and hand projects for piecing, quilting, appliqué, and embroidery. Great time-saving assistants!

Higher quality of steel increases a tool's longevity.

Not all steel is created equal. I've covered this fact with raw materials concerning thread in previous columns. You get what you pay for. For example, German-grade steel is available in some brands and a bonus since it's hardened from the forging process providing longer lasting sharpness and vital for re-sharpening blades later.

More tech on steel...

To learn more about how metal is drop-forged for strength, ground and polished for precision, visit manufacturer websites. If there is no mention of this process, your assumption is their blades are not made from steel of this caliber, often sourced from Germany or Japan—a good thing. Assembly of tool components is not as crucial as the country of origin for raw materials; sound familiar?

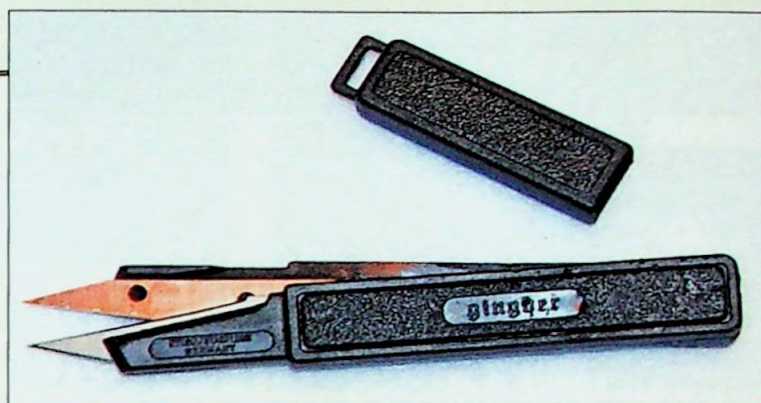
Cinderella's Tip #2: Tools should be kept hidden from others in your household; plus, only select outlets can sharpen serrated blades properly. The good news is you shouldn't need to sharpen them for years if cared for—probably less hassle and expense to replace the snips since their price is so reasonable. All models shown range from \$20 to \$30.

I'm a thread lover, not a hater; however, I admit pesky, stray threads can be evil. Sometimes the simplest tool can be your best friend. If you have any queries, there's more info on "necessary tools" on my web store pages located under Essential Tools.

Happy snipping while stitching!

Cinderella

Cindy Scraba www.CindysThreadworks.com



Gingher™ Snips have a straight blade/non-serrated (with reference to my Tip #2 to keep tools away from "others"—puppy teeth marks are not a standard feature as etched on this case, ahem).

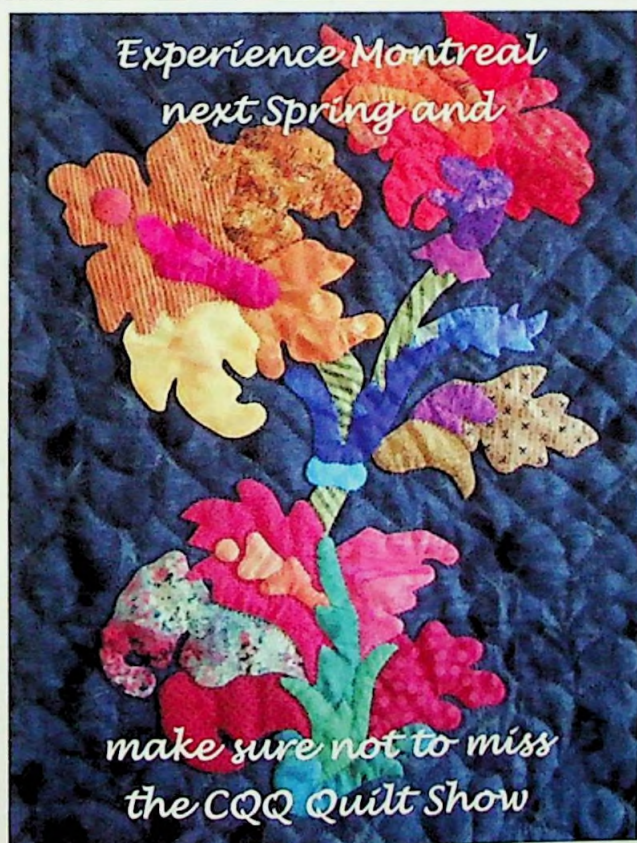
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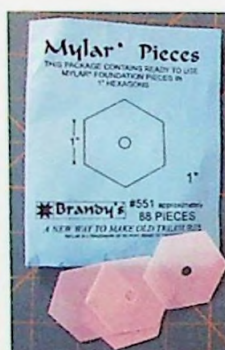
What's in YOUR Toolbox?



Hydrangea by Val Smith, *Insanity* and *Seven Garden Maze* by Cathy Miller.

Have you noticed the hexagon craze? They are everywhere; in magazines, books and lots of patterns. When thinking about this review of hexagons, I remember one of the first 'not your Grandmother's Flower Garden' hexagon quilts I saw. It was 1998, University of British Columbia, *Quilt Canada*. I taught a class, had a booth in the merchant mall and it was the year with all that rain. I braved the torrential rain to see only one exhibit that year, a superb display of Japanese quilts. One of them stopped me in my tracks. It was a floral landscape and all the pieces were hexagons the size of my small fingernail! I was amazed at the artistry and work involved in that quilt. Over the years I have seen more memorable hexagon quilts: colour wash bouquets using subtle floral fabrics, Val Smith's *Hydrangea* quilt and my friend Cathy Miller's *Seven Garden Maze* (using silk fabrics) and *Insanity* (3,000 quarter inch hexagons).

Fast forward to the new century and quilters are still using hexagons for landscapes, modern quilts and a way to showcase special fabrics, and the tools for making them are numerous. I asked the members of my weekly quilt group to share the ones they have collected.



L to R Brandy's Mylar® templates
Simple Shapes® by June Tailor
Simple Shapes®—gathering stitches
and appliqué test

The first two are plastic hexagon shapes. Brandy's® are Mylar® and Simple Shapes® by June Tailor are thicker plastic. A nice feature of both is that they are reusable. The instructions for both types are the same. You cut a fabric hexagon, adding a quarter inch seam allowance all around. Then sew a gathering stitch around the shape by hand, draw up the gathers around the plastic shape and secure your line of gathering stitches. The main difference between the two products: you can iron the Simple Shapes®. You cannot iron Brandy's®; they will melt. I found it a bit difficult to get very sharp corners with

both these products. For whip stitching (English paper piecing) they worked fairly well since you make the shape more accurate as you stitch them together. You leave both shapes in place, only removing them when they are surrounded by other hexagons. Both products have a hole in the middle of the shape and a stick to pop the plastic template out after stitching. I wanted to make hexagons to appliqué, so tried the Simple Shapes®. I had to remove the shape before appliquéing to a background fabric. I wasn't happy with the precision of the shapes with this technique.

My friend, Peggy, used Paper Pieces® to make her hexagon table runner. In this case she wanted to appliqué a row of hexagons to a background fabric. She tested several methods to turn the seam allowance to the back of the hexagons and found thread basting through the paper worked best for this project. She remembered to leave the knot of the basting on the right side of the shapes to make it easier to remove the basting.



Paper Pieces® and
Peggy's Hexagon Runner





Anne's French Hexagons—front and back

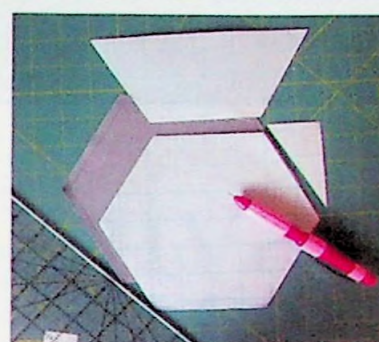
My friend, Anne, is also using Paper Pieces® for a *hexagon* quilt using her collection of French fabrics. Anne is using English paper piecing and likes to allow a larger seam allowance around the shapes. She hand-bastes the seam allowance, but not through the paper. She bastes carefully at each corner to make sharp, accurate corners. Anne leaves the papers in place all around the outside of her quilt, only removing them when one hexagon is joined to other hexagons on all sides. This is going to be a spectacular quilt.

Have you succumbed to the hexagon craze too? I'd love to hear about your project. Drop me a note.

'Til next time, *Daphne*



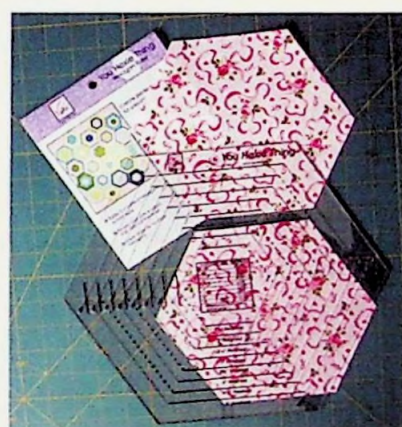
Daphne's Hexagon quilt



Daphne's hexagon templates

I am also making a *hexagon* quilt, but not one with small hexagons. I am hand piecing the *Honeycomb Hexagon* quilt from Malka Dubrawsky's book *Fresh Quilting*. The thing I most liked about this quilt is that the finished quilt has straight edges. There are two shapes in addition to the hexagons to achieve this. I made plastic templates using the three templates included in the book and gathered a set of modern fabrics, many with bicycle imagery. I removed the seam allowances from the

templates and then traced each shape on the back of my fabrics using the Sewline® marker. When I cut out the fabric, I added the quarter inch seam allowance using one of my quilting rulers and my rotary cutter. This gave me the sewing line marked on each piece. This is quite important in the corners since you need to start and stop your piecing right at the spot where the hexagons will be joined together. I am on the last row and starting to think about how to quilt this piece.



L to R You Hexie Thing® ruler and hexagons
Ardco Micro Set® metal templates

I found You Hexie Thing®, also by June Taylor, at the *International Quilt Festival* in Houston. I saw the demo in the booth and thought this slotted ruler was a brilliant way to cut hexagons in nine different sizes. You start with a strip of fabric; the instructions on the ruler tell you the width to cut your strip. Then you cut with your rotary cutter in the slots to cut the two opposite sides, turn the ruler a quarter turn and cut the two opposite sides. Voila—a perfect hexagon. That is, if you know what slots to cut in. It took me a couple of tries and viewing the YouTube video to make my cuts correctly. I recommend you try the tool on scrap fabric first so you cut in the correct slots. You can mark the cutting slots you need with On the Dots®

(reviewed in my last column) so you cut correctly every time. When I was confident, I cut two hexagons at one time by leaving my fabric strip folded and you could cut more layers to save time.

My friend, Moira, specialized in miniature blocks. One tool she used is the Ardco Micro-Set® of metal quilt templates which includes quarter inch and half inch hexagons. The templates have a non-skid material on the back so they will stay in place as you trace around the shape with a marker. The templates are window style so the open area inside each template is exactly one quarter inch from the outside, making it easy to mark the stitching line. I don't think a miniature *hexagon* quilt is in my future!

Festival of Quilts

by Barb Munro, Communications Specialist

Heritage Park Historical Village in Calgary, Alberta, has been connecting visitors to the settlement of Western Canada since 1964. The Park is Canada's largest living history experience and takes visitors on a journey through time, from the 1860s to the 1950s through its interactive programming, lively costumed interpreters and special events that commemorate the past. The *Festival of Quilts* has been an important part of that history for nearly two decades, connecting guests of all ages to the past, present and future of quilting. Heritage Park's 50th anniversary celebrations include a stunning display of colour, creativity, and artistry at the *19th Annual Festival of Quilts*, May 24 and 25, 2014.

The *Festival of Quilts* has grown considerably over the years drawing quilters, and those who appreciate the craft, from all over. Last year's Festival featured over 750 quilts on display making it Western Canada's largest outdoor quilt show. During this two-day event, hundreds of quilts will be on display throughout the Park; draped over fence rails, artfully positioned on heirloom items and hung from laundry lines, balconies and the front porches of the historical buildings. The Festival is a feast for the eyes! A merchants' mall places quilting stores from across Western Canada in one convenient location, providing inspiration, notions, patterns and more. A consignment quilt sale is relatively new to the Festival and it is a great opportunity to bring home a beautiful work for display, or to keep you warm on a cold winter's night.

Themed categories and displays provide opportunity for quilters to show off their work, and for attendees to view something a little different. The main theme for this year's Festival is Something Old, Something New. A private collection of antique quilts will

make up the Something Old category while Something New features innovative and exciting modern quilts. Using old patterns and new fabrics along with a twist of the unexpected, modern quilters are stretching the boundaries of this traditional craft.

The Civil War and More display pays homage to the classic look of yesteryear. A growing number of fabric and pattern designers, from Jo Morton, Bonnie Blue, Barbara Brackman and others are imitating the look of quilts from the American Civil War and later eras. Quilts with this specific look will be on display. The Creative Kids category allows budding quilt makers to debut their works for all to see.

Each year the Festival honours an outstanding quilter who has made a significant contribution to the local quilting community and provided inspiration and encouragement to others. This year's Quilter of Distinction is Sandra Krystalowich, who discovered her passion for quilting in 1989 when her husband requested she make him a patchwork quilt.

Sandra loves all things fabric and fibre, enjoys all styles of quilt making but especially loves crazy quilting and free motion machine quilting. She relishes trying out new techniques and has a particular passion for colour, experimenting with fabric dyeing and painting, with cotton, silk, recycled wool, fibres and buttons. Sandra's innovative work will be on display during the Festival.

In addition to the displays, merchants' mall and consignment sale, guests can join designer, instructor and author Joan Statz on Friday, May 24, for an all day appliqué workshop. Participants will learn to create a room, fast fuse furniture, satin stitching, 3D leaves, rug fringe and more. On Saturday, the Annual Festival Dinner will feature a wonderful and retrospective presentation by



Lorraine Stangness, a dedicated quilter, teacher, mentor and inspiration to many. To register for the Festival Dinner or appliqué workshop call 403-268-8500.

Regular Heritage Park Admission rates apply to the *Festival of Quilts* and two-day consecutive admission rates are available. Admission includes access to the entire Park, including rides on the antique steam train and paddlewheel boat, exhibits and entertaining programming, plus many dining options. There is so much to see and discover at this year's *Festival of Quilts* at Heritage Park Historical Village. Visit www.HeritagePark.ca for more information on the Festival and Park hours and admission rates.



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Eight Tips for Quilting with a Youthful Generation

by Brandy Lynn Maslowski



If you are all stirred up in your passion for quilting and you want to share it with every person you encounter on the street, why not harness that energy and introduce a younger generation to quilting? On the other hand, if you've been quilting for years and you've hit a slump about what to try next, then teach a beginner and you just might get inspired by their youthful energy! Here are some tips on how to introduce a youngster to quilting so they not only appreciate what you do, but they might also catch the quilting bug. Whether you simply read them a quilting picture book, or navigate your way through the process of making their first quilt, you will be making a difference in someone's life.

Whether your "child" is 10 years old or 60, you want them to experience the wonder of quilting and get excited first, then create a project from start to finish that they can achieve.

1 Find Out What Appeals to Them—Have they ever remarked about a quilt? Is it fibre art they love? Do a mini trunk show or go online to Pinterest and look at projects that inspire them. Choose a colour scheme

that sings to them and create a project that matches up to their age level and sewing ability. For instance, if a child is simply too young to sew, you can start them on choosing colours. You can sketch out a simple design on graph paper and get them to colour in the squares and then choose fabric to coincide. Once the squares are cut the child can lay them out on a table or design wall. Or carry them back and forth to you while you are piecing. You could also choose a simple art project like a rolling landscape or a fabric collage. If your student is in their 40s or 50s you can still make a very simple beginner quilt, but choose brilliant batiks that make them weak in the knees with joy.

2 Carve Out the Time to do it Start to Finish—Make sure you book some dedicated time to finish the project. In my early years as a quilter I had so many UFOs and still do, but for a beginner's first introduction to quilting you want them to be able to finish the project. That sense of accomplishment is the best part of the beginner experience and it just may keep them coming back for more. I teach private one-

on-one quilting lessons for children, and the minimum amount of time I will book for their first throw quilt, which is smaller than a twin, is ten hours. We do two hours a day for five days and they go home with a finished quilt. An adult may be able to do an entire quilt in a weekend, but children may not be able to focus that hard for more than an hour or two at a time. If you have your grandchildren visiting more in the summer, you can spend two hours teaching them during each visit and by the end of the summer they will have a quilt to take home.

3 Give Them a Plan—When you start a project with a beginner quilter it's a great idea to give them a general overview so they know they'll be choosing colours, cutting, piecing, pressing, sandwiching, quilting and binding. Give them a break down of what they'll be trying to accomplish at each session and what they'll have as a finished project at the end.

4 Keep it Sweet and Simple—Make it a very simple project because fun is the key. Regardless of their sewing abilities—keep it simple, especially if you are an avid quilter, but not usually a teacher. Don't start them off with a double wedding ring quilt! For goodness sakes it will end up in a heap on the floor and they'll never quilt again. If your first student is an adult—give them some simple options and let them choose their own beginner pattern. A super easy rag quilt can get them hooked. Walk them through it step-by-step from colour choice to tips and techniques. For kids you have to choose a project that is attainable, so they don't give up. When you are teaching a beginner you want to plan for success.

5 Let Them Make Mistakes—Let them make mistakes then show them how to fix them. Try to keep your demonstrations to the point and simple. Demo one technique and then let them try it. Point out the good and the bad and let them try again. Mistakes are okay! It's the best way to learn. Let them try on samples before they start on the quilt. If they waiver on their 1/4" seam allowance, show them how to fix it. Plan for any cutting mistakes by being there to guide them as well as having a bit of extra fabric on hand. Whatever happens, always be clear that you've made a ton of mistakes in the past and it's a good way to learn. It's more important to have fun on your first project than to be picture perfect. In my view, one of the best things about quilting is that it's just fabric. If you blow it, you can just cut again, or pull out your seam ripper, take it apart and try again.

6 Focus on Their Project—When you introduce someone to quilting for the first time, make sure you are there every step of the way to give them support. Try not to be quilting your own thing at another table

while they end up silently struggling. Unless you are both doing the same project together step by step, keep it simple and focus on helping them create their quilt. Another added tip is DO NOT DO IT ALL FOR THEM. My son's teacher once told me that they don't allow certain types of projects to be done at home because parents do the project for them. I was shocked. There would be nothing worse than helping your child present a craft or project to the family or at school only to have them blurt out, "Well, actually Mommy did it all for me!" Ouch! Caught red-handed. Teach them the basics and show them on samples, but let them make every part of their quilt so they can say they made it all by themselves. The only exception is if the child is just too young to sew and in that case, you focus on the choices they did make, how they participated and present it as the quilt you both made together for the child.

7 Add a Bonus—I often try to add a bonus quick and easy project at the end if there is a bit of time left and they have some fabric left over. You need to get a feel for whether they are done and exhausted, or done and happy to keep going. You can teach them to make a simple toss cushion in the same pattern as the quilt. Another fun idea I love, especially when teaching grandchildren, is to make a secret gift for their mom. Mom is expecting to see the child's wonderful project, but gets a gift as well. Gift giving and charity are often ingrained in the heart of any quilter and are a huge part of any quilting guild, so it's good to start them young on that great feeling of being generous.

8 Share the Results—Get prepared for a family unveiling. After the project is complete why not plan a family dinner so the child can present the quilt. If your

student is an adult, be sure to share it with your friends and their friends on Facebook! A quilt is a huge accomplishment and it deserves a bit of accolades.

I am constantly shouting to the world that I am passionate about this topic and I can hardly even contain myself. Well it's true, and to celebrate young new quilters I promise that any one of you who sends me a quick story and photo about a younger quilter that you taught, I will feature it on the Explore Fibre blog. I'm telling you that's a promise. I know you are proud of your kids and grandkids, so if they make a quilt, let me know about it! Send your story to info@explorefibre.com.

Brandy Lynn Maslowski is a teacher, speaker, quilt judge and the host of Canadian Quilt Talk. If you'd like to listen to the audio version of this article, find her on iTunes and click on Episode 12.



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Irish Eye Spy

by Kim Caskey

I Spy With a Quilter's Eye—in Ireland! What a fun and fabulous trip this was! Kathy Strawson and Kim Caskey (Alberta) teamed up with Gloria Reiben (British Columbia) and hosted 43 enthusiastic Canadian travellers on this nine-day tour of Southern Ireland in June 2013.

We visited and explored extraordinary and historical sites such as Kylemore Abbey and the Victorian Wall Gardens, Aran Islands, Dingle Peninsula, Blarney Castle and the legendary Blarney Stone, Ross Castle and Killarney National Park, Galway Cathedral in Galway City, St. Patrick's Church in Dublin, Avoca Handweavers in County Wicklow, The National Museum in Dublin (noting the famed Bog Men exhibit), and so, so much more!

We spent two full days at the *International Quilt Festival of Ireland*, taking in the numerous and interesting exhibits. Some travellers enjoyed participating in classes hosted by well-known and international teachers—Eleanor Burns, Pam Holland and Bonnie Hunter, to name a few! The 400-plus quilts on display were magnificent—such interesting and out-of-the-ordinary categories than the usual best wall quilt, best appliqué, best hand-quilted, etc. *Under a Black Light Moon* (glow in the dark exhibit!), *The MANTality of Quilting* (made entirely by men!), *Feeling Groovy* (70s theme, complete with characters, music and a disco ball!), *Jailhouse Rock* (made by students of the Education Centre of the Limerick Prison), *Under the Sea* (enchanting exhibit!)—just a few of the 15-plus special exhibits presented. Kim was absolutely thrilled to discover her quilt, *Festival Friends* received Honourable Mention and a beautiful ribbon!

Kim and Kathy challenged their travellers with a little activity while travelling in and around Ireland based on the work of Katie



Kim Caskey, with St. Patrick's Cathedral, Dublin in the background

Pasquini-Masopust and her *Nine-Patch of Design Principles* (*Color & Composition for Creative Quilters*). Each traveler was given a little notebook and instructed to look at the scenery, landscape, architecture, etc., from a design perspective—looking for horizontal, vertical and diagonal designs, circular, radiating, grid, framed, symmetrical and asymmetrical examples. Participants were excited with the challenge and discovered Ireland in a whole new way!

Unfortunately, the 2014 *International Quilt Festival of Ireland* has been cancelled; however that certainly won't affect our tour! We have partnered with Journeys Connect, the Irish Patchwork Society and other industry professionals and created an authentic Irish Quilt Shop-Hop Tour! We will visit five quilt shops, a yarn shop, the Ros Tapestry and of course, the Avoca Handweavers Mill. Kathy will host the First International Gathering of Guilds in Killarney, as we mix and mingle with the Irish Patchwork Society and an eager group of European Quilters! A unique opportunity to exchange ideas,



activities, a technique class in Celtic Knot making, and, of course, a stellar Show & Tell!

If you are interested in the 2014 Ireland Quilt Tour, please visit www.irelandquilttours.com for more information.





Quilt Canada 2014 June 11-14, 2014

Introducing Quilt Canada 2014 Faculty

by Marilyn Michelin & Evelyn Lawrence

Quilt Canada 2014 is offering a variety of teachers who represent varying phases of quilting. Since the workshop committee, under the direction of Lynda Iannandrea, all had different styles and interests, the faculty was chosen from a variety of perspectives to provide something for everyone's quilting preferences... either to enhance their work or to learn something new.

We are pleased to bring in two teachers from Europe: Lisbet Borggreen (Denmark) and Birgit Schuller (Germany).

Lisbet has already been to Canada, teaching at the Ailsa Craig Quilt Festival. Her class was so popular, that they had to add an additional session. She works in folded cloth (a Japanese technique) to make both large and small quilts. This gives a different effect on the front and back of the quilts.

Birgit is a self-taught longarm and domestic machine quilter. Birgit has won numerous awards at major European and International quilt shows for her quilts and quilted garments. Birgit prefers to use bold colours, freehand and ruler work to express her creativity.

Coming in from the United States are: Debby Brown, Judy Coates Perez, Lenore Crawford, Joe Cunningham, Gail Garber, Jan Krentz, Bonnie McCaffery and Rita Verroca.



Lisbet Borggreen, Denmark

Debby Brown is a longarm educator from New York, who specializes in the Handi Quilter® machine. She travels all over the world teaching new quilters and watching them discover their own style of quilting.

Judy Coates Perez is a textile artist who teaches her students ways to combine paper, paint and metal with fabric. Her inspiration comes from the world around her.

Lenore Crawford is an artistic quilter who offers a variety of techniques in her workshops, such as, fusing/fabric-painting, shredding fabric, making your own patterns from a photo and her fusing technique to make realistic works of art.

Joe Cunningham is known as "Joe the Quilter". He is extremely knowledgeable and



Birgit Schuller, Germany

has written numerous books about quilting. Joe has his own unique style which he will share with his students in his classes.

Gail Garber is a pattern designer and author from New Mexico. She is known for her bold, colourful, original patterns and designs. Gail's workshops make complicated designs look "sew" easy to do.

CONTINUED ON PAGE 28



Debby Brown, USA



Judy Coates Perez, USA



Lenore Crawford, USA

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...

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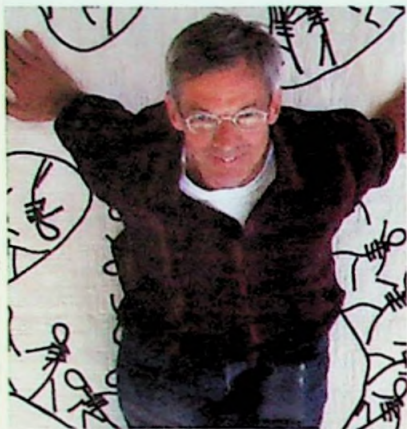
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...

for all the details please visit

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Contact Kim Caskey 780 288-9008



Joe Cunningham, USA



Gail Garber, USA



Jan Krentz, USA



Bonnie McCaffery, USA



Rita Verroca, USA



Cheryl Arkison, Canada

CONTINUED FROM PAGE 27

Jan Krentz is a well known quilter, author and designer. She likes to work with the intricacies of stars, such as the hunter star and the lone star. Students will gain the knowledge of making these complex designs. She also uses the diamond shape to make a unique piece of work.

Bonnie McCaffery is a seasoned quilter who presents a wide variety of quilt ideas. Her inspiration comes from quilt shows and markets. She specializes in kaleidoscope quilts, free-form appliqué, dimensional quilts and layer quilts, etc. She also does painted faces on fabric.

Rita Verroca is an appliqué specialist. From beginner to experienced, her workshops will provide the techniques to make a perfect design in appliqué. She will teach the decorative technique of Broderie Perse.

Our Canadian staff includes: Cheryl Arkison, Al Cote, Daphne Greig, Renske Helmuth, Anna Hergert, Pippa Moore, Elaine Quehl, Hilary Rice, Carol Seeley and Kathy Wylie.

Cheryl Arkison came on board as our Modern quilter—her books and quilts reflect this style. She offers classes on some of the techniques found in her books, such as, improvisational piecing and using scraps.

Al Cote is a natural artist and a quilter. He loves to combine the two in his work and his workshops are very popular in Southern Ontario guilds. He has been commissioned to do many pieces of "art." His workshops include wall hangings and quilted rugs.

Daphne Greig is an educator, designer and author who loves quilting. She has many styles, which include paper-piecing, machine-

and hand-stitchery, which she teaches in her classes and uses in her patterns.

Renske Helmuth was named "Teacher of the Year" for 2012 by the Canadian Quilters' Association (CQA/ACC). She enjoys many different styles of work, from Sashiko to flower making to crazy quilts and her love... appliqué.

Anna Hergert is a textile artist, who is very excited about what she does and encourages her students to be the same. Her popular classes involve photo memories of the participants and she will show them many techniques to get the desired effect.

Pippa Moore began as a traditional quilter, but has become an original fabric artist. Her inspiration comes from things around her, Art Deco period, African textiles and the natural world of BC's coast.

Elaine Quehl is known as a fabric dyer. All fabric used in her quilts is hand-dyed and represents the natural light of nature. Her quilts are textured with free-motion quilting. She will take you beyond stippling and basic fabric dying.

Hilary Rice is an experienced textile artist who makes use of silk and metal in her workshops. She teaches art and design. Her work is described as a type of fused tapestry.

Carol Seeley is a fabric artist. She won the "Teacher of the Year" award for 2007 from CQA/ACC. She will be teaching different techniques that she has used in her award-winning work, including work in felting, pieced appliqué and intricate isometric quilt patterns.

Kathy Wylie is an award-winning quilter. She specializes in appliqué techniques which combine the traditional and contemporary. From her workshops, the students will learn needle-turn appliqué, quilt design, EQ7 software, paper-cut appliqué, sharp points and the secret of underlay in hand appliqué.

We hope you will be able to find a teacher or a class or two that interests you when you come to Niagara in June, 2014. Some of our classes are already two-thirds full.

Registration for day students began January 15. Register early so you won't miss out and be disappointed.



Al Cote, Canada



Daphne Greig, Canada



Renske Helmuth, Canada



Anna Hergert, Canada



Pippa Moore, Canada



Elaine Quehl, Canada



Hilary Rice, Canada



Carol Seeley, Canada



Kathy Wylie, Canada

Registration for day students began January 15. Register early so you won't miss out and be disappointed.

THE OBJECTIVE QUILT JUDGE

Following a Mental Map

by Anna Hergert

Close to home and during my travels alike I often field questions regarding the quilt judging process. It appears that judging continues to be shrouded in mystery, especially for those new to quilting and entering juried and judged quilt shows. As an educator at heart I feel a strong responsibility for dispelling myths and offer honest information whenever asked for clarification.

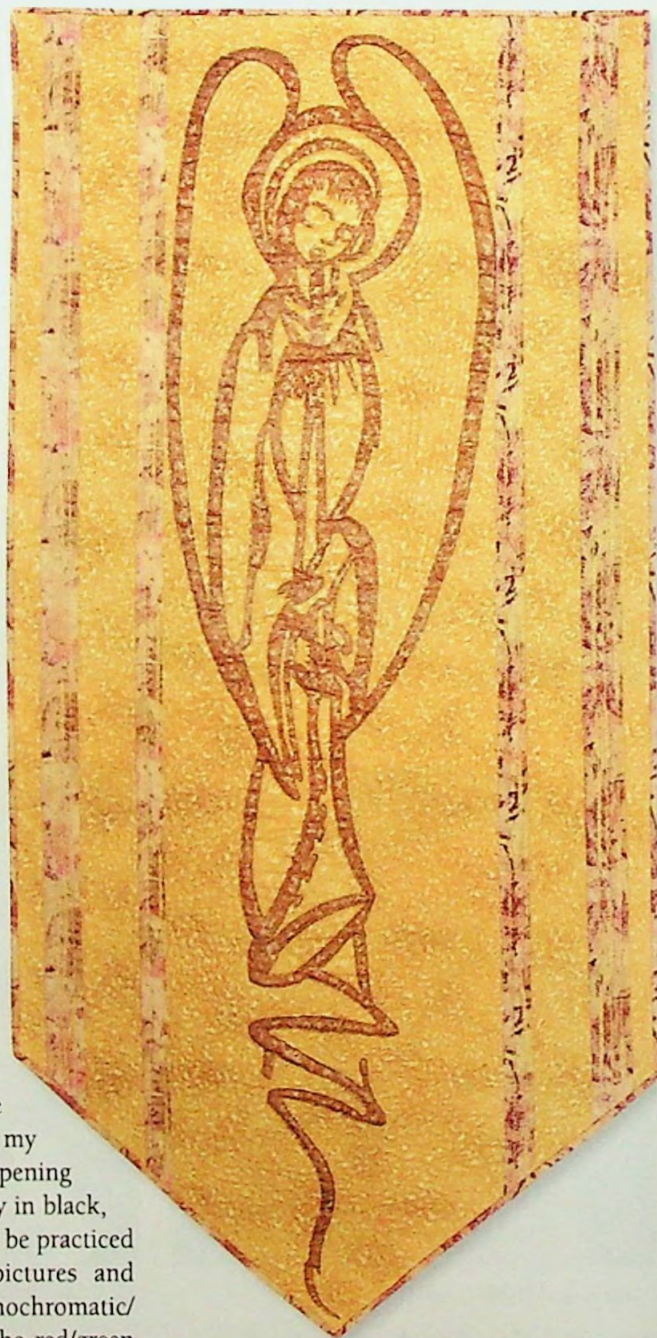
A statement that regularly enters the discussion is, "Well, the judges might be trained and have lots of experience, but in the end decisions are based on what the judge likes best." This particular statement warrants a detailed and informed answer immediately. As the co-instructor of the Quilt Judge Certification Programme (QJCP) for CQA/ACC, I am focused on changing this misconception among quilt makers and their guilds.

Apprentice and Certified Quilt Judges strive to fulfill their contractual obligation as set out by the organizer. The CQA/ACC considers the certified judge status a professional designation, and each apprentice and judge signs a Code of Ethics which requires her/him to embrace each judging engagement with objectivity. The importance of staying objective is constantly addressed during the classroom sessions as prospective judges enter the programme. Each lecture and practical exercise further reinforces that objectivity must be achieved and maintained by deepening the knowledge of colour, design and workmanship on an ongoing basis.

A judging engagement demands full concentration and energy on the task at hand to assess each quilt for its own merit and against the entries in each category. The experienced judge carries a mental map or

outline when entering the judging chamber. This map is based on nothing more complicated than her/his personal experience when creating a quilt. The map simply covers the following highlights: colour and design, technique and workmanship, the quilting and the finishing.

The **first step** in assessing a quilt is based on the visual impact of the entry. Is the entry original or derivative of someone's style or pattern? Is the design cohesive and balanced? Does the colour complement the design, does it have impact? Has the quilt maker observed basic colour principles? Does the pattern or design incorporate value changes? A valid question the reader is asking right now is "What if the judge does not like a monochromatic, or rainbow, or analogous, or... colour scheme?" As quilt judges gain experience she/he is able to set aside personal colour preferences. Speaking from my own experience: I don't let the colour scheme influence me, I focus on the value of dark to light by closing my eyes momentarily and upon reopening my eyes "seeing" the quilt entry in black, white and gray. This can simply be practiced by viewing images, taking pictures and changing the setting to monochromatic/achromatic, or implementing the red/green value tools.



In Dulce Jubilo

Step two draws on the judges' own patchwork, appliqué and quilting experience. He/she will examine the techniques and construction methods used to complete the quilt entry. At this time the judge closely inspects seams for pieced blocks and turned appliqué. He/she ensures that points meet and that there is no bulk building up where several points meet. This is the time where a mental note is made whether the sashing strips, inner and outer borders are straight. At the same time the quilt is measured for squareness by folding and/or measuring with a dressmaker's tape. Finally machine and/or hand-stitches are examined for evenness and security, and the secure attachment of embellishments and inclusions is established.

Moving on to the **third step** in evaluating the entry on hand, the examination of the quilting stitch. The judge notes the evenness of the stitches on top and back, ensures that the starts and stops are securely and discreetly fastened and the density of the quilting is suitable for the end use of the quilt. A bedquilt requires less dense quilting yet enough to enhance the drape of the quilt and maintain durability to prevent the batting from shifting and bunching with continued use. A wall quilt usually employs denser quilting to ensure the piece hangs straight and does not buckle or wave over time.

With the evaluation of the quilting complete the judge moves to the final and **fourth assessment**, the finishing. Is the binding, facing or pillowcase finish suitable for the quilt on hand? Is the binding full all around? It is not necessary to circumnavigate the entire quilt, a few spot checks by the judge and a visual check of how even the binding appears is generally enough. If the binding is wavy closer inspection is warranted to

determine whether this area should be addressed in the critique. At the same time the judge will look for well executed squared mitered corners. The final step in evaluating the quilt or wearable includes the determination whether all threads have been clipped on the top and the back of the quilt.

The certified and apprentice judge strives to assess each show entry in the limited time provided. Most quilt shows allow between four and five minutes per entry to ensure equal time and attention. Judges are urged to practice their assessment and critiquing skills constantly. Whether they visit a local quilt show or flip through a book and magazine—assessment skills are honed and practiced on an ongoing basis. The judges' mantra of "Form follows Function" is ever present while she/he assesses, evaluates and critiques traditional, innovative and wearable art entries.

In closing I want to present one last scenario, the "judges' choice award." This special recognition is regularly awarded in major national and international events. When the judge has an opportunity to select one quilt that meets specific requirements set out by the organizer the judge ensures that the entry meets all criteria at the highest level. Only then will she/he consider awarding the judge's choice, which may or may not reflect that particular judge's style. Judge's Choice often goes to an entry that warrants special merit, but all other awards have already been distributed.

Judging and jurying is not a light-hearted activity. It is demanding of a person's energy, concentration and overall knowledge. Keeping and following a mental map during judging helps the judge to stay focused and aids in making informed decisions.



Embellishments and mitered corner



Machine appliqué of sheer and machine-quilting stitches

Quilt Canada 2013 Bursary

by Marianne Parsons

What happens when you put 10 free spirits in a room with a limited selection of fabric and tell them to create something? A lot of laughter and some creative antics! That's what occurred recently as the Local Organizing Committee of the very successful *Quilt BC 2013* used their thank you bursary from the CQA/ACC to invite Anna Hergert in to direct their play.

The workshop was formally called *The Art Quilt: Colour, Composition and Dimension*. In actual fact, everyone spent three days balancing between analyzing examples of famous artists to see what they liked and why, and trying to create a piece of art using what they brought.

With gentle guidance from Anna, everyone ended up with a piece well under way. They gave themselves no end of design challenges with ice-dyed and hand-dyed fabrics, ugly fabrics, ethereal landscapes and the usual extremes of topics and techniques. Along the way, Anna demoed some unusual embellishment techniques to pique everyone's interest.

Of course, they were easily distracted by the local thrift shop where they came away with yarns, gauzy scarves and tulle for their projects, but resisted the tempting black leather pants. And when the sunlight glowed on frothy fabric on the floor, photographers in the crowd could be seen lying under a table to catch just the right shot.

Most of them stayed together at Joanne Fisette's house, with lots of laughter and socializing after hours as well. In the frosty morning, a hoar frost crusted spider web inspired them all.

The committee has decided that this event was almost as enjoyable as organizing *Quilt BC*, so they plan to keep meeting sporadically to pursue artistic ideas just for fun. Who knows what might eventually transpire?



Marilyn Govier stitching away.
DARLENE CHAPMAN PHOTO



Shirley Wild and Anna fitting the Thrift Shop tulle
COVER. DARLENE CHAPMAN PHOTO



Marianne Parsons adding Thrift Shop yarns.
DARLENE CHAPMAN PHOTO



Joan Swan going wild with her tulle and ice-dyed fabric. LORI BURGOYNE PHOTO



Linda Schmidt trying for a perfect edge. DARLENE CHAPMAN PHOTO



Joanne Fisette and Anna Hergert at work. DARLENE CHAPMAN PHOTO

Quilt Canada 2013 Local Organizing Committee



Lori Burgoyne fitting in small pieces. DARLENE CHAPMAN PHOTO



At an earlier more casual get-together, the LOC did some ice-dyeing and thread painting. Rita Macdonnell proudly modeled her ice-dyed sweat shirt.



Quilts by Rosemary www.quiltsbyrosemary.com

by Joyce O'Connell

As we move into Spring, the excitement is building for *Quilt Canada* coming in June at Brock University, St. Catharines, Ontario. With this in mind, it occurred to me that it might be time to feature a designer from this wonderful province of Ontario, since all of the action is going to be here very soon.

We have lots of artistic talent here in Ontario and it didn't take me long to seek out a very talented quilter, designer and artist to share with you for this issue. Let me introduce you to Rosemary (Brown) Makhan, who resides with her husband, Chris, in Burlington, Ontario.

As I learned more about Rosemary, I was very intrigued to find out that she was, in fact, chosen as Quilting Teacher of the Year by our Association in 1993.

I also learned that initially her interest in quilting started when she made a quilt for her baby daughter, Candice, which led her to teach classes to friends who wanted to learn how to quilt. Of course, it didn't stop there. In 1977, she, along with some of her night school quilting students, founded the HALTON QUILTERS' GUILD. This Guild celebrated its 35th anniversary in 2012, which must have been extremely rewarding to Rosemary knowing that she was instrumental in getting it started.

Rosemary has lectured and given workshops throughout North America. Patchwork Place has published several of her books and quilt patterns. She especially loves sampler quilts that are based on a theme, such as her Biblical blocks and Rose Sampler Supreme blocks. She also publishes many patterns under her own label, Quilts by Rosemary.

Looking through the patterns, it becomes very evident of Rosemary's love for Canada and all that it stands for. The beautiful



Rosemary Makhan with her quilt *Nature's Garden*

Woodland Creatures Quilt was designed and created as a tribute to the spirit of her son Kenneth and his love of wildlife and nature. *Provincial Flower Bouquet Quilt* and the *Nature's Garden Quilt* are wonderful reminders of the beauty of Canada.

In fact, as I was perusing all of the talent wrapped up in Rosemary, I was reminded that we should celebrate the exceptional designers that we have here in Canada. They exist from coast to coast, some very quietly and unobtrusively. It serves as a little reminder to me that we actually don't have to look further than our own borders to showcase artistic talent.

In this issue, Rosemary is featuring a beautiful pattern from her *Canadiana* collection. It is a design that will resonate with all quilters, but particularly those who enjoy appliqué. The design is called *Canadiana Rose*, a quilt to celebrate our rich Canadian heritage.

The instructions given are for one block that can be used as a wall quilt or as a table centerpiece. However, this is a design that can be expanded into a full size quilt... if that is your preference, you just repeat the blocks as shown in the instructions. There is a full size pattern of *Canadiana Rose*, which can be purchased through Rosemary's website.

I know that you will enjoy not only this block, but also all the other designs that can be found at www.quiltsbyrosemary.com. And, since *Quilt Canada* is in St. Catharines this year, who knows—you might just get to meet her. Either way, all designers love to see the fruits of their labour, so feel free to email a picture of what you create. Rosemary will be thrilled to see it!

Until next time,
TaTa for now.....

Joyce O'Connell

Canadiana Rose

Finished Quilt: 28½" x 28½"

Finished Quilt Block: 20" x 20"

What better way to celebrate our love for Canada than to make this special quilt which can be used as either a wall quilt or a table topper?

Materials and Tools:

Use 100% cotton fabric that has been prewashed and ironed.

Note: all the rose prints are used in the hour glass border as well as in the centre block.

- .6 meters of tone-on-tone background fabric for the quilt block and hour glass border pieces
- .25 meters of dark rose print #1 for the center flower outer petal
- .25 meters of dark rose floral print #2 for the eight small flowers
- 2½" square of medium rose tone-on-tone print for the center flower circle
- 1 fat eighth of light rose print #1 for the center flower inner petal
- 1 fat eighth of rose print #2 for the centre buds
- .25 meters green print #1 for the corner buds, leaves, and stems
- 1 fat eighth of green print for the centre buds and leaves
- .5 meters of brown and rose print for the outer borders and binding
- .85 meters for the quilt backing
- 34" x 34" of thin needle-punched cotton batting
- Bias Square® or similar squaring up ruler
- Rotary cutter, ruler, mat and pencil
- Clover® bias tape maker: 6 mm or ¼"

Quilt Block Directions:

1 Cut a square 22" x 22" from the tone-on-tone background fabric. Create placement lines by folding the block into quarters and then into eighths and lightly creasing these folds with your fingers. This block will be trimmed to 20½" x 20½" after the appliqué is completed.

2 Trace and prepare the appliqué shapes adding a scant ¼" seam allowance around each shape if you are going to turn the seam allowance under. I used a freezer paper method and invisible machine appliqué to make my quilt; however you can use any appliqué method of your choice including a fusible appliqué method with no seam allowance added, if you prefer.

Remember to separate the shapes and trace them individually—not one on top of the other as shown in the quilt block diagram.

3 For the stems, cut bias stripes ½" wide plus a smidgen (1/16" more) from the green print #1. Put these stems into a small plastic bag and spray them lightly with spray starch. Use a long pin to insert one end of the bias strip into the Clover® bias tape maker; then turn the tape maker over and use the handle to slowly pull the tape maker along the strip while ironing the opposite end with the side of the iron as it comes out. Be careful not to stretch the bias strip. It must be ironed dry or it will not stay pressed.

Canadiana Rose as a single square (left) and a full-size quilt (right)

4 Place the block pattern underneath your background block fabric lining up the crease lines on your block fabric with the marked crease lines on the pattern. Pin to prevent shifting. Use a water soluble glue stick or small appliqué pins to secure the stems and the appliqué pieces in place onto the background block fabric. Place the stems down first leaving a generous tuck under as they sometimes relax and shrink up slightly after being pressed.

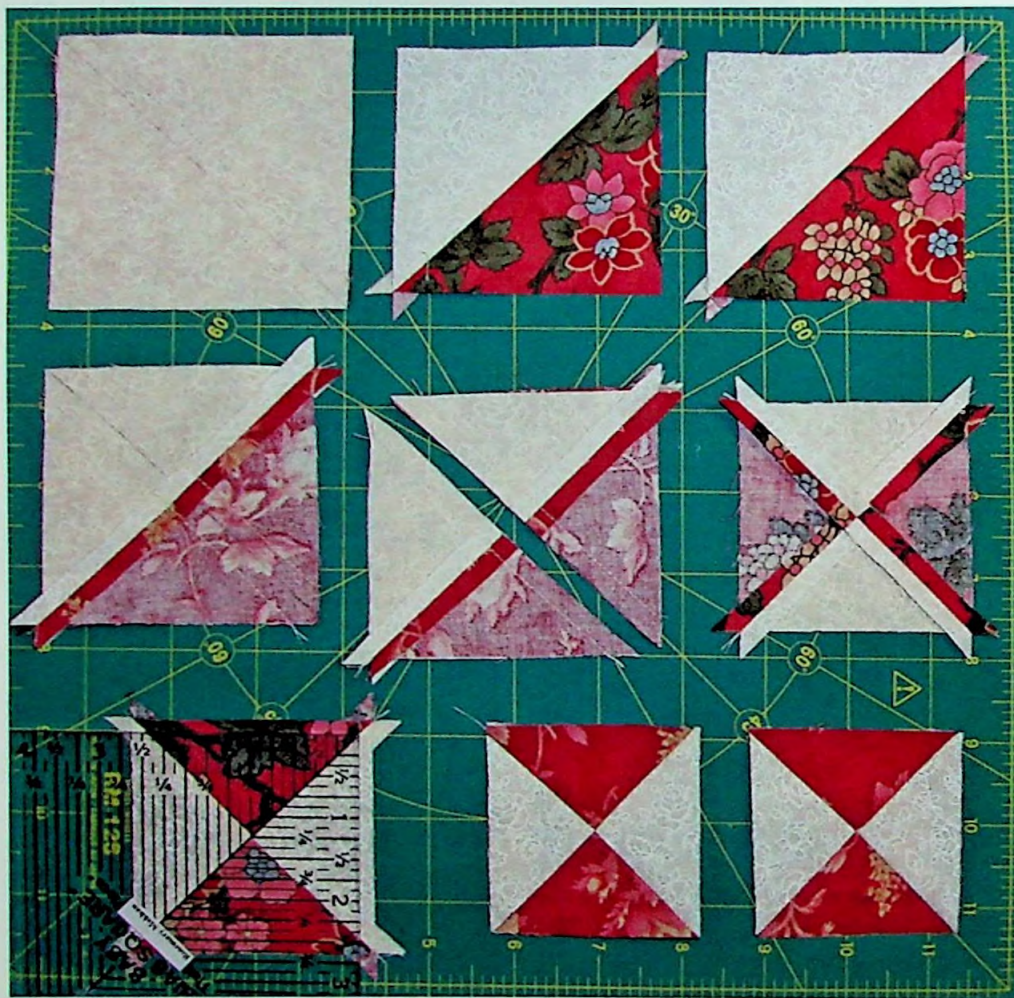
5 Stitch the appliques in place by hand using matching thread with a small stitch which just catches the edge of the appliqué shape, or by machine using a monofilament thread (.004) and a small zigzag stitch. On my machine I use .5 width and .5 length and a tension of 1.8; I also loosen the pressure so that the fabric is easier to turn. Every machine is a bit different so make a sample to test out the stitch and write down the settings for future reference.

6 When all the stitching is completed; press your block carefully and then trim the block to 20½" x 20½". I do this by folding the block into quarters and making sure the motifs are lined up on top of each other in each layer—then I use my large square up rotary ruler to measure 10¼" out from the



Canadiana Rose

by Rosemary Makhan



center fold on each side. I mark this first and check it several times before cutting to make sure there is an equal margin all around the appliqué motifs.

Hour Glass Border Directions:

1 Cut 22 squares, each $3\frac{1}{2}$ " x $3\frac{1}{2}$ " from the tone-on-tone background fabric. Also cut similar sized squares from the following print fabrics: six each from the dark rose print #1, the dark rose print #2, and the light rose print #1, and 4 from the light rose print #2.

2 Place one tone-on-tone background square right sides facing each of the print fabrics. Draw a diagonal line from corner to corner on the each of the tone-on tone background fabric squares. See the hourglass sampler picture.

3 Stitch a line $\frac{1}{4}$ " away along both sides of this drawn line; then cut along the drawn line through both of the fabrics to make two half square triangle units—see the two samples on the hourglass sampler picture. Press the seams open.

4 Place two of these half square triangle units right sides facing so that the print fabrics are opposite each other and being very careful to have the diagonal seam lines matching. Pin. Draw a diagonal line on the wrong side of one of these squares. See the sample on the left side of the second row on the hourglass sampler picture. Stitch $\frac{1}{4}$ " away along both sides of this drawn line.

5 Cut along the drawn line through both layers of fabric to create two hourglass units. Press the seams open. See the two samples at the right on the second row on the hourglass sampler picture.

6 Use a Bias Square® ruler to trim these squares to measure $2\frac{1}{2}$ " x $2\frac{1}{2}$ ". See the two samples at the right on the bottom row of the hourglass sampler picture.

Line up the $1\frac{1}{4}$ " lines on the ruler at the centre of the hour glass unit; the diagonal line on the ruler should line up with the diagonal line of the unit.

7 Join 10 of these hour glass units in the same order for each border. Press the seams open.

8 Stitch an hour glass border on each side of the quilt block. Turn the borders so that the end units that are opposite each other are different fabrics. Press the seams toward the centre.

9 Stitch an hour glass block made from light rose print #2 onto each end of the two remaining borders. Then stitch one of these borders onto the quilt top and one onto the quilt bottom. Press as before.

Outer Border Directions:

1 Cut four border strips from the brown and rose print fabric each $2\frac{1}{2}$ " x 25".

2 Sew on the two side borders. Press the seam toward the outside edge. Trim the ends even with the quilt top.

3 Trim the remaining two borders the same length as your quilt edge. Cut four corner squares $2\frac{1}{2}$ " x $2\frac{1}{2}$ " from the dark rose print #2.

4 Sew a corner block on each end of these two borders. Stitch one of these borders onto the top on the quilt and one onto the bottom of the quilt. Press as before.

Quilting the Quilt:

- 1 Press the quilt top and the backing.
- 2 Layer the quilt, the batting and the backing. Baste or pin well.
- 3 Machine or hand quilt. I machine-quilted $\frac{1}{16}$ " away around all the appliqué shapes and inside all the background spaces in the hour glass border. Then I quilted $\frac{1}{4}$ " away from both sides of the outer border. Last of all, I echo-quilted lines $\frac{1}{2}$ " apart around the appliqué shapes in the center block.

Binding the Quilt:

- 1 Cut binding strips $2\frac{1}{4}$ " wide from the brown and rose print fabric—you will need a total length of approximately 130" to allow for joining and mitering the corners.
- 2 Fold the binding in half and press to make a double folded binding that measures $1\frac{1}{8}$ " wide.
- 3 Trim the batting and backing so that it is even with the edge of the quilt top.
- 4 Sew the binding on using an even feed foot stitching through all the layers of the quilt. Miter the binding at each corner.
- 5 Hand stitch the folded edge to the back of the quilt by hand.

Making a label:

Make a label for your quilt including such things as your name, where the quilt was made, and the date.

© Rosemary Makhan 2013

Other quilts by Rosemary



Provincial Flowers

Quilt size: 40" square.

A bouquet featuring the floral emblems of the Canadian provinces and territories, framed with a maple leaf border. Hand appliquéd and hand quilted with embroidery and trapunto techniques.

Woodland Creatures

Quilt size: 80" x 100".

Each block features three creatures... one larger and two smaller. The animals, insects, wildflowers, etc., are all native to Canada.



Nature's Garden

Quilt size 86.5" square.

This quilt features Canadian wildflowers and birds. It was made for Rosemary's daughter, Candice, in remembrance of their walks together at the cottage.

Canadiana Rose

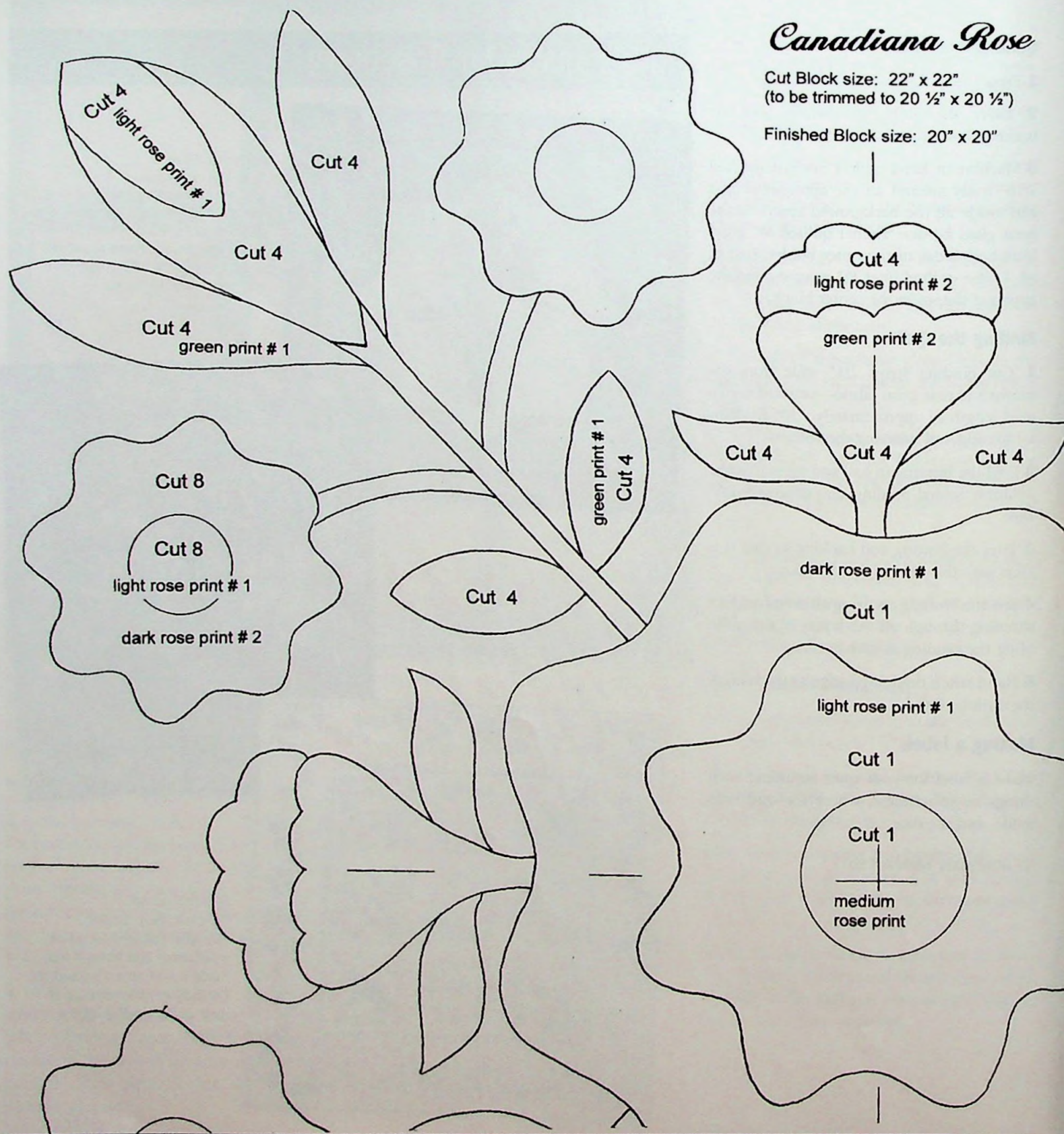
by Rosemary Makhan

This pattern is shown at 75% of the actual size. Photocopy at 133%; centre circle of the large flower should be $1\frac{1}{8}$ ".

Canadiana Rose

Cut Block size: 22" x 22"
(to be trimmed to 20 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ ")

Finished Block size: 20" x 20"



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by Daintry Chitaroni
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www.designsbydaintry.com

Celebrate!

In Celebration of the Agnes Boal Bursary

Our guild, SUDBURY AND DISTRICT QUILTING AND STITCHERY GUILD, was the lucky recipient of the 2012 Agnes Boal Bursary.

While researching the background of this award, I found some interesting facts that have been lost in the documented history of the Agnes Boal Bursary.

Agnes Boal was one of us. Agnes was the Assistant Convener for the Alberta Handicrafts Guild, Calgary Branch. She next took on the position of Co-Convener of *Quilt Canada 88, Alberta Needles* in Calgary. She became President of the Canadian Quilters' Association at the 1990 AGM in Waterloo, Ontario.

Agnes was a wife and mother. She worked in a chartered accounting firm, in the oil and gas industry and as a stockbroker. She was active in the Girl Guides of Canada. Agnes' parents lived on a poultry farm in Northern BC. According to Marg Conibear, each autumn, Agnes would go to help them get the birds ready for sale. She collected wishbones, dried them and then made a thimble holder around the wishbone using

crochet work. She gave one to each of her directors on the CQA/ACC Board.

Agnes was an award-winning quilter. She attended many classes over the years and her work was influenced by her various teachers. She believed that education in quilting would expand through books, magazines, TV programs and specialty teachers. There was much to learn. In this she was ahead of her time. We now also have internet, DVDs and podcasts, many excellent specialty teachers, international conferences, and best of all... a multitude of local guilds to help guide the process.

In her profile as incoming President, she declared, "The only area that I would like to see changed is the stereotyping of quilters as little old ladies." (A quote from *Canada Quilts*, June, 1990, article CQA incoming President).

I believe that she would be pleased with our progress. We now come in all age groups. The elders teach the youngsters. The shops offer enticements to new mothers and hip millennials. Conferences cater to middle age quilters who have happy feet and love to travel. The Baby Boomer quilters own track shoes. Thankfully many of the little old ladies are still with us. We have men. The stereotype no longer fits.

Agnes passed away in March, 1996. In her memory, the Board of Directors renamed the former Dorothy McMurdie Education Grant. It became the Agnes Boal Bursary. The bursary is funded by CQA/ACC, although donations from members could help make the fund self-supporting.



Agnes Boal



All CQA/ACC member guilds are eligible for the Agnes Boal Bursary. A form is available on the Association website... just fill it in and submit your guild's name into a random draw by the deadline. It is like winning the lottery... definitely something to celebrate!

I invite you to read about our experience on page 41. The Sudbury and District Quilting & Stitchery Guild invited Roger Kerr to teach us Judy Niemeyer quilt techniques. Coincidentally he too is from Alberta, and I can guarantee that he is no "little old lady!"

Photos provided by Marg Conibear and Dianne Sutton.



Crochet thimble holder around wishbone

2012 Agnes Boal Bursary

Sudbury and District Quilting & Stitchery Guild

by Daintry Chitaroni

Upon receiving the good news that our guild had won the Agnes Boal Bursary, we quickly put together a committee in search of a teacher. We split up the research and our committee came back with several possibilities that would inspire the membership.

While surfing the CQA/ACC Professional pages I came across Roger Kerr. Roger is a Certified Judy Niemeyer Quilt teacher. He has attended retreats and taken many classes to be recognized as such. This was a quilting technique that few of our members had ever attempted, or even been exposed to. This would be new, challenging and inspiring!

We were excited that the class filled to capacity within the first few meetings. We had a waiting list. The amount of fabric involved was not a setback, the homework was challenging, and all of the members came to class prepared. They were set up long before I got there for our nine o'clock start. Anticipation filled the room.

Roger was surprisingly relaxed when faced with 24 women of varying skill levels. He is a dairy farmer, and he and his wife own Quilting From The Heart in Camrose,



Alberta. The shop sells wonderful batiks, Judy Niemeyer patterns and kits and provides longarm services. Many of our members visited their website to order patterns and supplies prior to the class. Roger lugged quilts, supplies and patterns halfway across the country for us. We were happy to hear that he made arrangements to visit several other guilds while in the neighborhood, reducing our travel costs. He stopped in Mindemoya on Manitoulin Island the week before our workshop, and was on his way to Lindsay afterwards.



Roger introduced himself, displayed a few of his quilts, and immediately jumped into his paper-piecing technique. The morning flew by as we chain-pieced our designs. Many members had chosen table runners, a few were working on full size quilts. By lunch we were ready to break, stretch and recharge for the afternoon lesson. Lunch was potluck, with sandwiches, a great soup and various picky foods. The desserts were delicious, and like most self-catered events we had too much food. We actually had enough to provide lunch on Sunday as well. We fed Roger and pushed him back into the class to teach us more!

On Sunday, after another full morning of piecing, Roger offered us an off-the-cuff trunk show with some of the quilts that he had brought from home. We could now recognize the same components that we had pieced in our particular projects. We could recreate most of the patterns available using our new technical knowledge. The number of additional patterns sold by the end of the workshop was an indication of the success of our class. Our next quilt show will be amazing.

Thanks Roger!



Introducing

REGIONAL REPRESENTATIVE PEI Michelle Moase

To some, living on Prince Edward Island may be seen as a quiet and laid back lifestyle in comparison to places like Toronto or Vancouver, but to Michelle it is ideal for her. It is a province of vast beauty and tranquility and a source of inspiration. Add to that the fact that she works in a wonderful quilt shop and gets paid to play with fabric daily she is more than content. Fabric Crafts N' More in O'Leary is a quiltaholic's dream job, and Michelle loves to meet and help fellow quilters from all over the world.

Michelle did not fully appreciate the work of quilters until she started her first quilt 16 years ago. Even though her grandmother was a quilter (Michelle still sleeps under her grandmother's quilt), she never fully under-

stood the amount of work and love that went into each of her grandmother's quilts. Michelle's first quilt was a queen-sized Log Cabin that she hand quilted and gave to her brother. Since then her love of quilting has exploded. She works with quilts and fabric all day, then comes home and quilts for people as a side business. Michelle is a hand quilter and is often sought by quilters who want the traditional look of a hand-quilted quilt. She often jokes that she is a dying breed in the age of machine-quilted quilts.

Michelle moved to PEI over eight years ago and became a guild member shortly after. She is currently the Program Chair for the NORTHERN LIGHTS QUILT GUILD in O'Leary, which has approximately 40 members.



She co-chaired the past two quilt shows, organizes bus trips off Island so guild members across PEI can attend quilt shows in New Brunswick or Nova Scotia and won her first Viewers' Choice Award at the last quilt show for her Celtic Knot quilt. She is featured in the current issue of *Quilter's Connection* with her original pattern *Welcome*. Michelle teaches at the store and has travelled to other quilt groups to teach. Friends joke that she has a "problem" or an "addiction" to quilting, but Michelle hopes there is no cure for her disease!





TAGOR members who participated in the 100 Quilt Challenge for Lions Manor at the presentation event.

In Celebration of... *Quilts*

by Freda Hopper

Over its 37-year history, members of the TEXTILE ARTS GUILD OF RICHMOND (TAGOR) have been actively creating and donating items such as quilts, bags and pockets for mobility devices to several local organizations. One of these organizations is Lions Manor, an intermediate care facility, which is also close to 40 years old.

In November, 2012, a number of TAGOR members read in the local media that Lions Manor would be closing and all 93 residents would be relocated to the renovated hotel in Richmond. "Wouldn't it be nice," wondered Moreen Rutherford, TAGOR's Community Outreach Chair, "if each resident could receive a brand new quilt topper on their bed when they were moved to the new facility?"

At the next General Meeting it was decided to challenge TAGOR members to make 100 quilts for Lions Manor residents to ease their transition into new surroundings. TAGOR members pulled out their best patterns and fabric—the sewing machines began humming all over Richmond and beyond.

Thanks in part to a Richmond Arts and Culture Grant, the challenge was met and then some with a final total of 113 quilts. On August 20, 2013, TAGOR members along with local dignitaries, our outreach representatives and local media were invited to *A Gathering of the Quilts*, where the completed quilts were presented to Richmond Lions Manor.

A few weeks after the presentation, we received the following from Natalie

McCarthy, MSW, Director, Vancouver Coastal Health Authority:

"In appreciation and acknowledgement of the generous gift of quilts to Richmond Lions Manor residents, the TEXTILE ARTS GUILD OF RICHMOND was nominated by VCH-Richmond, Residential Care Services, for a Vancouver Coastal Health 'People First' Award. The guild was one of six individuals/teams selected to receive an award, recognizing outstanding contributions within, and to, VCH programs and services."

We are very honoured to have received this award and we have a greater appreciation of what a group of dedicated members can do for those in need within our community.



ABOVE TAGOR President Corisande Percival-Smith (LEFT) and TAGOR Secretary Freda Hopper accepting the People First Award from Dr. Jeff Coleman, Vice President of Regional Programs for the Vancouver Coastal Health Authority on October 9, 2013.



RIGHT 100 Quilt Challenge Presentation Event August 20, 2013. (L to R) Corisande Percival-Smith, TAGOR President, Alice Wong, Richmond Centre MP, Malcolm Brodie, Richmond Mayor, Moreen Rutherford, TAGOR Community Outreach Coordinator and representatives from Lions Manor.



Fibrescapes

by Marianne Parsons

The Fibre Art Network (FAN) is a cooperative of fibre artists based in Western Canada, from British Columbia to Manitoba, including the Yukon, Northwest Territories and Nunavut. Every year the group creates a new exhibit.

One of FAN's latest travelling exhibits, *Fibrescapes*, created in 2013 and first exhibited at Quilt BC in Penticton, has 30 pieces, each one 17" x 26".

Viewing a FAN exhibit can be compared to reading a good book on fibre techniques. There's literally every trick in the book and even some old tricks used in new ways.

New uses for traditional techniques include a blazing Bargello background (*Kilvert Lake* by Brandy Lynn Maslowski), a subtle hand-painted vignette (*School Days* by Donna Polos), sheer shadow appliqué

(*Salmon Run* by Gay Walker) and couching combined with programmed stitches (*Queen of Diamonds* by Karen Johnson).

Combining woven fabric with other fibre mediums, e.g. knitting yarn and fabric strips (*Blue Skies* by Marianne Parsons), and wet wool felting (*Returning* by Diana Bartelings) adds richness.

Throw in some rocks (*Beach Scavengers* by Judy Leslie), custom-made lace (*The Difference Between a Plum* by Arlee Barr) and some synthetic Tyvek® (*Resurrection* by Pat Findlay) for some intriguing 3D effects.

Incredible attention to fine beading, piecing and thread work details in *Tsankawi Ladder* by Jenny Perry, *Dancing Light* by Sharon Rubuliak, and *Mariposa Lily* by Vivian Kapusta draws the viewer closer.

This is the 17th exhibit coordinated by FAN, and is available for booking until December 2015. To see full views of all images from this exhibit and past exhibitions, check out fibreartnetwork.com/exhibitions/. Contact the *Fibrescapes* coordinator, Marianne Parsons, at marianne@telus.net to book the show or for more details.

ABOVE Detail from *Beach Scavengers* by Judy Leslie

FACING PAGE Details from:

1. *Blue Skies* by Marianne Parsons
2. *Queen of Diamonds* by Karen Johnson
3. *Returning* by Diana Bartelings
4. *Dancing Light* by Sharon Rubuliak
5. *Tsankawi Ladder* by Jenny Perry
6. *The Difference Between a Plum* by Arlee Barr
7. *School Days* by Donna Polos
8. *Kilvert Lake* by Brandy Lynn Maslowski
9. *Mariposa Lily* by Vivian Kapusta
10. *Salmon Run* by Gay Walker
11. *Resurrection* by Pat Findlay



Alberta

Mar 1-18/14. Canmore. **Annual Visions Art Quilt Show**. Elevation Place Gallery, Railway Ave. Mon to Thurs: 11-8 and Fri to Sun: 11-5. Annual Art Quilt Show by local guild members. Lynn Cooper, 403-609-0228, lynncooper@shaw.ca

May 2-3/14. Drayton Valley. **Pieces To Masterpieces 2014 Quilt Show**. Drayton Valley MacKenzie Conference Centre, 5747-45 Ave. (located next to D.V. Omniplex) Fri May 2/14 11 am to 8 pm and Sat May 3/14 10 am to 5 pm. Quilts, Merchant Mall, Charity Raffle, Lunch Counter. \$5 per day, children under 9 \$2. June Hesselbarth, 780-542-4679, hjhesselbarth@telus.net

May 4-Nov 30/14. Edmonton. **2014 "Prairies" Biennial Juried Competition & Show of Fibre Art**. U of A Faculty of Ext., Enterprise Square Gallery, 10230 Jasper Ave. Opening reception May 4 at 7pm, then daily to Aug 30. Two further venues until Nov. 30, 2014, see website. See website for entry submission fee. Adm. no charge. Joan Smith, 780-464-5568, joanquiltsmith@telus.net www.focusonfibrearts.org

Jun 27-28/14. Camrose. **Mirror Reflections—Battle River Quilters' Guild Show**. Chuck McLean Arts Centre, 4809 52 Street. Quilt Show with Vendors and Raffle Quilt. Lesley Stoddart, 780-720-7788, middlebank@ontis.com

British Columbia

Apr 11-12/14. Oliver. **Quilts and Beyond**. Oliver Community Centre. Fri 10-6, Sat 10-4. Adrienne Cleave, 250-498-3579, rcleave1@telus.net

May 2-4/14. Victoria. **Victoria Quilters' Guild Show and Sale—Adventures in Quilting**. Pearkes Recreation Centre, 3100 Tillicum Road. Fri & Sat 10-6, Sun 10-4. Guild Store, Merchant Mall, Challenge, Demos. \$6 for weekend pass. Susan Pfeifer, 250 656-8993, quilts@victoriaquiltersguild.org victoriaquiltersguild.org

May 9-10/14. Langley. **LANGLEY QUILTER'S GUILD presents The Threads that Bind Us 2014 Quilt Show** George Preston Rec Centre, 20699 42nd Ave. May 9-10 from 10-5. Adm. \$5.

May 10/14. Sun Peaks. **Gathering of the Guilds**. Flowers in the Mountains theme, Quilt Show & Class, 250-578-5386, events@sunpeakstourism.com www.sunpeaksresort.com

May 13/14. Fort Fraser. **21st Annual Quilt Show**. Fort Fraser Community Hall, Hwy 16. Tues, May 13, 2014: 11 am-7 pm. Showcasing projects of 30+ members. Juanita Nesbitt, 1-250-692-3208, nesbittjuanita@hotmail.com

May 17-19/14. Comox Valley. **30th Anniversary Quilt Show—Comox Valley Schoolhouse Quilter's Guild**. Cumberland Cultural Centre, 2674 Dunsmuir. Sat-Sun 10-5, Mon 10-4. Wonderful display of quilts, cupcake tea, prizes! Nerissa Thomas, quilterthomas@gmail.com www.schoolhousequilters.com

May 26-Jun 8/14. Kimberley. **Fabricated: Works of the Kimberley North Star Quilters Society**. Centre 64, 64 Deer Park Ave. Annual quilt show. Eileen Dean, 250-427-4887, medean@shaw.ca

Jun 7-8/14. Peachland. **Quilting on Beach 2014**. Peachland Community Centre, 6th Ave. & Beach Ave. Sat 10-4, Sun 10-4. Quilt Show with a few vendors & member sales table. Admission by donation. Berkeley Stuart, (250) 767-6029, berkeley@shaw.ca pincushionquiltguild.webs.com

Oct 25-26/14. Port Coquitlam. **Crazy 4 Quilts**. Maple Creek Middle School, 3700 Hastings Street. Sat 10-5, Sun 10-4. Celebration of Members Quilts, Challenge, Merchants. \$5. Gail Stone, 604-936-0585, gail.stone@shaw.ca www.bluemountainquiltersguild.ca

Manitoba

Mar 28-30/14. Winnipeg. **Quilt Reflections 2014 "Spirit of the Prairies" Quilt Show & Conference**. Canad Inns, Polo Park, 1405 St. Matthews Ave., Fri 1-9, Sat 9-5, Sun 11-5. Daily \$7, Three-day pass \$15, children 12 and under free. Irene Heilmann, 204-257-8195, irene52@mymts.net www.manitobaprairiequilters.ca

Apr 26/14. Brandon. **Nifty Needlers Quilt Show**. Riverview Curling Club. Showcasing work and talent of Nifty Needlers. \$5 at door. Carol, 204-729-9252, sewlmate@me.com

Ontario

Apr 5-6/14. Pickering. **Rouge Valley Quilters' Guild—Rhapsody of Quilts Show 2014**. Pickering Complex Centre, 1867 Valley Farm Road. Sat 10-5, Sun 10-4. Celebrations of members' quilt accomplishments. Adm. \$6. Lisette Léveillé, rvqgquiltshow@gmail.com www.rvqg.com

Apr 12-13/14. Orillia. **2014 Sunshine Quilt Show**. Trillium Manor, 12 Grace Avenue. Sat-Sun 10-4. Quilts, raffle, vendors, tea room, Sunshine Market. Adm. \$5. Marilyn Lippert, 705 259-0854, marilyn.lippert@rogers.com www.orilliaquiltersguild.com

Apr 24-26/14. St Marys. **Piecemakers 2014 Quilt Show**. The Pyramid Center, 317 James Street South. Thurs 10-5, Fri 10-7, Sat 10-4. New quilts quilted, articles, merchants mall boutique. Joseph Hisey, 519-272-0934, josephhisey@gmail.com huronperthquiltersguild.com

Apr 26-27/14. Dryden. **Thimble Treasures Quilt Show**. Dryden Fairgrounds, Scott St. Sat 10-6, Sun 10-4. Guild bi-annual quilt show features quilted items. Kathy Doherty, 807-223-6721, ksdoherty@shaw.ca www.sunsetcountryquilters.com

Apr 26-27/14. Chelmsford. **Quilted Treasures**. Dr. Edgar Leclair Community Centre, 158 Ste Agnes St, Azilda, ON. Sat 10-5, Sun 10-4. Vendors, demos, boutique, door prizes, lunch. Adm. \$5. Darlene Charbonneau, 705-855-9431, ndcharbonneau@fibreop.ca

May 2-3/14. Chatham. *Chatham-Kent Quilters' Guild Spring quilt show "Stitches in Bloom."* St. Paul's Congregational Church, 450 Park Ave. W. Fri 9-6, Sat 9-4. Quilts, tea room, merchant mall, quilt appraisals. Adm. \$6. 1-519-351-5754, www.chathamkentquiltersguild.com

May 3-4/14. Sault Ste. Marie. *Stitches from the Heart Quilt Show.* Sault College, 443 Northern Avenue East. 10-4 daily. Judging by CQA certified judge. Cleo Walker, 705-854-7059, cleo.walker@sympatico.ca www.saultquilts.com

Jun 6-7/14. Mildmay. *Making Memories Quilt Show.* Mildmay Carrick Recreation Complex, 24 Vincent St. Quilts, Vendors Mall, Quilters' Cafe, Boutique, Demo. Nina McTeer, 519-881-3352, ken.mcTeer@wightman.ca newmillenniumquiltguild@gmail.com

Jun 6-7/14. Bracebridge. *Muskoka Quilt Show.* Bracebridge Fairgrounds, Fraserburg Rd. Fri-Sat 10-5. Boutique vendors, bed turning. Adm. \$6, men free. Marta McIntyre, www.pinetreequiltersguildofmuskoka.com

Jun 7-8/14. Renfrew. *Quilters Guild of Renfrew and Area Quilt Show.* 1 Ma-te-way Park Dr. Sat 10-5, Sun 12-4. Quilts, Tea Room, Merchants Mall, Raffles, Adm. \$5. Barbara Jamieson, 613-432-6005, barbarajamieson38@yahoo.com

Jun 11-14/14. St. Catharines. *Quilt Canada 2014.* Brock University, 500 Glenridge Ave. CQA/ACC National Quilt Conference. \$12 at door, multi-day pass \$30. Marilyn Michelin, 905-937-7556, qc2014@vaxxine.com www.canadianquilter.com

Jun 20-21/14. Markdale. *Queen's Bush Quilters "Sew Much to See" Quilt Show.* Centre Grey Recreation Complex. Fri 1-8, Sat 10-4. Quilt display, Tea Room, Boutique, vendors and more! \$8 per person. Maria Hilts, 519-986-1475, thequeensbushquilters@gmail.com

Jun 27-28/14. Haliburton, ON. *Haliburton Highlands Quilt Show—Past, Present and Future.* Haliburton Curling Club, 730 Mountain St. Quilt Show door prize—Husqvarna Sewing Machine. Adm. \$6. Nancy Johnston, 705-457-7369, hhqshow2014@gmail.com www.hhqshow2014.ca

Sep 12-Nov 9/14. Dufferin. *Stitches Across Time 2014.* 936029 Airport Road, Rosemont. 877-941-7787 x22, events@dufferinmuseum.com www.stitchesacrosstime.com

Sep 13-14/14. Manitowaning. *Island Quilters Guild Quilt Show.* Sat 10-5, Sun 11-4. Special Exhibit 'Quilt of Belonging' and quilts. Kathy Grant, 705-859-2264, kathrine.dan@gmail.com www.hawberryquilting.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 www.hamiltonquiltersguild.com

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

PEI

May 2-3/14. Summerside. *Past, Present and Future.* St. Eleanor's Community Centre, 1 West Dr. Fri 6-8, Sat 10-4. Adm. \$5 with light refreshments provided. Jan Strachan, happyquilter2@hotmail.ca

Saskatchewan

May 9-10/14. Weyburn. *Spring Bouquet of Quilts V.* Weyburn Curling Rink, Fri 4-8, Sat 10-4. Shirley Mathieson featured. Adm. \$5. Jan Linnell, 306-842-5987, jblinnell@sasktel.net

United States

Apr 5-6/14. Saint Albans, VT. *16th Annual Quilt Show.* City Hall, Main Street. Sat 9-5, Sun 10-3. 100+ locally made quilts plus vendors. Adm. free, parking free. Jean Anne Branch, 802-527-5177, jeanabbranch@comcast.net www.franklincountyquilters.org



Calls for Entry

Ontario

Entry Deadline Aug 1, 2014.

Fruits of our Labour Quilt Show & Competition.

Owen Sound Agricultural Society, Owen Sound, ON.

Show Date Sept. 4-6, 2014.

Mailing Address:

Julie McArthur Regional Recreation Centre,

700 10th Street East, Owen Sound, ON.

Diane McLean, 519-376-0648,

www.owensoundfallfair.com.

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My Creative Spaces



One could hardly dignify it by the name of studio—the place where I do my quilting, that is. To me the word “studio” conjures up a large, bright, airy room, well-organized with the latest in equipment and cabinetry from which notable creative works emanate. Where I do my quilting hardly fits that image.

To begin with, it isn't really a room.

My main sewing area is a 10 foot by 10 foot space on the lower level of our bungalow home. It was a sort of office space for the previous owner, and although not large, it seemed ideal for my purposes when we purchased the house. There are several reasons for this. First of all, though partly below ground level, it has a large window which provides good light for most of the day. Next to the sewing space there is a spacious storage

room, one wall of which my handy-man/quilt-advisor/husband fitted out with shelves for me to store fabric and other quilting supplies. This is also where I placed my ironing board. Having to get up and move even the few steps from my sewing machine gives me a bit of exercise and room to stretch when I've been sitting too long in one position.

The queen-size bed in the guest bedroom next to it, provides a place to lay out large quilt tops, which are too big for my design-wall. And I use the retractable clothesline over the bathtub in the bathroom nearby to hang small pieces of washed fabric to dry.

So, although my sewing area is small, it extends into three nearby rooms, which (when there are no guests) provides all the space I need.

As for equipment, mine is a perfect example of the old quilting mantra “reuse, recycle, make-do.”

My cutting table is an old kitchen table, which is raised on wooden blocks under the legs to give me a good height for cutting. There is a second table top (once part of a desk for one of our daughters), which balanced on a trestle-like set of legs, I can remove and use the legs to support a homemade quilt frame. These got more use in my younger days when all my quilts were hand-quilted. Now, the table is most often a catch-all for fabric, patterns, magazines, or whatever I want to keep in view.

A spare bookcase is filled with quilting books and magazines. My moveable “design wall” is actually two sides of a heavy cardboard refrigerator box, reinforced with wood strips for stability, hinged with Duct Tape® for folding and covered with some old flannelette sheets pieced together and taped onto the cardboard. It gets moved from the storage room and opened up when I'm laying out a design.

The table lamp was a discard from an office renovation; the telephone came from a garage sale, and a spare halogen lamp, added for extra lighting in the evening or dark winter days, was surplus to our needs when we moved in. An old, but perfectly good radio/cd/tape deck sits on an old fabric covered stool, providing music and entertainment when I'm doing work which needs less



concentration. My standard sewing machine was purchased second-hand from a quilter friend, although I do have a smaller machine and a serger, also purchased second-hand.

In fact, the only expensive equipment in my sewing area is the sewing machine table which I purchased new (with the encouragement of my quilt advisor, I happily add). When not in use, it folds up to a compact 20 inches x 30 inches and opens out to an area 60 inches x 60 inches, which is large enough (with the surface of my ironing board called in to help) to support bigger quilts for machine quilting. And with its drawers, storage pockets and adjustable sewing machine platform, it is in constant use. I've never for one moment regretted the expense.

As for the notable creative works, there are a few examples of my various forays into "art quilting" decorating the walls, and some from other people, which I change from time to time. To call any of them notable would be a bit of a stretch. Nevertheless, they look fine to me!

Like so many other quilters, I began my sewing at the kitchen table. Now, having a



space just for quilt-making is a luxury I am happy to enjoy. Even though its make-shift appearance might seem to some, less than perfect, it suits my needs and keeps me happily quilting. And, to this quilter, (and her husband) they are the important things!

Check out my blog:
www.thelight-heartedquilter.blogspot.com



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This is our first edition of Creative Spaces and we have a variety of studio/sewing rooms to share with you! If you would like to see your inspirational creative space in our next issue, please send us three to five high resolution photos of your sewing room or storage space and briefly describe it in no more than 200 words. We look forward to seeing more amazing creative spaces!—Marcy Horswill

Lauren MacDonald

My sewing space is in a bunkie that has a sauna in it. Some of you might call a bunkie a sleep camp and others may just think of it as a shed. We built a 12' x 12' bunkie with a sauna for extra company years ago, but did not use it because it didn't have a washroom in it. To get to it, I walk out the French doors of our living room, across the deck and enter my own little world! It's amazing how wonderful it feels when I can go in there for a few hours and work on a project (or three!) and not worry about disturbing anyone. I have a wall of shelves for fabric folded by colour or theme (i.e., Christmas, children, etc.), UFOs, non-quilting fabric, and embroidery supplies. I have a SewEzi™ table with my Bernina™ 1080 and a cupboard with my Brother™ Disney embroidery machine on top (because you don't really have to sit down to use one). A local post office closed up and I bought their counter unit, so that became my cutting table. Really, my only complaint is that the room is too small for me to be able to use the cutting table from both sides. Other than that this room is my 'queendom'!

When I need to lay out blocks or set up a design wall, then the sauna goes through a temporary conversion to become part of my sewing area. I can pin a quilt backing to the walls and spray baste on the batting and top, or use the seats to arrange blocks.

When I can't get to my sewing room, it's often because we're travelling. If it's for more than a week I take my machine. If we're lucky, we can use our timeshare points to rent a vacation space a little larger than what we need and that extra space becomes a sewing room. I pack my sewing machine in my sturdy Black and Decker™ tool box with wide wheels that will travel over the roughest ground. I can set up anywhere! I don't know how many other quilters feel this way, but I get antsy if I have to forgo sewing for more than a couple of days, and it really doesn't take that much room to pack away a sewing machine and a project if you are on a driving holiday.



TOP 12-foot square bunkie

ABOVE Sauna design table

LEFT My sturdy Black and Decker™ tool box with wide wheels

Marilyn Stewart

This is one of my most favorite rooms in our home. If it has been a long, stressful day, this is where I come to relax. If I am feeling a little down, this is where I come to fondle my fabric and get centred again. This Happy Space is still a work in progress. Once it took shape I could not wait to take up residency! So it fits, as you will see from my wall, with several projects on the go.



ABOVE The bulletin board houses lots of upcoming events and a dollop of inspiration.

FAR LEFT The wooden box pictured is a seed box I found at an auction. Spent a lovely afternoon discovering how much useful stuff I had!

LEFT Design wall for several projects.

Sylvie Leclerc

While it has some flaws, I like my workspace. When I sit at my sewing machine I can see and hear nature through the window. I just have to turn around to have access to my cutting board and walk a few steps to get to my ironing board. I have a great big cupboard to put away my fabrics and many shelves for books and other accessories. Yes, it is very cluttered because I do not have a wardrobe for the bigger pieces, but I have a big chest of drawers and some containers where I can put my finished projects and my many UFOs. There is also this big pile of mending piling up along the wall; even with my many tries at lowering the numbers... too often my quilts call for me. So I go quilting!

Malgré quelques défauts, j'aime beaucoup mon espace de travail. Assise à ma machine à coudre, je peux voir et entendre la nature par la fenêtre. Je n'ai qu'à me retourner pour avoir accès à ma table de coupe et à faire quelques pas pour ma planche à repasser. J'ai une belle grande armoire pour ranger mes tissus et plusieurs tablettes pour mes livres et autres accessoires. Oui, c'est très encombré car je n'ai pas de garde-robe pour les gros morceaux, mais je peux mettre mes pièces terminées et mes nombreux OVNI dans la grosse commode et mes boîtes de rangements. Il y a aussi le raccommodage qui s'accumule le long du mur malgré mes essais à diminuer la quantité... la courtoisie m'appelle trop souvent! Alors, je fais de la courtoisie!



TOP Shows my view through the window.

ABOVE Shows my fabric cupboard (an old piece of furniture that my father-in-law wanted to throw away. I have had the bottom done because the old part was lost or broken).

LEFT Shows some bookshelves that store everything!



many good ones out there, it is sometimes hard to choose what to review. I have decided on a variety this time, so hopefully something for everyone.

The theme for this issue is *In Celebration of*. As I write this article I am a week before deadline (which is pretty good for me) but only two and a half weeks before Christmas. Needless to say the only celebration I can wrap my head around at the moment is getting this article done so I can get on with all the details for the upcoming holiday and its celebration! As you will be reading this after Christmas, I hope some of you found a few interesting quilting books under your trees this past holiday season. There are so

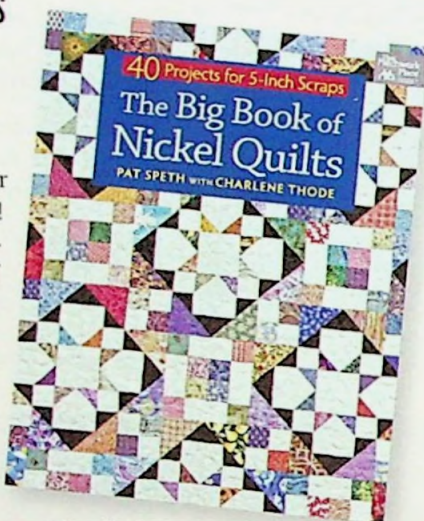
THE BIG BOOK OF NICKEL QUILTS

By Pat Speth with Charlene Thode
Martingale

\$30.99 CDN, p. 192

ISBN 978-1-60468-395-0

If you want bang for your nickels, this is the book! This book offers 40 quilt projects and is a compilation of two previous books... *Nickel Quilts* and the best seller *More Nickel Quilts*! It is a great value for the price, especially if you like the scrappy look. I'll admit that scrappy didn't always appeal to me until I saw my friend Diana's cottage with all the beds covered in scrappy quilts. It looked like something out of *Better Homes and Gardens*! I eyed the previous books in the past, but I am now glad I waited for this value-packed version of the two books. I felt a little slow as I read the book; I now realize that "nickel" refers to 5" squares... hence the scrappy look. Something else I love about this book is that it gives you fabric requirements for the various sizes of each quilt. Having worked in a fabric store I wish I had a nickel (cash or fabric) for every time I had a customer who said, "I want to make this quilt but in a different size!"



ART QUILT MAPS

Capture a Sense of Place with Fibre Collage—A Visual Guide

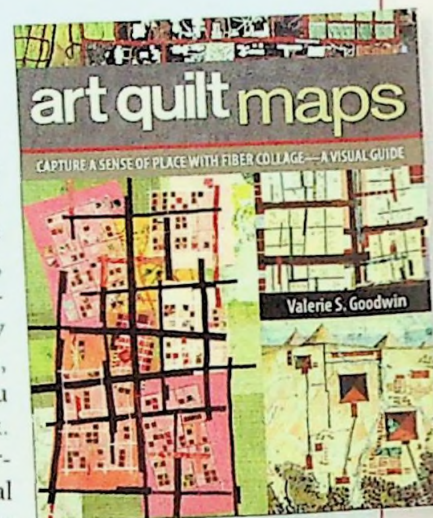
by Valerie S. Goodwin

C & T Publishing

\$27.95 US

ISBN 978-1-60705-682-9

This book is bound to appeal to the fibre artists among us. Just looking at the cover and title had my creative juices flowing. The author, Valerie, has a degree in architecture and teaches a university course in architectural design, which is very evident as you browse through this book. Valerie uses architecture, personal experiences and historical locations as her inspiration. She shares her ideas for technique and inspiration with us not only through written instruction, but with many pictures from her works and her students. This book is a certified spring board to creativity. All I need now is some time!



PINCUSHION APPEAL

Patterns for Pincushions to Make You Smile

by Cecile McPeak and Rachel Martin

Martingale

\$18.99 CDN, p. 48

ISBN 978-1-60468-361-5

Now for something completely different. If you are not a collector of pincushions you will have to indulge me with this book review. This book has some adorable designs for you to create your own pincushions. The authors use felted wool and other embellishments to produce eight whimsical creations. These pincushions would make a perfect gift for a quilting friend who collects pincushions (I know I am not the only one!). I have some wool fabric by my washing machine waiting to be felted and this may be just the purpose I need to motivate me to get it felted. You can, of course, purchase felted wool for these projects. The authors have included sources for their supplies.



Celebrate!

EASY WEEKEND QUILTS

That Patchwork Place
Martingale

\$18.99 CDN, p. 48

ISBN 978-1-60468-393-6

Having recently joined my local modern quilt guild, I can see this book would appeal to these members, or others who are interested in modern quilts. The book includes 12 easy, yet very appealing quilt projects. The projects would be perfect for beginners, yet will appeal to even the seasoned quilter, such as myself. The projects are ideal for retreats, weekend projects and gift giving.



FRESH PINEAPPLE POSSIBILITIES

by Jane Hall and Dixie Haywood

C & T Publishing

\$27.95 US, p. 96

ISBN 978-1-60705-742-0

I must admit that pineapple quilts, while visually appealing have never really turned my head much. This book has changed all that. There are several quilts in this book that are stunning and some that are very innovative variations of the traditional pineapple design. These quilts are foundation-pieced to help stabilize the pineapple block. The book not only offers various pineapple designs, but offers the reader the information they need to create their own design. Even if you are not a "pineapple" person, do me a favour and take a peek through this book to see the glorious possibilities. You'll understand what I am referring to and maybe be hooked just like I am!



To see more information on any of these books:

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Proprietor: Alvina Derksen
Corner of 11th Street and Stephen,
Morden, MB
myquiltersden@gmail.com
www.quiltersden.ca
1-855-822-3105

by Alvina Derksen and Marj Moore

Quilter's Den is located in a heritage barn in historic downtown Morden. The barn was built in 1925 and moved to its present location in 1985 by the Morden Heritage Foundation.

Alvina and Ernie Derksen previously owned a well known local restaurant. With the sale of the business and their daughters grown, Alvina discovered quilting. She and a friend purchased a quilting kit and she was hooked. Finding it almost impossible to keep enough fabric in the house for all her quilting projects, she decided to purchase the quilt store with the support of her husband, Ernie. This all happened three short years ago.

With three employees and a hands-on owner, the shop is able to offer help in all styles of quilting, knitting, rug hooking, embroidery and sewing machine sales. Each member of The Quilter's Den team brings her own style.

Quilter's Den is a full-service quilt shop with a variety of fabric from solids to batiks and the latest prints to specialty fabrics from designers, such as Kaffe Fassett, Valori Wells and Robert Kaufman. To compliment the variety of fabrics, they carry a large selection of threads, notions and tools. A great addition to the shop is the beautiful line of Berroco yarns, snuggled in a corner of the barn. Quilter's Den is also the "go to" place for PFAFF® machines, with a large selection including the new Power Quilter 16.0® longarm.



Alvina, owner of Quilter's Den

Alvina loves the fun and challenge of playing with colour. With questions like... what colours look good together? how much should I purchase? which prints balance or compliment each other? This adds to the joy of having a quilt shop, where employees can share their passion for quilting with others. Quilter's Den has a presence on Facebook and is moving into the 'Modern' look by including fabrics and patterns that are suitable.

Fat Quarter Fridays are very popular at Quilter's Den, with quilters driving great distances to take part in this fun event.

Quilter's Den is proud to feature local designers with patterns not available elsewhere. The Quilted Canvas by Barb Westfall

are designs based on landscapes. Penny Rose Designs by Marilynn Wiebe are patterns based on a variety of styles and techniques from patchwork to appliqué.

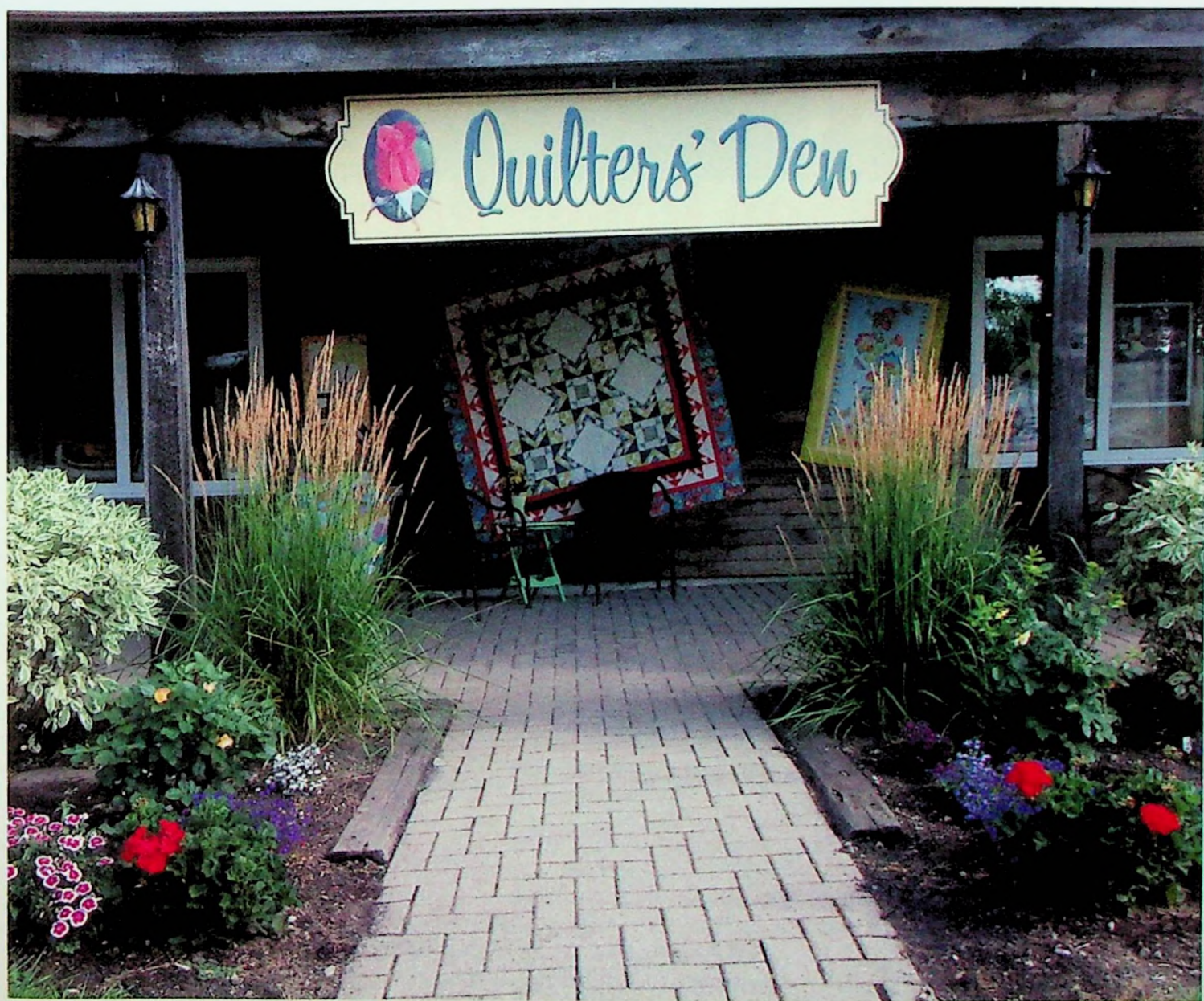
Once a year Quilter's Den hosts a much waited for retreat with workshops, lots of food and fun and time to quilt 'til you drop. The theme of the upcoming retreat is Cabin Fever and is scheduled for April 10-13, 2014.

Morden, nestled in the heart of the Pembina Valley, offers a small town feeling with big town advantages. Other unique places to stop are the Harley Davidson shop, Pembina Art Gallery, Fossil Museum and Baseball Hall of Fame, just to name a few.



Marilyn, employee and designer of Penny Rose Designs







Leaf stencil used with Dye-na-Flow® Ochre and Sulphur Green mixed with Golden® Soft Gel [matte] as well as Jacquard® Olive Green and Neopaque Russet.



Over-dyed with Procion MX® dye: Navy-medium strength.



Sun-painted with leaves using Dye-na-Flow® Colours #823 Ecru, #824 Ochre and #825 Brick. Paint was sponged on.



Mixed Jacquard® Discharge Paste with Pebeo Setacolor® Transparent #20 Red Ochre and applied with a small flower stamp. Removed background colour and applied flower colour at the same time for a more vivid result.

Surface Design Round Robin Part Two

Note from the Editor: the 2013 Winter edition of *The Canadian Quilter* published *Surface Design Round Robin* (pages 50-51), which is the first half of this two-part article.

by Karen Johnson

The unveiling of the third layer of our Surface Design Round Robin was an exciting evening. It was interesting to see everyone take time to explain their process before unveiling the final results. All agreed the third step was the most stressful one; we didn't want to mess up what was already done as we tried to pull everything together and create a cohesive whole.

Each time we received a new piece to add another surface design, we had to take the time to evaluate what was done before in terms of the design. What was happening in the piece? Did it need more repetition, unity or contrast in terms of value, colour, design shape or scale? What was working? What did the piece need to create a more interesting fabric?

I worked on a piece of my own at the same time and it was a very different process. In

the Round Robin each layer was an isolated design decision which I think helped hone my design skills more.

During the unveiling of our completed Round Robin, we all expressed our difficulties with the third step. Conversations varied from what was already happening in the piece, its strengths and weaknesses, and the different options considered, to journeys to the art supply store, the hardware store and finally the thrift store for that perfect piece of textured wallpaper to accomplish the final step.

When each piece was finally revealed, it was with a sense of joy and delight to see what was accomplished. The agony, the scary times, the stress and the OMG moments were forgotten as we admired each creation. The third and final step incorporated and enhanced what came before, and the pieces were transformed into a completely new design.

One snowbird member, who already left for warmer climes, asked the group to evaluate her piece about further possible surface design options. We extended this to include everyone's pieces because we were not sure how many layers we would do. In

the end, the original three layers worked very well. Adding more layers would depend on the design of the piece we would use our fabric in.

I asked group members for feedback on the whole process, and everyone agreed that Susan expressed it best, "The biggest challenge was getting up the nerve to apply a technique that was irreversible—if it didn't go right you couldn't just start over on a new piece of fabric. The success was seeing such amazing changes in the fabrics we started with and seeing the results of everyone's creativity."

I hope our experience inspires others to organize their own Surface Design Round Robin. Please refer to the bibliography in the Winter 2013 issue of *The Canadian Quilter* for guidance and have fun experimenting. I would enjoy hearing about your results.

I would like to thank the members of my group that participated and contributed so willingly: Angie Kok, Eileen Findlay, Sandra Kragelj and Susan Clifton who are also members of the LANGLEY QUILTERS' GUILD (www.langleyquilters.com).



Tree branch and stem designs applied with Derwent Inkense[®] pencil (Baked Earth).



Leaves outlined with machine-stitching using rayon thread.



Discharged using wooden skewers attached to Duct Tape[®].



Curves stamped using coffee cans and Jacquard[®] Neopaque #591 Russet.



Machine-basted, shirred, then applied Jacquard[®] Discharge Paste.



Applied glue to embossed wallpaper, pressed on fabric, then added foil.

Capture the *Essence*

by Anna Hergert

Select seven Canadians (make that eight with the instructor), and bring them together in a remote area of Italy to connect, get inspired, explore, experiment, collaborate and create. Utopia you say? Reality worth sharing, I reply.

The Abruzzo School of Creative Arts was soliciting internationally for proposals from established fibre art teachers. Early December, 2011, my waking hours were dominated word smithing a class outline and creating a sample representing the project participants might create during five days in the Abruzzo countryside. I submitted my proposal by email and sat back, deeply breathing and knowing that I had met the deadline. It was all going to be up to the organizers to decide. The reply was received in about as much time as preparing a cup of tea. I was "doing the happy dance" celebrating that I was scheduled to teach for a week each in September of 2012 and 2013.

"All good things take time" and "patience is a virtue" proved to be just the right attitude and motto. The class in 2012 didn't fill due to the short advertising time. My anticipation grew when I had four participants registered by January 2013. I received the go-ahead to book my ticket in February and was packing kits for seven students by the beginning of September.

My husband, Colin, came along for this trip. His camera was working overtime capturing picturesque hillside villages and open valleys, while I prepared myself for a different pace and new experiences. We were met by Averil and her husband, Bruce, at the bus station in Sulmona. Averil and Bruce are from New Zealand. The



ABOVE The statue of poet, Ovid, in Sulmona

BELOW LEFT Flowers made of sugar-coated almonds

BELOW RIGHT Introdacqua, the medieval village near Sulmona





TOP LEFT Dorothy Middleton embarking on her needle felting adventure

TOP MIDDLE Theresa and Judy in the studio

TOP RIGHT Mei Knolls first foray into underpainting the fabric

LEFT "Capture the Essence" participants: (LEFT TO RIGHT) Kristi Farrier (Almonte), Theresa Duncan (Calgary), Dorothy Middleton (Saskatoon), Judy Duncan (Fort Saskatchewan), Mei Knoll (Calgary), Lawna Collins (Kamloops), Wanda Steiner (Winnipeg) and instructor Anna Hergert

Abruzzo School of Creative Arts is Averil's business venture, while also maintaining her own studio practice and teaching small classes. We were whisked away to Introdacqua near Sulmona, the small village they call home while residing in Italy. Sulmona, its founding predating that of Rome, is situated in a region of Italy that has seen much destruction due to earthquake activity throughout the centuries. Despite these setbacks, the city is vibrant and bursts with life. The poet and philosopher, Ovid, was born here in 43 BC. A short tour of Sulmona after sunset had me fall in love with this historical city immediately. Each evening after dinner everybody "spills" onto the sidewalks and streets for their evening walk, the *passaggiata*. Neighbours connect, children run about with their siblings and friends and adult friends catch up on the daily happenings.

Sulmona hosts two weekly markets in the Piazza XX Settembre, also known as Piazza Garibaldi, bordered on one side by the 21-arch aqueduct built in 1256. Market starts early each Wednesday and Saturday with offerings ranging from fresh produce, such as the red garlic, to smoked meats and regional cheeses to clothing, shoes and kitchen gadgets.

We enjoyed the morning exploring the town and familiarizing ourselves with some architectural landmarks. Mid-afternoon we checked into the teaching venue hotel. It was wonderful to welcome a group of former students, their friends and husbands. Best of all, I knew every single participant and could anticipate the energy and excitement by looking at the tired but big smiles. The days we spent

together just breezed by. We toured the town on the first day to take photos for inspiration, visited the market on Saturday and enjoyed the most delicious meals prepared by Chef Pino. He lead us in a dynamic cooking class creating home-made pasta and *pollo pomodoro*. We explored design principles, manipulated natural and man-made fabrics, we painted, we burned and distressed fibres, tried our hand at new techniques, stitched by hand and machine, we laughed, and we were woken by the call of donkeys during first sunlight (the hotel is part of a rare breed donkey farm). Great meals were served in the formal dining room, and everyone enjoyed a picnic lunch on the lawn near the studio, where we feasted on local delicacies from the market. Best of all, everyone felt a sense of accomplishment as, one by one, each participant completed the original project they set out to create.

Individuality was key. I always strive to meet each participant's needs and expectations, which was much easier to achieve in Italy because the group was small. The range of experience varied from novice to advanced. Each participant soon found her focus and embarked on a journey of discovery and learning. The results were impressive and unique as shared during the last evening during a show and tell session for organizers and husbands.

Winter has, once again, a firm grip on the Canadian prairies as I recall a magical time in Italy last September. I have restructured "Capture the Essence" to be offered at *Quilt Canada 2014* as a three-day session. However, to live the full immersion experience one has to come to Italy! Registrations for September 2014 are open. Look for my class www.abruzzoschoolofcreativeart.com or email me with inquiries anna@annahergert.com. For more details and photos of last year's workshop check out my blog at annahergert.wordpress.com. Click on "About Anna" and locate the archives from late September 2013.

Quilts of Great Britain



Sheep by Gillian Travis

by Barb Shae, Media Representative for ACCQF

Every year in the small village of Ailsa Craig, Ontario, a special event takes place that has thousands of people coming from all over Canada, the United States and even farther abroad to take part. The annual *Ailsa Craig Community Quilt Festival* features quilted works of art from a different county each year and showcases the many hours of hard work and creativity involved. This event does not just happen by chance, but is the result of the efforts of many volunteers from the whole community of North Middlesex, Ontario. The event is a true joining together of community, not just local, but international.

In 2011, the *Ailsa Craig Community Quilt Festival* presented the incredible *Quilts of the Netherlands*, followed in 2012 by the equally exquisite *Quilts of Denmark* and the fascinating *Quilts of Israel* in 2013. A quilter's haven, perhaps, but equally a destination for many individuals who enjoy the artistic beauty of the quilts.



Indian Women by Gillian Travis

Quilts of Great Britain is the theme for this year's event, taking place from May 19 to 24 at the Ailsa Craig Recreation Centre located at 155 Annie Ada Shipley Street in Ailsa Craig. Not only will 120 Great Britain quilts be coming to town, but a variety of quilters from Great Britain will come with the quilts. These quilters are welcomed into the daily lives of Ailsa Craig residents and are billeted into local homes while they are here, enjoying the down-to-earth lives of average Canadians in a unique experience.

The *Quilts of Great Britain* show in Ailsa Craig will also offer visitors their own experiences in several different classes with teachers Jennie Rayment, Gillian Travis, Paula Doyle and Angela Daymond. Each of these teachers bring a wealth of experience featuring their own unique skills. New this year is the addition of half-day classes and one hour lectures, as well as the full day classes.

British quilter Jennie Rayment is one of the lecturers and her lecture is called "Twitch, Twiddle and Get Totally Tucked Up With the Muslin Mistress," which takes place May 20 and May 22. Just the title alone gives readers some insight into the humour of Rayment and the lecture will prove to be entertaining to quilters and non-quilters alike. Rayment, from Emsworth, Hampshire, describes herself as a "slightly wacky Brit" who is obsessed with fabric manipulation, nipping and tucking her fabric for surface texture. Rayment will also teach four half-day classes called Twitch, Twiddle and Tweak-Manipulated Magic, Scrappy Zappy Do, Biased About Trumpets and Tucked and Embellished Circles. She is also teaching a full day class titled Fizz Bang Wallop.

Angela Daymond from Spalding, Lincolnshire, is a textile artist specializing in

naturally dyed fabrics. She is featuring a one hour lecture called Come Dye With Me. Using Plants For Dyeing, which takes place on Wednesday May 21. She will teach one half-day class featuring Paper Birds on a Branch and two full-day classes called Woad Half Square Triangles and Dyeing from the Kitchen Cupboard, featuring items made with her dyed fabrics.

Gillian Travis is a textile artist from South Pennines near Halifax, Yorkshire. She specializes in print, paint, felt, hand embroidery and free-motion stitching. She is teaching six classes titled Fabric Flowers, Sheep, Elizabethan Fragments, Appliquéd Gardens, Teasels Cow Parsley and Seed Heads and Indian Women, each incorporating her techniques.

Paula Doyle lives in Surrey, England, but was born in Massachusetts and grew up in Brazil the daughter of Methodist Missionary teachers. She teaches more traditional quilting techniques. She will feature a half-day class creating a mini mosaic poppy mug rug, and a full-day class creating a mini mosaic festival sampler.

There will also be one hour hands-on workshops held at the show every day at noon, all materials will be supplied, but places are very limited. The charge for these "quickie" workshops will be \$15.

The admission fee to the show is \$12. On Monday, Tuesday and Wednesday the show is open from 9:30 am to 5:30 pm, Thursday, 9:30 am to 8 pm, Friday, 9:30 am to 5:30 pm and Saturday from 9 am to 4 pm. A café is available at the show. Information and registration for classes and the show can be accessed at the *Ailsa Craig Community Quilt Festival* website at www.ailsacraigquiltfestival.ca.



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QUILTS OF
Great Britain
FIBRE ART EXHIBITION

May 19 to May 24,
2014

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Recreation Centre**

155 Annie Ada Shipley Street
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LECTURES

**EXHIBITION OF
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AILSACRAIGQUILTFESTIVAL.CA

Quilter: Lesley Hurrell, Whirligig



Quilt Canada 2014

Les inscriptions pour *Quilt Canada 2014*, à St. Catharines du 11 au 14 juin 2014, sont ouvertes pour toutes les congressistes et étudiantes de jour. Les ateliers sont décrits en ligne dans la section Workshop Registration de la page de Quilt Canada. Vous pouvez vous inscrire par le système d'inscription en ligne au : www.eply.com/QuiltCanada2014 ou en suivant les liens du site internet de la CQA/ACC au www.canadianquilter.com.

APPEL DE CANDIDATURE

Printemps 2014

Joignez-vous à un conseil dynamique et d'avant-garde! Le poste suivant est ouvert aux nominations pour le terme débutant en mai 2014 :

- Vice-présidente

Nous acceptons les candidatures pour la désignation des représentantes régionales des provinces suivantes pour le terme débutant le 1er juillet 2014 :

- Alberta
- Saskatchewan
- Manitoba
- Sud de l'Ontario

Nous avons un besoin immédiat de représentantes régionales pour remplir les postes vacants de :

- Colombie-Britannique (Côtes)
- Nunavut

Pour les formulaires de candidature/inscription, veuillez visiter notre site internet, www.canadianquilter.com et cliquez sur Members/Volunteers/Board Nomination Form. Vous pouvez en savoir plus sur les obligations de chaque poste sur notre site internet en allant à Contact/Volunteers/Volunteer Positions. Pour plus d'informations sur les postes du conseil, envoyez un courriel à Gayle Szmurlo au : pastpresident@canadianquilter.com.

Restez informées

Joignez le blog de l'association au : cqacanadianquilting.blogspot.ca.

Suivez le blog du congrès de *Quilt Canada 2014* au : cqaquiltcanada.blogspot.ca.

Joignez près de 700 personnes qui nous suivent sur Facebook au : www.facebook.com/canadianquiltersassociation

Congrès futur

Le conseil d'administration de la CQA/ACC accepte maintenant les lettres et les propositions pour accueillir le congrès de 2016. Pour information, visitez notre site internet au www.canadianquilter.com en allant à Events/Planning an Alternate Quilt Canada Event. Si votre guilde 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 Judy Kelly au : president@canadianquilter.com.

Prix du professeur de l'année

Envoyez-nous le nom d'une enseignante qui, vous croyez, se mériterait de recevoir le prix du professeur de l'année de la CQA/ACC. Cette enseignante doit être membre de la CQA/ACC et être proposée par une membre. Retrouvez les informations sur le prix au www.canadianquilter.com, sous Awards, ou contactez Jackie White au : vicepresident@canadianquilter.com.

Avis pour l'AGA 2014

L'assemblée générale annuelle (AGA) de la Canadian Quilters' Association/Association canadienne de la courtépointe se tiendra mardi le 10 juin à 13 heures, à Brock University, St. Catharines, Ontario. Les associations membres sont invitées à venir participer. Suite à la Loi canadienne sur les organisations à but non lucratif, nous devons adopter de nouveaux règlements à l'AGA. Les règlements actuels sont sur le site internet sous l'onglet Member et appelés « CQA/ACC Bylaws ». Les règlements proposés sont publiés dans ce numéro. S.V.P. révisez les deux versions, actuelle et proposée, de nos règlements. Si vous avez des questions, pourriez-vous les présenter à Lynn Mills au treasurer@canadianquilter.com, avant le 30 mai 2014. Elle essaiera de répondre à toutes les questions avant l'AGA.

Bourse Agnes Boal

Chaque année, la CQA/ACC décerne la bourse Agnes Boal à une guilde membre. La guilde gagnante reçoit une bourse de 750 \$ afin de pouvoir inviter une enseignante membre de la CQA/ACC à venir donner un atelier ou faire un exposé. Vous pouvez soumettre vos candidatures par internet en remplissant le formulaire trouvé sur notre site au : www.canadianquilter.com et en suivant les liens sous Awards. La date limite pour les candidatures est le 1er avril 2014. Il y aura un tirage au sort afin de déterminer la gagnante en juin 2014 à l'Assemblée générale annuelle, lors de *Quilt Canada 2014* à St. Catharines. Si vous avez besoin de plus d'information, contactez Laine Canivet au : directoratlarge@canadianquilter.com.



Future Conferences

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 and go to Events/Planning a Quilt Canada Event. If your guild or group is enthusiastic and willing to help plan this conference, or you require more information please contact Judy Kelly at: president@canadianquilter.com.

Teacher of the Year Award

Please nominate a teacher who you believe deserves to receive the CQA/ACC Teacher of the Year Award. The teacher must be a CQA/ACC member and be nominated by a member. See award info at www.canadianquilter.com and go to Awards or contact Jackie White at vicepresident@canadianquilter.com.

Notice of AGM 2014

The Annual General Meeting (AGM) of the Canadian Quilters' Association/Association canadienne de la courtépointe will be held on Tuesday, June 10 at 1:00 pm, Brock University, St Catharines, Ontario. Association members are welcome to attend. As a result of Canada's Not-for-profit Corporations Act we will need to adopt new bylaws at the AGM. The current bylaws are on the website under the Member tab, called "CQA/ACC Bylaws". The proposed bylaws are published in this issue. Please review both the current and proposed versions of our bylaws. If you have questions, kindly submit them before May 30, 2014 to Lynn Mills at treasurer@canadianquilter.com. She will attempt to answer all questions before the AGM.

Agnes Boal Bursary

CQA/ACC awards the Agnes Boal Bursary annually to a member guild. The winning guild receives \$750 to bring a CQA/ACC member teacher to their guild to conduct a workshop or give a lecture. Submit an online application from our website at www.canadianquilter.com and following the links under Awards. Deadline for applications is April 1, 2014. The winner will be chosen by draw at the AGM at *Quilt Canada 2014* in St. Catharines in June 2014. If you require further information contact Laine Canivet at: directoratlarge@canadianquilter.com

Quilt Canada 2014

Registration for *Quilt Canada 2014* in St. Catharines, June 11-14, 2014, is open for all delegates and day students. Workshops are described under the 'Workshop Registration' section on the Quilt Canada page on the website. You can register through the online registration system at www.eply.com/QuiltCanada2014 or follow the links from the CQA/ACC website www.canadianquilter.com.

CALL FOR NOMINATIONS

Spring 2014

Come and join a progressive, forward-thinking Board! The following position is open for nominations for the term commencing May, 2014:

- Vice President

Nominations are being accepted for the appointment of Regional Representatives for the following provinces for the term commencing July 1, 2014:

- Alberta
- Saskatchewan
- Manitoba
- Ontario South

The following Regional Representatives are required immediately to fill vacant positions:

- British Columbia Coastal
- Nunavut

For the nomination/appointment forms, visit our website www.canadianquilter.com. Click on Members/Volunteers/Board Nomination Form. To view the positions and duties on our website go to Contact/Volunteers/Volunteer Positions. For additional information about board positions email Gayle Szmurlo at: pastpresident@canadianquilter.com.

Be in the Know

Join the Association's blog at cqacanadianquilting.blogspot.ca/
Follow the *Quilt Canada 2014* conference blog at: cqaquiltcanada.blogspot.ca/
Join about 700 other people who follow us on Facebook at:
www.facebook.com/canadianquiltersassociation

If My Machine Could Talk



Jackie White is a quilter who lives on Manitoulin Island, Ontario and has a sense of humour. She enjoys the laughter as much as the quilting and hopes to share some of that fun with you. You can reach her at her blog at jabotquilt.blogspot.com.

It would be fun to be a perfect quilter for a day, wouldn't it? You would walk into your studio with a plan in your head and a coffee in your hand, and eight hours later you have created an exceptional quilt with no flaws that you know will be a winner in our *National Juried Show*.

Of course that would certainly take the fun out of all the trials and errors that happen along the way to completing that perfect quilt. I can only assume that, as I still haven't made a quilt with no errors. If you have, please don't tell me. I like to think that no one has. I just tell myself that most quilters are better at hiding their mistakes than I am.

Or they have a better relationship with their sewing machine than I do.

I wonder what my sewing machine would say if it could talk. Would it tell me that swearing at it is not going to make it sew any faster or any straighter? I wonder if it gets a giggle out of the thread nests it creates when I forget to bring the bobbin thread up to the surface?

Would it yell at me when I have neglected to change the needle for the last six quilting projects and cannot understand why it doesn't give me a nice clean stitch?

Would it love me more if I took it in for servicing more than once every three years?

Do you think my machine notices when I have a big chocolate stash beside it, and I spend more time eating that than I do actually sewing a stitch? Or convincing myself that a chocolate break is going to make it suddenly do free-motion quilting with the ease of an expert?

Does it look at my colour choices as I slide them under the quarter inch foot and already know that this is not going to be a winner no matter how straight I make my seams?

I would be curious to know if the seam ripper and my machine are in cahoots together. When I sew a seam in completely the wrong spot, does the machine send out a hint to the ripper to go and hide to see how frustrated I get looking for it before showing itself?

Could my machine and I actually complement each other? If I stopped yelling at it, would it actually try and make even stitches? If I changed the needle every quilt and actually took the time to clean out the bobbin holder, would it then stop making those funny noises and breaking thread?

Maybe, just maybe, if I try to be a bit more responsible towards my sewing machine, my quilting will improve.

Oh, who am I kidding! It wouldn't be me if I got too sensible when I quilt.

Creative Cousin

Laurie Swim's 2014 Workshops

Laurie will hold two 5-day workshops in Lunenburg N.S., August 18-22, and September 15-19, 2014.

Each limited to ten participants.

FROM START TO FINISH WILL COVER THE MANY APPROACHES AND TECHNIQUES USED IN LAURIE'S OWN WORK. LAURIE WILL DEMONSTRATE MANY PROCESSES.

Participants will start with a landscape of their choice. Each student will be encouraged to add her or his own interpretation to make an original work of art. Finishing and hanging will be covered as well.

The fee is \$600 plus HST. Ten participants only. If you wish to rent a machine the cost will be \$125 plus HST for the 5 days.

To Register call 1-877-272-2220

or email swim@ican.net.

We think the classes will fill quickly.

Visit Laurie's website: www.laurieswim.com

Alberta

by Cindy Simpson



AIRDRIE AND DISTRICT QUILT GUILD members attended a three-day retreat at Camp Kiwanis. Sharla Babcock taught an original pattern she designed. A three-day display for Artember titled *Culture at the Cree* was held outdoors in Airdrie. Quilts were displayed clothesline (see below) style and looked beautiful flapping in the breeze. The guild held its second quilt show entitled *A Celebration of Quilts* where Jan Stevens won the Viewers' Choice award for her *Log Cabin Sampler* (see below). The annual Quilt-til-U-Wilt and Christmas party gift exchange and ornament challenge were held. Pillow cases were donated to Camp Kiwanis, placemats to Meals on Wheels, quilts to Alberta flood victims, a raffle quilt to Habitat for Humanity and a quilt was raffled for the Airdrie and District Victims Assistance Society for almost \$3000. The guild welcomes new members, has a webpage airdriecommunity.com/ADQG/ and is on Facebook.



BATTLE RIVER QUILTERS' GUILD is tracking inches for *The Walk to Brock*. A group effort resulted in a queen size quilt to raffle at our first show in many years called *Mirror Reflections*, which is to be held June 27 and 28, 2014, in Camrose.

DRAYTON VALLEY HEARTS AND HANDS QUILTERS' GUILD host weekly open sewing for members. January always has a Charity Day to make quilts for local charities. We participate in the Million Pillowcases project, Burden Bears for the hospital, and placemats for Meals on Wheels. May 2 & 3, 2014, will be our quilt show *Pieces to Masterpieces* in Drayton Valley.



DALEMEAD QUILT GUILD members, who would normally be busy on their farms, helped with Comfort Quilts for the flood victims. Now that things have settled down our committee is preparing for a quilt show on October 25, 2014, in Indus.

THE EDMONTON AND DISTRICT QUILTERS GUILD continues to support the Human Ecology Department at the University of Alberta. The Endowment Committee's fundraising efforts provide scholarships for one graduate and two undergraduate students with an interest in textiles. In November we raised over \$4000 by raffling a beautiful fan quilt (see below).



HIGH RIVER HANDICRAFTS GUILD members are thankful to the DALEMEAD GUILD and The Griffith Sisters of Black Diamond for their donations and support to our members who lost all of their sewing supplies in the June flood. The downstairs

meeting place was totally lost, but the most important library and notions were on the main floor. We made 10 quilts mostly from donated fabrics for Little Warriors at the Be Brave Ranch based out of Edmonton. We send our quilting inches to the *Walk to Brock*. Many new projects are expected from the crochet classes. The December theme was poinsettias.

LETHBRIDGE CENTENNIAL QUILTERS GUILD held *Festival of Quilts* at Lethbridge College with 209 quilts and over a thousand people attending. A Sunflower Workshop was taught by Judy Barnett, a machine-quilting genius, who loves sunflowers. The participants' wall hangings and bags were displayed at the October meeting. Thirty-nine members travelled to Shelby, Montana, to attend the *Triangle Squares Quilt Guild Annual Party*. Our Program Committee organized an apron exchange, where each participant put enough fabric for an apron in a bag, which was given to an anonymous guild member. The aprons were revealed at the last meeting (see above).

PEACE BY PIECE QUILTERS' GUILD members (Calgary) presented a quilted banner to the Rotary Club of Calgary Heritage Park in appreciation for their generous annual donations. Our guild is proud to demonstrate our gratitude with this banner. The guild mandate is to provide selected charities in Calgary with handmade quilts with an average of 40 to 60 quilts per year being delivered.

THE TOFIELD COUNTRY QUILTERS enjoyed their 10th Anniversary with founding members, friends and family. Guest speaker Corinne Hewitt, a pattern designer and shop owner from Hanna, brought a fabric trunk show and her line of patterns. Lezley Zwaal, founder of Quilts of Valour Canada, has delivered 4,642 quilts to injured Canadian Forces members across Canada. The Tofield Country Quilters contributed six quilts to this cause. Many *Heart Pillows* were made for recovering breast cancer patients. A committee designed a guild banner where each member designs their own square-in-a-square block. It will be displayed at their August 2015 quilt show.

Quebec

by Carol Jiles-Davis



WEST ISLAND QUILTERS was founded in 1998. We are a very active guild both in guild activities as well as an outreach charity program. We meet on the second and fourth Thursday of each month at the Church of the Resurrection in Pointe Claire. The guild holds a quilt show in April every two years. We share quilting knowledge, good times, good laughs, good food and even recipes.

Our program during the year is fun and informative. We exchanged *half-square triangles*, *nickel blocks*, *nine-patches* and most members take part in our mystery quilts. We had trunk shows and workshops with P. J. Anderson, Dominique Erhmann and Wendy Foster from Superior Threads.

Our charity involvement has helped many community organizations. A *Maple Leaf* quilt was given to V.O.B.O.C. (Venturing Out Beyond Our Cancer) for their raffle. A *Posies* quilt was given to the Church of the Resurrection for their fundraising. A *Maple Leaf* quilt was given to the Canadian International Society (Canadians Living in Brazil), Défi Jeunesse, the Shriners and 29 quilts were given to the West Island Women's Shelter. 199 placemats were given to Volunteer West Island for Meals on Wheels.

Debbie Elliot, a quilter who always uses civil war fabrics, donated fabric and cut packages for a *Star* quilt for our Quilt Show, and guild members experienced hand-piecing and hand-quilting on a large quilting frame at our meetings. The quilt was given to Le Centre de Readaption de Montréal (West

Island Branch) for their fundraiser. We continue to grow, do outstanding work within the community and our love of quilting deepens and grows.

LA GUILDE WEST ISLAND QUILTERS a été fondée en 1998. C'est une guilde très active, autant dans ses activités de guilde que dans un programme communautaire caritatif. Nous nous rencontrons tous les 2^e et 4^e jeudis du mois à l'église de la résurrection de Pointe-Claire. La guilde met sur pied une exposition tous les deux ans, au mois d'avril.

Aller aux rencontres de la guilde, c'est épatant! Les membres partagent entre-elles leurs connaissances, du bon temps, des rires, de la bonne bouffe et même des recettes.

Notre programme annuel est divertissant et instructif. Nous avons fait des échanges de triangles (demi-carrés), de « nickel blocks », de blocs à neuf pièces et la majorité des membres participent aux courtepoinies mystères. Nous avons eu des présentations de richesses et des ateliers avec P.J. Anderson, Dominique Erhmann et Wendy Foster de Superior Threads.

Notre implication caritative a aidé plusieurs organismes communautaires. Une belle courtepoinie à motif de feuilles d'érables a été donnée à V.O.B.O.C.—Aller au-delà de notre cancer (traduction libre)—pour leur tirage. Une courtepoinie avec bouquets a été donnée à l'église de la résurrection pour leur levée de fonds. Une courtepoinie à motif de feuilles d'érables a été donnée à la Canadian International Society—canadien(ne)s vivant au Brésil—à Défi jeunesse, aux Shriners et 29 autres courtepoinies ont été données au Centre des femmes West Island. Nous avons donné 199 napperons au Centre d'action bénévole Ouest-de-l'Île pour leur programme de popote roulante.

Debbie Elliot, une talentueuse courtepoinière utilisant toujours des tissus à motif de la guerre civile, nous a offert des tissus et paquets pré-coupés pour une courtepoinie à motif d'étoile pour notre exposition de courtepoinies avec lesquels les membres de la guilde, lors de nos rencontres, pouvaient apprendre et expérimenter ensemble les appliqués et le piquage à la main sur un grand métier à piquer. La courtepoinie a été donnée au Centre de réadaptation de Montréal—branche de Ouest de l'Île—pour leur levée de fonds. Debbie a travaillé au centre pendant plusieurs années. La belle courtepoinie a amassé au-dessus de 3000. \$ au profit d'une grande cause.

Nous continuons à grandir, à faire un travail remarquable auprès de la communauté et, le plus beau, notre amour de la courtepoinie s'approfondit et croît.

BEACONSFIELD QUILTERS' GUILD enjoyed a *Quilts That Tell A Story* show and tell with many old and treasured quilts. Joanne Pelletier from Fabric Box Quilt Store demonstrated a wide variety of quilting gadgets to facilitate quilters' lives in her presentation *Gadgets, What I Want for Christmas*. Members enjoyed the annual *Sew In and Pizza Lunch Marathon Day* of sewing quilts for outreach.

Avec plusieurs vieilles et précieuses courtepoinies, LA GUILDE DES COURTEPOINIÈRES DE BEACONSFIELD a profité d'un montre et raconte sur des «*Courtepoinies qui content une histoire*». Joanne Pelletier, de Fabric Box Quilt Store, avec sa présentation «*Gadgets, qu'est-ce que je veux pour Noël?* », a montré une grande variété de produits facilitant la vie des courtepoinières. Les membres ont pris plaisir à la journée de marathon annuel «*Couture et Pizza* », en cousant des courtepoinies pour le projet communautaire.

Prince Edward Island

by Michelle Moase



THE NORTHERN LIGHTS QUILT GUILD (O'Leary) held their bi-annual quilt show entitled *A Splash of Colour*, chartered a bus to visit the Nova Scotia Arts Festival in Amherst, Nova Scotia; and exchanged mug rugs at the annual Christmas Tea and Potluck. They held their annual retreat in Summerside, participated in a block of the month challenge and made Love quilts, Smile dresses, chemo caps, placemats, etc. to donate to hospitals or charities.

THE RED CLAY QUILT GUILD (Souris) made and raffled a quilt at the Village Feast in Souris, where the proceeds were donated to that group. They make a Quilt of Valour each year, Comfort Quilts, placemats for Meals on Wheels, and pillowcases for the paediatric ward of the Queen Elizabeth Hospital in Charlottetown. They held a successful quilt show, where the entire proceeds went to local charities.

THE KINDRED SPIRITS QUILT GUILD (Charlottetown) are preparing for PEI's 2014 celebrations to commemorate the 150th year of the *Fathers of Confederation Conference*. Members are making *Crazy Quilts* for a special venue at their October 17 to 19, 2014, quilt show. They are making *Friendship Star* quilts to

promote social expansion and be donated to various charities.

THE GREEN'S SHORE QUILT GUILD (Summerside) were saddened to lose a good friend and member Gladys Hogg MacNeill. She was an active member since its inception eight years ago and will be missed. Numerous quilts and placemats were donated to Child and Family Services Bureau and Meals on Wheels. Norma Marchand, teacher and quilter from Cape Breton, Nova Scotia, presented her trunk show. The following day she taught a workshop, *The Celtic Knot*. Members enjoyed their third retreat and are preparing for their second quilt show May 2 and 3, 2014.

Manitoba

by Marj Moore



THE BARN SWALLOW QUILTERS (Morden) donated flannel baby/receiving blankets to our Christmas Cheer Board and made a fundraiser quilt for the *Tabor Home Gala*. We enjoyed a trunk show by Debora Barlow, a quilter from Saskatoon and a CQA/ACC judge. Aneta Harder presented Meet a Barn Swallow Quilter and Katie Friesen presented Modern Quilting with a display of her modern quilt samples. At Christmas we exchanged quilted potholders in Christmas fabric. Workshops for 2014 are *Chinese Puzzle* and *Fractured Picture*. Quilt show dates are May 2 to 4, 2014, and the theme is *Sewing Notions and Accessories*.

MANITOBA PRAIRIE QUILTERS (Winnipeg) are planning their show for March 28 to 30, 2014, at the Canad Inns, Polo Park. Elaine Quehl will teach workshops and speak at the banquet. On April 30, Coreen Zerr will teach a class.

Manitoba Association of Agricultural Societies (www.mbagsocieties.ca) Provincial 2013 Quilt Competition was announced in Portage La Prairie. Aside from the competition quilt, they presented a wonderful display of quilts. The winners of the three categories were: Patti Graham for hand quilting, Marj Moore for self guided machine quilting and Donna Reznik for computer-aided quilting.



Donna Reznik, with her winning quilt in the MAAS competition

THE MANITOBA MODERN QUILT GUILD was established. Check us out on Facebook. Our first project is a block of the month from a pattern called *Park Bench* by Jaybird Quilts.

Northwest Territories

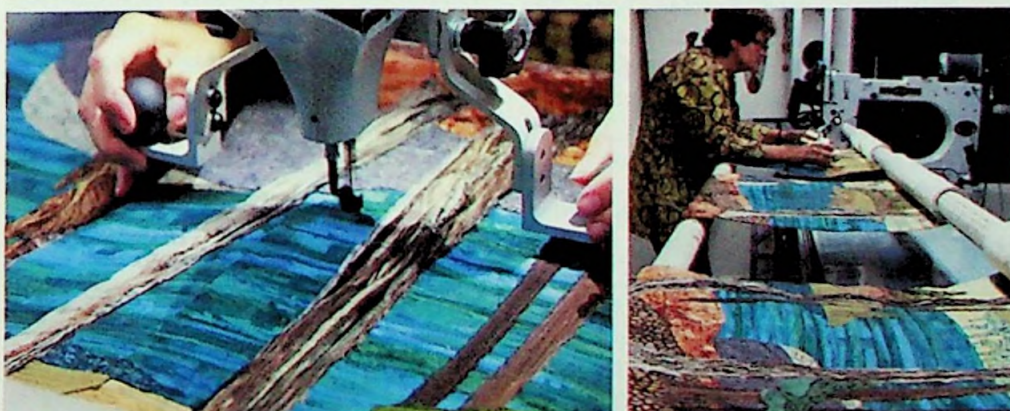
by Shona Barbour



YELLOWKNIFE QUILTER'S *Annual Quilt Show* included many new features: demonstrations, shop hop, charity projects and a display showing how a quilt is assembled/goes together. In October, the second well-attended guild weekend retreat was held at Trapper's Lake Lodge, a short drive outside of Yellowknife. Two members demonstrated how to make a snowman from yo-yos and a tree ornament from hexagons. The volunteers had kits available for these projects, which was an interesting approach to demonstrations. Anna

Hergert from Moose Jaw, Saskatchewan, offered textile workshops and shows with the YUKON GUILD OF ARTS AND CRAFTS. Check out other news and photos at: ykquiltersguild.ca.

INUVIK QUILTING GUILD (IQG) doubled its enrolment due to its beginner classes; 17 new quilters entered into the Guild through these classes. This set a great tone for another year of quilting in Inuvik. Monday night quilting get-togethers are well attended and members volunteer for project demonstrations, beginning with a NEW half square triangle demonstration with new IQG Board Member Bev Garvin. Members enjoyed the Christmas Party and are anticipating quilting classes with Yellowknife instructors Donna MacDonald and Hazel Wainwright and Calgary instructor Cheryl Arkinson.



Krista Zeghers is shown here with the triptych that she made for Donna Cuddy. This is a view in Sioux Narrows, where her friend has a cottage. Krista was inspired by a class taken from Coreen Zerr. She included textured fabrics, such as corduroy and wool twill along with thread embellishments. She made each hanging from a different photo, hoping to improve the next one. Eventually a triptych resulted. These hangings were entered in the *Central Region Juried Art Show*. Eventually, it was selected to hang in the *Rural and Northern Art* show in Winnipeg in September, 2013.

BC Interior

by Catherine Henderson



CRANBROOK QUILT GUILD made Christmas tree skirts, placemats and wall hangings, started a two-colour mystery quilt, held a Quilt-'til-You-Wilt day with a potluck dinner and held a retreat at Bull River Guest Ranch. New members are enjoying Quilt 101 sessions. The guild made and donated aprons, scarves, potholders and napkins to the Mental Health Association.

CRESTON VALLEY QUILT GUILD is working on the *Elm Creek Bridal Sampler*, a 27-month commitment and a mini-quilt challenge based on the book *101 Fabulous Small Quilts*, whose results will be displayed at their 2015 show. A *Pinwheels in My Garden* charity quilt was made with over 130 hours of hand quilting. The guild will host the *East Kootenay Quilt Conference* on May 3, 2014, in Yahk.

DOUBLE O QUILTERS (Oliver) enjoyed a busy program of interesting and challenging workshops this year and look forward to exhibiting (and wearing) the outcomes at their *Quilts and Beyond* show on April 11 to 12, 2014.

FERNIE QUILT GUILD had a month long showing of members Alison Cowitz and Donna Sheppard art quilts, including a chair that had been upholstered with *one-block-wonder* quilt blocks, at the historical Arts Station. Regular events include monthly quilting weekends and charity quilts.

FRASER QUILT GUILD (Fort Fraser) displayed 65 donation quilts from BC and Alberta for the Canadian Cancer Society's new Kordyban Lodge and Vanderhoof's Chemotherapy Clinic. A special wall quilt made with fabric of founding guild member Fran Page will hang in her memory in Prince George's Kordyban Lodge. The guild held an open house to show quilting techniques to the community. The guild's twenty-first annual quilt show on May 13, 2014, will display a collage of photographs depicting *Stitching Through the Years*.

KIMBERLEY NORTH STAR QUILTERS made a donation to the Kimberley Food Bank, gifts for the Angel Tree project, comfort quilts from blocks produced in their technique sharing sessions at every second meeting, *Wrap a Smile* quilts and wall hangings for The Pines retirement home. The members' annual challenge is a miniature with one or more circles. Their annual quilt show runs for two weeks starting May 26, 2014, and their raffle quilt is ready to draw ticket sales all summer.

KOOTENAY QUILT GUILD (Nelson) held their bi-annual *Quilted Treasures* show. Elsie Gates won the CQA rosette for her stunning piece *My Spring Garden*. Viewers' Choice Awards went to Kristine Sacenicks, Rose Johnson and Sue Lambrecht. Quilt Boutique, which sold work done by local quilters, and \$4000 in raffle quilt proceeds will go to the Kootenay Lake District Hospital for equipment purchase.

LOG CABIN QUILTERS (100 Mile House) produced 25 lap quilts for chemo (including bag, pen, paper and book) for the 100 Mile House Hospital. At Christmas they raised over \$450 for the *Grandmothers to Grandmothers AIDS Campaign* in Africa. The guild held a one-day retreat with the CALICO QUILTERS and a five-day spring retreat in Sorrento.

OSOYOOS QUILTERS made walker carrying bags for local care facility residents. They also make trauma quilts for local police and fire departments and special quilts for *Roots of Empathy* babies, for unwed mothers' programs and for disaster victims in High River, Alberta. Workshops by members included a potluck dinner carrying bag, Celtic designs, appliqué techniques and block of the month quilt by Atkinson Designs using scraps. A workshop on quilted angels produced decorations for the *Festival of Trees*, a community fund raiser for children's charities and BC Children's Hospital.

PENTICTON QUILT GUILD gave over 52 placemats to Meals on Wheels at Christmas. Spring workshops included thread-painting and appliqué. In February over 20 members attended the annual retreat at a Lake Osoyoos resort. They hold a popular stashbusters session monthly where quilters complete UFOs and stash-reducing projects.

PINCUSHION QUILT GUILD (Peachland) members, Doreen Jensen, taught circular sewing and embellishment, and Barb Clark demonstrated a great bag. Barb Gillespie, of Cherry Tree Quilts in Summerland, showed leaf foiling. In January they produced over 30 donation quilts for the Kelowna Women's Shelter. For the Peachland *February HeArts Festival* they were challenged to make 14" heart-themed quilted blocks incorporating a small piece of common red fabric. These will be auctioned at their quilt show June 7 to 8, 2014.

PRINCE GEORGE QUILT GUILD donated 82 placemats for the Meals on Wheels program. Their workshops were stain glass, machine appliqué, *Stack 'n Whack*, *Mile a Minute* and a table runner

taught by Brandi Lynn Maslowski. The Prince George Public Library displayed their challenge quilts in March to celebrate *National Quilt Month*. The guild's next quilt show will coincide with the *2015 Canada Winter Games* hosted by their city.

QUESNEL QUILT GUILD had a border sampler workshop with Dianne Jensen. In-house demonstrations included borders on selvage, three-pocket purse, pressing and binding. They have set a *2013-2014 Half-Square Triangle Design Challenge* and the design must include at least 100 HSTs.

RIVERVALLEY QUILTERS (Kamloops) held an *Iron Quiltathon* with nine teams (four quilters and one sewing machine each) sharing three ironing stations. Precut fabric was permitted, but no pre-sewing. In only two hours the teams raced to make over 31 premie tops for donation to the NICU at Royal Inland Hospital. The winning team of Judy Anderson, Jeri Biron, Pat Linge and June Stewart finished six tops!

SAGEBRUSH QUILT GUILD (Kamloops) is celebrating their 25th anniversary with trunk shows all year long from life-time members, current members and guests. Daphne Greig gave two full-day workshops in January. *Underground Railway* quilts are almost complete and the *Spring Anniversary Tea* is approaching.



Nova Scotia

by Dorinda McCully

ANNAPOLIS VALLEY QUILT GUILD enjoyed a table topper workshop using a ten degree ruler, decorating trees with quilted and cross-stitched ornaments, the Christmas pot luck and a fat quarter exchange. Making charity quilts, finishing UFOs and *Walk to Brock* help pass the snowy months.

HIGHLAND QUILT GUILD (Antigonish) answered Cheryl Arkinson's request for slab blocks to make quilts for Alberta flood victims. Several members entered projects in the Eastern Nova Scotia Exhibition. Dorinda McCully taught how to make a bag for quilters' workshop supplies and a drawstring bag for a charity project—comfort bags for patients receiving chemo treatment. With financial help from the Knights of Columbus and donations from members, the bags were filled. Elizabeth Munroe gave a table topper workshop. A Christmas party with fat quarter and 10-minute runner exchange and Chinese auction, with proceeds going to the Comfort Bag Project, ended the year.

MAHONE BAY QUILT GUILD enjoyed workshops conducted by members and visiting quilters. Another Quilter Yard Sale will be held in May. Ana Buzzalina of Patches & Paint is the Extraordinary Quilter this year and will give two workshops and speak at the annual dessert party.

MAYFLOWER QUILT GUILD (Halifax) donated 44 quilts for local charities, added almost 29,000" to the *Walk to Brock* and over \$8,000 was raised for



The Holiday Quilt presented by the PARADISE VILLAGE QUILTERS to residents of Mountain Lea Seniors Home, Bridgetown. LEFT OF QUILT Neil Cook (Administrator of Lodge), Lise Piggott (PVQ), resident Betty Peel (sitting). RIGHT OF QUILT Nancy MacIntosh (PVQ) and Anne Marie Pearle (PVQ)

the IWK Hospital. Members showed the results of the table topper classes as well as their experiments with the *Disappearing Four-Patch*, *Nine-Patch* and *Windmill* blocks. Presentations from guest speakers including the Nova Scotia Heritage Quilts and the Fujiwa Trunk Show were enjoyed.

MARINERS QUILT GUILD (Dartmouth) had workshops by Heather Stewart, Karen Henry and Susan Tilsley Manley. Many guest speakers and hands-on projects were undertaken including a strip exchange twice a month, a block exchange and the *President's Challenge*. Meals on Wheels programs in Halifax and Dartmouth were presented with over 100 place mats. Together with MAYFLOWER QUILT GUILD and MAHONE BAY QUILT GUILD, we will host Kaffe Fassett this summer for a lecture in Halifax.

OCEAN WAVES QUILT SOCIETY (Cape Breton) members and friends were hosted by the QUARRY POINT QUILT GUILD, Glace Bay. They displayed Christmas quilts, wall hangings, etc. 49 Touch Quilts were made for local nursing homes while bags of textured six inch squares were given out for more quilts. The response for food bank donations instead of a gift exchange was overwhelming and Santa visited with a knapsack of goodies. Plans are ongoing for the annual AGM with workshops by Polly Green and Barb Robson and a presentation by Valerie Herder. Members were encouraged to count their inches for the *Walk to Brock*.

PARADISE VILLAGE QUILTERS held their 13th annual *Gathering of the Guilds* with several local guilds attending. A member challenge resulted in 50 Christmas place mats presented to the Grace Haven Seniors Home. Fabric snowflakes, taught by a member, and the quilt-as-you-go method runner helped with gift giving. After such a busy year, mornings of guild days this year will be spent completing UFOs.

QUARRY POINT QUILT GUILD SOCIETY (Glace Bay) celebrated their first anniversary by making a raffle quilt. There is a fat quarter draw each month and a gift draw for those wearing their badges. Monthly workshops are held to make charity projects including pillow cases, Christmas stockings, touch quilts, quilts and bibs. Lorna Bishop and Blanche Paine conducted workshops on a runner and fat quarter bag. Residents of Seaview Manor Nursing Home enjoyed a guild trunk show. The first quilt show was a great success and members enjoyed hosting the OCEAN WAVES QUILT SOCIETY's Christmas meeting.

SACKVILLE THREADERS loved Pam White Tracey's trunk show, and were inspired by Heather Loney from Studio Arts Quilt Association's (SAQA) presentation (see quilt at left). Hands-on workshops were offered on wine bottle totes, an attractive quilt and a clever woven Christmas ornament.



Heather Loney's *Disappearing Windmill* block quilt top

Newfoundland

by Judi Kelloway

BACCALIEU TRACADIE-SHEILA (Dildo) began their New Year early with *Christmas in July* spending two days quilting with Christmas music, cookies, decorations and fabrics. Also, it wouldn't be Christmas in Newfoundland without a mummer showing up. September's meeting was a dress-up tea party with prizes, dresses and hats. Summer challenges were shown at sew and tell. Fall retreat was held at Lav Rock.

EASTERN EDGE QUILT GUILD (St. John's) enjoyed a program by Theresa MacLean about the ancient art of marbling fabrics. Several lucky gals had their names drawn to participate in the process of applying inks to fabrics while the rest watched. Regina McCarthy showed a slide presentation featuring gardens, quilts, and fibre artists that she and six of our members saw during a 2013 tour of Wales. Karen Martin and Jennifer Gill showed quilted mementos from this textile tour. Sixteen participants enjoyed the retreat at Whiteway and were delighted when CQA/ACC president, Judy Kelly, joined us. During the *Modern Moments* section of each meeting Rochelle Kavanagh

discusses some aspect of modern quilting. Members are challenged to produce at least one modern quilted item for the June meeting.

LONG RANGE QUILTERS (Corner Brook/ Pasadena/ Deer Lake) had two programs on rulers and their many uses. Bill Locke of Bill Locke Designs presented a program on felted wool including a mini market with supplies from Bill's studio in Springdale. Quilt teams were organized for this year's Community Project—quilts for the Red Cross Disaster Program. The guild's quilt show is planned for October 2014.

PIGEON INLET QUILT GUILD (Bay Roberts) annual *Tea Party* honoured the royal baby, Prince George. We sported hats and fascinators and enjoyed our tea. On Charity Day we made kerchiefs, turbans, beanies and silk pillow cases for the Cancer Center. The *UFO Challenge* encourages everyone to complete projects. Teams are formed and the team with the most completed UFOs will be awarded prizes. Our members facilitated two workshops: Iron Caddy Pad and Fall Table Toppers. Guest speaker, Corinne Wright, a retired physiotherapist told us about repetitive injuries

and hidden hazards of quilting while stressing, "Good posture is essential in any activity." Enough *Christmas Block Challenge* blocks for three quilt draws were displayed at the November meeting. We proudly launched our fourth newsletter.

WHALE COAST QUILT GUILD (covering Triton to La Scie and all points in between) successfully gained exposure for the guild at the *Springdale Craft & Trade Show*. We hosted our first quilting retreat and are planning a pictorial quilting workshop for February. Demonstrations included *Cathedral Windows*; quilted cards and landscape quilting. Our second AGM was held in November; membership is growing and new members are welcome. Our first Quilt Show will be July 10 to 12, 2014, in Springdale.

YQX QUILT GUILD (Gander) are planning our *Fall Festival of Quilts* for 2015. We are raising funds for our show by drawing for fat quarters/thread or baskets of goodies at each monthly meeting. We completed a workshop with Cat Candow and plan another for February. December we exchanged items related to angels.

Saskatchewan

by Flo Blair

THE TISDALE QUILTERS' sewed ten wheelchair Quillows for residents in the New Market Manor and Sasko Park Lodge. Members provided a quilting display for the *Provincial Home Economics Teachers' Convention* at the Canalta Hotel in Tisdale. Quilter Kathy Tanner showed the guild curved piecing and the *Drunkards Path* pattern.

THE PRAIRIE HEARTS QUILTER'S GUILD (Moose Jaw). Patti Morris taught a workshop entitled *Patti's Puzzle Blocks* to 16 members who enjoyed this wonderful class.

FAT ¼ QUILTERS GUILD (Rosetown) gifted 54 lap quilts to the Rosetown Long Term Care Wing; a labour of love taking three years. These 54 remarkable quilts were displayed at the *Rosetown Fourth Annual Harvest Family Festival* where Erin Hess, Administrator of the Rosetown Hospital received the quilts on behalf of the Long Term Care Centre.

PRAIRIE PIECEMAKERS QUILT GUILD (Regina) was wondering what makes a modern quilt. Our

president, Chris Nykoluk, introduced the topic and members then shared what they felt were modern quilted items. There was a lively discussion regarding whether items could be considered modern or not. We look forward to learning more about this movement.

SASKATOON QUILTERS' GUILD enjoyed a Christmas potluck where members presented pieces that

were in the fall show. Members enjoyed the *Guilders' Goodies* where some quilting technique is taught free of charge. The afternoon program will soon put their block of the month together. The afternoon committee challenged members to create a quilted item using pieces from the co-chair's panels for display at the June potluck.



Erin Hess is presented with one of the 54 quilts prepared by the FAT ¼ QUILTERS GUILD made for the new Rosetown Long Term Care Facility opening in January, 2014. L to R: Sandra Elvis, Carla Leys, Erin Hess, Marlene Isley, Ann Rice, Corrina Naskov

Nunavut

by Diana Martin



THE ARCTIC QUILTERS (Iqaluit)—January, 2014 marked one year after the first small group of Iqaluit quilters spent an informal weekend quilting. We became the Arctic Quilters and the little group continues to grow! Upon being approached by six women itching to learn to quilt, Diana Martin taught a series of mini workshops from her home. At the end of each make-it-and-take-it class everyone had finished projects and everyone was hit with the 'addiction!' Kathy Rideout from Red Deer, Alberta travelled to Iqaluit to teach a Mystery Quilt and machine-quilting. It was lots of fun, especially for those who had never had the opportunity to take a quilting class from an accredited instructor before. Everyone here has full time jobs so we gather only once a month. If you visit Iqaluit, please call for some 'quilting chat!'



New Brunswick

by Gail Fearon



AKERLY AREA-CAMBRIDGE NARROWS QUILT GUILD visited the ELM CITY QUILT GUILD for a mystery workshop taught by Cathy Hachey: a *Fancy Folded Star Potholder* (pattern by Moda Bake Shop). Members enjoyed a day trip to Houlton, Maine and festive placemats demonstrated by Barb Magee.

CHOCOLATE RIVER QUILT GUILD (Riverview) completed and donated 18 quilts to a residence for Alzheimer patients. Pillowcases were donated to the Moncton City Hospital. Members took an overnight road trip to Tracadie-Sheila to visit their sister guild.

ELM CITY QUILT GUILD (Fredericton) members enjoyed a trunk show by Gerri Richards of Saint John; hosted a workshop for sister guild AKERLY QUILT GUILD; took a bus tour to the *Fibre Arts Festival* in Amherst, NS; held a two-day mini retreat and participated in a brown bag challenge. Check out projects at: www.elmcityquiltguild.blogspot.com.

FREDRICKTON QUILT GUILD held their first *Quilty Pleasures Day* with beginners and experienced quilters sharing and learning. Programs were: Quilting by the Book with quilts made from the

guild's library books; working with 2.5" strips; Evolution of a Quilter by Nancy Flemming Elaschuk and a presentation by Lois Wilby Hooper. Members enjoyed a four-day retreat and a Christmas social.

GREATER MONCTON QUILT GUILD adopted the motto of *Caring, Sharing, Learning and Having Fun*. Program Director Marilyn Bishop demonstrated paper piecing hexagons and strip paper piecing. A guest speaker talked about modern quilting. Ideas were presented on how to turn orphan blocks into Christmas ornaments. A guest teacher, Pat Hume, encouraged quilters in a free-motion quilting class. See details of a fabric challenge available from Heirloom Creations at: www.heirloomcreations.net/sewing-tips/one-yard-fabric-exchange-and-challenge/.

MARCO POLO QUILT GUILD members presented 30 quilts (20 bed quilts and 10 lap quilts) to the veterans at Ridgewood Veterans Wing in an ongoing project to provide quilts for 80 beds. Angela Madden provided five workshops and an inspiring trunk show. There was a seasonal quilt display at the Imperial Theatre.

MIRAMICHI QUILT GUILD held a successful quilt show that included boutiques and a Tea Room. Membership has grown to 93 and they continue to work on charity quilts.

SACKVILLE QUILT GUILD members practiced their paper-piecing and appliqué skills. New projects include journal covers, stack and slash quilts and quilt-as-you-go projects.

SUSSEX VALE QUILT GUILD has two groups... daytime members, many of whom hand quilt for charitable causes and the *Ladies of the Evening*, who are learning sampler quilt techniques. The President's *Frog* challenge has resulted in some rollicking frog tales. Members finished one quilt at the Kiwanis Nursing Home. Programs included: demonstrations of binding techniques; an *iron caddy*; a *Lonestar* table topper or tree skirt; a road trip to the Fredericton quilt guild; a Christmas wall hanging and a flag quilt workshop with Gail Mitchell. The BOM has begun.

TIDAL THREADS AND NEEDLEWORK (Grand Manan) worked on a raffle quilt to help defray costs for the upcoming biennial show held July 4 and 5, 2014, titled *Everything Old is New Again*. Appropriately themed to highlight 1930 and 1940 blocks discovered in an attic, taken apart, reassembled and combined with today's fabrics to be hand-quilted for the show.

Northern Ontario

by Marvella Smith



PINE TREE QUILTERS' GUILD OF MUSKOKA (Bracebridge) and HALIBURTON HIGHLAND QUILT GUILD joined forces for an exchange visit meeting in October. Haliburton had a 22-table indoor sale where members sold items such as needles, quilting tools and fabric to antique furniture. The Bracebridge quilters arrived to shop followed by lunch, and then they treated the Haliburton group to a fashion show of vests, jackets, hats and bags. The grand finale was the presentation of the "bride," and there was no mistaking she was a quilter. Her gown, the finest batting this side of heaven, was decorated with patches and had a white net train covered in colourful loose threads. Her veil, bouquet and footwear drew squeals of delight from the audience. In April, Haliburton will visit Bracebridge, and although their presentation will be a hard act to follow, the Haliburton group feel they are up to the task and have their closing presentation planned. Look out Bracebridge....



PHOTO BY PAT DICKSON

PINE TREE QUILTERS' GUILD OF MUSKOKA members are making *Prayer Flags* to hang at their May meeting with the hope they will encircle the entire room.

HALIBURTON HIGHLAND QUILT GUILD is making *Prayer Flags* to hang in the trees at the home of one of their long-time members who is battling cancer. For directions to make the Prayer Flags, please contact Marvella Smith at onnrep@canadianquilter.com.

THOUSAND ISLAND QUILTERS' GUILD postponed their quilt show but decided to increase the size of their fundraising auction. It included donated and consigned items with online, silent and live auctions. Activities included guest speakers and teachers, harvest sharing, a Christmas stocking raffle, Christmas bake sale, a mystery quilt, a raffle quilt and mini retreats.

KINGSTON HEIRLOOM QUILTERS website shows beautiful quilts that will leave you breathless at: www.quiltskingston.org/khq/. Sadly, the guild lost two members this year, Claire Dell Upton and Bev Macdonald, but with all that these two women did and shared, their smiles will be forever etched and their giggles will echo long in our memories.

LINDSAY CREATIVE QUILTERS' GUILD members are exercising. Jan Anderson, a retired osteopath and fantastic creator of unique quilted items taught a series of exercises to relieve tension and increase mobility. Many quilting groups are healthier because of her. In between exercising, this guild continues with their community works.

SUDBURY & DISTRICT QUILTING AND STITCHERY GUILD adopted a family for Christmas. In addition to food and toys, quilts were made for the parents and the three children. They are updating their Constitution and Standing Rules which every guild must do from time to time.

BC Coastal

by Marilyn Fuller



NANAIMO QUILT GUILD members enjoyed their new venue at the Nanaimo Curling Rink for the January quilt bee and the trunk show where members brought items which fit a category (e.g. my first quilt, seasonal, made for men, etc.). This show and our February mini-workshops really showcased the skills of our members.

LIONS GATE QUILT GUILD is presenting its Quilt Show *Biennial Album of Quilts Show* June 12 and June 13, 2014. For more information: lionsgatequiltersguild.com.

MAYNE ISLAND QUILT GUILD is hosting the 14th annual *Hands Across the Water*, a gathering of the Cowichan, Pender Island, Galiano and Mayne Island guilds. It is a day of sharing with our fellow island quilters where there might be a guest speaker or trunk show.

FRASER VALLEY QUILT Guild has a busy 2014 schedule with classes, workshops, trunk shows, fat quarter draws, bingo quilts and a variety of charity projects. Over forty preemie quilts for the NICU and contributions for the Princess Project www.surreyprincessproject.ca.

VICTORIA QUILT GUILD is preparing for their upcoming 2014 Show *Adventures in Quilting* May 2 to 4, 2014. More information on www.victoriaquiltersguild.ca.

WESTSHORE QUILT GUILD has donated 100 quilts to various charities. Quilts, placemats and dishcloths reaching into the hundreds represent only one year's work. Soon members start making more pincushions to advertise their 2015 show.

SEYMOUR QUILTERS GUILD embraced the Quilts of Valour program by appliquéing 92 blocks for quilts for our service men and women. Our Program Committee's idea for a mystery quilt: each member creates a row and puts it in a bag with an option to add fabric or not. The bag is passed to another member at the next meeting and so on. At the end, the original quilter gets all her rows back, and joins them into her mystery quilt. It makes a very interesting show and tell.

Yukon

by Dorothy Burke

KLUANE QUILTERS (Whitehorse). At the November AGM a new Chairperson and Board of Directors volunteered to carry on the guild's mission and goals.

PINETREE QUILTERS (Whitehorse) held four retreats and their *Annual Quilters Tea*. Awards for the challenges were: Northern challenge—*Fly Raven Fly* by Susan MacDonald (see quilt below on left), Hexagons—*Grandmother's Garden Quilt* by Sheila Pollack (see quilt below on right) and Other Quilts—*Faux Cloth Tapestry* by Karen Milligan. Donations of fabric and batting were given to the Quilters Without Borders Quilt Group. Finished UFO projects were shown at the Christmas Party.

QUILTERS WITHOUT BORDERS (Whitehorse) presented nine quilts to the teens at the Teen Parent Centre upon their graduation in June. All the quilts were made from the same pattern with variations in fabric and colours. Members are making *Dignity Quilts* for Copper Ridge and McCauley Lodge's continuing care residences. Several quilts were also donated to the chemo room at the Whitehorse Hospital.

SEW N' SEWS (Whitehorse) held their fall retreat where four women participated and visited THE PINETREE QUILTERS working at the Golden Age Society facility. The local craft fair Spruce Bog was very successful. Their New Year's project is to work on chemo quilts. Dorothy Smith (93 years) still contributes chemo quilts.

Southern Ontario

by Darlene O'Neill

BLUEWATER QUILTERS' GUILD (Owen Sound): Christmas outreach was to purchase pyjamas to be delivered over Christmas to the community nursing home. Heather Stewart paid an always enlightening visit.

BRANT HERITAGE QUILTERS' GUILD (Brantford): Al Cote, always a crowd pleaser, taught the quilted rugs workshop.

CALEDONIA GRAND RIVER QUILTERS': Cathy Thompson did a presentation on The Underground Railroad. They are also doing a BOM planned around The Underground Railroad.

GODERICH QUILTERS' GUILD presented a habitat home family with beautiful quilts.

HAMILTON QUILTERS' GUILD is profiling three of its own members: Evelyn Walker, Maureen Czernada, and Catherine Schuller.

HURON PERTH QUILTERS' GUILD: Vikki MacDonald did a presentation entitled Taking the Mystery out of Quilts.

KINCARDINE SUNSET QUILTERS GUILD held a successful Project Linus quilting bee.

NEW MILLENNIUM QUILTERS' GUILD (Hanover/Walkerton) prepared chemo hats and pillowcases.

NIAGARA HERITAGE QUILTERS' GUILD: Pauline Grondin speaks about Canada's rich history through quilts.

NORFOLK COUNTY QUILTERS' GUILD: Jim Wilford spoke about the classic and timeless *Log Cabin*. Sandra Croley showed her quilts as a collection for the first time.

OXFORD QUILTERS' GUILD (Ingersoll): Mary Roach & Sue Clark represented the guild in a recent local cable interview. Mary died suddenly and so this video will be shown to the guild as a tribute to her.

OAKVILLE QUILTERS GUILD: Kathy Wylie of Sewflakes fame will visit as will Jane Selbie from Haliburton.

ROYAL CITY QUILTERS' GUILD (Guelph): Anita Zobens will hold an Open Thread Bar Workshop. An appliqué workshop will be taught by Susan Harrington.

STONETOWNE QUILTERS GUILD (St. Marys): celebrated 25 years with a challenge using silver fabric and one's initials, and a Mad Hatters Tea involving a small fine for charity for non-participants. Members enjoyed a trunk show and a curved piecing workshop by Ruth Kennedy of Fergus. Underway is a two-part *Block Swap Challenge* with *A Trip to the Quilt Shop* as its theme. Part One: make four blocks to exchange. Part Two: make the challenge quilt. Pat Palmer will present three workshops over the year.



FAR LEFT is *Fly Raven Fly* by Susan Macdonald for the Northern Challenge. The red berries and ravens are made from felted wool and rick rack is used for the stems. The spools provide a scrappy look to the quilt.

LEFT is *Grandmother's Flower Garden* by Sheila Pollack for the Hexagon Challenge

RosetteWinners

by Marcy Horswill



This quilt, named *Doug & Nadine's Quilt*, was made for Pamela Yonge's nephew and his wife as a wedding gift. Since she wanted to do the quilting herself, Pamela had to adapt a suitable pattern to the quilt-as-you-go method. Consequently, finding, adapting and piecing this quilt pattern was time consuming and a huge challenge! Made of 100% cotton fabrics, cotton batting, Aurefil® cotton thread, Sulky® 12 wt for the quilting, machine-pieced and machine-quilted. Pamela won Viewers' Choice at the **Mountain Cabin Quilters Guild Show** on October 19, 2013. The quilt measures 88" x 97" and the pattern is *Pretty in Pink* pattern from *Living Large—11 Quilts Designed for Large-Scale Prints* by Heather Mulder Peterson, copyright 2008.



Pink Snow was made by Vivian Kapusta and won Viewers' Choice at the **Ridge Meadows Quilters' Guild Show** on May 3, 2013. The quilt measures 30" x 40" and was inspired by Vivian's driveway which is lined with Japanese Cherry Trees. In the spring, the breezes bring 'pink snow.'



Jo Schneider won Viewers' Choice for her quilt titled, *Bunnies*, at the **Mosaic/que Quilters 2013 Quilt Show** which took place November 8 and 9, 2013. The 71" x 51" quilt was hand-quilted. The fabric was given to Jo and the idea for a child's quilt was right there.



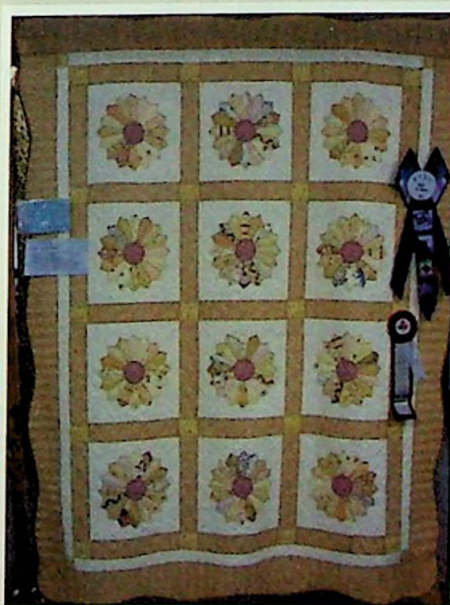
Lois Wilby Hooper won a rosette for her quilt entitled *Iron in the Blood (Ghost Train)* at the **MARCO POLO QUILTERS' GUILD** quilt show at the New Brunswick Museum Exhibition Centre, Market Square, Saint John, NB, in May, 2013. Techniques used are rust-dyed and discharge-dyed cottons, free-motion machine stitching, painted with acrylics, inks and artist's pencils and hand embroidery.



Wife and husband team, Ariana Hipsaghand and Luis Valencia, created this 75" x 95" cathedral window quilt *When Lions Hunt Zebras*, which was inspired by the beautiful cathedrals in Germany and Spain. The quilt won Best in Show on May 24, 2013, at the *Chateauguay Valley Quilter's 25th Annual Quilt Exposition*. Ariana and Luis belong to THE VALLEY PIECEMAKERS GUILD in Quebec.



Machine-pieced and longarm-quilted, Carl Schueler's *Double Wedding Ring* bedrunner quilt was awarded Viewers' Choice on June 9, 2013, at the *Corners Guild Show* in Alliston, ON. The 30" x 104" quilt was inspired by Judy Niemeyer's *Double Wedding Ring* pattern.



Susan McEachern won Best in Show at the *Kennebecasis Valley Quilting Guild Show* on September 19, 2013. Susan's quilt, *Darling Dresdens*, measures 61" x 76", and is hand-appliquéd and hand-quilted.



Poppies of Perseverance won Jennifer Rea Best in Show on May 31, 2013, at the *Cranbrook Quilter's Guild Show*. The quilt measures 44" x 48". This pattern is called *Bee Dazzled* by Liz Faminoff. Jennifer started the thread painting in January 2013. It was her first time using the thread-painting technique. Jennifer says it is an arduous process on such a large scale piece, but so worth the outcome. She grew immensely as a quilter and individual from this process. It's important to manage expectations you place on others, and maintain your creative vision when hindered and persevere!

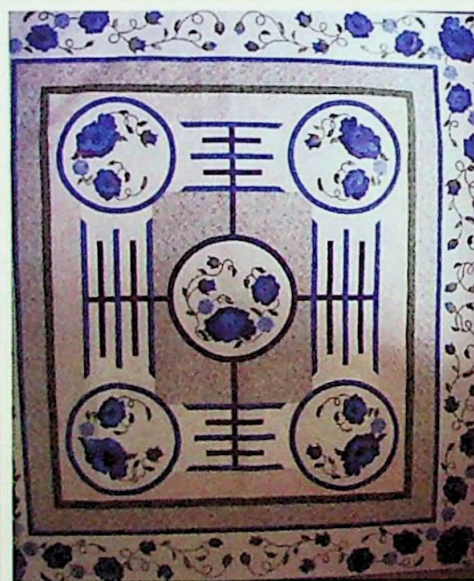


The appliqué block patterns in Elsie Gates' *My Spring Garden* quilt came from *My Whimsical Quilt Garden* from Piece O' Cake Designs. The pieced blocks and the layout were from a quilt Elsie saw on the internet. Elsie really enjoyed making this quilt and worked on it over the last two years. It is machine-appliquéd and quilted by Elsie. The quilt won Best of Show at the *Kootenay Quilters Show* on October 4, 2013.

Joyce Kaip's quilt, *Oriental Cranes*, won Viewers' Choice at the *Chilliwack Quilters Guild Show* on October 18, 2013. This is the first time Joyce has ever placed a quilt in a quilt show! It took her three years to make this 88" x 94" quilt. It is a paper-pieced pattern and each four-inch square has 17 pieces. Joyce made this quilt as a graduation gift for her granddaughter, Megan. What an amazing quilt and such a special gift to give! The pattern is *The Peace Quilt* designed by Margaret Rolfe. Rhonda from Quilted Cats Hideaway quilted it.



Arlene Komperdo won Viewers' Choice for *A Galaxy of Colour and Light* at *Big Hill Quilter's Show* on July 1, 2013. Inspired by the colourful quilts of Jacqueline de Jonge, this 65" square piece stretched Arlene's knowledge of colour theory and honed her paper-piecing skills. Collecting the fabrics, auditing the colours and sorting the pieces into categories was almost as challenging as the stitching process. *Galaxy* was constructed using de Jonge's pattern *Circle of Life* and her techniques, which Arlene acquired at a Be Colorful workshop held in Cochrane in Spring 2010. Finally completed at Calgary 2013 this quilt features the bold and fabulous custom quilting stitches of Dorothy Cornforth.



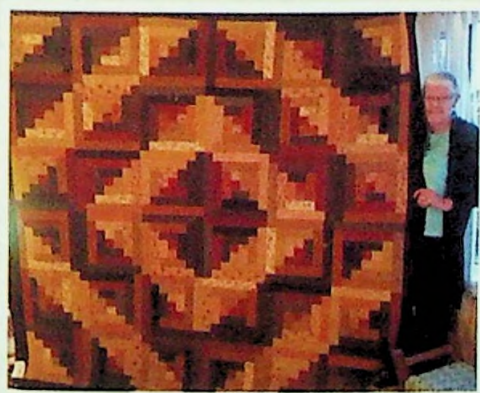
Winnie Masson won Best of Show with *Blue Heaven* at ARNPRIOR & DISTRICT QUILTER'S GUILD quilt show. It measures 88" x 89" and was made with hand appliqué and machine-quilting on a domestic sewing machine. It was an original pattern using some design elements from Asian fabrics design.



Ellen Grove won Viewers' Choice with her quilt titled *Garden of Eden* at the DUFFERIN PIECEMAKERS QUILTING GUILD'S Show *Magic of Cloth—Act V—Five Times a Charm* on October 19, 2013. This quilt is the result of a quilt shop's "block of the month" using bible-themed blocks. Setting and borders were designed by Ellen. It was quilted by Mary Light.



Audrey Vrooman won Best in Show at the *KW Quilt Show 2013* (hosted by the WATERLOO COUNTY QUILTERS' GUILD) with her quilt titled, *The Bling's My Thing*. The show took place on September 27, 2013. Audrey started in October 2010 when her Dad spent about 20 hours helping her to organize the papers needed for paper piecing. This was the last activity they were able to do together, before dementia stole him from her. Audrey needed help with the quilting because she was planning to embellish the finished quilt with Swarovski crystals. Linda Weinstein of Creative Sisters Quilt Studio in Kitchener was able to create a beautiful quiltscape for Audrey. In total, about 35,000 crystals were individually glued to the surface, following the quilting designs. The 100" square quilt took about 700 hours to complete and was finished just hours before hanging in the WATERLOO COUNTY QUILTERS' GUILD 2013 show. The pattern is *Amazon Star* designed by Judy Niemeyer



Barbara Thompson made this *Log Cabin* quilt for a graduation gift for her grandson. She thought it suited a boy. She made it from a kit containing *Kansas Troubles®* and *Thimbleberries®* fabrics. The backing is Navy Blue Fireside. Barbara won Viewers' Choice at the *Between Friends Quilt Guild Show* on November 9, 2013. The quilt measures 90" square and was quilted by Faye Goebel of Quilter's Delight.



Helen Steenkamer-Pushon won Viewers' Choice with her quilt, titled *Canadian Sampler Quilt*, at the KEMPENFELT QUILTERS GUILD Block of the Month competition on November 21, 2013, at Barrie, Ontario. Each block represented a province or territory in Canada, and with each month's block, there was a write up about the province's history and how it was named. While making the quilt, Helen learned a lot about Canada's heritage.



The LAURENTIAN QUILTERS' GUILD had a wonderful turnout at their quilt show held in late September. Attendees praised the beautiful and varied quilts submitted by the members of the guild. Gail de Grosbois was presented the CQA rosette for Public Choice. Gail named her quilt *Canada's Flowers*.



The new Canada Not-for-Profit Corporations Act (NFP Act) establishes a new set of rules for federally incorporated not-for-profit corporations in Canada. These new rules will replace Part II of the Canada Corporations Act (old Act), the law that has governed federal corporations for nearly a century. The rules under the NFP Act are modern, flexible and more suited to the needs of the not-for-profit sector. During the transition process, the corporation must replace its letters patent, supplementary letters patent and bylaws with new charter documents by submitting articles of continuance to obtain a Certificate of Continuance and creating and filing new bylaws. These articles and bylaws must comply with the NFP Act. These charter documents set out the primary rules governing the corporation. The corporation must make the transition by October 17, 2014.

At the AGM, a special resolution must be passed:

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 21 day of February, 1983.

WHEREAS it is considered to be in the best interest of the Corporation that it be continued under the Canada Not-for-Profit Corporations Act (NFP Act) pursuant to section 297 of the NFP Act.

If you have any questions relating to the new bylaws, send in your questions to the Treasurer, Lynn Mills, at treasurer@canadianquilter.com before the end of May so that all questions can be addressed before the AGM.

The name of the Corporation shall be the CANADIAN QUILTERS' ASSOCIATION/ASSOCIATION CANADIENNE DE LA COURTEPOINTE

The purpose of the Corporation is to promote excellence in quilting and to foster a climate of sharing among Canadian quilt-makers and enthusiasts.

Section 1—General

1.01 Definitions

In this bylaw and all other bylaws of the Corporation, unless the context otherwise requires:

- a) "Act" means the Canada Not-for-profit Corporations Act S.C. 2009, c.23 including the Regulations made pursuant to the Act, and any statute or regulations that may be substituted, as amended from time to time;
- b) "articles" means the original or restated articles of incorporation or articles of amendment, amalgamation, continuance, reorganization, arrangement or revival of the Corporation;
- c) "board" means the board of directors of the Corporation and "director" means a member of the board;
- d) "bylaw" means this bylaw and any other bylaw of the Corporation as amended and which are, from time to time, in force and effect;

e) "meeting of members" includes an annual meeting of members or a special meeting of members; "special meeting of members" includes a meeting of any class or classes and a special meeting of all members entitled to vote at an annual meeting of members;

f) "ordinary resolution" means a resolution passed by a majority of not less than 50% plus one (1) of the votes cast on that resolution;

g) "proposal" means a proposal submitted by a member of the Corporation that meets the requirements of section 163 of the Act;

h) "Regulations" means the regulations made under the Act, as amended, restated or in effect from time to time; and

i) "special resolution" means a resolution passed by a majority of not less than two-thirds (2/3) of the votes cast on that resolution.

1.02 Interpretation

In the interpretation of this bylaw, words in the singular include the plural and vice-versa, words in one gender include all genders, and "person" includes an individual, body corporate, partnership, trust and unincorporated organization.

Other than as specified in 1.01 above, words and expressions defined in the Act have the same meanings when used in these bylaws.

1.03 Corporate Seal

The Seal, an impression whereof is stamped in the margin hereof, shall be the seal of the CANADIAN QUILTERS' ASSOCIATION/ASSOCIATION CANADIENNE DE LA COURTEPOINTE. The secretary of the Corporation shall be the custodian of the corporate seal.

1.04 Execution of Documents

Deeds, transfers, assignments, contracts, obligations, and other instruments in writing requiring execution by the Corporation, shall be signed by any two (2) Directors or Officers. All contracts, documents and instruments in writing so signed shall be binding upon the Corporation without any further authorization or formality. The Directors shall have power from time to time by resolution to appoint an Officer or Officers on behalf of the Corporation to sign specific contracts, documents and instruments in writing. Any person authorized to sign any document may affix the corporate seal to the document. Any signing officer may certify a copy of any instrument, resolution, bylaw or other document of the corporation to be a true copy thereof.

1.05 Financial Year end

The financial year-end of the Corporation shall be December 31.

1.06 Banking Arrangements

The banking business of the Corporation shall be transacted at the such bank, trust company or other firm or corporation carrying on a banking business in Canada or elsewhere as the board of directors may designate, appoint or authorize from time to time by resolution. The banking business or any part of it shall be transacted by the treasurer of the Corporation and/or other persons as the board of directors may by resolution from time to time designate, direct or authorize.

1.07 Annual Financial Statements

The Corporation may, instead of sending copies of the annual financial statements and other documents referred to in subsection 172(1) (Annual Financial Statements) of the Act to the members, publish a notice to its members stating that the annual financial statements and documents provided in subsection 172(1) are available and any member may, on request, obtain a copy free of charge at the registered office or by prepaid mail.

Section 2—Membership

2.01 Membership Conditions

Subject to the articles, there shall be five classes of members in the Corporation, namely Individual Members, Guild Members, Professional Members, Shop Members and Institution Members. The board of directors of the Corporation may, by resolution, approve the admission of the members of the Corporation. Members may also be admitted in such other manner as may be prescribed by the board by ordinary resolution. The following conditions of membership shall apply:

Individual Member

- (1) Individual Membership shall be available only to individuals interested in furthering the object of the Corporation and who have applied and have been accepted for Individual Member voting membership of the Corporation.
- (2) The term of membership of an Individual member shall be annual, subject to renewal in accordance with the policies of the Corporation.

- (3) As set out in the articles, each Individual Member is entitled to receive notice of, attend and vote at all meetings of members and each such Individual Member shall be entitled to one (1) vote at such meetings.

Guild Member

- (1) Non-voting Guild Memberships shall be available to quilt guilds and who have applied and have been accepted for non-voting Guild membership in the Corporation.
- (2) The term of membership of the non-voting Guild membership shall be annual, subject to renewal in accordance with the policies of the Corporation.
- (3) Subject to the Act and the articles, a non-voting Guild member shall not be entitled to receive notice of, attend or vote at meetings of the members of the Corporation.

Professional Member

- (1) Professional Membership shall be available only to individuals interested in furthering the object of the Corporation and who have applied and have been accepted for Professional Member voting membership of the Corporation.
- (2) The term of membership of an Professional member shall be annual, subject to renewal in accordance with the policies of the Corporation.
- (3) As set out in the articles, each Professional Member is entitled to receive notice of, attend and vote at all meetings of members and each such Professional Member shall be entitled to one (1) vote at such meetings.

Shop Member

- (1) Non-voting Shop Memberships shall be available only to quilt stores interested in furthering the object of the Corporation and who have applied and have been accepted for Shop Member voting membership of the Corporation.
- (2) The term of membership of a Shop member shall be annual, subject to renewal in accordance with the policies of the Corporation.
- (3) Subject to the Act and the articles, a non-voting Shop member shall not be entitled to receive notice of, attend or vote at meetings of the members of the Corporation.

Institutional Member

- (1) Non-voting Institutional Memberships shall be available to institutions and who have applied and have been accepted for non-voting Institutional membership in the Corporation.
- (2) The term of membership of the non-voting Institutional membership shall be annual, subject to renewal in accordance with the policies of the Corporation.
- (3) Subject to the Act and the articles, a non-voting Institutional member shall not be entitled to receive notice of, attend or vote at meetings of the members of the Corporation.

2.02 Notice of Meeting of Members

Notice of the time and place of the Annual General Meeting of members shall be given to each member entitled to vote at the meeting by the following means:

- a) by mail, courier or personal delivery to each member entitled to vote at the meeting, during a period of 21 to 60 days before the day on which the meeting is to be held; or
- b) by telephonic, electronic or other communication facility to each member entitled to vote at the meeting, at least 21 days prior to the day on which the meeting is to be held; or
- c) by publication, in one publication before the day on which the meeting is to be held.

Section 3—Membership Dues, Termination and Discipline

3.01 Membership Dues

Members shall be notified in writing of the membership dues at any time payable by them, and, if any are not paid within one (1) calendar month of the membership renewal date, the members in default shall automatically cease to be members of the Corporation.

3.02 Termination of Membership

A membership in the Corporation is terminated when:

- a) the member dies, or, in the case of a member that is a corporation, the corporation is dissolved;
- b) a member fails to maintain any qualifications for membership described in Section 2.01 of these bylaws;

- c) the member resigns by delivering a written resignation to the President of the Board of Directors of the Corporation in which case such resignation shall be effective on the date specified by the resignation;
- d) the member is expelled in accordance with section 3.03 below or is otherwise terminated in accordance with the articles or bylaws;
- e) the member's term of membership expires; or
- f) the Corporation is liquidated or dissolved under the Act.

Subject to the articles, upon any termination of membership, the rights of the member, including any rights in the property of the Corporation, automatically cease to exist.

3.03 Discipline of Members

The board shall have authority to suspend or expel any member from the Corporation for any one or more of the following grounds:

- a) violating any provision of the articles, bylaws or written policies of the Corporation;
- b) carrying out any conduct which may be detrimental to the Corporation as determined by the board in its sole discretion;
- c) for any other reason that the board in its sole and absolute discretion considers to be reasonable, having regard to the purpose of the Corporation.

In the event that the board determines that a member should be expelled or suspended from membership in the Corporation, the President, or such other officer as may be designated by the board, shall provide twenty (20) days notice of suspension or expulsion to the member and shall provide reasons for the proposed suspension or expulsion. The member may make written submission to the President, or such other officer as may be designated by the board, in response to the notice received within such twenty (20) day period. In the event that no written submissions are received by the President, the President, or such other officer as may be designated by the board, may proceed to notify the member that the member is suspended or expelled from membership in the Corporation. If written submissions are received in accordance with this section, the board will consider such submissions in arriving at a final decision and shall notify the

member concerning such final decision within a further twenty (20) days from the date of receipt of the submissions. The board's decision shall be final and binding on the member, without any further right of appeal.

Section 4—Meetings of Members

4.01 Persons Entitled to be Present

The only persons entitled to be present at a meeting of members shall be those entitled to vote at the meetings, the directors and the public accountant of the Corporation and such other persons who are entitled or required under any provision of the Act, articles or bylaws of the Corporation to be present at the meeting. Any other person may be admitted only on the invitation of the chair of the meeting or by resolution of the members.

4.02 Chair of the Meeting

In the event that the President of the Board and the Vice President of the Board are absent, the Past President will chair the meeting.

4.03 Quorum

A quorum at any meeting of the members shall be calculated by totaling the number of members present at the meeting who are entitled to vote at the meeting. If a quorum is present at the opening of a meeting of members, the members present may proceed with the business of the meeting even if a quorum is not present throughout the meeting.

4.04 Votes to Govern

At any meeting of members every question shall, unless otherwise provided by the articles or bylaws or by the Act, be determined by a majority of the votes cast on the questions. In case of an equality of votes either on a show of hands or on a ballot or on the results of electronic voting, the chair of the meeting shall not cast a vote except to break a tie.

Section 5—Directors

5.01 Election and Term

Subject to the articles, the members will elect the directors at the first meeting of members and at each succeeding annual meeting at which an election of directors is required, and the directors shall be elected to hold office for a one or two year term. Directors must have been a member in good standing for two years prior to being elected. If a meeting of members fails to elect a specific director, the directors may appoint a director for that position, who shall hold office for a term expiring not later than the close of the next annual meeting of members.

5.02 Term Period

A Director shall hold office from thirty days following the close of the Annual General Meeting. A retiring Director shall remain in office for thirty days following the close of the annual meeting at which her retirement is accepted and her successor is elected.

Section 6—Meetings of Directors

6.01 Call of Meetings

Meetings of the Board of Directors may be called by the President, the Vice-President or any two (2) directors at any time.

6.02 Notice of Meeting

Notice of the time and place for the holding of a meeting of the board shall be given in the manner provided in Section 8.01 of this bylaw to every director of the Corporation not less than seven (7) days before the time when the meeting is to be held. Notice of a meeting shall not be necessary if all the directors are present, and none objects to the holding of the meeting, or if those absent have waived notice of or have otherwise signified their consent to the holding of such meeting. Notice of an adjourned meeting is not required if the time and place of the adjourned meeting is announced at the original meeting. Unless the bylaw otherwise provides, no notice of meeting need specify the purpose or the business to be transacted at the meeting except that a notice of meeting of directors shall specify any matter referred to in subsection 138(2) (Limits on Authority) of the Act that is to be dealt with at the meeting.

6.03 Votes to Govern

At all meetings of the board, every question shall be decided by a majority of the votes cast on the question. In case of an equality of votes, the President or chair of the meeting will not exercise a vote except to break a tie.

6.04 Remuneration

Directors shall not receive any stated remuneration for their services but by resolution of the Board of Directors, expenses of their attendance may be allowed for their attendance at each regular or special meeting of the Board of Directors. Nothing herein contained shall be construed to preclude any Director from serving the Corporation in any other capacity and receiving compensation therefore. The Directors shall serve as such without remuneration and no Director shall directly or indirectly receive any profit from her position as such; provided that a director may be paid reasonable expenses incurred by her/him in the performance of her/his duties, and provided further that any Director who is engaged in or is a member of a firm engaged in any business or profession may act in and be paid the usual professional costs and charges for any professional business required to be done in connection with the administration of the affairs of the Corporation.

6.05 Committees

The board may from time to time appoint any committee or other advisory body, as it deems necessary or appropriate for such purposes and, subject to the Act, with such powers as the board shall see fit. Any such committee may formulate its own rules of procedure, subject to such regulations or directions as the board may from time to time make. Any committee member may be removed by resolution of the board of directors.

Section 7—Officers

7.01 Description of Offices

Unless otherwise specified by the board which may, subject to the Act modify, restrict or supplement such duties and powers, the offices of the Corporation shall have the following duties and powers associated with these positions:

- a) **President**—The president shall be a director as elected by the membership or appointed under subsection 5.01 of these bylaws. The president if any, shall, when present, preside at all meetings of the board of directors and of the members. The President shall be the chief executive officer of the Corporation and shall be responsible for implementing the strategic plans and policies of the corporation. The President shall, subject to the authority of the board, have general supervision of the affairs of the Corporation.
- b) **Vice President**—The vice president shall be a director as elected by the membership or appointed under subsection 5.01 of these bylaws. If the president is absent or is unable or refuses to act, the vice-president, if any, shall, when present, preside at all meetings of the board of directors and of the members. The vice president shall have such other duties and powers as the board may specify.
- c) **Secretary**—The secretary shall be a director as elected by the membership or appointed under subsection 5.01 of these bylaws. The secretary shall attend and be the secretary of all meetings of the board and members. The secretary shall enter or cause to be entered in the Corporation's minute book, minutes of all proceedings at such meetings; the secretary shall give, or cause to be given, as and when instructed, notices to members, directors, the public accountant and members of committees. She shall be custodian of the Seal of the Corporation, which she shall deliver only when authorized by a resolution of the Board of Directors to do so and to such person or persons as may be named in the resolution.

- d) **Treasurer**—The treasurer shall be a director as elected by the membership or appointed under subsection 5.01 of these bylaws. The Treasurer shall have the custody of the funds and securities of the Corporation and shall keep full and accurate accounts of all assets, liabilities, receipts and disbursement of the Corporation in the books belonging to the Corporation and shall deposit all monies, securities and other valuable effects in the name and to the credit of the Corporation in such chartered bank or trust company, or, in the case of securities, in such registered dealer in securities as may be designated by the Board of Directors from time to time. She shall disburse the funds of the Corporation as may be directed by proper authority taking proper vouchers for such disbursements and shall render to the President and Directors at the regular meetings of the Board of Directors or whenever they may require it, an accounting of all the transactions and a statement of the financial position of the Corporation. The treasurer shall also perform such powers and duties as the board may specify.

Section 8—Notices

8.01 Method of Giving Notices

Any notice (which term includes any communication or document) to be given (which term includes sent, delivered or served), other than notice of a meeting of members or a meeting of the board of directors, pursuant to the Act, the articles, the bylaws or otherwise to a member, director, officer or member of a committee of the board or to the public accountant shall be sufficiently given:

- a) If delivered personally to the person to whom it is to be given or if delivered to such person's address as shown in the records of the corporation or in the case of notice to a director to the latest address as shown in the last notice that was sent by the Corporation in accordance with section 128 (Notice of directors) or 134 (Notice of change of director); or
- b) If mailed to such person at such person's recorded address by prepaid ordinary or air mail; or
- c) If sent to such person by telephonic, electronic or other communication facility at such person's recorded address for that purpose; or

- d) If provided in the form of an electronic document in accordance with Part 17 of the Act.

A notice so delivered shall be deemed to have been given when it is delivered personally or to the recorded address as aforesaid; a notice so mailed shall be deemed to have been given when deposited in a post office or public letter box; and a notice so sent by any means of transmitted or recorded communication shall be deemed to have been given when dispatched or delivered to the appropriate communication company or agency or its representative for dispatch. The secretary may change or cause to be changed the recorded address of any member, director, officer, public accountant or member of a committee of the board in accordance with any information believed by the secretary to be reliable. The declaration by the secretary that notice has been given pursuant to this bylaw shall be sufficient and conclusive evidence of the giving of such notice. The signature of any director or officer of the Corporation to any notice or other document to be given by the Corporation may be written, stamped, type-written or printed or partly written, stamped, type-written or printed.

8.02 Invalidity of any provision of this bylaw

The invalidity or unenforceability of any provision of this bylaw shall not affect the validity or enforceability of the remaining provision of this bylaw.

8.03 Omissions and Errors

The accidental omission to give any notice to any member, director, officer, committee members, or public accountant, or the non-receipt of any notice by any such person where the Corporation has provided notice in accordance with the bylaws or any error in any notice not affecting its substance shall not invalidate any action taken at any meeting to which the notice pertained or otherwise founded on such notice.

Section 9—Dispute Resolution

9.01 Mediation and Arbitration

Disputes or controversies among members, directors, officers, committee members, or volunteers of the Corporation are as much as possible to be resolved in accordance with mediation and/or arbitration as provided in Section 9.02 of this bylaw.

9.02 Dispute Resolution Mechanism

In the event that a dispute or controversy among members, directors, officers, committee members or volunteers of the Corporation arising out of or related to the articles or bylaws, or out of any aspect of the operations of the Corporation is not resolved in private meetings between the parties, then without prejudice to or in any other way derogating from the rights of the members, directors, officers, committee members, employees or volunteers of the Corporation as set out in the articles, bylaws or the Act, and as an alternative to such person instituting a law suit or legal action, such dispute or controversy shall be settled by a process of dispute resolution as follows:

- a) The dispute or controversy shall first be submitted to a panel of mediators whereby the one party appoints one (1) mediator, the other party (or if applicable the board of the Corporation) appoints one (1) mediator, and the two (2) mediators so appointed jointly appoint a third mediator. The three (3) mediators will then meet with the parties in question in an attempt to mediate a resolution between the parties.
- b) The number of mediators may be reduced from three (3) to one (1) or two (2) upon agreement of the parties.

- c) If the parties are not successful in resolving the dispute through mediation, then the parties agree that the dispute shall be settled by arbitration before a single arbitrator, who shall not be any one of the mediators referred to above, in accordance with the provincial or territorial legislation governing domestic arbitrations in force in the province or territory where the registered office of the Corporation is situated or as otherwise agreed upon by the parties to the dispute. The parties agree that all proceedings relating to arbitration shall be kept confidential and there shall be no disclosure of any kind. The decision of the arbitrator shall be final and binding and shall not be subject to appeal on a question of fact, law or mixed fact or law.
- d) All costs of the mediators appointed in accordance with this section shall be borne equally by the parties to the dispute or the controversy. All costs of the arbitrators appointed in accordance with this section shall be borne by such parties as may be determined by the arbitrators.

Section 10—Effective Date

10.01 Effective Date

Subject to matters requiring a special resolution of the members, this bylaw shall be effective when made by the board.



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Canadian Designers - Joyce O'Connell
29 Daiseyfield Ave., Courtice, ON L1E 3E8
(905) 436-3094, joysquilts@rogers.com

Events and Calls for Entry - Gayle Szmurlo
109 Woodridge Close SW, Calgary, AB T2W 5M2
pastpresident@canadianquilter.com

Cinderella Column - Cindy Scraba
1465 Meadowood Way, Qualicum Beach, BC V9K 2V1
(250) 738 0560, cindysthreadworks@telus.net

Creative Cousin - Jackie White
Box 208, Manitowaning, ON P0P 1N0
(705) 859-2263, jacwhite@amtelecom.net

Know Your Guild - Daintry Chitroni
daintry@designsbydaintry.com
www.designsbydaintry.com

Gizmos & Widgets - Daphne Greig
903 Clayton Road
North Saanich, BC V8L 5M3
(778) 426-3101
info@daphnegreig.com

Regional Reports - Laine Canivet
35 Moss St, Victoria, BC V8V 4L9
(250) 388-5946
directoratlarge@canadianquilter.com

Youth Program - Jo Ferguson
1145 Antrim Rd.
Carroll's Corner, NS T1J 3E8
(902) 758-2615 jo.ferguson@yahoo.com

Membership Application Form

Date _____

Use this form or Renew/Sign-Up online at:
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	
	\$60.00		\$110.00	
• 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.

*Must be in Canadian Funds. **US and Foreign memberships must be paid by Credit Card.

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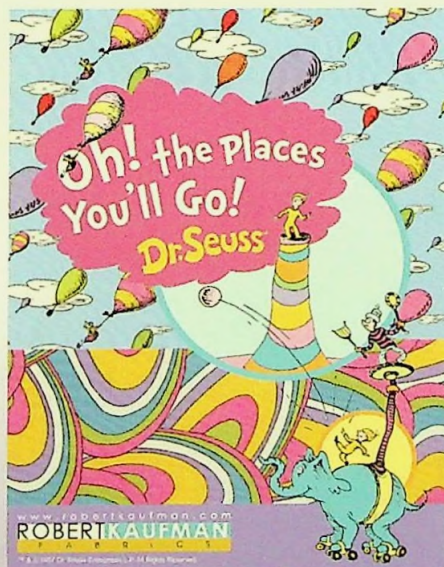
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A Tribute to Rosemary (Brown) Makhan

Since writing this article, and just at the time of printing, we received the very sad news that Rosemary passed away suddenly on January 26th, 2014. We felt compelled to let the article run in celebration of her life, and to honour what Rosemary has contributed to the quilting world.

Over the past few months I was in constant contact with Rosemary as we worked through her designing of the pattern **Canadiana Rose** especially for this issue. She was so delighted to be a part of the Spring 2014 issue, and excited that Quilt Canada 2014 was going to take place in Ontario this year. I was so delighted that I was able to feature a lady with such talent, who has been so active in contributing and sharing her knowledge over many years.

In doing this article, I came to realize and understand what a gracious lady Rosemary was. I learned about her love of her family, of Canada, and of nature, all of which were reflected so often in her creations. She spoke about her passion for all that is Canadian, especially designers, and the need to showcase the talent that we have here.

I now believe that her **Canadiana Rose Quilt** was likely her last creation, and for that reason, I see this as being a true legacy to all that she has given to the art of quilting.

On behalf of the Association, our sincere sympathy is offered to the Makhan family, and we hope you find solace in knowing that her contribution to the quilting community will be around for many years to come.

Sincerely,

Joyce O'Connell
Editorial Team Member - Canadian Designers
The Canadian Quilter Magazine