

# The Canadian Quilter


Summer 2014




*Mr. Crow's Tea Party* by Cynthia Frenette from Mission, BC MORE INFORMATION PAGE 45

Youth Challenge Results • Creative Spaces • Learn Online with Canadian Teachers

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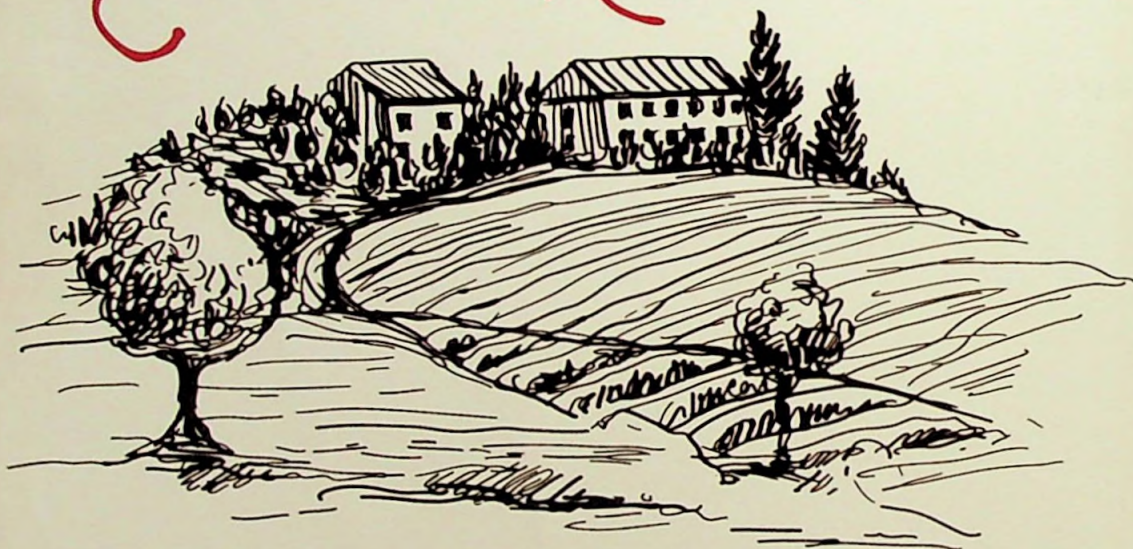
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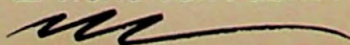


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Light-Hearted Quilter.....Ada Moyles  
Patterns and Designers.....Joyce O'Connell  
Heritage Quilts.....Marilyn Stewart  
Judges Corner.....Kathleen Bissett and Anna Hergert  
Cinderella Column.....Cindy Scraba  
Creative Cousin.....Jackie White  
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WEB SITE [www.canadianquilter.com](http://www.canadianquilter.com)

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 Autumn 2014 issue is July 1, 2014. Early submissions are advised. Check with Regional Representatives on due dates for Guild reports.

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

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

## from the Editor

Writing to all of you is the last thing I do for each edition of *The Canadian Quilter*. It is my way to review everything that is published in this issue, and tuck it all into bed before getting sent off to the printer. The magazine goes together somewhat like a quilt—sandwiched between covers with myriad heart-warming quilts and stories inside.

By the time everyone receives this magazine, we will be counting the hours until *Quilt Canada 2014—Wonders of Niagara*. Please pay special attention to our advertisers in this issue. Many of them will be at the show. Without their support we couldn't have such a colourful, uplifting magazine to share with you.

A group of us have been working diligently on the *Quilt Canada 2014* Catalogue. Collaborating on this project is rewarding given that we work with a talented group of people who pull the catalogue together. We also catch a sneak peek at the treasure-trove of quilts which will be on display at St. Catharines. If you haven't signed up for workshops yet, please do so! If you can't attend the entire week and take a workshop, please take the time to come for an afternoon and see the inspiration and beauty of the *National Juried Show (NJS)*.

Besides the NJS, and also part of *Quilt Canada 2014*, are many other quilt shows available on campus at Brock University. Be sure to turn to page 26 and 27 for details about each show.

The CQA/ACC website made some changes that will make all of our lives easier. Read about what's new with the website on page eight. Also new—the ability for guilds to report directly online—see page 71 for important instructions.

Other highlights in this issue—turn to page 44 and meet Cynthia Frenette. She is a Canadian quilt and fabric designer. Her quilt *Mr. Crow's Tea Party* adorns our magazine cover. We have a special section all about youth starting on page 30—find out who won the *Youth Challenge* and learn some tips about teaching young mothers how to quilt. Another exciting story is on page 58, where you will learn all about award-winning and published quilters from Quebec. Finally, read Susan Purney Mark's interview of online quilting teachers on page 62.

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

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



PHOTO BY STACEY CROSSLEY

Marcy ☺

This Issue:



# Themes

**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!

**Spring 2015** (deadline for submissions—December 15, 2014) **Travel:** How has travel influenced your quilt making? Where have you travelled to attend a workshop? How far will you travel to see a quilt show? What type of quilt project do you take to work on while travelling? Have you ever travelled on a quilt tour or cruise? Let us know your favourite quilting travel story!

## President's message

As I look back at my year as CQA/ACC President, I have to wonder where the time has gone. It seems that I looked up from my computer, blinked my eyes, and it is coming to an end.

I am thankful for having had this opportunity. It has been a fantastic experience, to say the least. I have been in touch with so many quilters right across this wonderful country of ours. It has given me the opportunity to work with an awesome group of people, from sea to shining sea. I have formed friendships that will last a lifetime.

A huge thank you goes to everyone that I have worked with in the past year. You have all played a part in my journey as President. It is with sadness that we must bid farewell to Gayle Szmurlo, our Past President. Gayle has worked tirelessly for the Association for the past five years. She came on as CQA/ACC Membership Director in 2010, after completing a two year stint as workshop coordinator with Calgary Local Organizing Committee. Gayle quickly moved along to the Presidential chain, becoming Vice President, two years as President and then on to Past President. Gayle is a wealth of knowledge and will be hugely missed in the day-to-day running of our association. Thanks Gayle.

On a happier note, be assured that CQA/ACC will be in good hands under the leadership of incoming President Jackie White. At our 2014 AGM, we will once again move back to a full slate for the Board of Directors. We are really excited about this.

I believe CQA/ACC is a great voice for Canadian quilters and I am extremely proud to be a member. The first Steering Committee Meeting was held on June 15, 1981, in Toronto. Their vision was that CQA/ACC would promote excellence in quilt making and foster a climate of sharing among Canadian quiltmakers and enthusiasts. While moving forward, we have kept this vision front and foremost in our work on behalf of our association. Everything changes over time, as we try to move forward. Positive change takes time. We have listened to our members and whenever possible,

have implemented their ideas. In this rapidly moving age of technology, with websites, social media, online registrations, online *National Juried Show* entries, online rosette entries, online guild reports, change is inevitable. I sure hope that these Steering Committee Women, who had the original vision for CQA/ACC, would be delighted to see how their association has grown and developed over the years.

I would be remiss if I didn't say thank you for the outpouring of support from our corporate sponsors. The support from our Member Guilds for Added Purse was phenomenal! Without such generosity, our *National Juried Show* and *Trend-Tex Challenge* would not be possible.



In my travels and correspondence, many of you have asked, "What does CQA/ACC do for me or my guild?" My answer is that your membership supports every quilter in Canada. The benefits give room for every quilter to grow and flourish. Your membership keeps you in touch with quilters, both nationally and internationally, whether through *The Canadian Quilter* or through our website and social media.

CQA/ACC is the long thick thread that connects us all!!

I hope to see you in St. Catharines.

Judy Kelly

## Message de la Présidente

traduit par: Sylvie Jane Leclerc

Quand je regarde mon année passée en tant que présidente, je me demande où le temps est passé! Il me semble que j'ai levé les yeux de mon ordinateur, cligné des yeux et c'était déjà terminé.

Je suis reconnaissante d'avoir eu cette opportunité. Le moins que je puisse dire c'est que l'expérience a été fantastique. J'ai pu être en contact avec énormément de court-pointières vivant dans notre beau grand pays. D'un océan à l'autre, j'ai pu travailler avec un groupe de personnes impressionnantes et de belles amitiés durables se sont formées.

Je remercie toutes celles avec qui j'ai eu l'honneur de travailler pendant l'année écoulée. Vous avez toutes joué un rôle sur mon chemin en tant que présidente.

C'est avec grande tristesse que nous devons dire au revoir à notre présidente-sortante, Gayle Szmurlo. Gayle a travaillé inlassablement pendant cinq ans pour l'association. Elle a débuté en 2010 comme directrice aux abonnements de la CQA/ACC après deux ans de travail avec le Comité local d'organisation de Calgary en tant que coordonnatrice des ateliers. Gayle a rapidement monté les échelons en devenant vice-présidente, puis présidente pendant deux ans et enfin,

présidente sortante. Gayle est un puits d'informations et son absence se fera grandement sentir dans le fonctionnement journalier de l'association. Merci Gayle.

Sur une note plus joyeuse, soyez assurées que la CQA/ACC sera entre bonnes mains sous la tutelle de la future présidente, Jackie White. Nous retournerons à un conseil d'administration complet lors de l'AGA 2014. Nous en sommes vraiment heureuses.

Je crois que la CQA/ACC est un bon moyen de communication pour les court-pointières canadiennes et je suis très fière d'en être membre. La première réunion des membres du comité directeur s'est tenue le 15 juin 1981 à Toronto. Elles avaient une vision : que la CQA/ACC encourage l'excellence dans la confection de court-pointes et favorise un climat de partage parmi les enthousiastes et les artisanes canadiennes de la court-pointe. Bien que nous évoluions avec le temps, nous avons en premier lieu gardé à l'esprit cette vision dans notre travail pour l'association. Tout change avec le temps et tout changement demande du temps. Nous écoutons les commentaires de nos membres et, lorsque c'est possible, nous mettons leurs idées en

CONTINUED ON PAGE 6



# A Quilt For Marsha

Dorinda McCully, on the left, presenting the *Friendship Star* quilt to Marsha Cleveland  
PHOTO BY KAREN NEARY

by Dorinda McCully

When word came out that Marsha Cleveland, Editor of *The Canadian Quilter*, was retiring, thoughts were on a way to say Thank You. CQA/ACC's Alberta Rep, Cindy Simpson, immediately sent out a request for *Friendship Star* quilt blocks from members and contributing writers who Marsha had worked with. In no time Cindy had enough blocks to make a lovely wall quilt.

Presentation of the quilt was made this spring by Dorinda McCully, the Nova Scotia Rep, at a new shop in Amherst called Mrs. Pugsley's Emporium—Quilting Fabric and More. Marsha's husband, son, daughter-in-law and grandson came along for the presentation, as well as members of the CUMBERLAND QUILT GUILD.

Marsha was editor for 15 years and saw *The Canadian Quilter* go from a black and white newsletter to the glossy magazine it is today. Job well done Marsha, and best wishes on your retirement!

## Message de la Présidente

CONTINUED FROM PAGE 5

application. Dans cet âge de technologie toujours en évolution avec les sites internet, les médias sociaux, les enregistrements et inscriptions à l'*ENJ* en ligne, les inscriptions de rosettes en ligne et les rapports de guildes en ligne, les changements sont inévitables. J'espère que les premières femmes du comité directeur qui ont eu la vision originale pour la CQA/ACC sont ravies de voir comment leur association s'est développée et a grandi avec les années.

Je ferais une grande faute si je ne remerciais pas nos commanditaires pour leur support incroyable. Le support reçu des guildes membres pour la « Bourse supplémentaire » a été énorme! Sans cette grande générosité, notre *Exposition nationale jugée* et le *défi Trend-Text* ne pourraient pas avoir lieu.

Durant mes voyages et à travers ma correspondance, plusieurs d'entre vous ont demandé : « Qu'est-ce que la CQA/ACC fait pour moi ou ma guilde? » Ma réponse est que votre inscription supporte chaque courtepoinrière au Canada. Les bénévoles offrent à chaque courtepoinrière l'opportunité de grandir et de s'épanouir. Grâce à votre inscription, vous demeurez en contact avec des courtepoinrières au niveau national et international, que ce soit à travers *The Canadian Quilter* ou notre site internet et nos médias sociaux.

La CQA/ACC est le long fil solide qui nous relie toutes!

J'espère vous voir à St Catharines.

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](http://www.canadianquilter.com). Registration for the conference continues. It is still not too late to add it to your 2014 plans... you won't be disappointed! We have an awesome line up of teachers, a *National Juried Show (NJS)* 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. Place it at the top of your "must do" list!

## National Juried Show 2014

We are proud of the fact that we just completed our first ever online jurying for the show. This allowed participation from our Certified and Apprentice Judges. This was not always geographically possible in the past.

*NJS 2014* has a record number of quilts entered. I am proud to say that there will be 153 quilts hanging in this year's show. Don't miss it!

## Challenges

Our Vice President, Jackie White, has been busy preparing for the annual *Trend-Tex Challenge*. *Modern Ways* is the theme for 2014. The bright colours chosen for 2014 are eye candy. The wearable category is new this year. Jackie boasts record sales and record entries. If you are in the area in mid-June, please check out the 2014 silent auction and help make it a huge success. It is the only annual fundraiser for CQA/ACC and we need your generous support.

Laine Canivet has had so much fun working with guilds during the *Walk to Brock Challenge*. As they accumulated 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 conference deadline fast approaching.

*April Showers Bring May Flowers* 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](mailto:directoratlarge@canadianquilter.com).

Thanks to all who participated in our quarterly challenge, *Winter Wonders*. The number of entries well surpassed our expectations and certainly reinforced the fact that quilters have more time to commit to their passion during the winter season.

Thanks again to all our youth who made quilts for our annual Youth Challenge, *My Favorite Story or Movie*. The results were phenomenal! I can see we have some creative people up and coming in CQA/ACC's future.

## Social Media

We continue to update our website regularly with special features for our Members Only section and monthly broadcasts. Guild rosettes can be requested online. We are currently working on a system, which will allow guilds to enter their own guild news.

Our blog continues to be very active. We post frequently on our Facebook page and Twitter. Sign up now if you haven't already done so. You won't want to miss a single post!

## Guild Insurance

Lauren has been busy collecting guilds who are interested in group insurance. She has been working with a possible insurance company and will keep you posted on this matter.

## Busy Board

Gayle has been working with the Local Organizing Committee to ensure that everything is in place for *Quilt Canada 2014*. She has also been a constant source of support for me as I carry out my presidential duties.

Lynn has been busy with bylaw changes and Not-For-Profit Regulations, along with her day-to-day duties as Treasurer.

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



# What's New on our Website?

www.canadianquilter.com

The Canadian Quilters' Association/Association canadienne de la courtoiepointe has had a website for many years. It was launched and run by hard-working volunteers, but has now been passed over to a professional website business. The Directors work together to organize information for the website, and the webmaster and associates display it. This process has resulted in a website with LOTS of resources! However, we have received comments from our members that they cannot always find the information they want. The Directors faced this dilemma at their fall meeting in 2013, by holding a reorganization brainstorming session. On one hand they didn't want to delete any information; on the other, they wanted members to be able to find resources without becoming frustrated. Added to those issues, the style of websites is evolving so that the home page presents a very welcoming, clean appearance. We wanted to make our website more attractive and to make it easier to navigate.

Here's what we've changed over the winter:

- 1 The top menu items on the website are red in colour and they appear on a white background. Under each red menu item, you will see a list of items you will find under each menu item.

HOME	QUILT PROFESSIONALS	EVENTS	AWARDS	GALLERIES	SPONSORS	SHOPPING	CONTACT
Find Quilt Pros		Quilt Canada 2014	Dorothy McMurdie Award	National Juried Show	Corporate Sponsors	Virtual Marketplace	Administration and Magazine Editor
Enter Quilt Pro Information		Quilt Shows: · Event Calendar · List of Events · Event Submission	Teacher of the Year	Trend-Tex Quilters Challenge	Awards for Sponsorship	Classified Ads	Board of Directors
Find Quilt Shops			Agnes Boal Bursary	Rosettes	Levels of Sponsorship	Order Magazine Back Issues	Special Volunteers & Regional Representatives
Enter Quilt Shop Info		Call for Entry: · List of Calls for Entries · Call for Entry Submission	Rosettes	Youth Quilt Challenge 2014	Sponsoring Guilds	Policies	News Update Broadcasts to Members
Certified Judges		Planning a Quilt Canada Event					Link to CQA/ACC Button

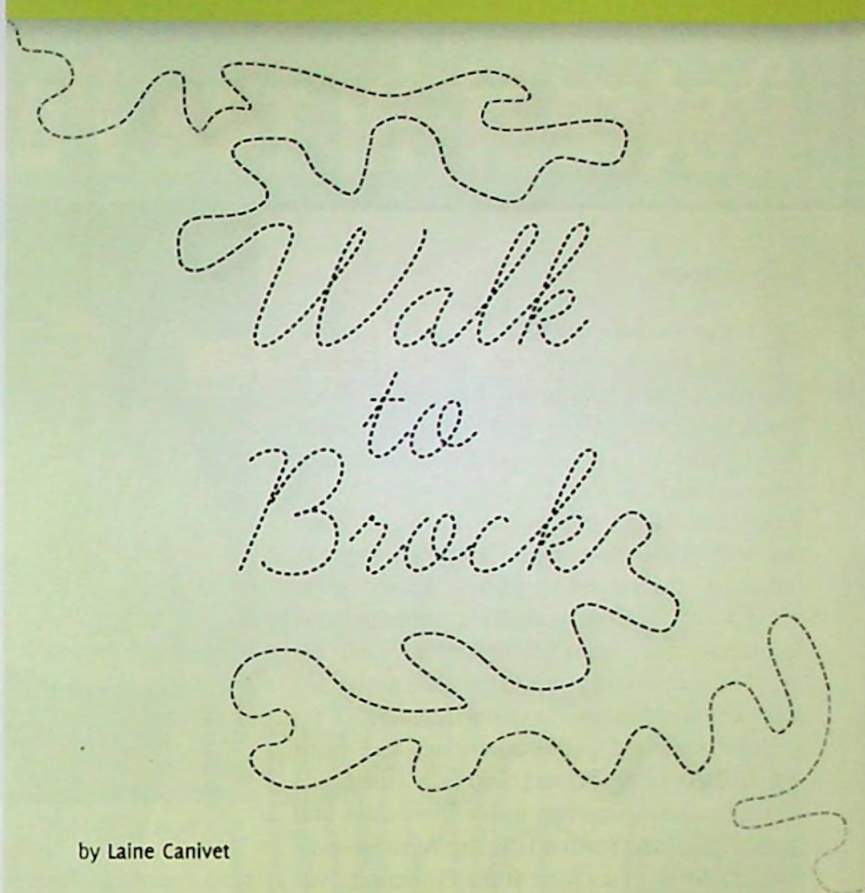


2 We've moved some items to a new **MEMBER** menu in red text on the left side of the website. It will ONLY appear on the **HOME** page, so if you navigate to another page, just click on **HOME** to go back to find the menu. We have tried to place items here that members will access more often. You will see in the image what we have placed on this menu. Each item is 'clickable' and will open another area of the website. The newest element is the item **Member Guilds**. Our Vice President has created a page so that each member guild may have the opportunity to add information and photos so that their Regional Representative will be able to write articles for our magazine.

3 The name of our magazine *The Canadian Quilter* (bottom right of the **HOME** page) is now a 'clickable' item. If you click on it, you will open a page to see the most recent issues of the magazine.

4 The menu on the right-hand page has not changed in its content. We have only changed the text colour to blue with a white background. BUT, did you know that this right-hand menu will change, depending on the page you are on? For example, if you click on **AWARDS** on the main menu, you will navigate to the **AWARDS** page and the items on the right-hand side will show all the optional items you can 'click' on in this section.

We hope that these changes will make it easier to navigate around our website. If you have any suggestions, please do not hesitate to contact [secretary@canadianquilter.com](mailto:secretary@canadianquilter.com).



by Laine Canivet

So many guilds enjoyed last year's *How Far Can You Stitch* challenge that we decided we just had to continue the fun and offer a similar guild challenge to *Walk to Brock*. We started at Mile Zero in Victoria and we will end at Brock University in St. Catharines, the home of *Quilt Canada 2014*. To add to the challenge, we threw in a 'little' detour to visit our Regional Representative, Shona Barbour, and her quilting friends in Inuvik, Northwest Territories, along the way.

Our goal was to use the accumulated inches that Canadian guilds quilted in six months to plot our progress as we walked to Brock. It transpired that we needed to extend the time because we were only half way there by January. We decided to walk until June 11, 2014, the opening day of *Quilt Canada 2014*.

Google Maps says this is a 142-hour car ride. The total distance from Victoria, British Columbia, to St. Catharines, Ontario, via Inuvik, Northwest Territories, is 10,514 kilometres, which equals 413,937,012 inches. That is a big number, and when we set the goal, we really had no idea how many guilds would participate or how many inches we would get.

Here are some interesting statistics from our walk so far:

- 113 guilds and individuals reported inches.
- There have been 735 reports of inches.
- February had the highest number of reported inches.
- The monthly average is about half a million inches.
- Highest number of inches in a month came from VERNON QUILTERS GUILD.
- VICTORIA QUILTERS' GUILD provided the most inches over all.

Will we get there? We sure hope so! You need to watch our blog to find out if we make it... and to see our total number of inches!

# Retreat in the Polar Vortex

by Irene Dewar

It was January 6, 2014, a day of heightened anticipation for six quilting friends. All of the planning had been done months ahead. The venue rented, menus were planned, projects prepared, machines cleaned and oiled and cars duly packed. The busy-ness of the holiday season was behind us. We had overseen the family gatherings, attended the requisite parties, kissed, cuddled and gifted the grandkids, prepared and presented feasts and celebrations for all. All of that was over for another year, so we set off early that stormy January morning.

Machines and projects aplenty had been packed along with food, and lady-like adult refreshments to sustain us for three days and two nights, and loaded into the vehicles—off we set. Most of us were from Pickering, just east of Toronto, but Arlene had driven down from Perth, Ontario, the night before, to join us for the next few days at The Farmer's Wife Retreat House near Beaverton, on the shores of Lake Simcoe.

One slight oversight had been made: Mother Nature had not been apprised of our intentions. Temperatures plunged to frigid minus numbers and snow buffeted us in ever increasing quantities as we headed up seldom traveled country roads.

After an interesting white knuckle drive, we arrived safe and sound at our destination—a cute little two-storey restored farmhouse. Cars were soon unloaded, the fridge stocked to bulging, machines set up and projects unpacked. Bliss! Three days of uninterrupted quilting, sharing, laughing, catching up, munching, discussing, advising, confiding and conferring were ahead of us. There was plenty of room for all to set up... pressing stations, design walls, extra room to spread out if we needed, a large well equipped farmhouse kitchen, laundry facilities, a bed for each and two full bathrooms. What more could a quilter ask for?

Meanwhile, outside, it continued to snow and blow and get colder. We soon heard from Renate, the owner of the house, that the road had been closed. What could be better than to be snowed in at a quilt retreat? The next morning the thermometer read -25C. The wind chill was -40C. Over the



L to R Lynn McCulloch, Irene Dewar, Kathy Harris, Jo Whiston and Arlene Langstaff. PHOTO BY DEBRA ANGER

next couple of days we remained snug little bugs quilting away as our projects grew. Outside the snow moat drift around the house also grew. Sometimes the trees across the field were visible and sometimes not. No worries, we quilted on.

Wednesday morning came too soon. The fridge remained overstuffed and there were loads of projects yet to be completed. We would have happily stayed for a month. Sadly, our time together had come to an end. We lingered as long as we could but the time had come to leave. Needless to say, we will be back again next year.

The reservations have been made: three nights, four days and lots of snow, please!

Irene Dewar of Brambleberry Cottage Quilts ([www.brambleberry-cottage.com](http://www.brambleberry-cottage.com)) offers quilting classes and quilts for sale in Pickering, Ontario. Irene and her friends enjoyed their Polar Vortex retreat at The Farmer's Wife Retreat House ([www.thefarmerswifereathouse.ca](http://www.thefarmerswifereathouse.ca)).



Six glasses of adult refreshment of a ladylike nature.



Debra Anger happily quilting.



Snowdrifts up to the back door.



# Wonders

There were 40 (yes! 40) incredible entries for the *Winter Wonders Challenge*. Mostly one hears complaints about winter, but it seems, when asked, we can find the beauty. Our apprentice judge, Mary Hawkins, who is enrolled in CQA/ACC's Quilt Judge Certification Program ([www.canadianquilter.com/professionals/certified-judges.php](http://www.canadianquilter.com/professionals/certified-judges.php)), thought it ironic to be asked to judge the challenge because she avoids winter by fleeing. The entries had to convince her that there were winter wonders that she misses, and they did! Mary says, "From the beauty of a still winter night to the exhilaration of being out on skis, the entries were wonders in themselves. Thank you to all who entered, and who made my task difficult, with the quality of the works submitted, and a privilege, as I got to see such diverse impressions of the season from across our great country."

The prizes were provided 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](http://www.myfabricspot.com), and their blog at: [blog.myfabricspot.com](http://blog.myfabricspot.com).

First Place: *Moon at the Winter Solstice* by Mary Katherine Hopkins. This piece was inspired by online photos of people celebrating the Winter Solstice at Stonehenge. The background is batik over-dyed with RIT. The trees are made from upholstery GIMP unravelled and anchored. Mary states, "Upon completion, I was thrilled with the sense of mystery this piece gave me, perhaps like the wonder those people at Stonehenge feel at the Solstice."

Second Place: *BC Skiing* by Karen Thatcher. "Winter...aah, this is what I do best. BC Skiing is the third in a series of five My BC quilts. Its background is rough-edge appliqué in silk, the trees are hand-painted/sculpted cotton gauze, the skiers are machine thread-painted and the snow is raw wool. The quilting pattern is a small box-on-box pattern which helps fix the silk pieces. The design and photos are mine."

Third Place: *What I Like About Winter* by Carol Swinden. "My quilt shows the peace that can be felt, and the beauty that ordinary objects can obtain in the winter."



First Prize: Mary Katherine Hopkins



Third Prize: Carol Swinden



Second Prize: Karen Thatcher

# The New Challenge



## April Showers Bring May Flowers

## Les pluies d'Avril amènent les fleurs en Mai

Spring is in the air! Umbrellas, puddles, rain droplets, tender plant shoots and flower blooms. Show us your beautiful quilts depicting this long-awaited season.

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

Le printemps est dans l'air! Parapluies, flaques d'eau, des gouttelettes de pluie, des bourgeons dans les arbres et des fleurs qui poussent. Montrez-nous vos belles courtepointes illustrant cette saison tant attendue.

Votre fabuleuse pièce sera publiée sur notre blog ou dans la revue *The Canadian Quilter* magazine et vous pourriez gagner un prix fabuleux. Voir ci-dessous!

### Challenge Sponsor



This challenge is sponsored by Courtepointe Claire Inc., a Canadian quilt store located in Laval, Quebec, featuring fabrics, books and quilting essentials. Visit Claire's colourful website at: [www.courtepointeclaire.ca](http://www.courtepointeclaire.ca).

Follow Claire on Facebook at: [www.facebook.com/courtepointe.claire](http://www.facebook.com/courtepointe.claire)

Ce défi est commandité par Courtepointe Claire Inc., une boutique spécialisée située à Laval au Québec, avec des tissus, livres et accessoires pour faire de la courtepointe. Visitez le site Web coloré de Claire à: [www.courtepointeclaire.ca](http://www.courtepointeclaire.ca)

Suivez Claire sur Facebook: [www.facebook.com/courtepointe.claire](http://www.facebook.com/courtepointe.claire)

### HOW TO ENTER / COMMENT S'INSCRIRE:

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

Envoyer une photo de votre courtepointe, de toute taille et de toute forme, sur le thème *Les pluies d'Avril amènent les fleurs en Mai*. Elle doit être liée ou matelassée et fermée le long des bords. Vous pouvez utiliser toutes sortes d'embellissements.

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

CONTINUED ON PAGE 13



Cantik Batiks

### First Prize / Premier Prix

All the fabrics to make the top of this twin size quilt. Pattern included. (Retail value \$150).

Tous les tissus pour faire le dessus de ce lit simple. Patron inclus. (Valeur de \$150)



Cantik Batiks

### Second Prize / Deuxième Prix

All the fabrics to make the top of this table runner. Pattern included. (Retail value \$50)

Tous les tissus pour faire le dessus de ce centre de table. Patron inclus. (Valeur de \$50)



### Third Prize / Troisième Prix

\$25 gift card for Courtepointe Claire.

Un certificat cadeau de \$25 Chez Courtepointe Claire.

CONTINUED FROM PAGE 12

Prenez une photo numérique haute résolution (1 Mo) de votre courtepointe et l'envoyer par courriel à: [directoratlarge@canadianquilter.com](mailto:directoratlarge@canadianquilter.com) avec votre numéro d'adhésion CQA/ACC, nom, courriel, une brève description de votre courtepointe, et toute information pertinente au sujet de la pièce, surtout le nom du patron pour les droits d'auteur.

Note: You must be a CQA/ACC member.

Note: vous devez être membre de CQA/ACC pour participer. Vous pouvez vous inscrire sur le site : [www.canadianquilter.com/pdf/CQA-ACC-Formulaire-inscription-et-avantages.pdf](http://www.canadianquilter.com/pdf/CQA-ACC-Formulaire-inscription-et-avantages.pdf)

Our judge will select a first, second and third prize. The three winners will be notified by email on June 26, 2014, and will be published in the autumn edition of *The Canadian Quilter* magazine, and will receive prizes shown below. All other entries will be shown on our blog.

Notre juge choisira un premier, deuxième et troisième prix. Les trois gagnants seront avisés par courriel le 26 Juin 2014 et seront

publiés dans l'édition d'automne de *The Canadian Quilter* magazine. Ils recevront aussi un prix tel qu'indiqué ci-dessous. Toutes les autres courtepointes seront présentées sur notre blog.

**Deadline** to receive your quilt picture is **June 24, 2014.**

**La date limite** pour recevoir la photo de votre courtepointe est le **24 June 2014.**

#### TIPS ON PHOTOGRAPHING / TRUCS POUR BIEN RÉUSSIR VOTRE PHOTO:

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

Choisissez un endroit bien éclairé. N'ayez pas un arrière plan qui puisse distraire. Prenez une photo en haute résolution d'au moins 1 Mo jpeg. Assurez-vous qu'aucune partie de la courtepointe n'est coupée dans l'image.

## 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](mailto:swim@ican.net).  
We think the classes will fill quickly.

Visit Laurie's website: [www.laurieswim.com](http://www.laurieswim.com)

## September 12 to 21, 2014 Quilters' Circle Tour of Ireland and the Sew North Quilt and Craft Festival



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# Design a Mystery Quilt with Electric Quilt—Part 1

www.electricquilt.com

by Lauren MacDonald

**E**lectric Quilt? Why would you want to design your own quilt on a computer? There are as many answers as there are people who have learned to use this versatile computer software:

*"I used it this month to design a charity quilt for my quilt club that won't infringe on anyone's copyright."*

*"I copy the 'block of the month' from the guild newsletter when they have a foundation piecing block and then print out the pattern on interfacing."*

*"I look up quilt blocks from the Library in Electric Quilt when I'm thinking about a new quilt project."*

*"I created a queen-size quilt out of 'tumbling' or 'baby' blocks in two different sizes. Now I'm going to colour them in and decide which size to use to make an English paper-pieced quilt"*

*"I design a simple quilt and colour it with the fabric samples I get from the Internet. I like to pick my colours first, then go shopping!"*

*"I use the program to make a quilt design and add borders to make the exact size I want"*

*"I always used to design my quilts on paper, but it's so much easier to 'erase' something in Electric Quilt!"*

*"I know it's not quilts, but I used it to redesign my sewing room!"*

*"I like to participate in Club EQ (doyoueq.com/clubeq/) challenges; first to learn new skills and secondly to see the wide variety of patterns that are produced and shared."*

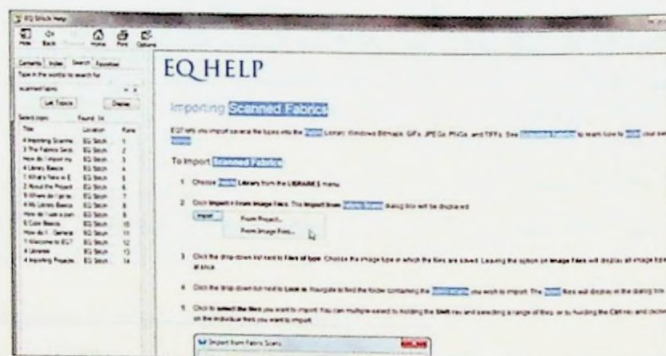
## Mystery Electric Quilt

In this series, we are going to lead you through the design of a mystery quilt project. The images you will see will be from Electric Quilt, version 7 (and although Electric Quilt is now available for Macintosh users, these images are from a Windows computer).

We'll start the project by finding and selecting fabrics because this is one of the most frequent questions I answer from new users: "Can I use my own fabrics in my design?" I find that there are generally three groups of quilt designers: one group wants to use their own choice of fabrics, the second is happy to choose similar colours, and the third group believes in 'value' and they work with shades of grey. Please choose your own method and then we'll continue with the mystery design!

**Your homework:** The fabric colours you need to choose are: a dark and light green, a dark and light flower colour, a background colour and perhaps one to three other colours for the border.

Using Your Own Fabrics (jpeg/jpg image files or *fab* (fabric) files)  
**A** JPEG or JPG Image files (this format is the same one that you use for digital photographs. You use photos of the fabric and import them into Electric Quilt and use them to colour your blocks).

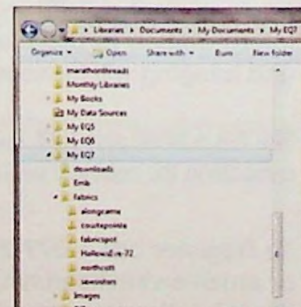
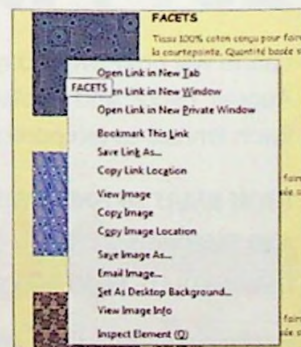


**1** If you have your own fabrics at home, you may scan them in with a printer/scanner to scan them in at 72dpi. Electric Quilt has a great 'Help' sheet outlining this process.

**2** Even if you do have the fabrics, it is sometimes easier to use an online shop or fabric website, like [www.sew-sisters.com](http://www.sew-sisters.com) or [courtepointeclair.ca/fra/accueil.htm](http://courtepointeclair.ca/fra/accueil.htm) or [www.myfabricspot.com](http://www.myfabricspot.com) to find the fabric swatches of your own stash. When you see a fabric swatch you want to use in Electric Quilt, click on the image to bring up the menu (right click on the mouse or pad). Click on 'Save Image As.' At this point, you need to set up a process that you will ALWAYS follow—otherwise your fabrics will get 'lost' in your computer. Here's mine:

**a** Click on 'Save Image as'—this will open up a file folder so that I can choose where to save the image.

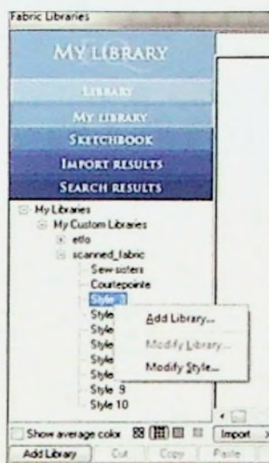
**b** I open up 'Documents', then 'My Documents', then 'My EQ7', then I have a folder named 'fabrics.'



- c Inside this folder, I create a folder for each website that I use (or you can create a folder for each quilt project).
- d I open up the folder for the chosen website, then 'Save' the fabric swatch.
- e Return to the store menu and repeat the steps to save any other swatches you want.

**3** Download fabrics from a fabric company that provides support for Electric Quilt:

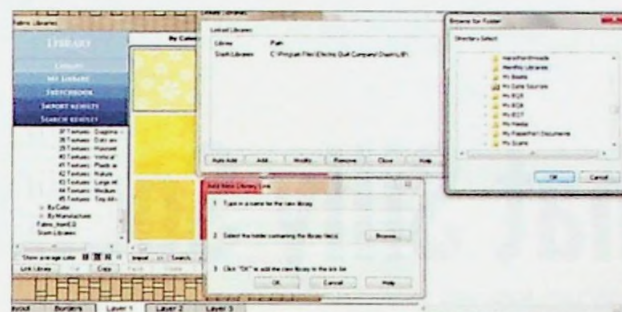
**a** Northcott ([www.northcott.net](http://www.northcott.net)) is a company providing image files. When you choose a fabric line from Northcott, you will see a button on the right side of the window—click on this and you will have the option to open or save the WinZip file of fabric images. If you open it, you will be able to select all the fabrics you want, then save them to a 'Northcott' folder.



**b** Electric Quilt has written a help file to aid in downloading fabric samples at: [support.electricquilt.com/Downloading-and-Importing-a-Manufacturers-Fabrics-into-EQ7.ashx](http://support.electricquilt.com/Downloading-and-Importing-a-Manufacturers-Fabrics-into-EQ7.ashx)

**4** Once you have scanned in or saved all the fabrics for your project, the best way to keep them available all the time in your Electric Quilt program is to 'put' them into the 'My Library' section of the 'Fabric Library' menu item. By adding them to the 'My Library' section, you will be able to use the fabrics in any project.

- Link to the folder full of files:
- If you have EQ6 or EQ7, you need to link the folder. Do the following steps (you only need to do this once):
  - a** Click 'LIBRARIES > Fabric Library > Link Library' button.
  - b** Click 'Add,' type in 'Monthly Libraries' and click 'Browse.'
  - c** Select the 'My Documents > Monthly Libraries' folder.
  - d** Click 'OK,' then click 'Close.'



**2** Using FAB files from other sources

- Connecting Threads is a company that creates FAB files for Electric Quilt users: [quiltwithus.connectingthreads.com/page/eq-downloads?intmedid=FreebieHome--EQFabricDownloads](http://quiltwithus.connectingthreads.com/page/eq-downloads?intmedid=FreebieHome--EQFabricDownloads)
- Follow the directions on the site and save the files in the folder 'Monthly Libraries.'

Did this article answer any of your questions about Electric Quilt? Stay tuned for future articles and to take part in designing our Mystery Quilt! Send your questions to Lauren MacDonald at [secretary@canadianquilter.com](mailto:secretary@canadianquilter.com).



**B** FAB files (FAB files are groups of fabric files—each group will hold a different number of fabric images). Electric Quilt has a method of organizing the groups as 'libraries' of fabrics. It is useful to follow their method: in the section on your computer, 'My Documents,' create a new folder called 'Monthly Libraries.' If you always save your 'FAB' files in this folder, you'll be able to add the files easily to your quilt projects.

**1** Using the Electric Quilt FAB files: [doyoueq.com/project\\_download\\_categories/fabric-downloads/](http://doyoueq.com/project_download_categories/fabric-downloads/) Free fabric libraries.

- Click one of the library links to download it.
- Do not choose Open. 'Save' the file to your 'My Documents > Monthly Libraries' folder.






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# That Silly Social Media

by Brandy Lynn Maslowski

**Note from the Editor:** In upcoming issues *The Canadian Quilter* will be publishing articles written by members of the Fibre Art Network (FAN). FAN is a co-operative of fibre artists committed to promoting fibre as an art form and each other as artists. FAN members come from Western Canada—British Columbia, Alberta, Saskatchewan, Manitoba, the Yukon and the Northwest Territories. Members meet and exhibit in community-based subgroups and as a whole at an annual retreat where they connect and share as they stretch their comfort zones and take their art to a new level. To learn more about this diverse group, please visit [www.fibreartnetwork.com](http://www.fibreartnetwork.com).

Whether you sell quilted items at a craft table, in an online store like [www.Etsy.com](http://www.Etsy.com), or you have your fibre art showing in a gallery, here are a few tips to help you engage new customers and keep them informed through social media.

**1 Create your space.** You don't have to pay a mint for a professional website, but you need somewhere for your customer to go to learn about you, view your product and complete the sale. You can create a simple website through Wordpress with a Paypal shopping cart or create an online shop for your wares on Etsy. If you have your fibre art in a real gallery, it's time you had an online gallery. If you are looking to land a

show in a gallery, the first thing they'll want to see is your portfolio, so an online gallery boosts your level of professionalism. Remember—no one can actually buy what you have to offer unless there is a place for them to browse, choose and pay.

- 2 Join a group.** There are loads of like-minded groups on Yahoo, Google and LinkedIn that will give you a place to find mentors, share your knowledge, or just chat on the topic of the day. Although not the place to advertise, these groups can be a great way to connect, engage, learn and collaborate.
- 3 Create good content and share what you know.** If you are an expert at something then give bits of that good info in a weekly blog or a monthly newsletter. Remember that it's better to post only once a week and be consistent, than to post a bunch of info every day for a week and then take two months off. Your followers will drop like flies. If you are not a writer, then search out great info from the experts and mentors you love and post, share and retweet their words of wisdom linking back to their page. If you are the go to person for getting the latest great info from the experts out there first, people will follow you and your mentors will love you for sharing.
- 4 Share your story and what you have to offer.** No one wants to follow you on Facebook if every post is a sales pitch. Let

them know the real you. If you are a quilt lover, your passion will come through and other quilt lovers will connect with you. Post mini tutorials, works in progress, blunders, flubs and successes. Let your followers know your story and give them a chance to connect with you. Keep your sales pitches to a minimum by keeping products in side bars, or by posting once in a while about new things you have to offer.

- 5 Seeing is believing.** Above all have great photography. No one will buy your products if they can't get past a poor picture. Invest in a great camera and educate yourself on how to take a properly lit photo. It's also a great idea to watermark your photos to protect them. Always link everything back to the page where viewers can buy the product.

No matter what product or service you have to offer, the customer will be more likely to buy if they connect with the story. So give them a place to find you, be real about your product and prices, and display your items with great photography. Once you have a platform to showcase your work and yourself as an artisan, then you can take the time to connect, engage and inform your customers through social media.

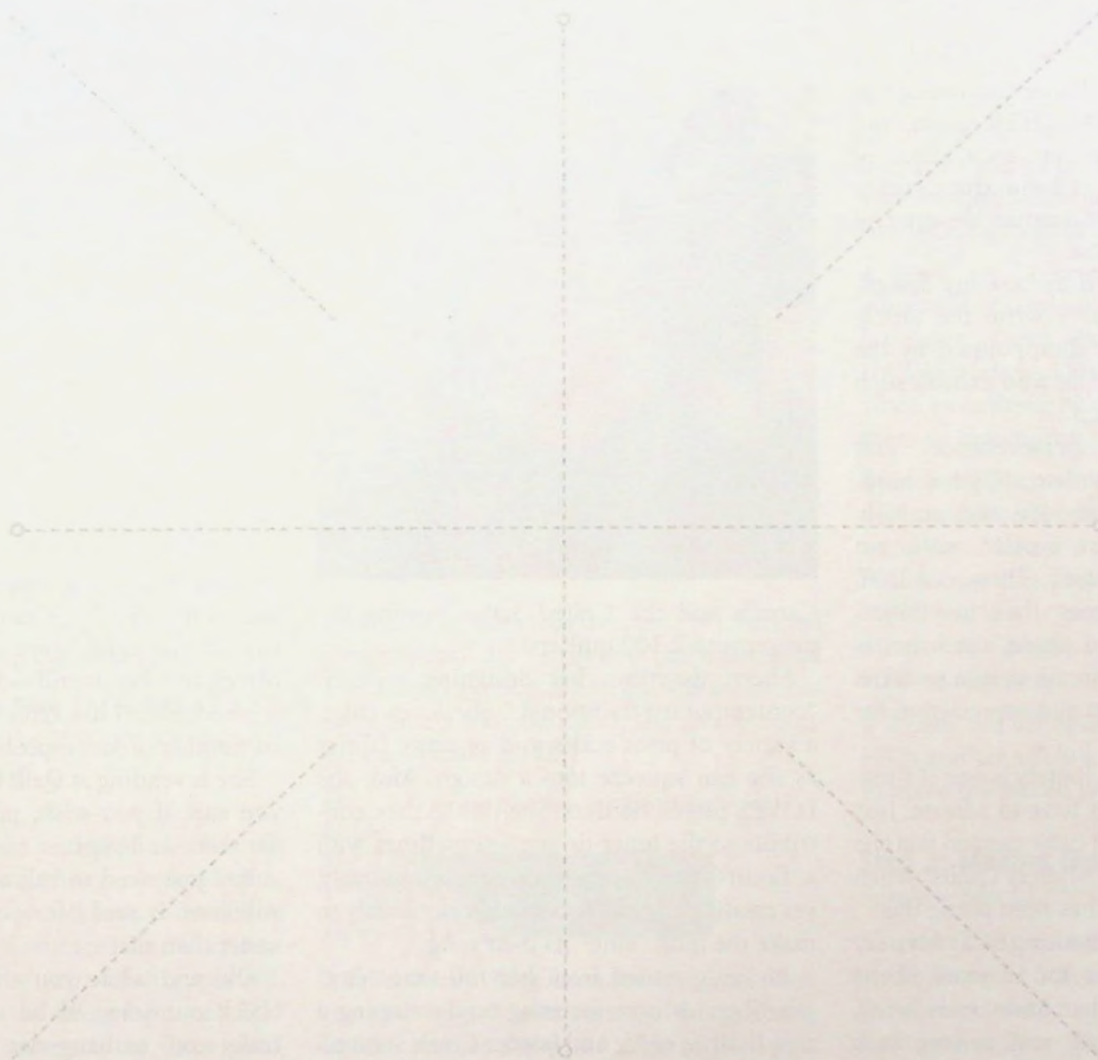
Brandy Lynn Maslowski is a proud member of FAN, a quilt teacher, speaker, author, judge and the host of Canadian Quilt Talk.





# My dream quilt design...

*This doodle and design page brought to you by Janome.*



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## Sherri Hisey Border Creek Station Pattern Company

by Joyce O'Connell

Today, the snow is blustering outside as we weather yet ANOTHER storm, and my happy mind takes me to a place of warmth and sunshine as I introduce you to yet another awesome Canadian designer of great talent and expertise.

I am always intrigued by how my designers got started, and as I write the article each issue I am never disappointed by the story behind these people who exhibit such tenacity and imagination.

Designing takes perseverance and patience as ideas percolate in your head, and then to take that idea and actually create a pattern that works, with no mistakes, is a feat in itself. There is a LOT of time and work from the "inspiration phase" to the "finished phase," and that is why those of us who do not design patterns have the utmost respect and appreciation for those who do.

Sherri Hisey most definitely is one of these people that you would have to admire. Just looking at her website it came to mind that she must be the "Queen of Mystery Quilts" when you see how long she has been doing this.

The Border Creek Station (BCS) Mystery Club has been running for 12 years. Sherri describes this part of her business as being, "A little bit of cutting and sewing each month," for an eight-month adventure in quilting. Her designs for these mystery quilts are more than what you would normally find in this type of program. Sherri's main focus with a Mystery Quilt is for the quilter to "have fun," to absolutely LOVE the design and have the option to choose varying sizes to make.

The BCS Mystery Club is a program run through quilt shops, and is promoted by Moda™ Fabrics and Trend-Tex™ Fabrics. This year, Sherri had 153 quilt stores throughout

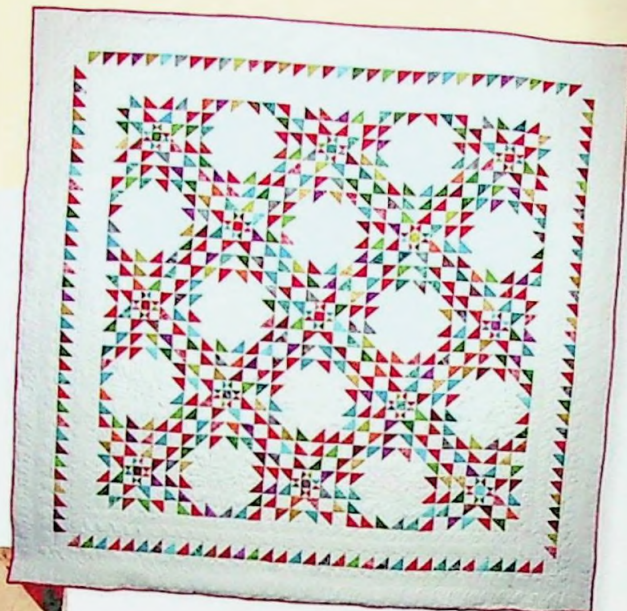


Canada and the United States hosting the program to 2,300 quilters!

Sherri describes her designing style as "contemporary traditional." She loves color, a variety of print scales and as many fabrics as she can squeeze into a design. And, she LOVES pieced borders. She thinks they contribute to the inner design—sometimes with a flourish and sometimes unpretentiously, yet creating a frame to work harmoniously to make the quilt "sing" its own song.

Recently retired from her full-time "day" job, Sherri is now focusing on developing a new balance of life and Border Creek Station's future growth and development. She has lots of plans, which include several new patterns and projects, and of course a new BCS Mystery Quilt for the Fall.

In addition to the Mystery Quilt, Sherri is releasing a new Block of the Month in June featuring the new Cantik™ batik fabrics. The design is called *Reflections of the North*, which has a "Northern Winter" and a "Northern Summer" version, so check out her website for further details. While you are there, look for her new designs featuring Hoffman™ fabrics



ABOVE Sewn by Cathy Rabyiniuk and Sherri Hisey. Quilted by Brenda Wells of Running Threads.

LEFT Sherri Hisey, Border Creek Station Pattern Company

from their beautiful Christmas lines, which, I am sure, will tempt many of us to start on yet another project!

We are very fortunate to showcase a pattern that Sherri has designed specifically for this issue—*Sunshine, Lollipops...*, a bright, bold and beautiful collection of sumptuous colors that you won't be able to resist.

This is a great opportunity to either dig into your stash, make another trip to the quilt store (our most favorite place), or—better still—do the "grab and go" method. Sherri has agreed to prepare a limited number of kits especially for our readers.

She is vending at *Quilt Canada 2014* where you can, if you wish, pick up your kit for *Sunshine, Lollipops...*

You just need to call or email so that she will have it ready for you. Doesn't get any easier than that!

Oh, and while you are there, be sure to check out some of her other patterns. It's really cool to hang out around the Border Creek Station Pattern Company booth where patterns are designed to please! See you there!

TaTa for now.....

Joyce O'Connell

Sunshine, Lollipops Kits available at *Quilt Canada 2014*. To Pre-order:  
Call: 905-830-0525 OR 866-461-0525  
sherri@bordercreekstation.com  
www.bordercreekstation.com

# Sunshine, Lollipops...

Finished Quilt: 84" x 84"  
 Unfinished Quilt Block: 12½" x 12½"  
 Experience Level: Intermediate  
 100% cotton fabrics are recommended

## Fabric requirements:

Medium/dark fabrics: (46) 2½" x 42" strips  
 assorted medium and dark colours

- (1) Package 2½" precut batik strips
- plus additional 2½" x 42" strips for a total of (46) strips.

White solid fabric: 5.4m or 57/8 yds.

Binding: dark pink batik fabric 0.7m or ¾ yd.

**Plus:** add the following fabric requirements for the centre block options. Select the option that you wish to use:

**Centre Block Option One:** *Ohio Star Block*

(1) Package 5" x 5" precut batik squares

White solid fabric: 0.4m or ½ yd.

**Centre Block Option Two:** There will be enough extra from the 2½" strips to make this option.

I love scrappy quilts and this one has the added bonus of using the conveniently precut 2½" strips that we all love to fondle in the quilt shop and if you are like me, cannot resist adding a few to your fabric cupboard. Although I used a bundle of pre-cut 2½" strips, I did sort some of the 'unwanted' colours (yes, I know but they were dark grays and I did not want them in this quilt) and added a few additional prints and different shades to increase the variety. Using a large variety of medium/dark prints will give this quilt a scrappy look, but it would look equally as lovely as a two colour quilt as well.

**Please note:** Diagrams do not show the ¼" seam allowance. Please consider this when piecing and trimming to tidy.

## Step 1: A Word About Half-Square Triangles (HST)



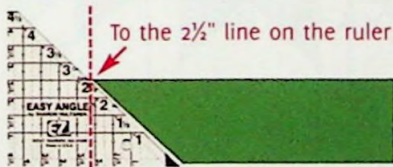
Using the Easy Angle™ ruler from EZ Quilting, is a great way to make half-square triangles from strips that already measure the unfinished size of the square—so no math involved. It is an inexpensive quilting tool that makes the job a little bit easier (and should be available from your local quilt shop). If you are not using precut 2½" strips, you may use other methods of your choice to make the 2" finished size (2½" unfin. size) half-square triangles.

## Making the Half-Square Triangles

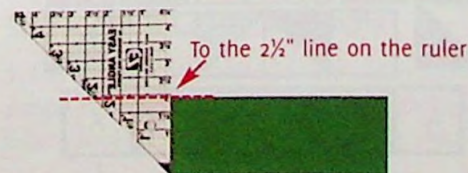
From assorted medium/dark fabrics: Cut (46) 2½" x 42" WOF (width of fabric) strips

From white solid fabric: Cut (23) 2½" x 42" WOF strips

**1** With right sides together, pair (1) assorted medium/dark 2½" strip and (1) white solid 2½" strip. Layering the strips will mean that each time a triangle is cut; the pair is ready to sew to make an HST.



**2** Trim the selvedge from the ends and place the Easy Angle™ ruler on top of fabric, lining up the bottom along the edge of the strips (black tip of ruler will be on the lower right) and the left edge of the ruler at the trimmed end of the strips. The top edge of fabric should line up with the 2½" line as shown in the diagram (this is the width of the strip). The fabric will fill the triangle area underneath the ruler.



**3** Make the first cut along the ruler edge as shown then flip the ruler pivoting at the black tip so that the ruler is now to the right side of this same cut (black tip of ruler remains at the lower edge) and line up as before to cut another set of triangles. In this manner, continue cutting 11 triangle pairs for the HSTs.

**Note:** As it only requires about half of the fabric strip to cut the 11 triangle pairs, combine the remainder of the White solid fabric strip with another Medium/Dark fabric in order to continue cutting the needed triangle pairs.

**4** Sew cut triangles using ¼" seam allowance. Chain stitching is recommended for speed. Open and press lightly to the DARKER fabric. This press may change later when assembling blocks so make this a 'light' press or finger press.

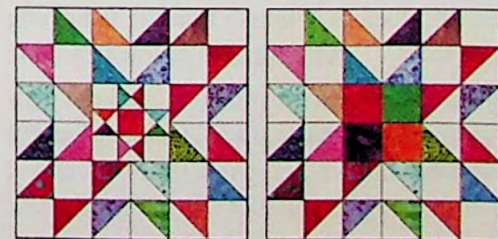
**5** Each HST square should measure 2½" x 2½" unfinished and trimming should not be necessary. Make a total of (506) 2½" x 2½" Half-Square Triangles. You will have (10) extra HSTs, but this is perfect when constructing the last few blocks as it will provide spare HSTs to choose from to keep a scrappy look.

**6** Count out an assorted (136) 2½" x 2½" HSTs and set safely aside. These will be used to make the pieced border 2.

## Step 2: Making the Main Blocks

*Sunshine Star* (12½" x 12½" unfin. size)

There are two great options for the centre unit of the *Sunshine Star* block. Each centre unit measures 4" x 4" fin. size (4½" x 4½" unfin.) making the *Ohio Star* a more challenging block to piece. The *Four-Patch* is a much easier option and will look just as lovely in the finished quilt. If you select the *Four-Patch* for the centre unit, there is enough fabric in the existing 2½" precut strips to do so.



CONTINUED ON PAGE 20

# Sunshine, Lollipops...

by Sherri Hisey

CONTINUED FROM PAGE 19

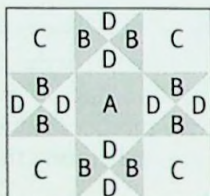
## Block Centre Option One:

*Ohio Star* (4½" x 4½" unfin. size)



As a 4" finished size square, this block is challenging to construct as the math necessary for the cut pieces is a bit awkward.

To provide the same assortment of fabrics as my precut bundle, I purchased (1) 5" square precut package to make the cuts that could not be made from the 2½" wide strips. If you are using your stash, follow the specific cutting instructions below.



From assorted medium/dark fabrics:

**A** Cut (13) 1⅓/16" x 1⅓/16" pcs.

**B** Cut (26) 2¾" x 2¾" pcs. Subcut:

From white solid fabric:

**C** Cut (3) strips of 1⅓/16" x 42" WOF.

Subcut: (52) 1⅓/16" x 1⅓/16" pcs.

**D** Cut (2) strips of 2¾" x 42" WOF.

**1** Layout subcut triangles from the assorted medium/dark and white solid fabrics exactly as shown in diagram. Join the triangles forming a larger triangle by placing right sides together and stitching from the straight edge towards the pointed end.



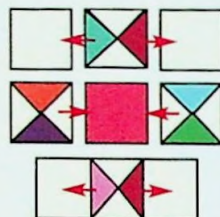
Press seam towards the medium/dark fabric.

**2** Match centre seam to form the square as shown. Pin at centre and stitch. This seam should 'nest'. Press seam to one side or if you wish, open to relieve bulk in this seam.

**3** This Quarter-Square (QST) block should measure 17/8" x 17/8" unfinished. Using the diagonal seams in both directions as guidelines, place the 45° line on ruler along one centre seam and the outer edges of the unit at the markings of 17/8". Trim neatly on these two sides, turn block and replace the ruler on the block as before to trim the remaining two sides.

**4** Continue selecting assorted medium/dark fabrics and make (52) Quarter-Square blocks.

**5** Referring to the *Ohio Star* block diagram carefully layout all units and using the horizontal rows that are created, join the units together using a scant ¼" seam allowance, matching and pinning seams. Press seams away from the QSTs, as indicated by the arrows. Join rows to make the block as shown.



**6** This block should measure 4½" x 4½" unfinished. Make (13) blocks.

## Block Centre Option Two:

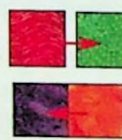
*Four-Patch* (4½" x 4½" unfin. size)



As a 4" square, this block is an easier, less fussy option that will still look lovely within the quilt design. These cuts can be made from the 2½" wide strips.

From assorted medium/dark fabrics: Cut (52) 2½" x 2½" pcs.

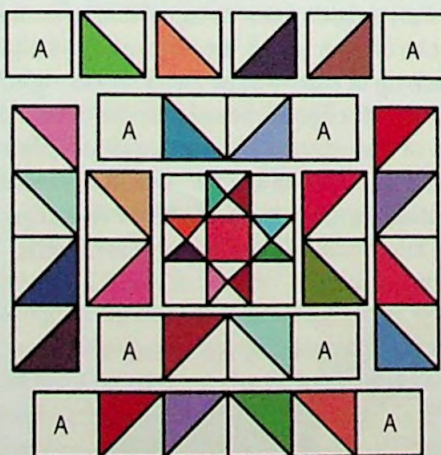
**1** Lay out assorted cut 2½" squares to form the Four-Patch block as shown. Join the squares together, pressing seams as shown by the arrows. This block should measure 4½" x 4½" unfin. Trim to tidy if necessary. Make (13) blocks.



## Block Assembly

From white solid fabric:

**A** Cut (7) 2½" x 42" WOF strips. Subcut into (104) 2½" x 2½" pcs.



**1** Following block diagram, carefully layout all completed units for one *Sunshine Star* block as positioned within the diagram being careful to keep the positioning of the HST correct (prevents reverse sewing!). When joining horizontal rows, pin nested seams and stitch slowly watching points and seams at intersections. Press seams lightly (or finger press) as indicated by arrows.

**2** Once assembled this block should measure 12½" x 12½" unfinished. Make (13) blocks.

## Step 3: Making the Alternate Blocks

(12½" x 12½" unfin. size)



From the already made half-square triangles, use an assortment of (48) HST and cut the following fabrics:

From assorted medium/dark fabrics:

**A** (96) 2½" x 2½" pcs from the precut strips.

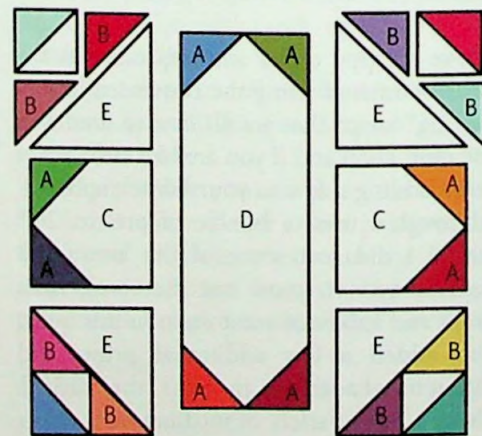
**B** (96) 2½" cut triangles using the Easy Angle™ ruler.

From white solid fabric:

**C** Cut (3) 4½" x 42" WOF strips. Subcut into (24) 4½" x 4½" pcs.

**D** Cut (3) 4½" x 42" WOF strips. Subcut into (12) 4½" x 12½" pcs.

**E** Cut (3) 47/8" x 42" WOF strips. Subcut (24) 47/8" x 47/8" pcs. and subcut.



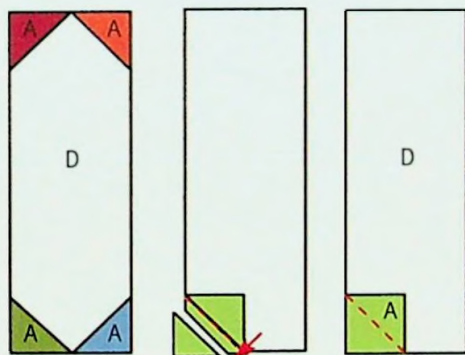
**Tool Tip:** An inexpensive tool, The Angler 2™ (by Pam Bono Designs Inc.) will make this job a lot easier. Easily taped to the sewing machine, it eliminates the need to mark each small square before sewing.

1 With pencil lightly mark on the wrong side the diagonal from corner to corner on each **A** square.

2 Place **A** square right sides together at the top corner of the **D** square. Stitch diagonally on the drawn line.

3 Leaving a  $\frac{1}{4}$ " seam allowance, trim away the two bottom layers at the corners as shown in diagram and press **A** back to the corner.

4 Repeat the above by joining the remaining **A** squares to **D** to complete the centre units.

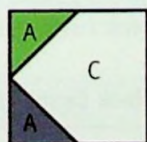


5 The centre units should measure  $4\frac{1}{2}$ " x  $12\frac{1}{2}$ " unfinished. Trim to tidy. Make (12) centre units.

#### Making the Side Units:

1 For the side units, repeat the above steps to attach assorted **A** squares to one end only on the  $4\frac{1}{2}$ " **C** squares.

2 Once completed the side units should measure  $4\frac{1}{2}$ " x  $4\frac{1}{2}$ " unfinished. Trim to tidy. Make (48) side units.

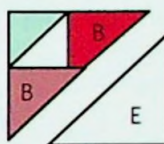


#### Making the Corner Units:

1 Layout (2) assorted medium/dark **B** triangles, (1) HST and (1) white solid **E** triangle exactly as shown in diagram. Join the **B** triangles to the HST forming a larger triangle by placing right sides together and stitching from the straight edge towards the pointed end. Press seam towards the medium/dark **B** triangles.



2 Match centre seam to the white solid **E** triangles to form the square as shown. Pin at centre and stitch. Press seam to the **E** triangle to relieve bulk in this seam.

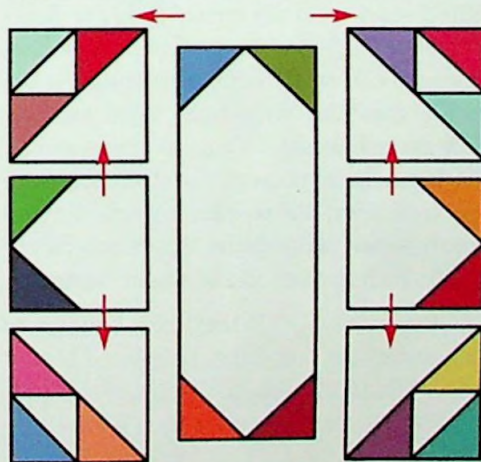


3 These corner Units should measure  $4\frac{1}{2}$ " x  $4\frac{1}{2}$ " unfinished. Trim to tidy, using the diagonal seam as a guideline, place the  $45^\circ$  line on ruler along centre seam and the outer edges of the unit at the markings of  $4\frac{1}{2}$ ". Trim neatly on these two sides, turn block and replace the ruler on the block as before to trim the remaining two sides. Make (48) corner units.



#### Block Assembly

1 Following block diagram, carefully layout all completed units for one Alternate block as positioned within the diagram being careful to keep the positioning of the corner units correctly. When joining horizontal rows, pin nested seams and stitch slowly watching points and seams at intersections. Press seams lightly (or finger press) as indicated by arrows. This pressing is recommended as seams will then nest with the *Main* block.



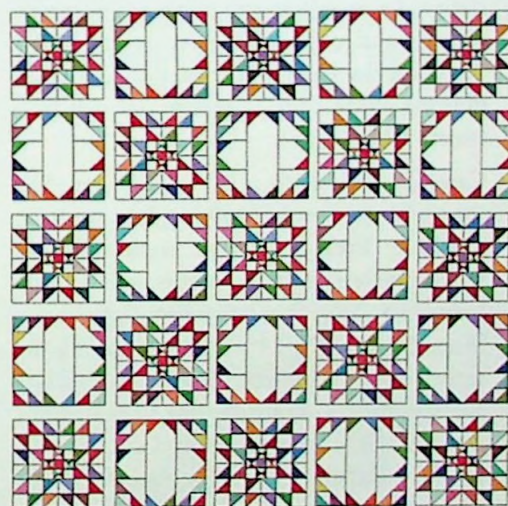
2 Once assembled this block should measure  $12\frac{1}{2}$ " x  $12\frac{1}{2}$ " unfinished. Make (12) blocks.

#### Step 4: Quilt Centre Assembly

1 Lay out the completed blocks into 5 horizontal rows of 5 blocks each. Step back and take a look at the layout and ensure that all

blocks are positioned as you would like them. This is your opportunity to move blocks around to balance colours or to separate similar fabrics.

2 Begin joining the blocks together to make the horizontal rows as laid out. Match edges, points and block corners and pin accurately before stitching. Stitch carefully with  $\frac{1}{4}$ " seam, guiding seam so the points will not be cut off. Pressing these seams will not be straight forward because of all of the points. Press to the *Main* Sunshine block, and if you encounter a bulky section, press open or press the opposite way. Each row should measure  $12\frac{1}{2}$ " x  $60\frac{1}{2}$ " unfinished.



3 Now join the horizontal rows together to assemble the entire quilt centre. Match seams between blocks, all points, nesting seams and pinning carefully to secure entire row before stitching. As before stitch slowly with  $\frac{1}{4}$ " seam so points will not be cut off. Press seams as before and carefully where the blocks meet. With this block layout you should not have to open or twist any pressed seams to have them nest.

The quilt centre should now measure  $60\frac{1}{2}$ " x  $60\frac{1}{2}$ " unfinished.

#### Step 5: Joining the Borders

Each border is attached separately as per the following instructions and all borders will be joined by establishing and keeping consistent adding the *LEFT* & *RIGHT* borders first

CONTINUED ON PAGE 22

# Sunshine, Lollipops...

by Sherri Hisey

CONTINUED FROM PAGE 21

and then the TOP & BOTTOM. Before beginning the Border Section, please read the following information:

- Fabric strips for the borders 1 and 3 will be cut longer than actual measurement required and will require trimming to tidy after attaching. Border 2 is a pieced border and will be made to size—no trimming necessary.
- Fold border strip in half end to end to find and mark the centre. From the marked centre of the strip measure out from centre, half of length of the quilt side and mark. Repeat for the other end of border strip.
- Find the middle of the quilt side and with right sides together and edges even, match centres and ends of border to the quilt. These marks should line up. Pin. Continue pinning along edge to secure. Do not trim excess fabric yet.
- Carefully sew with a  $\frac{1}{4}$ " inch seam. You may wish to use the walking foot on your machine. Press seams as recommended. Once pressed, border lengths will require trimming. Lay the quilt top flat. Use a longer ruler (6" x 24") and place along the quilt edge and the added border strip. Use the sewn seam on a ruler line to ensure the outside edges are straight and corner edge is  $90^\circ$ . Carefully trim any excess fabric off the ends.

## Border One (1):

From white solid fabric: Cut 7 strips  $4\frac{1}{2}$ " x 42" WOF

Left & Right Sides:

**1** Cut (1)  $4\frac{1}{2}$ " x 42" strip in half to make (2)  $4\frac{1}{2}$ " x 21" strips. Join the short ends of (1)  $4\frac{1}{2}$ " x 21" half-strip to (1)  $4\frac{1}{2}$ " x 42" strip to make one longer strip. Press seams open. Repeat to make a total of (2) strips.

**2** Attach the (2)  $4\frac{1}{2}$ " longer border strips to the quilt centre left and right sides. Press seam to this border. Trim ends even with quilt top edges.

Top & Bottom:

**1** Join the short ends of (2)  $4\frac{1}{2}$ " x 42" strips to make one longer strip. Press seam open. Repeat to make a total of (2) strips.

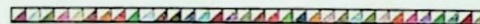
**2** Attach the (4)  $4\frac{1}{2}$ " longer border strips to the quilt centre top & bottom. Press seam towards border 1. Trim ends even with quilt top.

The quilt centre should now measure  $68\frac{1}{2}$ " x  $68\frac{1}{2}$ " unfinished.

## Border Two (2):

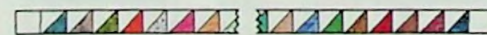
From white solid fabric: Cut (4)  $2\frac{1}{2}$ " x  $2\frac{1}{2}$ " squares.

**1** Using the assorted (136)  $2\frac{1}{2}$ " x  $2\frac{1}{2}$ " HSTs that were previously set aside and following the quilt diagram, join (34) assorted HSTs together side by side to make (1) long border strip as shown. As the pieces are small, this strip will be stretchy and should be handled with care. Press seams carefully to the darker fabric, without using steam in the iron. This pieced border strip should measure  $2\frac{1}{2}$ " x  $68\frac{1}{2}$ " unfinished. Seams can be adjusted evenly along the strip to decrease or increase the length if necessary but again, please handle with care. Make (4) HST border strips.



**2** Referring to quilt diagram, attach pieced border strips to the quilt centre LEFT & RIGHT sides carefully considering the direction of the HSTs. Pin carefully to fit and secure pieced strips before stitching. At the sewing machine, with right sides together place pieced border on top so seams can be directed to lie as pressed. Carefully sew with a  $\frac{1}{4}$ " inch seam. Press seam towards the previously joined plain border. Accurately pieced borders such as this will not require trimming.

**3** Join the (4)  $2\frac{1}{2}$ " White solid squares to each end of the remaining (2) pieced border strips. Join to the Top & Bottom of the quilt centre using the same method as before.



The quilt centre should now measure:  $72\frac{1}{2}$ " x  $72\frac{1}{2}$ " unfinished.

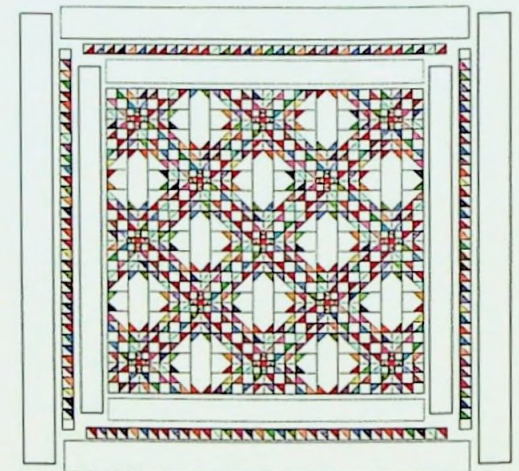
## Border Three (3):

From white solid fabric: Cut 8 strips  $6\frac{1}{2}$ " x 42" WOF

**1** Join the short ends of (2)  $6\frac{1}{2}$ " x 42" strips to make one longer strip. Press seam open. Repeat to make a total of (4) strips.

**2** As with Border 1, attach the (4)  $6\frac{1}{2}$ " longer border strips to the quilt centre joining left & right sides then the top & bottom. Press seams towards border 3. Trim ends even with quilt top.

**3** After joining your quilt centre should measure  $84\frac{1}{2}$ " x  $84\frac{1}{2}$ " unfinished.

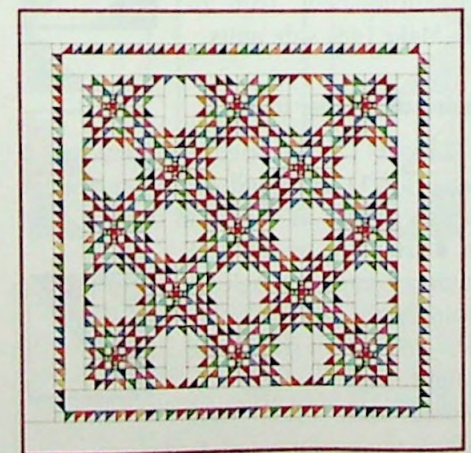


## Finishing

From dark pink batik fabric: Cut strips  $2\frac{1}{4}$ " x 42" WOF

Refer to the general directions for backing, quilting, and binding; use the (9)  $2\frac{1}{4}$ " dark pink batik strips to finish the quilt.

## Block Centre Option One: Ohio Star Blocks



### Block Centre Option Two: Four-Patch Blocks



### Quilting and Finishing

**1** Prepare backing fabric and layer with batting. Backing and batting should be 6" larger than the quilt top.

**2** Baste quilt top, backing and batting layers to prevent any shifting during the quilting process.

**3** Using the quilting method of your choice, the quilt can now be quilted.

### Adding the Binding

I prefer a continuous binding method and cut the fabric on the cross-grain (from selvedge to selvedge) for straight sided quilts such as this. If the fabric is striped or checked—then bias cut strips are recommended.

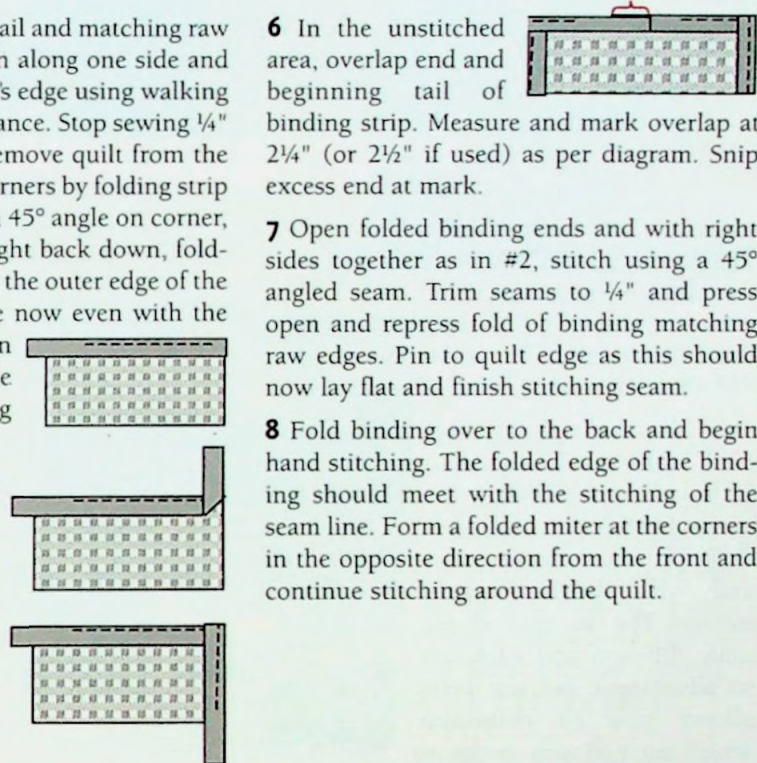
**1** Lay quilted quilt on a flat surface and using the long ruler, trim the excess batting and backing  $\frac{1}{4}$ " away from quilt top. Make sure all quilt corners are perfect  $90^\circ$ . At corners trim batting at a  $45^\circ$  angle.

**2** From the binding fabric, cut the number of required strips from selvedge to selvedge  $2\frac{1}{4}$ " wide (or a preferred width of  $2\frac{1}{2}$ " for binding). Join all strips together as per diagram using a  $45^\circ$  seam. Trim seams to  $\frac{1}{4}$ " and press open.

**3** With right sides out, fold and press in half lengthwise, matching raw edges.

**4** Leaving a 7" binding tail and matching raw edges to quilt top, begin along one side and sew binding to the quilt's edge using walking foot and  $\frac{1}{4}$ " seam allowance. Stop sewing  $\frac{1}{4}$ " from corner of quilt. Remove quilt from the machine and mitre at corners by folding strip up (vertically) making a  $45^\circ$  angle on corner, pin. Bring binding straight back down, folding so this new fold is at the outer edge of the quilt and raw edges are now even with the next side and pin. Begin sewing from the outside edge a  $\frac{1}{4}$ " seam along this new side.

**5** Continue stitching binding and mitering all four corners until about 12" away from starting point. Backstitch to secure leaving a tail of binding. Remove from machine.



**6** In the unstitched area, overlap end and beginning tail of binding strip. Measure and mark overlap at  $\frac{1}{4}$ " (or  $\frac{1}{2}$ " if used) as per diagram. Snip excess end at mark.

**7** Open folded binding ends and with right sides together as in #2, stitch using a  $45^\circ$  angled seam. Trim seams to  $\frac{1}{4}$ " and press open and repress fold of binding matching raw edges. Pin to quilt edge as this should now lay flat and finish stitching seam.

**8** Fold binding over to the back and begin hand stitching. The folded edge of the binding should meet with the stitching of the seam line. Form a folded miter at the corners in the opposite direction from the front and continue stitching around the quilt.





It is interesting that the other day I got some ebooks from one of the publishers and there was this new book on Corduroy Quilts. Honestly, I do not want to tell you my initial reaction, but I wasn't even going to download it. Then I got the outline and reminder from Marcy, our Editor, that the theme for this issue is *Different* and had second thoughts and figured I should at least take a look because it would certainly fit the theme. Find my review on *Uncommonly Corduroy* below along with some other new books!

## PLAYFUL LITTLE PAPER-PIECED PROJECTS

Compiled by Tacha Bruecher  
C & T Publishing  
\$26.95 CDN, pp. 160  
ISBN 978-1-60705-820-5

What is interesting and different about this book is that it explains two methods of paper piecing—the paper foundation method and the freezer paper method. The two methods are quite different and each has its advantages, but this book allows you to determine which method you prefer to use. The book also comes with a CD that includes full size patterns so you can choose and print off your desired project. There are 37 paper-pieced projects with a modern edge. Included are two quilts, 17 small projects and a 12-block calendar quilt. Top designers share their tips and fail-proof paper-piecing techniques. I often hear comments about paper piecing and how quilters either love it or hate it. Maybe, with this book in hand, if you tried one method and did not like it you could give it another chance and try the other method.



## SEW GIFTS 25 Handmade Gifts from Top Designers

Martingale  
\$27.99 CDN, pp. 112  
ISBN 978-1-60468-301-1

What is different about this book is that there are no quilts in it! Sorry! However, this book is a treasure trove of 25 small sewing projects—some are quilted. There are patterns and detailed directions for items such as a pencil case, knitting needle case, makeup bag, aprons, pin cushions, pillow, ipad case and more. You are bound to find something for everyone on your gift list. I would like a few of these items for myself! When you consider the cost of individual patterns these days, this book is a real deal. I just took a scrap-eater class this weekend and this book has given me many ideas as to what I might do with the new blocks I created.



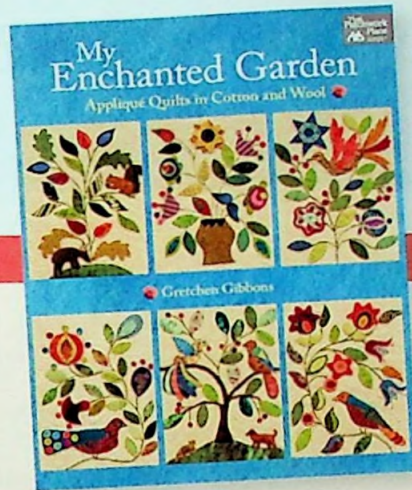
## THE MODERN APPLIQUÉ WORKBOOK

by Jenifer Dick  
C & T Publishing  
\$24.95 CDN, pp. 136  
ISBN 978-1-60705-763-5

This book is different as it is very much geared towards the modern quilt style. Strong traditional quilters can skip to the next review right now unless you want to learn Jenifer's quick appliqué method. There are 11 quilt projects in this book, plus Jenifer goes into great detail how she performs her easy invisible zigzag method of appliqué. Her explanation of her appliqué method is very detailed and includes great photographs to help the reader understand. I actually learned a few things I didn't know about different soaps for washing your quilts—a bonus! The 11 quilt projects included in the book, as you can see from the book cover, are what I would call modern in style. The quilts are all quite heavily machine quilted and there are some great photographs showing the detail of the quilting. I am currently working on a sampler of machine-quilting techniques from a class with M-R Charbonneau, and I think I might now choose something from this book to complete my sampler.







## MY ENCHANTED GARDEN

by Gretchen Gibbons  
Martingale  
\$27.99 CDN, pp. 96  
ISBN 978-1-60468-251-9

Gretchen not only gives us detailed directions for each block of her appliquéd award-winning quilt, but includes numerous other projects. What makes this book different is that Gretchen appliques not only using cotton but mixes it with wool appliqué as well. Gretchen includes instructions on how to felt wool to use in the projects. The nine blocks can be used to make the entire quilt, or used to make smaller projects or wall hangings. This quilt won the blue ribbon for "Best Use of Embellishment" at the 2009 Pennsylvania National Quilt Extravaganza, so Gretchen must be on to something!

## UNCOMMONLY CORDUROY

by Stephanie Dunphy  
Martingale  
\$30.99 CDN, pp. 96  
ISBN 978-1-60468-399-8

As I mentioned above I was not going to give this book a second look, but it goes to show you, you should not always judge a book by its cover or title! When I finally gave this book a chance and read through it, I decided it does have merit! The book contains 17 projects including quilts, bags and a scarf. Reading it through I recalled that I have a really nice laptop tote/briefcase made out of appliquéd corduroy, which I really like. Making bags out of corduroy makes a lot of sense! I am very tactile and I am sure I spent hours when I was young rubbing my corduroy clothing because I liked the feel of it so much. I was relieved to realize that Stephanie recommends the use of what I would have called pin wale corduroy or 21-wale. You can imagine what I was envisioning! Stephanie mixes cottons and flannels with the corduroy to make the quilts. I am sure this must make the quilts very pleasing to the touch, especially for the young and maybe even the elderly. I think I donated all my pin-wale corduroy, but if I hadn't I would certainly have made use of this book... "Corduroy is not just for pants!"




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# Quilt Canada... So Much More!

by Irma Bull

From across Canada—east and west, quilters will congregate in Niagara on June 11 to 14 to experience the art of quilting in this country. There will be so many quilts at *Quilt Canada 2014: Wonders of Niagara*, it will knock your socks off. Come to share ideas, learn new techniques and enjoy the fun. It's revitalizing, whether you come for a day or a week, away from ordinary life.

Your admission gets you the *National Juried Show*, presenting the cream of the crop. *The Trend-Text Challenge* will show variations on a theme: *Modern Ways*. The *Invitational Show* features the work of the CQA/ACC Board and team, workshop teachers and Local Organizing Committee.

But there is so much more. Four different concurrent shows will be held at Brock University. You can see the NIAGARA HERITAGE QUILTERS' GUILD Show: *A Symphony of Talents*, shows by the Fibre Art Network (FAN), MODERN QUILT GUILD OF NIAGARA and Canadian Feed Bags Quilts. As a bonus there is a display of fibre art at the Regional Headquarters next door to Brock. You won't see this many quilts at one place for a long time.

## Niagara Heritage Quilters' Guild (NHQG)



Niagara Quilters have always been on the forefront of Canadian quilting. The revival of quilting came in the 70s. Nina Stahlschmidt was asked to organize a quilt show as a fundraiser for a historical group. No church basement for her. Nina thinks big. She rented the Jordan Arena and enlisted everyone she knew whether they quilted or not. That first show in 1979 was so successful it became a catalyst in the formation of NHQG the following year. *Quilt Toronto 1981*, brought quilters from across the country to York University. During the conference, a group decided it was time for a national organization and members of NHQG were instrumental in getting it off the ground. Women like Nina, Marion Holman, Marg Walpole, Ange Whittaker and Marilyn Walker were passionate. Marilyn agreed to be the first President and Kay Phillips offered to be the Vice President. Nina took

care of membership. Marilyn Walker will give a talk during *Quilt Canada 2014* highlighting the art of quilting over the last 30 years.

With a rich past NHQG also has a vibrant presence with traditional, original and art quilts. Having continued their quilt shows since 1979, the members have honed their skills, trained by the best. Their work is a rich assortment of styles and forms. Some quilts will be for sale. The raffle quilt made by the Niagara on the Lake Needlers is a king size, hand-quilted work of art called *Roses for Laura*. Proceeds will go to Wellspring Niagara, a local charity helping cancer patients. Don't miss *The Symphony of Talents* that will be held in the Lowenberger Residence Dining Hall at Brock.

## Fibre Arts Network (FAN)

Conceived in 1998, FAN is a group of self-defined artists based in Western Canada including the Yukon and Northwest Territories. With such a large area, there are geographical challenges.



They are committed to promoting fibre as art. The road to a friend's house is never long and using modern technology, these like-minded artists celebrate their differences as well as their common interests. If you have ever seen their shows you will be impressed by the exquisite work. Using the theme of *Abstracted*, pairs of artists explored the

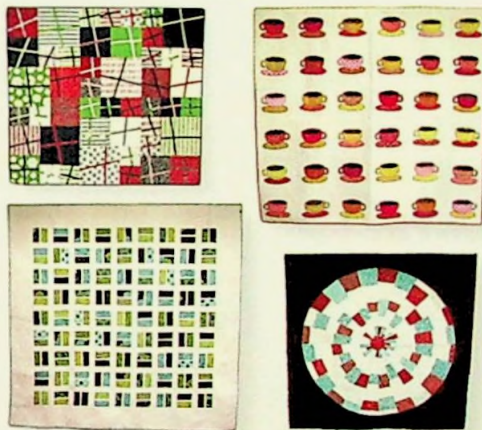
concept of realistic and abstract art using the same image for each pair. The 44 pieces were done by 40 artists. Each piece is 18" x 48" inches. We can't wait to see them.

#### Canadian Feed Bags —Recycled Then and Now



A woman of vision and a certain fearlessness, Nina Stahlschmidt, has been a leader in Canadian quilting. Besides organizing one of the biggest quilt shows in Ontario in 1979, instigating the formation of NHQG and CQA/ACC, Nina owned a quilt store in Fonthill for 10 years in the 80s. She got many of us hooked on quilting and shared her knowledge liberally. She has made so many quilts, hand sewn and hand quilted, it amazes us. Combining her love of history and creating works of art, Nina began collecting old feed bags from across North America before they were lost forever. Over the past 14 years, she and Marion Holman have used the colourful fabric from these cotton bags to make the most marvellous quilts and hangings. In 2006, Nina published a book on Canadian feed bags. Her show will take you back on a journey to leaner and simpler times when lovely quilts were constructed with whatever was on hand. As well, there will be a history lesson on the Canadian textile industry from 1850 to 1965. You don't want to miss this.

#### Modern Quilt Guild of Niagara



Having been in the forefront of all things quilting, Niagara has embraced the newest concept, the modern quilt. Minimal and colourful, it is so appealing in its simplicity. This fresh take on the art and craft of quilting appeals to the young who are not afraid to bend the rules. These quilts are functional and meant to be used. Large prints and solid cottons give them impact. Using the negative space, dense quilting emphasises the line and texture. Susan Bowslaugh has become an expert in modern quilting and is in high demand as a speaker. One of the past presidents of NHQG, she taught extensively and now works at the Modern Bee Quilt Shop in Virgil, Ontario. A wonderful quilter, her work has taken a modern twist. Besides organizing this show, she is working on the *National Juried Show for Quilt Canada 2014*. We are anxious to see these fresh new ideas.

#### Your Bonus Offer: Niagara Textile Art Project

Across from Brock University, Monday to Friday from 8:30 am to 4:30 pm, you can see the *Niagara Textile Art Project*, installed in

the Niagara Region building. Using the inspiration of images submitted by Niagara photographers, textile artists created a series of artworks to celebrate Niagara's escarpment perspectives. It is a lasting legacy in recognition of Niagara as a Cultural Capital of Canada in 2012. The lead artists were Dianne Gibson and Nina Stahlschmidt. Involved in the project were several quilters: Roberta Masecar, Karen Witteveen, Mori McCrae, Al Cote, Suzi Dwor, Irma Bull, Karen Sirianni, Ruth Emerson and Greta Hildebrand. In the next hallway you'll find *Niagara's Bounty*, works created by Chris Lizsak, Shannyn Radolli, Janny Fraser, Azra Momin and Valerie Brown. Just walk in the main entrance and ask for directions on how to get to the right hallway. It's worth taking a look.

There will be a proliferation of quilts at *Quilt Canada 2014*, but the true reason for being together is to share our love for this craft. Quilters are women and men of wonder, delighting in threads and fabric, creating beauty and making connections with others. Life is better when you're a quilter. Don't miss out. We'll welcome you to Brock University on June 11 to 14, 2014.

For more information: Marilyn Michelin  
qc2014@vaxxine.com or [www.canadianquilter.com](http://www.canadianquilter.com).

# Featured *Quilt* Shop

## Quilt Junction Waterford, Ontario

Owner: Lana Thomson  
Location: 121 Alice Street, PO Box 1590, Waterford, ON, Canada, NoE 1Y0  
Shop phone: 1-519-443-7222  
Cell phone: 1-226-567-0279  
Hours: Monday, Tuesday, Thursday & Friday 10 am to 5 pm  
Wednesday 10 am to 8 pm  
Saturday 10 am to 5 pm  
Sunday 12 pm to 4 pm  
Website: [www.quiltjunction.ca](http://www.quiltjunction.ca)  
E-mail: [news@quiltjunction.com](mailto:news@quiltjunction.com)

Quilt Junction is a quaint quilt shop located in the historic Waterford train station built in 1871. What was once the platform for passenger and freight loading is now Quilt Junction's front deck, furnished with planters and comfortable patio chairs in the summer and overlooks beautiful gardens, the new TransCanada Walking Trail and the still waters of the Waterford ponds. Visitors travel from far and wide to enjoy a browse in the shop filled with colour and inspiration. Quilt Junction is known for filling shelves with the newest collections by the most popular designers, colorful batiks, heritage Civil War reproductions and cheery 1930s fabrics. Their visitors' first impression is the beautiful array of colour displayed in the quilts hanging high on the walls. The historic building perfectly houses the love for the traditional craft of quilting with its original hardwood floors, tongue and groove walls and tall ceilings. Colorful quilts hanging high on the walls entice and inspire creativity. There are notions, fat quarters and bundles, kits, patterns and the latest books hot off the press filled with new and fun ideas. Quilt Junction strives to support their local Ontario quilt designers, such as Sherri Hisey of Border Creek Station, Sheila Dunbar of Dunbar Designs, and Denise Armstrong of Daisy Boo Designs by carrying and promoting their patterns, as well as providing Canadian products wherever possible.



What was once the passenger waiting area is now filled with colourful and bright children's fabrics and quilt samples to get creative juices flowing. Quilters and needle workers in the area also enjoy working with wool, so we have a great selection of felted wool, Valdani Pearl cotton threads, patterns, books and wool kits available. Quilt Junction has recently added embroidery supplies, books and patterns to their inventory.

Quilt Junction's 'Gathering Room,' once the freight room, is where they gather for classes and retreats. It features two large design walls, natural lighting from tall windows and high ceilings. A wall-mounted television screen provides access to instructional videos and the odd movie during Sunday afternoon open sew days. Quilt Junction offers an array of classes for all skill levels. They are proud of their Learn-to-Quilt program offered three times per year, where they enjoy watching the pride and excitement of students as they learn their newly

found talents. Quilt Junction is pleased with the friendships and camaraderie their quilting clubs and Block of the Month programs have generated. They keep the class and club schedule flexible and change it up continuously to keep the interest and stay current. Utilizing the Quilt Junction website, email, and Facebook, it is easier than ever to keep quilters interested and informed of what's new at the shop.

Before owning Quilt Junction, Lana Thomson enjoyed a successful international mechanical engineering career in heavy construction of oil refineries. She finds the two careers go hand in hand with the attention to detail, the mathematics and the business management aspect. "It's another large 'Project' to manage, only this time it includes creativity and my love of fabric! It's a dream come true."

Lana relocated to Norfolk County in the early 1990s for work, and fell in love with the area for the water and the architecture. She



put down roots here and bought one of the lovely heritage homes this area is known for. After an exciting engineering career working internationally in northern Canada, Venezuela and Australia, Lana returned home, determined that it was time to hang up her hard hat and open her dream quilt shop. In just three years, Lana and her staff are pleased to announce that Quilt Junction has been selected to be featured in the Spring/Summer 2014 edition of *Quilt Sampler*, available May, 2014.

Quilt Junction employs five talented quilters, each with unique strengths. Our assistant manager, Pat, has a real talent for choosing colour and fabrics, and knows our customers and what sells; thus is a real asset when it comes time to placing orders. Melanie helps with making and teaching bag classes, baby quilts and children's clothing. Denise, a window designer by trade, is talented at decorating and creating interesting displays, as well, she teaches stitching and quilting classes. Marnie is quick to lend a hand helping with vendor shows and making up kits. It is always a delight to have these gals in the shop. Last but not least, Rita, who recently joined us to do our bookkeeping, has now been 'drawn in' and is enjoying making her first quilt.

Quilt Junction is located in the charming village of Waterford, Ontario, overlooking the Waterford ponds, and near the north shore of Lake Erie. The railway station has been preserved by the Waterford and Townsend Historical Society. The community is small but active with weekly outdoor music concerts at the Old Town Hall during the summer, stage plays at the high school and the annual *Pumpkin Festival*.

Quilt Junction is pleased to be attending the CQA/ACC *Quilt Canada 2014 Wonders*



of Niagara in St. Catharines, Ontario, June 11 to 14. We invite you to stop by our booth where we will be showcasing our *Quilt Sampler* featured quilt with kits and magazines available there. Our shop is located just 110 km from the *Quilt Canada* show this year!

We invite you to make the trip to Quilt Junction and hope you find the experience warm and inspiring. We also invite you to shop on line at [www.quiltjunction.ca](http://www.quiltjunction.ca).

Happy Quilting!

—Lana and all of the staff at Quilt Junction.

#### Nearby attractions include:

- Barn Quilt Trails: ..... [www.barnquilttrails.ca](http://www.barnquilttrails.ca)
- Belworth House:  
90 St James St. S., Waterford, casual fine dining ..... [www.belworthhouse.com](http://www.belworthhouse.com)
- Ritzy Cakes & Eatery: 20 Alice St, Waterford for lunch.
- Port Dover: Lake Erie Beach Town, 18 km from shop, cottages, shopping, dining,  
Lake Erie Perch ..... [www.portdover.ca](http://www.portdover.ca)
- Lighthouse Festival Theatre: Port Dover ..... [www.lighthousetheatre.com](http://www.lighthousetheatre.com)
- Waterford Antique Market: 80 Alice Street, Waterford ..... [www.waterfordantiquemarket.com](http://www.waterfordantiquemarket.com)
- Waterford Heritage and Agricultural Museum:  
159 Nichol St, Waterford ..... [www.waterfordmuseum.ca](http://www.waterfordmuseum.ca)
- Bonnieheath Lavender & Estate Winery: ..... [www.bonnieheathlavender.com](http://www.bonnieheathlavender.com)
- Pumpkin Festival: Waterford, October ..... [www.pumpkinfest.com](http://www.pumpkinfest.com)
- Norfolk County Fair and Horse Show: Simcoe, ON, October
- Whistling Gardens: Botanic Gardens ..... [www.whistlinggardens.ca](http://www.whistlinggardens.ca)



## My Favourite Movie or Story

by Jo Ferguson

The theme for this year's CQA/ACC Youth Challenge was *My Favourite Movie or Story*. I couldn't have been more proud of the creativity, imagination and skill shown in the 27 quilts entered. The future of quilting is in very good hands.

I want to give a special thank you to our sponsor Cantik Batiks/Contemporary Sewing Materials (2009) Ltd. They not only provided the challenge fabric, which had to be used on the front of the quilt, but also the prizes. One of which is having the Viewers' Choice winner work with Textile Designer, Shania Sunga, to design their own batik. We appreciate their generosity and support in helping us share the tradition of quilting with our youth.



We were very fortunate to have Valerie Hazelton judge our challenge. Valerie is an apprentice judge in the CQA/ACC Quilt Judge Certification Program. She commented, "The entries were delightful, original, and yes, entertaining! (The theme) became my criteria for deciding the winners—how well did the entrant communicate their theme: was I engaged in their story? Then I looked at their use of fabric, colour and embellishments, and how those elements supported the story. Workmanship was considered in making the final decision."

The winner of our Middle School category was *Green Eggs & Ham*, which was designed and created by 13-year-old Alexa Kalist of Selkirk, Manitoba.



*Green Eggs and Ham* by Alexa Kalist

Alexa's mother, Venessa, is self-taught and made her first quilt in about grade eight. Alexa didn't express an interest in quilting until last year, when her mom brought home an old sewing machine she had rescued from a dumpster. Alexa wrote, "I absolutely couldn't wait to make something on it. And knowing that I had a cousin on the way inspired me to make a rag quilt for her." Her second quilt, *Marmalade Squares*, was completed around December.

I asked Alexa what inspired her to make her challenge quilt. She wrote, "I knew that I wanted to do *Green Eggs and Ham*... for two reasons. One, it used to be my favorite book of all time because my Dad read it to me often, and two, because green was the colour of the challenge." Her favourite part of making the quilt was designing it. She also enjoyed sewing the appliqué.

I asked about her current quilt. Alexa wrote, "...it's a very simple quilt. It is just large flannel squares in bright, cheery colors, sewn in diagonal rows. When I'm done it will have 3D flowers in some of the squares."

Alexa has gone on a quilting retreat with her mother and hopes to do many more. She's also interested in competitive swimming, playing the guitar and piano and practising Taekwondo. Her brother, Andrew (11), also entered a quilt in the challenge. Alexa's youngest brother, Jae (nine), has started



*Dragonfly Birthday Party* by Rachel Gelinias

sewing scraps together. I see many quilts in the future for this family.

At the time of our interview in March, the Kalist family was in the middle of a move from Alberta to Manitoba. I want to thank Venessa for going above and beyond to help me get the information I needed. I would also like to thank Alexa, for her excellent advice on how we can interest young people, in quilting.

The winner of the Elementary School category also won The Viewers' Choice Award. *Dragonfly Birthday Party* was designed and created by six-year-old Rachel Gelinias of Belleville, Ontario.

Last year, Rachel's Grandmother, Elfrieda (Pauls) Snow sent me a story about teaching her grandchildren to quilt. It was published in the Winter, 2013, issue of *The Canadian Quilter*. It was obvious from the beginning that Rachel had a talent and strong interest in quilting. When I found out she was entering the challenge, I was excited to see what she'd do. She definitely exceeded my expectations, as I'm sure she'll continue to do.

Before her sixth birthday, Rachel had already completed six quilts. Yes, you read that right. Rachel was about two and a half when she wanted to quilt like her big sister, Mia (11). Her first two quilts were rag quilts. One was for her cousin, Gwen, and the other was for her baby brother, Adam (three). Her third was a twin-sized quilt, which won first prize at their local fair, *The Quinte Exhibition* in Belleville, Ontario. The fourth was for her cousin, Ellie.

Rachel's fifth quilt was for a girl in Cambodia. Elfrieda and her husband Reg, had visited there and befriended a family. When Rachel heard about a three-year-old girl, who had never received a gift, she decided to make her a quilt. For her sixth quilt, she chose her fabrics from Elfrieda's stash and even tried a little hand sewing on the back. You can see photos of her third and sixth quilts, on page 79 of the Winter, 2013, issue.

When asked which quilt was her favourite to make, Rachel responded, "...the one I made for my Cousin, Ellie. My Nana (Elfrieda) told me that a newborn baby would be the size of my doll so I made a doll-sized quilt." She used her favourite bright-coloured fabrics and the fancy designs on her Nana's machine. Rachel continued, "I love my label. The baby's last name is "Fox," so I cut out from fabric a picture of a fox and put it on the label." This is also the first quilt that Rachel had free reign to do whatever she wanted.

Elfrieda does all the ironing and rotary cutting. She cuts strips for Rachel, who will then take scissors and cut the strips to the length and shape, she wants. She sews them together on her own sewing machine.

Rachel knew exactly what she wanted to do for the challenge quilt. She chose the fabrics and embellishments and hand cut all the appliqué. Her favourite part is decorating the quilt. This was her first art quilt and she loved making it.

Rachel's family is very proud of her. Elfrieda wrote, "Teaching Rachel to quilt has given me the privilege of carrying on the family tradition of sewing and creativity. Rachel, at a very young age, would sit on my knee as I was sewing, and now at the age of six has earned national recognition for her quilting. Nana and Papa are very proud of you."

Rachel's parents, Annette Snow and John Gelinis, wrote, "We are incredibly proud of Rachel and her accomplishments. Rachel is a clever and creative young lady and we are so happy that she has had the opportunity to express her talent through quilting. All thanks go to Elfrieda, who has the talent and experience and makes the time to share this activity with her grandchildren." Annette added, "Rachel keeps offering to teach me how to quilt, and one of these days I will have to take her up on her offer." I hope she does.

Rachel and her family are going to *Quilt Canada 2014* in St. Catherines, Ontario, to see her quilt hanging at the show. Rachel may also be making an appearance at Elfrieda's guild, THE QUINTE QUILTERS GUILD, in Belleville. I can't thank Elfrieda and Annette enough for all their help.

It was an honour to be able to share Alexa's and Rachel's stories. I will continue to keep you up-to-date on these wonderfully talented quilters

The *Youth Challenge* would not have happened without the help of some amazing volunteers. A huge thank you goes to Laine Canivet for preparing all those squares of challenge fabric and processing all the entries. A very special thank you goes to Jackie White, who took the time to involve a local teacher, Heather Pennie. Together, they supplied the majority of our entries in the Challenge. You'll see their story in another article on page 32.

Thank you to all of our members who voted for the Viewers' Choice Award. I know we can continue to foster the creativity of our youth, and I hope to see even more entries next year.

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# The Quilt Journey

by Grades 5 and 6 students at Assiginack Public School, Manitowaning, Ontario  
PHOTOS BY JORDAN MCLEAN AND BRAIDEN PHILLIPS

Get ready grade 5/6 to submit your quilts to the *Canadian Quilters' Association Annual Youth Challenge*... they're due!" exclaimed our teacher, Ms. Pennie.

At last, all 18 students in the class had completed their quilts, which represented four months of fun, learning, and hard work. We found out that not only is it a learning experience, but that it takes a lot of patience to make a quilt. But with all of the energy in just one single room, we completed the task. We cheered, photographed, and then submitted our quilts. "Wow, all the quilts look so amazing," announced Rachel Deforge.

The classroom quilting project began in November 2013 and reached completion in February 2014. For most of us, this was our first time ever sewing, not to mention creating an actual quilt. We didn't know that quilts needed math skills such as measuring to see how long the pieces needed to be. The art experience was amazing too because it required skills such as sewing, stitching and, most of all, imagination.

Our teacher, Heather Pennie, thought the project would be an interesting experience. "I thought it would be a fun learning opportunity and a real-world application of skills," said Ms. Pennie.

Ms. Pennie revealed that the project was not entirely her own idea. "It was Jackie White's idea, a local quilter who specializes in art quilts." The inspiration for the classroom quilts project came from a classroom presentation and trunk show with the local quilter, who is a frequent volunteer at the school. Mrs. White is also the to-be President of the Canadian Quilters' Association, and the one who recommended that we enter the CQA/ACC Youth Contest!



The Grade 5 and 6 class at Assiginack Public School in Manitowaning, Ontario, show off the quilts that they made to enter in the Canadian Quilter's Association Youth Challenge.

BACK ROW L TO R Gregory Mishibinjima, Ella Stewart, Jasmine Hrynyk-Seabrook, Mya Otosquaiob, Connor Phillips, Peyton Pitawanakwat

MIDDLE ROW L TO R Braiden Phillips, Rachel Deforge, Skye Settingington, Hailey Van Den Heuvel, Keadeez Peltier, Emma Cassidy

FRONT ROW L TO R Aaron Leeson, Von Clayton, Nathan Janoki, Jordan McLean, Jessica Elliott, Lauren Ferguson

During her presentation to our class, she shared some ideas on how to get started in making a quilt. "I do lots of sketches in my design sketch books; I have about six or seven sketching books," said Mrs. White.

In order to take part in the quilting contest we all needed to follow a specific set of rules. "I didn't know there were so many rules in quilting!" exclaimed Jasmine Hrynyk Seabrook.

Some of the rules included making the quilts ourselves, the theme of the quilts had to be from a book or movie, and the edges of our quilts had to be visible in the picture we sent. As always, our quilts needed to have

three layers, the top, the batting which goes in the middle, and then the back. We also needed to add the special green dragonfly fabric, or else the quilt wouldn't be able to go into the contest. Everyone's quilt could be any size; as big as an elephant or as small as an ant. We also needed to have all of the sides closed.

One of the most important rules was the deadline! The deadline was 6 p.m. Eastern Standard time on February 28<sup>th</sup>, 2014. If we didn't follow the rules, our quilts wouldn't be eligible for the contest.

Our grade 5 and 6 class enjoyed making quilts and everyone had so much fun. "It took such hard work to stich, sew and



cutting out the pieces of fabric," explained Mya Otosquaib.

Grade 6 student Connor Phillips enjoyed the experience of making his quilt based on *Diary of a Wimpy Kid*. "I watched the movie and read the books; to me it did not matter what I did it on, it was just for the experience."

Some kids did struggle to make their quilts. Jessica Elliott was a student who felt frustrated at times. "I made my quilt from the movie *Insidious* because it was quite a good movie," Jessica explained. "Sewing the letters was the hard part because tiny letters have so many fine stitches and that needs a lot of patience."

A very special thanks to Northcott (the fabric company) for donating boxes and boxes and boxes of fabric to us. If Northcott did not donate fabric our class would not have been able to make quilts. We had a great variety of choice for designs and colours we wanted.

Thank you also to the ISLAND QUILTERS' GUILD for the fabric that they gave us so that we could make our quilts! It was a very big help. It is a step forward to a bright future for the kids in our class because we now have the skills to be designers and we know the art of quilting.

As you can see from the pictures of our completed quilts, there was lots of inspiration from movies, and books, that we used to make our beautiful artwork. The quilts we made are now woven into wonderful childhood memories that we will treasure forever.

Do we think we're going to participate in the *Canadian Quilters' Association Youth Challenge* again? Yes, we will, because we love quilting and we hope to enter the contest again next year!"



Jasmine Hrynyk-Seabrook begins to sew her quilt while Skye Settingerton pins the layers of her quilt sandwich together, with Hailey Van Den Heuvel looking on and offering advice.



Jessica Elliott shows some of the materials used in the creation of quilts.

### How to Make a Quilt

#### Materials:

Thread  
Needle  
Batting  
Fabric  
Fabric Scissors

- 1 Sketch your plan.
- 2 Gather your materials.
- 3 Cut your fabric.
- 4 Glue the fabric to hold it in place.
- 5 Make your quilt sandwich.
- 6 Then you start sewing with the needle and thread.
- 7 Sew around the quilt.
- 8 Take a photo.
- 9 Enter it in the contest.

## Inspiring Young Moms—A Child's First Quilt

by Brandy Lynn Maslowski

If you love the idea of teaching young women to quilt and you also want to make a difference in someone's life in a profound way, then consider teaching an expectant teen or a woman in need how to quilt. It just might leave you encouraging a youthful generation to start quilting, and also teach them how to be a positive role model.

First, do a bit of research in your community to find out if there are any high school programs to keep young moms in school when they are expecting or have newborn babies. Contact the teacher or program coordinator to see if they accept volunteers to teach a life skill such as quilting.



You may run into issues like access to sewing machines, or difficulty in securing supplies, but work with what you have. Sometimes you can link up with a Home Ec. teacher to support her in a textiles class as the quilting expert. They may have little or no budget, so scour local thrift shops for

cottons or ask your fellow quilting guild members to clear clutter from their stash and donate some fabric. You can even put out a free classified ad calling for cottons for charity. You'll be astonished at the piles that land on your doorstep. Be specific—quilting cotton only, and whatever you don't use, pay it forward by donating to a guild for their charity program.

If there aren't any school programs, you can also check out the local women's shelter. You will need a police check and special permissions to become involved with schools or shelters, but it may be worth the effort. They may not all be young moms in a shelter, but the women are always in need of kindness and may have one or more small children, so a quilt could be a heartwarming endeavor for them to try.

At a shelter, you may also run into the issue of no sewing machines. With the shelter's blessing, you can try to find them second hand machines that the women can share. Or do a small fundraiser to get the shelter one new machine. You can do a one-time session to demonstrate and teach and they can take turns quilting on their own. Book weekly times to check in and help them with their quilts in progress.

If you get the opportunity to teach women in need, remember to keep it at the beginner level. You don't want to overwhelm someone who is already overwhelmed by life. Start with simple squares, basic straight stitch corner to corner quilting, or even easy rag quilts. If you find that there is simply no way to access sewing machines, then simply teach them how to make a tied fleece blanket for their little one.

Another great option is to form a group of volunteers in your guild and gather a bunch of charity fabrics. You can teach the teens

to sort, choose and cut their own fabrics. Then your volunteers can piece and quilt them to bring back to the young women a week later to give to their children. They will still feel invested because they chose the colour and design.



The value of starting a program with young teen moms or women in need is more than just sharing the life skill of quilting. It's allowing them to make something from scratch and give the gift to their child. It is something just from them in a world where they may not have many gifts to share. It is the interaction with a kind stranger in the community who has volunteered to teach their craft, give their time and their caring attitude. It's a wonderful lesson for a young woman to experience firsthand—a role model for volunteerism in the community.



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

# La **Gilde** Acadienne de Clare

by Joan Tufts

La Journée National de La Courtepointe a été célébrée à LA GUILDE ACADIENNE DE CLARE avec un atelier pour les juniors parrainé par le département des loisirs de Clare. Les élèves à partir de 9 ans sont venus pour profiter de la couture et faire un projet de Pâques.

Les membres de la Gilde ont été présentés une rose par l'exécutif de la guilde en ce jour National de la courtepointe en reconnaissance pour leur dévouement à la transmission de l'art de la courtepointe à nos Juniors pour soutenir le but de la guilde en étant une association intergénérationnelle très active.

La guilde consacre une journée par mois pour les ateliers juniors et il y a habituellement le maximum de 15 élèves dans toutes les classes.

En Avril un projet de couture sera introduit dans l'une des écoles communautaires Stella Maris où les étudiants de 5<sup>e</sup> et 6<sup>e</sup> année seront enseignés à coudre à la main en mettant ensemble des blocs pour faire une courtepointe. Ce sera la deuxième école que les membres de la guilde vont introduire l'art de la courtepointe aux étudiants.

Membre Ariane Comeau a fait un projet de la foire du patrimoine sur "LA GUILDE ACADIENNE DE CLARE". Elle s'est méritée une place à présenter son projet à Halifax.

La guilde va célébrer son troisième anniversaire avec une journée porte ouverte. Adhésion atteint sa pleine capacité de 100 membres avec une liste d'attente. Les membres ont été très actifs et les heures de réunion a été étendue à une journée complète tous les deux mercredis. Une fois par mois le samedi différent ateliers sont offerts pour les membres.

Deux courtepointes ont été faites et présentées au programme de santé mentale à l'Hôpital de Yarmouth et 2 couettes ont été donnés aux survivants du cancer et du Relais pour la vie.



National Quilters' day was celebrated at LA GUILDE ACADIENNE DE CLARE with a Junior Workshop sponsored by the Clare Recreation Department. Students starting at age nine came to enjoy sewing an Easter project.

The guild members were presented a rose by the guild's executive on this National Quilters' Day in appreciation for their devotion to passing on the art of quilting to our juniors and making the guild a very active intergenerational association.

The guild devotes one day a month for a junior workshop and there is usually the maximum of 15 students in all the classes.

In April, a sewing project will be introduced in one of the community schools, Stella Maris, where students from grades five and six will be taught hand sewing by putting together blocks to make a quilt. This will be the second school where guild members introduce quilting to students.

Member, Ariane Comeau, made her heritage fair project on LA GUILDE ACADIENNE DE CLARE. She earned a spot to go on to show her project in Halifax.

The guild will celebrate its third anniversary on April 12<sup>th</sup> with an open house. Membership reached its full capacity of 100 members and has a waiting list. Members have been very active and the hours of meeting has been extended to a full day every second Wednesday. Once a month on Saturday various workshops are offered for the members.

Two quilts were made and donated to the Mental Health Unit at the Yarmouth hospital and two were also made especially for cancer survivors for the local Relay For Life. These are two organizations La Gilde Acadienne supports.



by Daintry Chitaroni  
daintry@designsbydaintry.com  
www.designsbydaintry.com

## Doing Things Differently

THE SUDBURY AND DISTRICT QUILTING & STITCHERY GUILD will be turning 40 soon. Mid-life crisis time. We have been moving along with little direction, no long term goals and no vision for the future. Yes, we do have our quilt show to look forward to. We have workshops and cuddle quilt days, the odd lecture or trunk show. We have library books. We have weekly show and tell with lots of quilts made using big blocks and jelly rolls, lots of table runners and mini memory quilts. Our advanced members occasionally bring in wonderfully complex works, but for the most part we are stagnating at the beginner and intermediate levels of technical skill.

Last year a committee was struck to explore the question of what the members want to see happen leading up to our golden years. Some were happy with the status quo. Many were not being challenged and lost interest. What do we need to do differently and how do we get there? How do we maintain or even increase our membership? How do we know what teachers to bring in for our new three-year plan? Are we meeting the goals set in our constitution? We have some excess funds to use but where do we allocate them? What we lacked was a plan.

We began our quest using Survey Monkey. Survey Monkey is an online service where we could ask questions and our members could anonymously reply to the survey on their home computer. Survey Monkey crunched the numbers and gave us a picture of our membership. Some of it was financial, some questions dealt with the kind of classes that should be offered. It was easier to take readings on what the members didn't want. Survey Monkey results confirmed our initial intuition—we were all over the map. Many were not sure what level to describe themselves as: beginner, intermediate or



**Mini Memory Quilt Challenge** for the Maison Vale Hospice. The theme was *Music*. Memory quilts are provided to each resident of the hospice based on their interests. The family retains the mini memory block. PHOTO BY MARG CONIBEAR

advanced. The results were uncertain but the committee appeared to be on the right track.

We struck another committee. This one would come up with a plan. And we did.

We broke things up into four categories—Capital Equipment, Learning Initiatives, Fellowship and Community Outreach. Our memory quilt challenges for the Hospice, our well funded cuddle quilt program, our Pink Bag evenings and our Christmas adopt-a-family program help raise our profile in the community. Fellowship was self-funding with our weekly Social Committee, the year-end banquet, our Christmas party and Neighborhood Show and Tell.

This left us with the Learning and Capital areas. What did we want to learn? I personally want to learn everything. The others on the committee did too. Was this what was missing? Our technical knowledge was falling behind. We were

stuck in a rut. We needed a road map for a Learning Initiative.

We brought forward a plan to combine our weekly program, our workshops, library, in-club quilt, block lotteries, challenges and cuddle quilt program into a path to technical proficiency in all areas of quilting and stitchery. We would invest in tools to access webinars and Craftsy lessons—world class teachers are at our fingertips. We would update our website to offer links and send information to our members. We would draw on the experience of our life members and mentors. We would do things differently.

Our hope is to get the plan in place before our 40<sup>th</sup> birthday. It was presented to the membership to great applause. The members are ready and eager to learn with a road map to guide them. The buzz was noticeable and well worth the effort involved. We have a plan.

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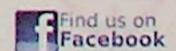


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# Scrap Quilts—Something Different



by Frances H. Emery

I'm often asked, "What are scrap quilts?" They're small fibre art quilts consisting of a backing, batting, and a top—all stitched together with thread. The tops are artistic arrangements (from abstract through semi-realistic to quite fantastical) completely composed of small pieces of cotton fabric.

Scrap quilts are neither mosaics nor appliqué. Nothing is fused, pieced or edge-stitched. No tulle covers the surface. They are held together only with thread, stitched in a tight, all-over, meandering or stipple quilting stitch. Edges of individual pieces are loose, each caught with only a few stitches, producing an appealing dimensional texture. A scrap quilt is rather like a painting, the coloured fabric pieces replacing brushstrokes. As with paintings, the style may be modern or Monet, Turner or Picasso, whatever the artist chooses.

The scrap quilt idea came to me in early 2002. I'd been quilting for just a few years and still saving all my small cuttings. My best friend was about to discard her, "Tiny scraps—you know, the ones too small to save." I wanted to keep them all! That was when my quilting life became really exciting. I woke next morning with a vision in my mind of a lovely picture made with just those scraps! Except, I confess, my first attempt was not lovely; it looked quite strange, in fact. However, my husband, Alan, after several days of watching me play around, arranging a bunch of fabric scraps on top of an old towel, encouragingly said, "Oh! I think I see what you're trying to do!"

Much trial and error later, I finally produced a small picture quilt. I'd substituted a "quilt sandwich" for the old towel, providing a base structure for the picture I was composing with my small fabric scraps. Since they were loose, I could move them about until their arrangement pleased me. Then how to attach everything? Obviously hand stitching was out! Free-motion machine stitching was the only way. But first I had to move the picture from work table to sewing machine, and then prevent the presser foot from messing it all up. Temporarily setting a sheet of artist's tracing paper on top solved both problems, the paper on top stabilizing the small pieces while I transported

the picture, and keeping them in place throughout the quilting.

Stipple quilting densely all over, I watched through the paper, trying to catch at least some stitches in each piece. Then I began tearing away the tracing paper—fun, but quite messy and time-consuming. I now use a soluble stabilizer instead, which washes away easily, needing only a good soak to remove the last stickiness. Tear-away stabilizers remain a readily available option however. Whichever I use, my most exciting moments are watching as the stabilizer disappears and my picture emerges, quite transformed from the cluster of individual pieces I'd laid down (the little quilts do need a good bath whichever stabilizer is used, soluble or tear-away, to fluff up their loose edges). Roll the little quilt in a towel to remove the excess water, pin it up on my design board to dry, then square and bind it, and it's done!

I liked it. It's fair to say I loved it! I made another, and another. Then I got brave and took a couple to my quilt guild (then the OTTAWA VALLEY QUILTERS' GUILD) for show and share. I was nervous showing these first scrap quilts to such an audience of mostly very experienced quilters. Suddenly I heard that lovely, gratifying in-draw of breath from the audience that every quilter craves!

Me: "I don't know what you call this technique."

Guild head table: "I think you've invented it, Frances!"

Then I had to name them. "You're making pictures out of scraps," said my friend, "Call them 'scrap quilts,' of course."

At first this was hard to believe. Could I really have discovered something new? Luckily for me, my guild recently invited as a speaker the newly minted quilt appraiser, Rita Rottman (the first Canadian to have become an American Quilter's Society (AQS) certified quilt appraiser). Her presentation was fascinating and informative, and I asked her if she would appraise my quilts, which she did in January, 2003. It was informative—and exhilarating! She too had been unfamiliar with my technique, and advised me that I must write an article for the AQS right away. I did. *The American Quilter*

published the article in their Spring, 2006, issue. Scrap quilts were officially born.

Scrap quilting requires time and imagination, but the basic steps are straightforward and the tools simple. It needs only fabric, scraps, batting, thread, small sharp-pointed scissors, long sewing tweezers and—most important—a sewing machine fitted with a free-motion presser foot with its feed dogs lowered or covered. I use a neutral thread in the bobbin and a good quality invisible thread in the needle. This thread has high tensile strength, so to achieve a good even stitch, the needle tension usually must be lowered. It's always important to test the free-motion stitch first on a scrap quilt sandwich before starting to stitch on the real piece, in which so much time and effort will be invested.

Did I say, plenty of scraps? Raid the garbage pails at quilt workshops, and request scrap donations from quilting friends! Collect all shapes, sizes and colours. Multi-coloured or shaded fabrics such as batiks are great. Solids work poorly. I use only cotton—it's best because the scraps adhere to each other so well, needing no adhesive.

Subject ideas abound everywhere—greeting cards, magazines, art book illustrations—all can inspire a subject. The Internet is a great source of copyright-free imagery. My photos usually provide my own inspiration. But sometimes my subjects are purely from my own imagination. Often these scrap quilts are the ones I love the best.

For more stories and pictures, please visit my web site at [www.scrapquilts.com](http://www.scrapquilts.com).

Acknowledgements: Many thanks to both my present guild, the LINDSAY CREATIVE QUILTERS' GUILD, and my first, the OTTAWA VALLEY QUILTERS' GUILD. Without their encouragement, advice and support and that of my dear family and friends, I would never have proceeded on this joyous path. Thanks also to all who've brought me little bags full of delicious fabric scraps, many of which have already made their way into my recent scrap quilts. And thanks to the other two friends who, each independently, both gleefully, revealed "rapture" hiding inside "scrap quilt."





*Cosmos in the Meadow* RIDOUT PHOTOGRAPHY



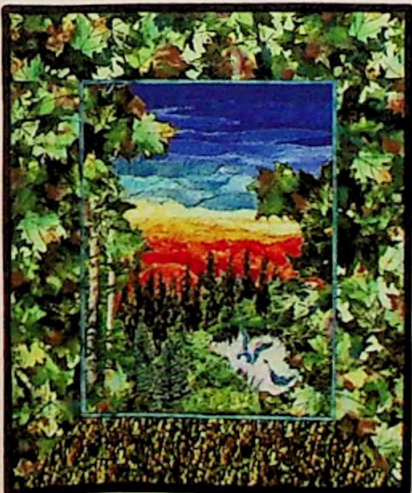
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*Autumn Leaf* PHOTO BY ALAN EMERY



## Quilt Canada 2014

St. Catharines, 11 au 14 juin 2014

Nous sommes heureuses de vous annoncer que vous pourrez acheter certaines des belles courtepointes exposées à l'*Exposition nationale jugée* ainsi qu'à l'exposition sur invitation. Pouvez-vous vous imaginer être la nouvelle propriétaire d'une courtepointe qui était montrée à *Quilt Canada 2014*?

## Quilt Canada 2015

Lethbridge, 4 au 6 juin 2015

Les membres du conseil d'administration sont ravies d'annoncer que *Quilt Canada 2015* se tiendra à Lethbridge, Alberta. Le comité local d'organisation travaille aux préparatifs de ce qui promet être une fantastique exposition de *Quilt Canada*. Cochez vos calendriers dès maintenant!

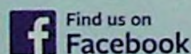
## Congrès futurs

Le conseil d'administration de la CQA/ACC accepte maintenant les lettres et les propositions pour accueillir un futur congrès de *Quilt Canada*. Si votre guild ou groupe est passionné et serait prêt à aider à la planification d'un congrès, ou si vous avez besoin de plus d'information, veuillez contacter Judy Kelly au : [president@canadianquilter.com](mailto:president@canadianquilter.com).

## Restez informées

Joignez le blog de l'association au : [cqacanadianquilting.blogspot.ca/](http://cqacanadianquilting.blogspot.ca/)

Suivez le blog du congrès de *Quilt Canada 2014* au : [cqaquiltingcanada.blogspot.ca/](http://cqaquiltingcanada.blogspot.ca/)



Joignez près de 800 personnes qui nous suivent sur Facebook au : [www.facebook.com/canadianquiltersassociation](http://www.facebook.com/canadianquiltersassociation)

## APPEL DE CANDIDATURE

### Été 2014

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

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

Pour en savoir plus sur les obligations de chaque poste, visitez notre site internet, [www.canadianquilter.com](http://www.canadianquilter.com), en allant à *Contact/Volunteers/Volunteer Positions*. Pour les formulaires de candidature/inscription, cliquez sur *Members/Volunteers/Nomination Form*. Pour plus d'informations sur ces postes, envoyez un courriel à Jackie White au : [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).

## Avis pour l'AGA 2014

L'assemblée générale annuelle de la Canadian Quilters' Association/ Association canadienne de la courtepointe se tiendra mardi le 10 juin à 13 heures, à Brock University, St. Catharines, Ontario. Les membres de l'association sont invitées à venir participer. Suite à la Loi canadienne sur les organisations à but non lucratif, nous devons adopter de nouveaux règlements à cette AGA. Les règlements actuels sont sur le site internet sous l'onglet Member et appelés « CQA/ACC Bylaws ». Vous retrouverez dans ce numéro la section cinq, qui a été modifiée depuis la dernière version écrite. Si vous avez des questions, pourriez-vous les présenter à Lynn Mills au [treasurer@canadianquilter.com](mailto:treasurer@canadianquilter.com), avant le 30 mai 2014. Elle essaiera de répondre à toutes les questions avant l'AGA.

Immédiatement après l'AGA 2014, nous tiendrons une rencontre de discussion ouverte pour parler de la taille des futurs congrès de la CQA/ACC. Vos opinions sont importants, alors pensez vous joindre à nous.

## États financiers

Si vous désirez une copie des états financiers, veuillez contacter l'assistante administrative de la CQA/ACC, Jackie Philpott, [administration@canadianquilter.com](mailto:administration@canadianquilter.com). Vous pouvez recevoir des copies soit par courriel ou par la poste. Des frais seront appliqués pour l'impression et l'envoi de copies via Poste Canada.



## CALL FOR NOMINATIONS

### Summer 2014

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

- Alberta
- Saskatchewan
- Manitoba
- Ontario South

To view the duties on our website [www.canadianquilter.com](http://www.canadianquilter.com), go to *Contact/Volunteers/Volunteer Positions*. For the nomination/appointment forms, click on *Members/Volunteers/Nomination Form*. For additional information about these positions email Jackie White at [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).

## Notice of AGM 2014

The Annual General Meeting of the Canadian Quilters' Association/ Association canadienne de la courtoise will be held at 1:00 pm, Tuesday, June 10, at Brock University, St. Catharines, Ontario. Association members are welcome to attend. As a result of the federal Not-for-Profit legislation we need to adopt new bylaws at this AGM. The current bylaws are on the website under the Member tab, called "CQA/ACC Bylaws." Section five, published in this issue, has been updated since the last printing. If you have questions kindly submit them before May 30, 2014 to Lynn Mills at: [treasurer@canadianquilter.com](mailto:treasurer@canadianquilter.com). She will attempt to answer all questions before the AGM.

Immediately following the 2014 AGM, we will host a town hall meeting to discuss the format of future CQA/ACC conferences. We value your input, so please join us.

## Quilt Canada 2014

St. Catharines, June 11-14, 2014

We are pleased to announce that some of the beautiful *National Juried Show* quilts will be for sale, along with those in the invitational show. Imagine being the new owner of a quilt that was hanging at *Quilt Canada 2014*.

## Quilt Canada 2015

Lethbridge, June 4-6, 2015

The Board of Directors is pleased to announce that *Quilt Canada 2015* will be held in Lethbridge, Alberta. The Local Organizing Committee is busy preparing for what promises to be a fantastic *Quilt Canada*. Mark your calendars now.

## Future Conferences

The CQA/ACC Board of Directors is accepting letters and proposals for hosting a future *Quilt Canada*. If your guild or group is enthusiastic and willing to help plan a conference, or you require more information, please contact Judy Kelly at [president@canadianquilter.com](mailto:president@canadianquilter.com).

## Be in the Know

Join the Association's blog at [cqacanadianquilting.blogspot.ca/](http://cqacanadianquilting.blogspot.ca/)

Follow the *Quilt Canada 2014* conference blog at: [cqaquiltcanada.blogspot.ca/](http://cqaquiltcanada.blogspot.ca/)



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## Financial

If you would like a copy of the audit report please contact Jackie Philpott, CQA/ACC Administrative Assistant, [administration@canadianquilter.com](mailto:administration@canadianquilter.com). Copies can be received either by email or regular postal service. There will be a charge for copying and mailing through Canada Post.

# Cynthia Frenette

## Designer Extraordinaire



Cynthia and Starr Dog

Interview by Jackie White

### Tell us a little about yourself.

**M**y name is Cynthia Frenette and I'm a fabric/magazine/candy/art/design junkie! I'm a graphic designer/illustrator and own Green Couch Designs with my husband Norm, where we design and build websites, plus design and create logos and branding, design for print, licensing and everything in between. You name it, we probably do it. I've been in the design business for 22 years and love it!

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

I'm also a fabric designer for Robert Kaufman Fabrics, which is very fun, and I have a new collection coming out later this year. So exciting! I have four previous collections that include Kona Modern Quilts, Cut & Sew (co-designer), Retro Christmas and Friendly Seas.

[www.robertkaufman.com/fabrics/designers/cynthia\\_frenette](http://www.robertkaufman.com/fabrics/designers/cynthia_frenette)

As well, I create/design/produce an online magazine for creative people of all kinds called *Made In Magazine*, [madeinmag.ca](http://madeinmag.ca), I am an artist and art quilter, and blog here: [cynthiaf.ca](http://cynthiaf.ca).

### How did you get into fabric designing?

I've always loved fabric and always thought it would be super cool to design my own. When [Spoonflower.com](http://Spoonflower.com) came online it was like a mind explosion—you can design and print your own fabric and get it in smaller quantities whenever you want? Sign me up!

Spoonflower hosts weekly design contests and I entered every single one of them for a long time, building my portfolio of designs, trying new ideas, designing, and having fun. One lucky day, a design stylist from Robert Kaufman spotted my work there and contacted me about licensing some designs, and we went from there!

### Explain the process of actually starting a design and getting it to fabric.

How I usually start is with a concept for a design. I'll sketch out ideas and notes first on paper and develop an overall theme or idea which turns into a set of designs for a collection. I scan in my sketches then convert them to artwork using Adobe Illustrator, and start building the full collection and colour palette. Once I have a full collection of five to six designs (or more) I'll submit it for review, and hopefully it makes it to production.



She Wished Upon a Star

If it doesn't make it through, which is just part of the process, I'll put the designs up on Spoonflower for sale, so anyone can buy them in whatever quantity they want on any of their fabrics, or wallpaper, gift wrap, etc. If it does make it through to production, I supply artwork files to the Robert Kaufman stylists and they go ahead with strike-offs. I get to see a digital proof of the design and okay it, then they send it off to be manufactured. The whole process can take up to two years or more depending on how far ahead they are working, so there's a lot of waiting in between steps but it's worth it!

### Where do you get your inspiration from?

Anywhere and anything! I try not to be influenced by other designers and just do what I love, and what I personally would want to buy or use in a quilt that I made. I



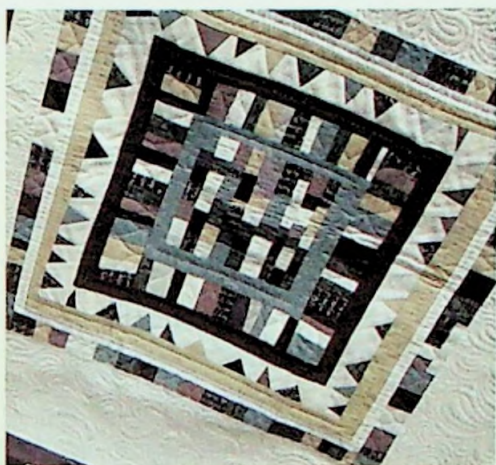
Cynthia's design using fabric from her Robert Kaufman Kona Modern Quilts Berry Collection

love retro style and vintage pretty much everything, so I tend to lean towards that genre for ideas.

#### Do you quilt? Belong to a guild?

Oh yes! I am a co-founder of THE FRASER VALLEY MODERN QUILT GUILD in Abbotsford, BC, and also a new member of CQA/ACC!

I love quilting, particularly modern and deconstructed style. I also create art quilts, combining my two loves of sewing and art!



Block Party detail



Quilt made using Cynthia's Robert Kaufman Retro Christmas Fabric Collection

#### What type of quilting do you like?

Definitely modern and art style quilts. I can totally appreciate traditional style and see its influences on modern style, but I like the freedom of modern quilting. Plus I suck at lining up points.

#### Hand or machine quilting?

Both depending on the quilt—sometimes both together!

I love hand stitching with perle cotton or embroidery floss to add a big stitchy look. And I love free-motion quilting—definitely fun!



Cynthia's Robert Kaufman Kona Modern Quilts Collection



#### Cover Quilt

The cover quilt *Mr. Crow's Tea Party* was designed and made by Cynthia Frenette. It won first place in the quilting category at the *CreativFestival* in Toronto in 2012. The Quilting category was sponsored by Janome, so after the contest was done, the quilt went with Janome to be displayed in their booth at their various trade shows across Canada.

# Name the Founders



## Joyce Armstrong Guild Founder

by Shirley Challice and Joyce Armstrong

Without Joyce Armstrong, there likely would not be a KAWARTHA QUILTMAKERS' GUILD (KQG). On the first Wednesday of every month (except July and August), most of our 160-strong membership meet in St. Anne's Church Hall in Peterborough, to share, show and admire.

Usually we are treated to a trunk show or presentation by a skilled and talented quilter. A teacher, wife, mother, and accomplished quilter herself, Joyce has inspired, coached and encouraged many of us who have caught "the quilting bug." She began by sharing her expertise with new quilters many years ago, while raising a family, helping on the farm and volunteering in her church (the fudge she made to fundraise for her church is still famous, and is eagerly anticipated when she makes it for Guild luncheons). Her quilts have appeared in years past in *Country Woman* magazine, and *Canada Quilts*, and some of her quilts have sold and shipped all over the world.

Joyce's sense of humour is most endearing. She recalls being "in a stew" when asked to speak at the YORK HERITAGE GUILD, but during the presentation, the "words just came out," and after she had finished she thought, "that wasn't so bad. I'll do it again!" which she did several times.

AT TOP, FROM LEFT TO RIGHT Jean Mundell, Grace Riedel, Yvonne McMahon, Joyce Armstrong, Brenda Bolton, Ruth Hunter, Marlene Brown

AT RIGHT Joyce's quilt group in the 1970s

Her son has created a CD called "Joyce's Passion" to honour her art. Now in her 80s, Joyce is our honorary President, and begins our monthly meetings with a timely, often humorous reading. Most months she has a quilt finished to donate to our sponsored charity and she sometimes teaches a workshop for beginning quilters. She still opens her home to any who wish to come for help or advice on a quilt.

Last year her intent, with the help of guild member Lisa Weagle, was to photograph and learn the names of every guild member. By the end of the year she had mastered that goal!

Written below is her 'history' of our Guild, presented at our June meeting.

"More years ago than I care to mention, I became addicted to the 'quilt hobby.' The local Lions Club asked me to put on a display at their annual Craft Day. Through this annual event I became known, and Sir Sandford Fleming (Peterborough) asked me to teach the 'Art of Quilting' at the College.

"Now at this point in time, I never had even one lesson in quilting. However, my teacher training prodded me to try it. I managed this for several years and really enjoyed meeting the women. Up until this time, my work had mostly been raising our four children and helping with farm work. I never did learn to enjoy milking cows!

"Good teaching to me included a great deal of concrete material, and I got weary of carrying so much of this into classes, so I decided to teach at home. After all, there was lots of room in the farm house and how much time could teaching one class possibly take? Hopefully my good husband would decide he didn't need help to milk those cows on teaching day. That was wishful thinking and never happened!

"However, I must say, Doug was a great help, pulling (vehicles) out when stuck in snow. City drivers aren't good on snowy roads. Also, he did a lot of boosting of batteries.



"Now I guess I wasn't a very good teacher as my students never did graduate. They came back year after year and brought friends with them. My one class turned into four, taking up two full days a week. I recall how our sons didn't appreciate all those women when they got home from school. They would sneak up the front stairs knowing there would be chocolate chip cookies in their bedrooms. Bribery I guess you would call it! Our daughters, on the other hand, had been making quilt tops for me to eventually sell. Thus, they were really intrigued by the class effort.

"I insisted that the students' quilts be finished and displayed at the Craft Day each year. Many of the women demonstrated various techniques there. Quilt shows then were few and far between.

"Classes became too full and too many. I clearly remember the day I said to them, "You don't need me, you just need a place to meet and share your ideas." I told them that any who had been there for two classes could not come back the following year.

"Time passed and the year was coming to an end. Marlene Brown's husband was going hunting, so Marlene decided to have a meeting at her house while Keith was away.

Marlene lived in the city, so we couldn't get stuck. We were surprised that about 20 ladies showed up.

"We met in homes for a while and did some quilting and, of course, a lot of sharing. Most of the group continued to help me with Craft Day, until I retired from this. As we grew larger in numbers, we met first in Lakefield, then Queen Alexandra Community Centre, Mark Street United Church and eventually here, at our present location: St. Anne's Church hall. We have always met in the mornings.

"For a long time, many of us fought organization. We felt we didn't want to get too big, to have too many people or have a constitution. So, if some of you say we are getting too crowded, remember we might have cut off membership at 25. What would have happened to some of you? I know I would have missed meeting some wonderful people.

"At the same time, we thought of ourselves as a group—not a guild. However, you can't stop change and hopefully progress. We became KAWARTHA QUILTMAKERS' GUILD. We thought of Liftlock and Peterborough, but we wanted to include a wider territory than just the city, and yes, we did create a constitution.

"I continued to teach and milk those cows until 1986. Finally Doug decided to get rid of his beloved Holsteins. I was really excited. Doug had always loved travelling. However, after 15 years of travelling, I decided that what I liked best was coming home to start the next quilt.

"As I look back over the years, I realize that that meeting at Marlene's was really the first meeting of KQG, but we did not see it at that time. We were simply a group of friends, with a common interest that brought us together.

"In 1989, the guild recognized me as the Founder of KQG and awarded me a plaque and life membership. In 2006, at the guild's 25<sup>th</sup> anniversary, life memberships were also awarded to Brenda Bolton, Marlene Brown, Ruth Hunter, Yvonne McMahon, Jean Mundell, Anna Northey, Grace Riedel and Muriel Wilson... all founding members of the guild. The founding members have formed great friendships. Occasionally we meet in a home for a time of laughter, comradeship and recalling great memories.

"I feel my life over the last 32 years has been greatly enriched by KQG, and the many friends I have found here throughout the entire Guild. Thank you one and all."



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- AQSG 2010 Study of 19th Century Star Quilts
- Great Quilts, Great Stories:  
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## ADVICE FROM A QUILT JUDGE

# Entering the National Juried Show Online

by Tracey Lawko

What a pleasure to enter the *National Juried Show (NJS)* online this year! No trip to Blacks to get a print photo of my quilt. No trip to Staples for blank CDs and a mailing envelope. No trip to the post office for mailing. It saved me about \$20 in out-of-pocket expenses plus gas or bus fares! And best of all, it saved all that running-around time. I really appreciated the convenience.

Many thanks to CQA/ACC for setting up the online system. I have entered many shows and some of the entry systems can be very frustrating: they're unclear, don't work and/or the contact links are ineffective. Not this one—I found it straightforward and easy to use.

When I entered my CQA/ACC member ID, all of my personal contact information popped up automatically. Wow! The quilt information fields were straightforward, so I was able to complete the entry quickly. One thing I have learned from my experience of entering shows, is that it is best to pre-read the complete entry form and prepare all of the required information ahead of time. I select my photos and ensure that they are sized and formatted according to the show requirements. I also have my artist statement written and ready to go. (There's nothing worse than trying to write it real-time—you risk either losing it or sending it accidentally before you have finished.)

It is a good idea to submit your entry well before the deadline, that way you have time to ask for help if you need it. Convenient links were provided by CQA/ACC to the Jury Coordinator on the entry form, in the Call for Entry and on the website in the event you had questions or experienced difficulties. Some online systems can become overloaded the closer you get to the

deadline, so it is best to do it early.

Logistics aside, many quilters find entering a juried show, particularly one of the *NJS* stature, intimidating. I often hear the creators of beautiful quilts say things like: "Oh, my work isn't good enough" or "it'll never get in." Well, how do you know until you try? There are good reasons to try.

Quilters enter juried shows for a variety of reasons. Some want to show their quilts alongside other quilts of similar caliber. Some are looking for affirmation and recognition of their work. Some see it as a learning exercise and the opportunity to get feedback from independent and qualified judges. Others see it as an opportunity to promote quilting as an artform. Still others are attracted by the prizes.

I was delighted when my home guild, YORK HERITAGE QUILTERS GUILD (YHQG), asked Helen Benninger, Kathy Wylie and me to do a presentation on Entering a Juried Quilt Show this past January. It was fun to work together and to figure out how we would approach it. Given the timing, we decided to focus on the *NJS*.

Helen covered preparing the entry, including filling out the entry form, photography and the artist statement. Her tip: start early! Everything takes ten times longer than you think it will. I talked about the *NJS* categories: discussing the definitions, highlighting any specific requirements and showing examples of quilts that would fit each category. I used varying quality of photos to underline Helen's points on the importance of good photography. Kathy then spoke about packaging and shipping your quilt, quilt appraisals and learning from judges' feedback. A real benefit of entering the *NJS* is that you receive feedback on your quilt whether it is accepted or not.



Tracey in Studio



Spring Thaw by Tracey Lawko

The feedback provides constructive comments on both the strengths of the quilt and potential areas for improvement.

We're really pleased that several YHQG quilters have entered the *NJS* this year and have been accepted. And I'm really excited that still others have told me that they are now much more comfortable with the requirements and will enter next year. What about you?



Chances are that you have quilters in your guild who have won ribbons and who have experience entering juried shows. Why not ask them to talk to your group about their experience? Talking about it will help demystify the process and get more of your

talented quilters comfortable with entering juried shows.

As a CQA/ACC Certified Judge, I see fabulous quilts in regional and guild quilt shows. Many of these would qualify for the NJS and I often suggest to coordinators that

they encourage their members to enter. Imagine my delight when one coordinator contacted me in February to say that she had in fact encouraged quilters to enter—and some had actually done so and been accepted!

I'm really looking forward to seeing all the wonderful quilts that have been juried into this year's NJS in St. Catharines. Congratulations to everyone in the show!

FIRST, OUR THANKS to Tracey for sharing her experience with the new online entry process for the NJS. We are so pleased that it went smoothly for the vast majority of entrants. It was also a remarkable experience for me from the perspective of the Jury Coordinator. I found that many entrants, like Tracey, found the process easy and efficient.

There is no doubt that there were others who were/are not quite as comfortable with entering online. There was a bit of a learning curve for entrants, as well as for those of us receiving the entries. As with any new procedure we learn what refinements will further enhance the process as we go along. Some issues were addressed as they came to our attention, others will be addressed with further technical refinements and entrant education. We were pleased with this year's entries, which were greater in number than ever before. Some amazing entries regrettably had to be rejected by the jurors. We feel that the numbers were at least partially due to the ease of use and convenience of the online entry system.

In the next Judges Corner we plan to address in detail a few areas Tracey mentioned in her article: images/photography, artist statements and categories.

—Kathy Bissett, 2014 NJS Jury Coordinator

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*Boreal Forest* by Barbara Chapman

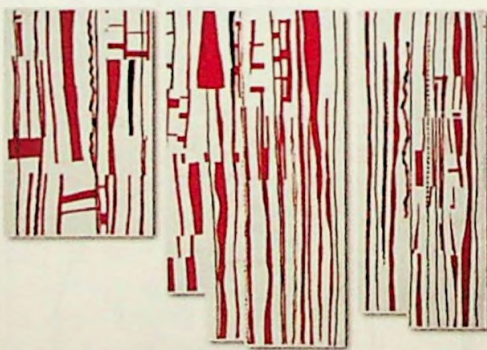
## 100% Canadian Fibre Content

### An Innovative Fibre Art Exhibition

by Linda Kittmer and Jo-Anne Vandermeij

As we gear up for *Fibre Content 2014* this September, which promises to be another fabulous exhibition of Canadian fibre art, we would like to take a moment to reflect on our beginnings.

In October, 2012, the inaugural *Fibre Content* exhibition was held at the Burlington Centre for the Performing Arts in Burlington, Ontario. This show was the brain child of Dwayne Wanner, a quilter, fibre artist and promoter of "Fibre Art as Fine Art." Despite heavy rains due to the remnants of Hurricane Sandy, the two-day exhibition was well attended, and those in attendance expressed accolades for the professionalism and diversity of the show.



*Red and White Triptych* by Dwayne Wanner

In 2011, Dwayne became a Regional Representative of Studio Art Quilt Associates (SAQA), Central Canada Region. SAQA is a "non-profit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications." SAQA defines an art quilt as "a creative visual work that is layered and stitched or that references this

form of stitched layered structure." Wanting to promote fibre art in Canada, Dwayne sought to reach out to some of the smaller fibre art groups in the area in an effort to bring them together with members of SAQA Central Canada. Dwayne explains, "I felt there was a need for fibre shows on the scale of the large quilt shows. I had learned that getting the traditional quilt guilds to show each other's work was not always easy.



*Autumn Grid* by Dianne Gibson

Although the fibre art guilds were smaller and membership was usually by invitation only there was a spirit of cooperation among them to share in a much larger project. I proposed to SAQA that we take the lead in putting the exhibition together and that we modify the SAQA rules somewhat to allow as many other fibre art guilds as possible to participate. At the same time if there were Ontario artists who were not members of a fibre art guild they could participate by joining SAQA as this is open to everyone."

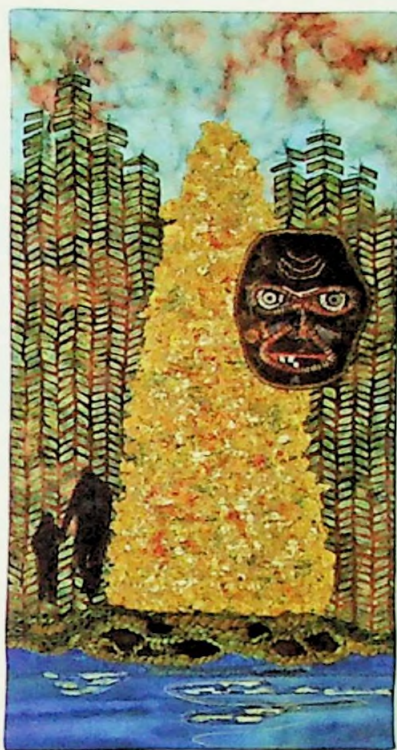
Fibre art encompasses a wide range of media and techniques that incorporate fibre in unique original art. Dianne Gibson, fibre artist and member of the *Fibre Content 2014* Executive, defines fibre art as "any artwork created by an artist who has used any variety of 'fibres.' It could be a piece clearly made from cloth, thread and batting, but it may incorporate many other fibres—man-made or from nature." Dianne's studio contains peccary hair, wasp nests, bags of excelsior, fibre from palm trees, dandelion fluff and wild cucumber, along with the more commonly thought of papers, yarns, wool fleece and silks.

The inaugural *Fibre Content* exhibition featured a wide range of artists, some with a fine arts education and/or background while others had a background in quilting and had diversified their stitching to go beyond the creation of traditional quilts. *Fibre Content 2014* promises to be another outstanding exhibition of what is currently going on in the world of fibre art in Canada.

What is the inspiration behind some of the fibre art you may see in the upcoming exhibition?

Here are quotes from members of the *Fibre Content* executive, fibre artists, some of whom who had exhibited work in the inaugural show and/or plan to enter pieces in the upcoming show:

► Robynne Cole describes her sources of inspiration as endless. "I am like a sponge," she says. "I see things in the newspaper and magazines, in movies or TV shows, on the street when I am driving or walking. I read things in books that capture my mind and make me ponder how to depict them in my work. Many of my pieces also come from music and lyrics that inspire me. Often I am drawn to the theme of trees—the organic aspect of nature works its way into my art and also perhaps most of all my emotions and spiritual sense of how the world plays out in my life, seamlessly filters into my work."



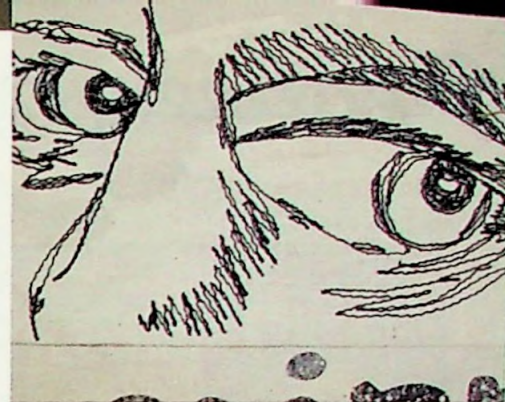
*The Legend of Golden Spruce* by Robynne Cole

► "My work is informed by my childhood," says Kit Lang, "and the themes and imagery that run throughout my primarily narrative work include figures from fairy and folktales, beings from my childhood fancies and the flora and fauna of the Canadian Shield."

Working mainly in cloth with watercolour and ink, as well as thread, stitch and embellishments, Barbara Chapman says she is inspired by the natural world, but also by the human condition and the emotions experienced by all of us at one time or another. (See Barbara's quilt, *Boreal Forest*, on facing page.)

► "My sense of curiosity and wonder and my love of texture, both visual and tactile, are the passions that most influence my work," says Linda Kittmer. She is an accomplished free-motion machine 'thread doodler' with a passion for hand stitch, so much of Linda's work incorporates a balance of both machine stitch and hand embroidery.

► Heather Van Riesen says, "I don't currently have any grand inspiration that is prevalent in all my work. Each piece that I do can be inspired by different things—a battered leaf, a wall of peeling paint, a line of poetry, an overheard phrase or just letting my mind wander. Sometimes it is the fabric itself and what is buried in it asking to come out. Texture and dimensional work are my current passion. I like the tactile sensation of various fabrics and I am very passionate about recycling."



*Secrets Revealed*, detail of a work in progress, by Linda Kittmer

► "My inspiration first comes to me from the incredible work of the pioneer quilters who used up what they had or could get their hands on," says Jo-Anne Vandermeij. "Also, having been raised on a working farm I was taught to use up and save, so I like to gather and pull from my stash... my stash of knowledge and materials," continues Jo-Anne. "With no formal art training, I am working on training my eye for colour and perspective." Jo-Anne is also influenced by other artists, "I am currently drawn to the work of the Group of Seven and Monet."



*Days of Golden Autumn* by Jo-Anne Vandermeij

Dwayne Wanner sums up by saying, "The spirit of cooperation among the various guilds has been tremendous. The open participatory structure also gives the show a regional organization, which really helps when it comes to promotion. This year we have added several other fibre art guilds. Given that most members of the guilds are professional or semi-professional artists the caliber of workmanship and commitment is extraordinary. It is fortunate that Southern Ontario has so many fibre art groups. I guess you could say that Ontario has high fibre content!"

*Fibre Content 2014* takes place September 9 to 16, 2014, at the Burlington Arts Centre. For further information, including the call for entry, please go to [fibrations.org](http://fibrations.org) or our Facebook page: Fibre Content: Burlington 2014.



## Marsha Cochrane

Ahh... my sewing room: 10' x 10' of pure happiness! It is a bright space with light spilling in from large windows, perfect for seeing all the details of the quilts I create in there. All the furniture is from Ikea—not only is it pretty but the amount of storage is amazing for a small space. The tall cupboards with glass fronted doors hold everything from books, fabrics and thread to antique sewing tools and other treasures I've made or collected over the years. A bulletin board displays fibre art cards made by friends, hand dyed silk ribbons and threads, pottery buttons and other inspiring ephemera. Beneath that is a buffet holding project boxes, art supplies and, of course, more fabrics. The best thing about my sewing room is that it is the place I find pleasure and contentment.





## Catherine Cherrier

Mon atelier comporte deux aires : une de créativité virtuelle et l'autre bien tangible. D'un côté, j'ai d'abord un bureau pour mon ordinateur sur lequel je dessine mes courtepoinces avec EQ7. Du côté opposé, près d'une grande fenêtre, se trouve mon coin couture. Ma table de coupe est une ancienne table de cuisine à laquelle mon mari a changé les pattes pour qu'elle soit à ma hauteur. J'ai posé ma machine à coudre sur une table aux pattes à hauteur ajustable trouvée chez IKEA. J'accote ma table en plexi contre mon bureau en L qui est adossé au mur, ce qui retient ma courtepoince sur le bureau. Mon atelier est sans contredit ma pièce préférée de notre maison.



My workshop has two areas: one for virtual creativity and the other very tangible. First I have my desk and computer where I design my quilts with EQ7. On the other side near a big window is my sewing machine on a table with adjustable legs that I found at IKEA. I lean my plexi-glas table against my L-shaped desk, which is along the wall and helps keep my quilt on the desk. My workshop is unquestionably my favourite room in our house.

to have a good height to fit me. I put my sewing machine on a table with adjustable legs that I found at IKEA. I lean my plexi-glas table against my L-shaped desk, which is along the wall and helps keep my quilt on the desk. My workshop is unquestionably my favourite room in our house.



### Nolting Longarm at Quilt Canada June 11-14, 2014—St. Catharines, ON

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## Alberta

Jun 27-28/14. Camrose. **Mirror Reflections—Battle River Quilters' Guild Show.** Chuck McLean Arts Centre, 4809 52 Street, Camrose, Alberta. Quilt Show with vendors and raffle quilt. Lesley Stoddart, 780-720-7788, [middlebank@ontis.com](mailto:middlebank@ontis.com).

Jul 3-6/14. Drumheller. **Quilting In the Badlands Quilt Festival.** PO Box 3157. This is our 4<sup>th</sup> Quilt show—now four days. The public is invited to join us. Juried entries \$25/entry; See online for class prices. Linda Ames, 403-820-4873, [lindaquiltsalberta@gmail.com](mailto:lindaquiltsalberta@gmail.com). [www.quiltinginthebadlands.org](http://www.quiltinginthebadlands.org).

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

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

## British Columbia

May 17-19/14. Comox Valley. **30<sup>th</sup> Anniversary Quilt Show—Comox Valley Schoolhouse Quilters' Guild,** Cumberland Cultural Centre, 2674 Dunsmuir, Cumberland, BC. Sat., Sun. 10-5, Mon. 10-4. Wonderful display of quilts, cupcake tea, prizes! Nerissa Thomas, [quilterthomas@gmail.com](mailto:quilterthomas@gmail.com), [www.schoolhousequilters.com](http://www.schoolhousequilters.com).

May 26-Jun 8/14. Kimberley. **Fabricated: Works of the Kimberley North Star Quilters Society** Centre 64, 64 Deer Park Ave, Kimberley, BC. Eileen Dean, 250-427-4887, [medean@shaw.ca](mailto:medean@shaw.ca).

Jun 6-7/14. Abbotsford. **Quilts in the Valley Quilt Show 2014.** TRADEX building, 1190 Cornell St, Abbotsford, BC (beside the airport). Fri. 10-7, Sat. 10-5. Merchant mall, three raffle prizes, demos. Admission \$8, husbands free, children under 12 free. Helen Matthews, 604-853-0178, [hcmatthews@shaw.ca](mailto:hcmatthews@shaw.ca), [aqg.tripod.com](http://aqg.tripod.com).

Jun 7-8/14. Peachland. **Quilting on Beach 2014,** Peachland Community Centre, 6<sup>th</sup> 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](mailto:berkeley@shaw.ca), [pincushionquiltguild.webs.com](http://pincushionquiltguild.webs.com).

Jun 12-14/14. St. Catharines. **FAN—Abstracted. CQA/ACC Quilt Canada 2014.** 2014 St., Catharines, ON, Wed.-Sat. Fibre Art Network presents Abstracted. Vivian Kapusta, 604-467-9708, [vkapusta@telus.net](mailto:vkapusta@telus.net), [www.fibreartnetwork.com](http://www.fibreartnetwork.com).

Oct 10/14-Dec 29/14. La Conner, Washington. **Abstracted,** La Conner Quilt and Textile Museum, 703 South Second Street, PO Box 1270, La Conner, WA. Wed.-Sun. 11am-5pm, 360-466-4288. Western Canadian artists exploring design. Vivian Kapusta, 604-467-9708, [vivian.quilts@telus.net](mailto:vivian.quilts@telus.net), [www.fibreartnetwork.com](http://www.fibreartnetwork.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 member's quilts, challenge, merchants. \$5. Gail Stone, 604-936-0585, [gail.stone@shaw.ca](mailto:gail.stone@shaw.ca), [www.bluemountainquiltersguild.ca](http://www.bluemountainquiltersguild.ca).

## Newfoundland & Labrador

Jul 10-12/14. Springdale. **Quilt Tales.** St. Luke's Anglican Church, Springdale, NL. Thurs. 1-8, Fri. 10-9, Sat. 10-4. Quilt show, merchants' market, boutique. Adm \$2 daily.

## Nova Scotia

Jul 28-Aug 1/14. Saulnierville. **Expo-Quilt Show.** Sacré-Coeur Parish church, 9650 Route 1, Saulnierville, Mon. to Thurs. 10am-8pm. Over 200 quilts will be on display. Admission \$5 per person. Joan Tufts, 902-769-3823, [joantufts@gmail.com](mailto:joantufts@gmail.com), [www.quilt-expo-couvertes.com](http://www.quilt-expo-couvertes.com).

## Ontario

May 19-24/14. Ailsa Craig. **Community Quilt Festival,** Ailsa Craig Community Centre, 155 Annie Ada Shipley Street, Ailsa Craig, ON. Mon., Tues., Wed., Fri. 9:30-5:30, Thurs. 9:30-8, Sat. 9-4. Presenting Quilts of Great Britain—Fibre Art Expo. Over 100 quilts, workshops, lectures. \$25 for the week, workshops available at an extra fee with admission included in fee. Admission \$12. Cathy Mitchell, [accqf.info@gmail.com](mailto:accqf.info@gmail.com), [www.ailsacraigquiltfestival.ca](http://www.ailsacraigquiltfestival.ca).

Jun 6-7/14. Mildmay. **Making Memories Quilt Show,** Mildmay Carrick Recreation Complex, 24 Vincent St, Mildmay. Quilts, vendors mall, quilter's cafe, boutique and demo. Nina McTeer, 519-881-3352, [ken.mcteer@wightman.ca](mailto:ken.mcteer@wightman.ca), [newmillenniumquiltguild@gmail.com](mailto:newmillenniumquiltguild@gmail.com).

Jun 6-7/14. **Muskoka Quilt Show,** Bracebridge Fairgrounds, Fraserburg Rd, Bracebridge. Fri. and Sat. 10-5. Boutique, vendors, raffles, men free. \$6. Marta McIntyre, [www.pinetreequiltersguildofmuskoka.com](http://www.pinetreequiltersguildofmuskoka.com).

Jun 7-8/14. Renfrew. **Quilters Guild of Renfrew and Area Quilt Show,** 1 Ma-te-way Park Dr., Renfrew, ON. Sat. 10-5, Sun. 12-4. Quilts, tea room, merchant's mall, raffles. Adm. \$5. Barbara Jamieson, 613-432-6005, [barbarajamieson38@yahoo.com](mailto:barbarajamieson38@yahoo.com).

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

Jun 20-21/14. Markdale. **Queen's Bush Quilters "Sew Much to See" Quilt Show,** Centre Grey Recreation Complex, Markdale, ON. 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](mailto:thequeensbushquilters@gmail.com).

Jun 27-28/14. **Haliburton Highlands Quilt Show—Past, Present, and Future.** Quilt show, door prize: Husqvarna sewing machine. \$6. Nancy Johnston, 705-457-7369, [hhqshow2014@gmail.com](mailto:hhqshow2014@gmail.com), [www.hhqshow2014.ca](http://www.hhqshow2014.ca).

Jul 12-13/14. Wellington. *Prince Edward County Quilters' Guild Quilt Show 2014*. Wellington Community Centre, Essroc Arena, 111 Belleville Street, Wellington, ON. Sat. 10-5, Sun. 10-4, \$6. Quilt competition/sale, boutique, appraiser, demos. Maggie Goode, 613-393-2864, [pecqquiltshow2014@gmail.com](mailto:pecqquiltshow2014@gmail.com), [www.pec.on.ca/quiltersguild](http://www.pec.on.ca/quiltersguild).

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

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

Sep 9-16/14. Burlington. *Fibre Content, 2014*, Burlington Arts Centre, 1333 Lakeshore Rd., Burlington, ON. See the BAC website for times. A juried exhibition of fibre art from eight art groups. Free. Robynne Cole, [robynnecole@sympatico.ca](mailto:robynnecole@sympatico.ca), [www.fibrations.org](http://www.fibrations.org).

Sep 12-Nov 9/14. Dufferin. *Stitches Across Time 2014*. 877-941-7787 x22. [events@dufferinmuseum.com](mailto:events@dufferinmuseum.com), [www.stitchesacrosstime.com](http://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. TBA. Kathy Grant, 705-859-2264, [kathrine.dan@gmail.com](mailto:kathrine.dan@gmail.com), [www.hawberryquilting.com](http://www.hawberryquilting.com).

Sep 20-21/14. Bancroft. *Festival of Quilts*, NORTH HASTINGS QUILT CLUB, Bancroft Curling Club, 63 Newkirk Blvd, Bancroft, ON. Sat. 9-5, Sun. 10-4. Quilt Show, large & small quilts, challenge quilts. Pat Anderton, 613-332-2122, [andertons@sympatico.ca](mailto:andertons@sympatico.ca).

Sep 20-22/14. Toronto. *Yorkshire Rose Quilt Guild Show*, Ellesmere Community Recreation Centre, 20 Canadian Rd, off Warden, South of 401, Toronto, ON. Over 100 glorious quilts, merchant mall, tea room. \$7. Karen Gregory, 416-778-9447, [karengregory@sympatico.ca](mailto:karengregory@sympatico.ca).

Oct 3-4/14. Hamilton. *Fall Into Quilts*, Ancaster Fairgrounds, 630 Trinity Rd, Hamilton, ON. Fri. 10-7 and Sat. 10-4. Admission \$7. Gail Berry-Graham, [hamiltonquiltersguild@hotmail.com](mailto:hamiltonquiltersguild@hotmail.com), [www.hamiltonquiltersguild.com](http://www.hamiltonquiltersguild.com).

Oct 18/14. Espanola. *Celebrating Quilting*, Espanola High School, 147 Spruce Street, Espanola, ON. Sat. 10-4, in conjunction with Espanola Fibre Arts Festival. \$7. Jackie Tarinowski 705-869-6407, [mrs\\_t53@hotmail.com](mailto:mrs_t53@hotmail.com).

Oct 24-25/14. Brantford. *The Fabric of our Lives Quilt Show*. Best Western Plus, 19 Holiday Drive, Brantford, ON. Fri. 10-8 and Sat. 10-5. Quilt display, featured quilters, vendors and more. Admission \$7, Children under 13 Free. Roseline Dufour, 519-756-2474, [roselineduf@hotmail.com](mailto:roselineduf@hotmail.com), [www.brantheritagequilters.com](http://www.brantheritagequilters.com).

## PEI

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

## Quebec

May 29-Jun 1/14. Montreal. *Salon 2014*, Collège André Grasset, 1001 Cremazie Blvd. E., Montreal, QC. Thurs. 10-8, Fri. 10-7, Sat. 10-5, Sun. 10-3. Provincial quilt show with classes, vendors. \$12. Manon Le Moyne, 450-963-0774, [cqq-onfo@cqq.ca](mailto:cqq-onfo@cqq.ca), [www.cqq.ca](http://www.cqq.ca).

## United States

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

Oct 18-19/14. Vermont. *Champlain Valley Quilt Guild—32<sup>nd</sup> Annual Quilt Show*, Champlain Valley Expo Center, Essex Junction, VT. Sat. 10-7, Sun. 10-4. Fabulous quilts, vendors, raffles, demos. Adm \$6 (\$5 with adm to other show, above). Judy Turner, 802-858-9114, [jmtturner65@gmail.com](mailto:jmtturner65@gmail.com), [www.cvqgvt.org](http://www.cvqgvt.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 Sep. 4 to 6, 2014.

Mailing Address:

Julie McArthur Regional Recreation Centre, 700-10<sup>th</sup> Street East, Owen Sound, ON.

Diane McLean, 519-376-0648, [www.owensoundfallfair.com](http://www.owensoundfallfair.com).



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## What's in YOUR Toolbox?

My review for this issue is about 'guides.' There are plenty of products designed to 'guide' our sewing and patchwork. I tested a couple of products from well-known sewing and quilting educator, Nancy Zieman. She is always looking for ways to make being creative easier and more enjoyable. Her name is on an extensive line of products created and marketed by Clover Needlecraft™. I picked up some of her 'guide' products to give them a test drive.

The 6-in-1 Stick 'n Stitch Guide™ is the "go-to seam guide for perfect stitching." There are three parts to this product: a positioning template and two guides that stick to your sewing machine. The positioning template measures your desired seam allowance from the sewing machine needle. It is marked in 1/4" increments. The guides have



6-in-1 Stick 'n Stitch Guide™. This product cancelled by Clover™ and Nancy Zieman.

adhesive on the bottom. You stick one guide to the right of the needle to help you sew a perfect seam width (1/4" for us quilters). You can add the second guide on the left side of your presser foot if you are sewing strip pairs. The guides are supposed to keep the fabrics well aligned as you sew the strips together.

I tried putting one guide to the right of my needle using the positioning template for accurate placement. Then I sewed a strip pair together. I found the guide didn't work quite as promised. The material that is used to 'stick' the guide to the machine is a bit thick so there is space underneath the guide. My strips 'drifted' underneath the guide so I was not stitching a perfect 1/4" seam. I also tested sewing strip pairs with guides on each side. I still didn't get accurate results.

I always wonder what I will say when a product does not live up to expectations. I decided to go to the Clover™ website to see if there had been any comments about this product. I found that Clover™ has discontinued this product. So, it seems that there were reviews like mine and I admire Clover™ and Nancy Zieman for cancelling this product.

I approached the next Nancy Zieman product with a bit of trepidation. The 5-in-1 Sliding Gauge™ is a "multifunctional sliding gauge for easy marking." These are the five uses for this tool:



5-in-1 Sliding Gauge™

- **Spacing and Marking Buttonholes:** since I don't sew clothing, I would not use this part of the tool.



Marking for Half-Square Triangles.



Quarter inch measurement area.

- **Seam Allowance Gauge:** the distance markings in the centre area are useful for marking seam allowances. Seam allowance sizes are 1/8", 1/4", 3/8" and 1/2". I would use the 1/4" measurement for marking seams for hand piecing and for marking squares to make Half-Square Triangles or Fast Flying Geese. The end of the tool also has a 1/4" measurement to quickly check a seam allowance.



Mark a turn under allowance for hems.



Marking with the compass for quilting line.

- **Hem Gauge:** this is useful for marking hems or turn-under allowances. I would use this part of the tool.
- **Circle Compass:** I really liked this part of the tool. I tried it for marking an arc for quilting and it was easy and accurate.
- **T-Gauge:** this allows you to measure right angles precisely. I haven't found a use for this part of the tool. Do you know where YOU would use this?

The tool does what it says. I won't use it often but it is a nice-to-have measuring tool.

There are other techniques where 'guides' are important. We often need to follow a line when machine quilting a particular motif. C & T's Wash-Away Stitch Stabilizer™ can be used to provide a machine-quilting guide. When I read the product insert they also recommended using it for hand embroidery.





Wash-Away Stitch Stabilizer™

I immediately thought of *Redwork* since I have seen quite a bit of this embroidery technique used for quilts and home decorating products. I set up two tests, one for *Redwork* embroidery and one for free-motion quilting.



Printed design for *Redwork* embroidery.

The stabilizer comes in 8½" x 11" sheets applied to a backing sheet. This allows you to print on the sheets using your inkjet or laser printer. To set up my *Redwork* embroidery test I printed a design onto the stabilizer using my inkjet printer and the recommended light (draft) setting. The product insert recommends testing a sample to verify that the ink does not bleed and that it washes out completely. I didn't test, but I would recommend that you test your printer and ink setting.



Completed *Redwork* embroidery.



Washing away the stabilizer.

I peeled off the backing paper and then stuck the design to my linen-type fabric. I used *Presencia Perle™* Cotton #8 for my embroidery and stem stitch. My design also included several French knots. I found it slightly harder to embroider but the stabilizer stayed in place for the whole piece.



Final *Redwork* embroidery.

When the embroidery was finished I cut away the excess stabilizer around the edges and soaked the entire piece in a shallow tray filled with warm water. The stabilizer washed away completely, the thread did not bleed and I was very pleased with the results.



Traced feather design from Natalia Bonner's book.



Feather design machine stitched and excess stabilizer cut away.

For a machine-quilting test I traced a feather design from *Beginner's Guide to Free-Motion Quilting* by Natalia Bonner (Stash Books). I traced with a soft lead pencil, removed the backing sheet and stuck the stabilizer to my small layered quilt sandwich that I had pin-basted. I made sure there were no safety pins in the area where I would be stitching. I stitched the design with *King Tut™* thread in the top and bobbin, cut away



Stabilizer washed away from free-motion feather.

the extra stabilizer and soaked the piece in warm water. For this sample I had to run warm water over the piece to remove the stabilizer completely. The results were excellent. There was no residue and it was very easy to see the lines for stitching.

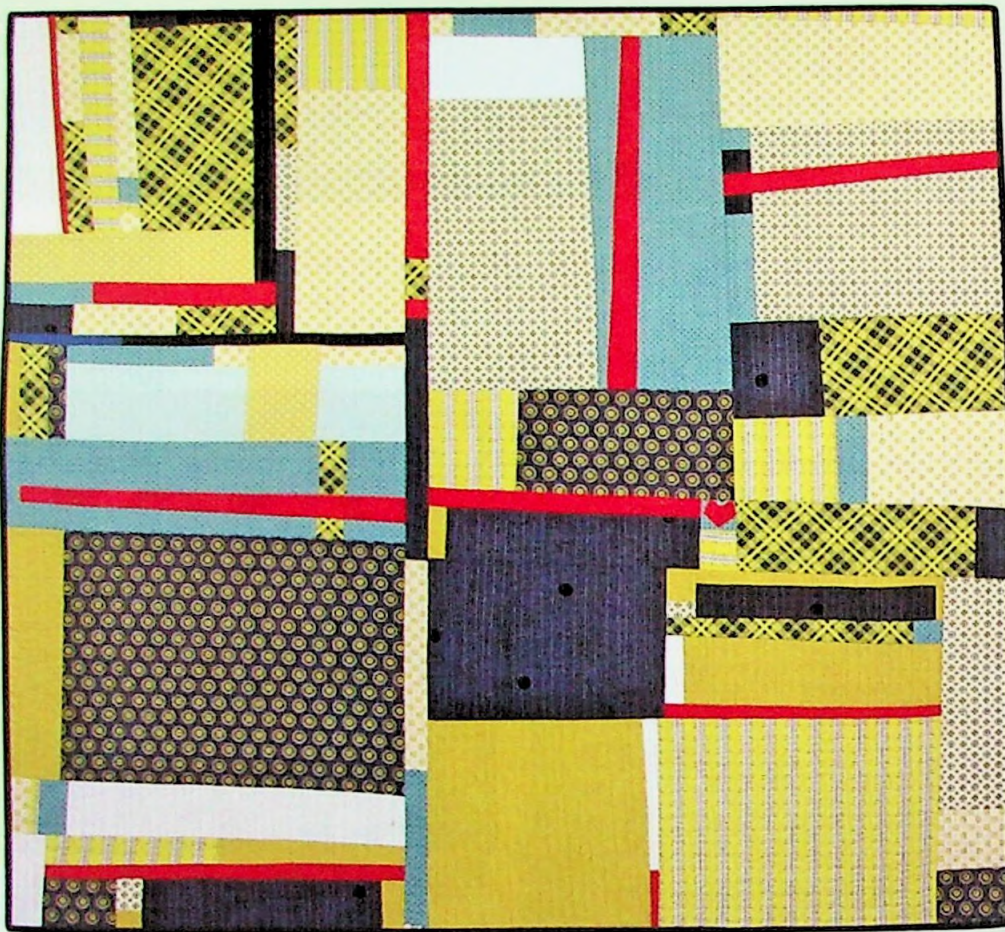


John James Easy Threading™ needles for embroidery and burying threads.

Here is a tip about the needles I used for the embroidery. I use short lengths of thread for embroidery, approximately 16 to 18 inches long. This means a lot of needle threading! To make this easier I use John James Easy Threading™ needles. The thread is popped into the top of the needle instead of through an eye. I also use these needles when burying thread ends for machine quilting.

Hope you are finding these reviews useful and if you have a favourite product or tool I would love to hear about it. My email contact information is in the header of this article.

Until next time.—*Daphne*



*I Dont Wear Blue* by Cinzia Allocca

# La courtepointe au Québec

## Quilting in Quebec

by Claire Haillot

I must admit that quilting in Quebec was long perceived in a negative way. No one dared to say they enjoyed quilting for fear of being seen as an old lady in a rocking chair with nothing to do. I still smile silently and wait for the reaction when a person asks me what I do for a living and reply that I am a quiltmaker. But times are changing and quilting is becoming an emerging hobby, and we are seeing more and more quilters making their mark in the industry.

When choosing who should appear in this article it became evident that I had to categorize. I chose to list quilters based on their achievements. There are awards winners and there are authors, and sometimes they are both. In this issue you will see quilters from Quebec that have won awards and been published. In an upcoming issue of *The Canadian Quilter* the second part of this article will feature quilters that have won awards as well as ones to watch in the future.

**Editor's Note:** The author has written this article based upon awards won previous to 2014.

**Note de la rédactrice :** L'auteure a écrit cet article en se basant sur des prix gagnés avant 2014.

par Claire Haillot | traduit par Sylvie Jane Leclerc

Je dois admettre que la courtepointe a longtemps été vue de façon négative au Québec. Personne n'osait dire qu'elle aimait faire de la courtepointe de peur d'être vue comme une vieille femme se berçant et n'ayant rien à faire. Lorsque des gens me demandent ce que je fais dans la vie et que je réponds que je suis courtepointière, je souris intérieurement en attendant de voir leurs réactions. Mais, les temps changent et la courtepointe est maintenant un passe-temps gagnant en popularité et de plus en plus de courtepointières laissent leur marque dans le domaine.

Lorsque j'ai dû choisir qui apparaîtrait dans cet article, je me suis rendue compte que je devrais les classer par catégories. J'ai décidé de baser la liste des courtepointières d'après leurs succès. Certaines se sont méritées des prix, d'autres sont des auteures et quelquefois, elles sont les deux. Dans ce numéro, vous verrez des courtepointières québécoises qui ont gagné des prix et qui ont été publiées. La deuxième partie de cet article apparaîtra dans un prochain numéro de *The Canadian Quilter* et mettra en évidence des courtepointières ayant mérité des prix et d'autres qui seront à surveiller dans le futur.



Deborah Kemball



Baroque Beauty—original design  
by Sheila Wintle



Claire Haillot

PICTURE COURTESY OF ANNIE'S PUBLISHING



Cinzia Allocca

## Award Winners and Authors

### Deborah Kemball [www.deborahkemball.com](http://www.deborahkemball.com)

Every time I see one of Deborah Kemball's quilts, my heart skips a beat. Deborah's passion is hand appliqué and she is inspired by the 18<sup>th</sup> and 19<sup>th</sup> century silk designs, chintzes and fabrics. All her quilts are heavily embroidered, often embellished with crystals and pearls and are hand quilted. She has won many national and international awards including the Founder's Award in Houston, Texas, the International Quilt Association Best of Show, the Canadian Quilters' Association Best of Show and several other first place awards in Canada, the US and the UK. She is also a successful author, having published *Beautiful Botanicals* in 2011 and her pattern pack *Twilight Garden Quilts* in 2012 (both by C&T publications). She has been featured in several magazines: *American Quilter Magazine* (Sept. 2009), *The Quilt Life* (April 2011) and *Quilters Newsletter Magazine* (Dec 2011). Her quilts made the cover page for *Quilters Newsletter Magazine* (Dec 2011), *American Quilter's Society* (Winter/Spring 2011) and *The Canadian Quilter* (Winter 2010). And finally, Deborah's quilts were featured in the International Quilt Association 2010 Award Winning Quilts Calendar and the American Quilter's Society 2012 Wall Calendar.

### Sheila Wintle [wintlequilts.tripod.com](http://wintlequilts.tripod.com)

Sheila is a two-time best of show winner at the *Vermont Quilt Festival*, an award winner at the American Quilter's Society in Paducah, Kentucky, and a finalist at the International Quilt Association judged show. Her *Broderie Perse* quilts were included in exhibitions at The New England Quilt Museum and The National Quilt Museum in Paducah. Sheila is the author of *Colonial Appliqué* (That Patchwork Place) and *Color Palette Appliqué*; she was also featured in *Class Act Quilts* (both published by Martingale).

### Claire Haillot [www.courtepointeclaire.ca](http://www.courtepointeclaire.ca)

If your first reaction when seeing Claire Haillot's quilts is: "Oh my, this quilt looks so easy that even I can do it!" then her work is done. So it came as quite a surprise to win Judge's Choice for *Thomas Goes Fishing* at the CQQ Salon 2012 held in Montreal. Before that, Claire published several patterns in *Créations & Déco*, developed a line of French patterns and self-published a French book on machine-quilting for beginners. It was Cinzia Allocca who challenged Claire to send patterns to American magazines and she hasn't looked back since. In 2013, Claire was featured twice in the Do you EQ blog and started appearing in *Quilter's World*.



## Gagnantes de prix et auteures

Chaque fois que je vois une des courtepointes de Deborah, mon cœur s'arrête un moment. Les appliqués sont sa passion et elle s'inspire des motifs de soie, des chintzes et des tissus des 18<sup>e</sup> et 19<sup>e</sup> siècles. Toutes ses courtepointes ont beaucoup de broderie, sont souvent embellies avec des cristaux et des perles et sont piquées à la main. Elle a gagné plusieurs prix nationaux et internationaux incluant le « Founder's Award » à Houston, Texas, « Meilleure de l'exposition » à l'International Quilt Association, « Meilleure de l'exposition » à l'Association canadienne de la courtepointe et plusieurs autres premiers prix au Canada, aux États-Unis et au Royaume-Uni. Elle est aussi une auteure renommée pour avoir écrit *Beautiful Botanicals* en 2011 et pour son ensemble de patrons *Twilight Garden Quilts* en 2012 (les deux avec C&T publications). Elle a souvent été mise en vedette dans des revues : *American Quilter Magazine* (Sept. 2009), *The Quilt Life* (April 2011) et *Quilters Newsletter Magazine* (Dec. 2011). Ses courtepointes ont paru en couverture de plusieurs revues dont *Quilters Newsletter Magazine* (Déc. 2011), *American Quilter's Society* (Winter/Spring 2011) et *The Canadian Quilter* (Winter 2012). Pour finir, les courtepointes de Deborah ont paru dans le calendrier de courtepointes gagnantes 2010 de l'International Quilt Association et dans le calendrier mural 2012 de l'American Quilter's Society.

Sheila s'est mérité deux fois le prix de "Meilleure de l'exposition" au *Vermont Quilt Festival*, a fait partie des gagnantes à l'American Quilter's Society à Paducah, Kentucky et a été finaliste à l'exposition jugée de l'International Quilt Association. Ses courtepointes de broderie perse ont été présentées dans les expositions du Musée de courtepointe de la Nouvelle-Angleterre et de The National Quilt Museum à Paducah. Sheila est l'auteure de *Colonial Appliqué* (The Patchwork Place), de *Color Palette Appliqué* et a aussi été mise en vedette dans *Class Act Quilts* (ces deux derniers publiés par Martingale).

Si votre première réaction lorsque vous voyez une courtepointe de Claire Haillot est : « Oh! Cette courtepointe a l'air si facile que même moi je pourrais la faire! ». Alors elle a réussi. Ce fut donc une grande surprise de gagner un « Choix du juge » pour *Thomas Goes Fishing* au Salon 2012 de la CQQ à Montréal. Préalablement, Claire a publié plusieurs patrons dans *Créations & Déco*, a développé une ligne de patrons en français et a auto-publié un livre en français sur le piquage-machine pour débutants. C'est Cinzia Allocca qui a poussé Claire à envoyer des patrons aux revues américaines et elle ne l'a jamais regretté depuis. En 2013, Claire a été mise en vedette deux fois dans le blogue Do you EQ et a fait une première apparition dans *Quilter's World*.

AT LEFT *Thomas Goes Fishing*

PICTURE COURTESY OF ANNIE'S PUBLISHING AS SEEN IN BOOK *Row Quilts, Longitudes and Latitudes*

CONTINUED ON PAGE 60

# Oh Canada!

by Georgia Beale

**T**he *Quilt for Canada* was a collaboration between Canadians from coast to coast, *Canada Quilts* magazine and the National Capital Commission in Ottawa.

Early in 1990, Deborrah Sherman, the editor of *Canada Quilts* magazine in Hamilton, Ontario, had the idea of embarking on a special project to celebrate the 125<sup>th</sup> anniversary of Canadian Confederation in 1992: a quilt made by Canadians from across the country.

A call for quilt blocks was launched through *Canada Quilts*. The blocks had to be 15cm square (6.5"). They could be made in any material that could be sewn. The design of the block should symbolize the participant's feelings as a Canadian. Contributors were encouraged to complement the block with a written explanation of each block's symbolism, which would be placed in a commemorative scrapbook.

The deadline for submissions was April 1, 1992.

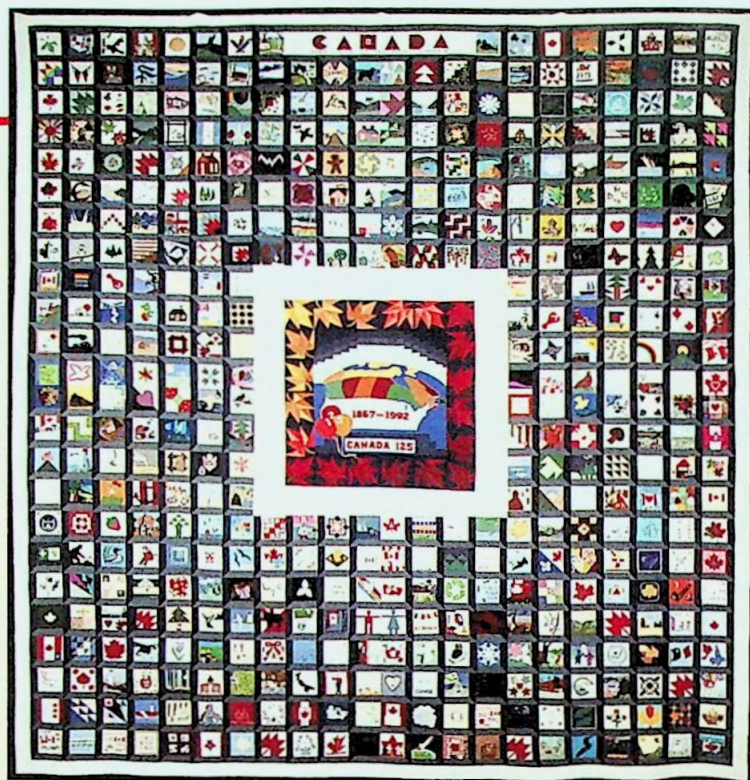
The contest for the central quilt panel, which could be as large as 1.5m x 2.1m was won by Kathleen Gaudaur of North Bay, Ontario. The quilt blocks were sewn into nine sections in Hamilton, Ontario, and the sections were sent to nine cities across the country to be quilted at public quilting bees.

One of the last of these bees was held at the 1992 conference of the Canadian Quilters' Association/Association canadienne de la courtois in Thunder Bay, Ontario. The final assembly of the nine panels and final quilting was carried out by volunteers from the HAMILTON QUILTERS' GUILD.

The finished quilt is 4.6m x 5.2m and includes all 465 blocks received by the April 1, 1992, deadline.

In all, just over 3,000 Canadians, men, women, young and young at heart, contributed their hands and hearts to creating *The Quilt for Canada*. It represents a remarkable coming together of Canadians everywhere... a reflection of their feelings about our country and their hopes for the future.

*The Quilt for Canada* was unveiled in Ottawa on June 30, 1992 during the 125 Days of Celebration in Canada's capital region, which was organized by the National Capital Commission to mark the 125<sup>th</sup> anniversary of Confederation. It remained on display in the capital until September 7, 1992, after which it toured sewing and quilting



festivals until December, 1992. Eaton's department stores displayed the quilt at their store locations throughout Canada during 1993.

After the quilt was finished touring, the National Capital Commission tried to find a permanent home for it with no success, so the quilt was handed back to Deborrah Sherman who had started the project.

For the last 23 years it has lived in her basement in the cedar-lined steamer trunk used to transport it across the country.

Since we are going to be celebrating the 150<sup>th</sup> anniversary of Confederation in 2017, I thought we should try to have this quilt shown again. I had no idea where it was, but with the help of Judy Lyons, I found Deb and discovered that she has had the quilt for all the intervening years. With the help of the National Capital Commission, I'm going to try to have this magnificent quilt displayed again. Wish me luck!

**Note from the Editor:** If any readers know of a large venue that will hang *The Quilt for Canada* (1.5m x 2.1m), please contact Georgia at [g.beale@sympatico.ca](mailto:g.beale@sympatico.ca).

CONTINUED FROM PAGE 59

## Cinzia Allocca [www.deuxpetitessouris.blogspot.ca](http://www.deuxpetitessouris.blogspot.ca)

Inspired by modern art, Cinzia Allocca's style is defined by simplicity of form and design. She is the co-founder and current president of the MONTREAL MODERN QUILT GUILD. Her work has been published in several magazines and she is a contributor to several books. Last year Claire Haillot challenged Cinzia to enter the world of competition, and she succeeded as her quilt *I Don't Wear Blue*, was selected for the 2013 *Best of Quiltcon Travelling Quilt Show*.

That's not all! In an upcoming issue we will talk about other quilters in Quebec that have won awards as well as my picks on the quilters to watch for.

SUITE DE LA PAGE 59

Le style de Cinzia Allocca s'inspire de l'art moderne et dégage une simplicité de forme et de design. Elle est la cofondatrice et présidente actuelle de Montreal Modern Quilt Guild. Son travail a été publié dans plusieurs revues et elle a participé à plusieurs livres. L'an dernier Claire Haillot lui a lancé un défi : « Entrer dans le monde de la compétition ». Elle y a réussi puisque sa courtois *I Don't Wear Blue* a été choisie comme « Meilleure de l'exposition au » *Quiltcon Travelling Quilt Show*.

Et ce n'est pas tout! Dans un prochain numéro nous parlerons d'autres courtoisières du Québec qui se sont méritées des prix ainsi que de mon choix de courtoisières à surveiller.



Jackie White lives on Manitoulin Island, Ontario and loves to quilt. She favours 3D art quilts and will embellish any quilt she has. Her favourite embellishments are buttons and ricrac. You can find out what she is up to on her blog 'Jackie's Art Quilts' at [jabotquilt.blogspot.com](http://jabotquilt.blogspot.com).

by Jackie White

## Parcel Packing Perfection

Do you know why the *Trend-Text Challenge* closes approximately three months earlier than the *Quilt Canada* conference, where these quilts are displayed and auctioned off? It is because it takes the Vice President that long to open the parcels!

I have recently discovered that Canadian quilters have a special talent for sending their quilts in a safe and secure manner. And by that I mean having their package, which contains their beautiful work of art completely air tight! Nothing, not even a drop of water, is getting near those quilts. Seriously, our members could teach workshops on how to pack quilts effectively.

Let me first start by telling you what I did when I first started mailing my *Trend-Text* quilts all over the country. I was young and foolish and thought I didn't need any instructions on packaging a quilt. I had a cereal box sitting on my counter and some masking tape and I went to work. First I folded my rather large quilt into quarters, then eighths, then sixteenths and rammed it into the box. One corner hung out so I got a pencil and using one end... not the lead end (I do know something about wrapping), and pushed and shoved that quilt right into the box. Before it would spring out, I quickly threw some masking tape around the end. Taped a label on and voila, my quilt was ready to go.

Imagine my surprise when the Vice President at the time emailed me to tell me that my quilt had arrived, barely, and the box was torn, the address label was half off and she was surprised it even made it.

How could that be? I put it in a box, I used tape, what went wrong? I still was a little sceptical about the whole situation, especially the implication that I had pathetic quilt packing skills. That is, until the *Trend-Text Challenge* quilts started arriving at my house this year.

Did I get an eye opener! Every single quilt was a work of pure parcel packing perfection. That is all 135 of them! Many grandkids will be in for a surprise when they hit the pool this summer only to find their pool noodles are half the size they used to be! The missing halves were used to wrap quilts. There was the special white tissue paper to protect the quilts, and Saran Wrap™, and Ziploc™ bags and tape. Oh my, was there tape! I am seriously thinking we could get a bulk discount rate on tape if we all went together on tape to protect our quilts.

Let me not forget to mention the creativity. There were three favourites of mine. One got high points for creativity. She used a tube but the end was apparently missing. This quilter took a Teflon pie plate and moulded it over the end until it took on the round shape, then she taped the end up.

The next one belonged to our Director at Large, Laine Canivet. She emailed and told me that there was no way I would be able to wrap it back up to travel to *Quilt Canada*, and that it best stay packaged. Instead she sent me a picture of her challenge, which turned out to be a full-fledged working clock!

My other favourite looked like a rocket ship. Literally, it was three feet high, had a dome top and was made of titanium (ok, I may have exaggerated on that last part, but only slightly... it was a hard 1/4" plastic corrugated shell). This quilt was packed, wrapped, rolled, sealed, taped and even screwed. When I emailed the quilter to tell her that her quilt had arrived and that it took me two hours to get into it, she responded by telling me that her husband was an engineer and wanted a good job done!

No matter how they were wrapped, it was pure joy seeing the talent of our wonderful Canadian quilters as each of the 135 quilts got unpacked. For those of you going to *Quilt Canada 2014*, you will marvel at the beauty of this year's *Trend-Text Challenge*. For those of you unable to go, the quilts are on our website under 'Galleries.'

### Creative Cousin

PS A special thank you to Mabel Russell and her engineering husband, David, who let me poke fun at their amazing packaging skills.



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# Learn Online with Canadian Teachers!

by Susan Purney Mark

As quilters, we are always involved with learning something new. Whether it is new techniques, designs from the latest books or a workshop with a famous quilting instructor, the ideas presented to us in a wide variety of media keep us making the latest quilt, art piece or wall hanging and supporting a multi-billion dollar industry around the world.

We all learn in different ways—from books, DVDs, guild workshops, large conferences and festivals and now, with the ever increasing growth of virtual learning, many of us are learning online. Do you wonder about a particular method of appliqué or the opinions about a new sewing machine purchase? Now we can simply search or “Google It” to instantly get our answers. There’s always an answer online for even the most obscure questions, why should quilting be any different?

Four well known Canadian quilting teachers have moved to online teaching, and each has tailored their approach in distinctive and different ways. Each teacher brings many years of quality instruction, and are presently sharing their unique styles and methods for online learning with thousands of quilters from around the world. What could be better?

Both Daphne Greig and Susan Purney Mark began working with Quilt University (QU) in its early days, when an online environment was unusual. Carol Miller, the owner of QU, developed an online place to teach quilting classes for all levels of quilters. Quilt University was a resounding success, providing access to workshops for quilters in all parts of the world. After Carol’s passing in

2013, Daphne continued on to the Academy of Quilting to continue providing classes, while Susan developed a series of video workshops that she posted online.

Pamela Allen developed her online presence after an unfortunate incident with US Customs essentially banned her from teaching workshops at guilds or festivals in

the United States. So she developed online classes as a supplement to that lost income. It has worked very well for Pamela as she can even teach in her “jammies!”

Like all teachers, Brandy Lynn Maslowski loves to travel across Canada teaching, but began to receive numerous requests to teach



Cubism Piece by Pamela Allen | TOP PAGE BORDER Fabric by Susan Purney Mark

by Skype or create videos for guilds that had no budget to fly her out. As a result she dove straight into the world of online teaching with live webinars, where students can chat online as they are learning.

Just as in a regular classroom, interaction with students and the opportunity to ask and answer questions is critical. Pamela sets up a private Yahoo group for each class. Students are invited to join and can stay on the group for a length of time after the class ends. For Susan, her workshops are set up in a password-protected webpage and students can comment and discuss right on the page. Photos can be shared and questions between each student work can be done in a separate section. At the Academy of Quilting, where Daphne teaches, each class has a classroom forum where the instructor and students can communicate. Students can ask questions, share information and learn from other students in the class as well as the instructor. A gallery for sharing photographs and those from current and previous students is also provided for each class.

Beyond her webinars, Brandy has also embarked on her 52 Weeks of Fibre Art videos on her YouTube channel. Brandy is also known for her Canadian Quilt Talk podcast, featuring a series of weekly podcasts on judging, interviews, and product reviews. The workshops are set up using a variety of different systems. Some use Yahoo Groups, or a combination of print and photos—even video learning is increasingly popular. For Susan, posting a couple of short workshops at no charge on Youtube and Vimeo is a way to introduce herself to prospective students. Brandy uses a combination of live webinar video with power point photos for clear close-ups of the techniques, and she focuses on doing the entire project online along with the students in the time allotted.

For each teacher, making the technology easy for the student is of primary importance. Students have a wide range of computer skills, so it's vital that they enjoy the experience rather than struggle with the technology. Basic computer skills and the ability to take simple photographs is generally all that is needed.

For the longer workshops, interaction with the students is always at least once daily during class time, which can be single- to multi-lesson formats continuing over several weeks. All messages are seen by all the students as well as the pictures. Pamela

responds several times a day when she notices new emails and other students are also encouraged to comment on any problems or critique advice or an art history lesson she may post.

Truly, there seems to be something to fit every student and every schedule! Many classes seem to follow a three to four week format with a new assignment to download or work on every week.

The range of workshop topics is as varied as any conference or festival; from paper piecing to PaintStiks™, from elements of art to machine quilting and from screen printing to Seminole piecing—there is a wide range of techniques for anyone to learn! Pamela has a strong art background and includes composition, contrast and still life as some of her topics, while Daphne is a well-known author and some of her workshops are developed from her patterns and books. Susan focuses on printing, wax resists and fabric dyeing, as she has trained in textile design. Teachers are always wanting to introduce subjects that both appeal and challenge their students, but most importantly, the learning should be fun! The advantages of teaching online include the ability to teach more than 24 students in a class, which is a common enrollment number at conferences. For Daphne it means that she doesn't have to pack up her supplies, print handouts and spend valuable business time travelling to and from a workshop. She has all her quilts and samples available to show students and can post additional photographs or instructions to the classroom immediately.

Each teacher stressed the importance of building relationships with their students, whether teaching online or in person. The students can keep in touch with their teachers through Facebook, newsletters and blogs. And where are these students? They are as close as down the street and as far away as Iceland, Asia and Australia. The students have fun meeting one another, sometimes friends or siblings sign up and take a workshop together. What a great way to be together when separated by distance! They learn about these teachers through magazines, books, associations such as Studio Art Quilt Association and internet lists. The resources are wide and varied.

Now why would you take an online workshop? First, it's a great way to learn from the best of Canadian teachers! Maybe you don't



Sample by Brandy Lynn Maslowski



Fabric Sample by Susan Purney Mark



Ripples Paper Piecing by Daphne Greig

belong to a guild or you find it challenging to get to workshops? Learn online! Perhaps you are a night owl and want to quilt to all-night radio? Learn online! You want to start and stop the video or work faster than other students? Learn online! Don't want to lug the machine and stash to a class? Learn online! The teachers would LOVE to meet you!

# Awards

## Caring Canadian Award Carol MacLean

**Editor's Note:** On February 19, 2014, Carol MacLean received the Governor General's Caring Canadian Award at Queen's Park in Toronto. Lieutenant Governor, David Onley, presented the award. Carol has been asked to write some thoughts on her endeavours and what it means to her to receive this prestigious award.

It was a very moving and humbling ceremony to hear each recipient's selfless contribution to their community and far reaching locales. There was a reception following the presentation where we could visit with each other and it was touching to hear how each recipient helped others in their own way; the most common area of conversation was what volunteer efforts each had done.

I think my interest in being part of the community started with my father's interest in helping others. He was very much a humanitarian. He was President of the local Rotary and Men's Clubs at the time. He would take me along when he was selling raffle tickets to raise funds for worthy causes. Through those times I began to feel comfortable being a part of a community and helping others.

Keeping alive the heritage hand arts has always been important to me as well. Quilting and Leatherwork being the main two areas of interest besides painting and stitchery in all forms.

Many years ago when there was an interest, I helped form the Woodstock Leather Guild, and the OXFORD QUILTER'S GUILD in Ingersoll. I held many executive positions in both organizations, being Charter President of the OXFORD QUILTER'S GUILD in 1979.

I have been a member of the Canadian Society for Creative Leathercraft since the early 1970s and have assisted that organization by teaching, demonstrating at various events, serving on the executive, achieving my Fellowship standing in 1975, assisting in judging work submitted for Associate and Fellow standing and biennial competitions, plus helping set up exhibitions for them. I do not work in leather anymore because of my Fibromyalgia, but continue assisting in judging and exhibitions. While I did leather



Carol MacLean pictured with the Honourable David C. Onley. Photo courtesy of the Office of the Lieutenant Governor of Ontario.

work, I gave many gifts to family and friends. Quilting has been a longtime interest of mine because of being nurtured by an aunt in my early years. My first Dresden Plate quilt was finished when I was about 15 years old. We made tied comforters earlier, when I was about eight or nine years of age. The seed was planted and I have continued my love for this wonderful form of hand art.

I have enjoyed making quilts to give to others for many years and keep a record of all of the quilts I have made. Recently I tallied up the gift and donation quilts I have made and it exceeds 80. Some of the most rewarding quilt gifts have been those sent to the wounded soldiers in the hospital in Germany, family in hospital, friends going through chemo treatment and to women's shelters. One donation/raffle quilt garnered \$3,500 for a women's shelter. There is no better feeling than helping others. There have also been "the regular" gift quilts given, such as, memory, anniversary, birthday, new home, baby, commemorative, wedding, graduation, and Christmas gift quilts.

There is nothing like a warm quilt wrapped around someone, to let them know you care. I also know that many of the CQA members do this very same thing all of the time and know of the heartfelt satisfaction they get from doing this too. Kudos to all of you.

My lifetime involvement in quilting and leatherwork saw me teaching continuing

education for over 25 years, being a Charter Member of the the Canadian Quilters' Association/Association canadienne de la courtpointe (CQA/ACC) (formed at Quilt Toronto '81), teaching at seven Quilt Canada conferences, being presented with the Dorothy McMurdie Award by CQA/ACC and for making a significant contribution to quilting in Canada. I have also been presented with the Ontario Volunteer Service Award for my efforts in the Canadian Society for Creative Leatherwork for over 30 years. In November, 2012, I received the Queen Elizabeth II Diamond Jubilee Medal for my involvement in the community.

One of the most treasured gifts I have received over the years of travelling and teaching is the friendships of so many beautiful people. Some of which I still communicate with to this day.

I recently made a *Comfort Quilt* for a friend going through cancer treatment, and we were reminiscing and talking about my quilts. A few years ago she had come to see an exhibition of my quilts and asked if I sold my quilts, and I said no I didn't. I needed some for my teaching and others I liked to give away. She looked at me quite puzzled and said, "But you put so much time, expense and effort into them, how can you give them away?" After she had received her quilt, while having her cancer treatment, she could feel the love and strength and warmth wrapped around her and it helped so much when she needed it the most to know that others cared. "Now I get it!" she said, "I now know why you give them away!" It touched me so very much. Life had come full circle.

We started a *Comfort Quilt* group at our guild a few years ago and I am one of the leaders in that worthwhile effort. We have given quilts to guild members and their friends plus to the women's shelter.

My quilting and leather friendships mean so much to me.

Quilting has enriched my life in so many ways and brought me so much pleasure. I would be lost without it. It has been a privilege sharing quilting with others, and hopefully I can pass on the same happiness that it has brought to me. What a wonderful lifetime journey this has been.



# Portia White Prize Laurie Swim

The Portia White prize recognizes cultural and artistic excellence on the part of a Nova Scotian artist who has attained professional status, mastery and recognition in their discipline.

With a career that spans 40 years, Laurie Swim has participated in advancing the craft of quilting to the fine art audience and has carved a niche through fibre art that is comparable to any realist painter in Atlantic Canada. Laurie started her studies at the Fine Art Program at Mount Allison University and holds a BFA from the Nova Scotia College of Art and Design.

Laurie has been the recipient of a number of grants and awards, recently as the recipient of the Dorothy McMurdie Award from the Canadian Quilters' Association/Association canadienne de la courtepointe and is recognized for her volunteering of her time and work to advance the cultural community and issues such as *The Quilt: A Breast Cancer Support Project*, as well as, serving on the Nova Scotia Arts and Culture Partnership Council. Currently she has an exhibition at the Zwicker's Gallery in Halifax, and is represented by Amicus Gallery in Chester and the Del Mano Gallery in Los Angeles.

**Editor's Note:** This is Laurie Swim's acceptance speech.

I would like to thank the Leadership Council and Arts Nova Scotia for this honour.

I would like to thank a few important people who have been my advocates in realizing my being here. First, my husband Larry Goldstein who has not only had my back for over 30 years, but has worn many hats as publisher, editor, agent and promotion manager. He runs our gallery in Lunenburg. Also, I want to acknowledge my nominators for this prestigious prize: Linda Craig known formerly as Linda Ross, Jane Alexander, who is making her home in Nova Scotia and Cathy Drummond who did the leg work. This is the second award Cathy has garnered for me this year. In May I was awarded the 2013 Dorothy McMurdie Award by the Canadian Quilters' Association/Association canadienne de la courtepointe (CQA/ACC).

This is an award created to celebrate the life and accomplishments of a singular Nova



FROM LEFT TO RIGHT Portia White protégé Hangama Amiri, The Honourable Tony Ince and Portia White Award recipient Laurie Swim.

Scotia artist, Portia White, a world class opera singer. It is unique in that it is named for the artist, not a patron or a corporation. Another distinction is that it is rare that an award encompasses all artistic disciplines. For an artist who makes pictures from bits of fabric, this is truly an honour as recognition of what I do.

Growing up in Lockeport, an out of the way picturesque seaside town on the South Shore of Nova Scotia, I had a lot of personal freedom as a child and was encouraged to express myself creatively. My physical surroundings helped as well. We lived alongside the beach looking out to sea. I always knew I would be an artist. I am not sure that it is a calling or a compulsion, a bit of both. In my forty year career, I have also created six community art pieces with the help of volunteers from the community, for historical record and social activism. They were heady projects, mostly memorials. One such work was *Lost at Sea* created in Lockeport in 2000. Beyond these being worthwhile causes I came away with a sense of that community in which I now belonged through creating art. In 2003, I was invited into the Lunenburg community to make the *Lunenburg Heritage Quilt*.

A very creative community has developed in Lunenburg, integrating with the local people, and with the history and culture of the surrounding area. Larry and I often comment on the number of talented people, in many disciplines, living here. I feel that

this is just the beginning of something, and not just in Lunenburg, but in other parts of the province as well.

When I entered the Fine Arts Program at Mount Allison I thought painting would be my discipline of choice and if Alex Colville had still been teaching, it most likely would have been. I missed Mr. Colville by about six years. In 1976 as a juror for the Nova Scotia Designer Craftsmen he awarded my early art quilt *Eve's Apple*, Best in Show, and later wrote an introduction to my first book, the *Joy of Quilting*. I am forever grateful to his generosity of spirit. I'd like us to take a moment to remember him.

Having the support of an established artist is very important to fledgling artists.

This brings me to introducing my choice for the protégé portion of this award. I would like to introduce Hangama Amiri, a young artist who participated this past year as one of the NSCAD graduates in the Lunenburg residency program. Hangama, who originally hails from Afghanistan, moved to Nova Scotia with her family some years ago. Although she still has strong ties to her war-torn country she has adopted Nova Scotia as her home. Her paintings reflect both of these cultures. This past spring we featured a solo show of her work in our gallery and it seemed only appropriate in choosing her. I am sure you all will agree who have seen her presentation here tonight.

Thank you and I hope you enjoy the rest of your evening.



## Hexed

*"Hexies, hexies... can you ever have too many? We think the answer is 'no.'"* (Part of a promotion from Patti Hansen, the owner of Earthly Goods, an Edmonton quilt shop.)

I'm sorry Patti and the ladies of Earthly Goods, but I beg to differ. For I do have too many hexies.

For those of you who aren't familiar with hexies (and there may still be a few), they are the six-sided pieces (hexagons) used in the traditional *Grandmother's Flower Garden* pattern. After years of being the wall-flowers of the quilting world, so to speak, they have suddenly become very popular with patterns and books popping up wherever you look. I've even been given notecards with colourful, embossed hexagons gracing the front of the card.

Hexagons are traditionally joined using the English paper-piecing method, which, for those of you who aren't familiar with the process, involves cutting hexagons out of paper as well as fabric, using the papers as a foundation to which the fabric hexagon patches are basted and then sewing them together by hand, using a whip-stitch.

To my mind, this is the ultimate make-work project of the quilt world. Everything is done twice or three times, and then, when you have all the hexies joined, there is still the quilting to be done. Traditionally, this was done by hand as well, but I daresay there are only a very few of today's quilters who are willing to do all that time consuming hand stitching.

On the plus side, once you have all the cutting and basting done, sewing the patches together can be done anywhere—waiting rooms, airport lounges, sitting in the bleachers or stands watching kids sports events or anywhere where you have time on your hands with nothing to occupy them.

I actually enjoy hand sewing, and that's why I got myself into the situation I'm in now. Here's the story.

When visiting Ethel, a quilting friend, several years ago, I was shown a very old cardboard box containing an unfinished,

hand-pieced quilt project made of hexagons. Ethel explained that she had been given this box by her husband's sister-in-law, who was well along in years and unable to finish it. The quilt had been started by the sister-in-law's mother and was obviously very old (maybe 70 or more years) and had been lying in the box for ages. Some of the fabric, in fact, had been discoloured by contact with the box.

Ethel confessed that she didn't know what to do with it, as she was not fond of hand sewing. Yet, as it was a family heirloom of a sort, she was reluctant to just throw it away.

On an impulse, without giving much thought to what I was saying (or any idea what I was getting into), I casually offered to finish the quilt top for her.

"Are you sure?" Ethel said.

"I really enjoy hand sewing. It may take a while, but I'd be happy to have it to work on, if you've no one else to do it."

Nothing more was said at the time and I left her home without the box, thinking perhaps that she might have reservations about giving it to me, and also that it was just as well, as I always had lots of quilting projects on hand or in mind to work on.

However, a few months later, her daughter-in-law called me and said, "I've got the quilt box for you from Ethel. I'll bring it to you."

As I opened the box and examined its contents more closely, I could see that this was going to be a long-term project and a challenging one at that.

In the box were hundreds of hexagons, each measuring about 1½ inches across. Some had been sewn together into various units. There were four sets consisting of the centre solid-colour hexie sewn to one row of print pieces (six hexies); 40 sets had two rows, the outer one being a soft cream (480 hexies). These sets were joined together by blue hexagons to make a large piece (in the traditional *Grandmother's Flower Garden* pattern), which consisted of four rows of 13 sets each measuring approximately 25 inches wide by 86 inches long (2064 hexagons in



total, more or less). In addition there were stacks of already cut hexies held together by a thread through each stack. And folded neatly on the bottom, additional blue fabric, from which more hexies could be cut as needed. Or perhaps it was meant for the binding.

The finished units had been pieced together by hand, using very tiny stitches and no foundation papers. I could see that I had quite a job ahead of me.

After six months, having worked on it sporadically, I had made some progress, but the end was nowhere in sight. Now it is nearly 18 months since I began and, to date, there are three more rows pieced and I'm sewing them to the first four. I would like to add a few more rows, but I'm in a quandary.

I've almost run out of the light cream fabric used in the second row of the units but have plenty of the prints and solid colours left. Should I try and find a new fabric to use that matches in colour the cream of the original? And even if I can find a match should I be sewing new fabric to old? The original cream fabric is much finer in texture than the cottons we find today. And what about a border and binding? How should it be finished? And quilted?

As I look into the box containing the unfinished pieces and think about the work that is to come, I have to remind myself that everything sewn is done one stitch at a time. So, if I persevere and figure out the answers to the questions (suggestions welcome!) and live long enough, I may yet get it finished.

But there are times when I just think, "You *can* have too many hexies."



Check out my blog:

[www.thelight-heartedquilter.blogspot.com](http://www.thelight-heartedquilter.blogspot.com)



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## Modern Quilting!

Text and photos by Cindy Scraba

What is your definition of modern quilts? Recently, I offered a fun blog give-away to visitors and posed this very query. I received an eclectic mix of comments ranging from general to more specific; however, they shared a common thread. Modern quilters love to quilt and share their talents, and in turn they've inspired the topic for this column!

Another interpretation for modern quilts is evident in this blend of categories from the March 2014 Fraser Valley Modern Quilt Guild (FVMQG) Modern-Mini Quilt Challenge. The FVMQG produced this event in conjunction with the Creative Stitches Crafting Alive Show held at the Tradex Centre in Abbotsford, BC.

- Extensive use of solid fabrics is one consideration in modern quilts (e.g. *Garden Gumdrops* by Cynthia Frenette).
- Expansive negative space suggests strong design element opportunities within the positive open spaces.
- High contrast between fabrics/colours provides a dynamic feature.
- Minimalism category presents an uncomplicated approach to block designing.
- Modern traditionalism seizes the opportunity to "modern up!"
- Improvisational piecing offers freedom to unleash artistic license.
- Bold colours and prints increase the overall modern appeal.
- Alternate grid work proposes a unique approach to block construction (*This Way and That* by Cathy Erickson, see quilt image).

Three Viewers' Choice Winners were chosen by ballot amongst entries displayed in the FVMQG Modern-Mini Quilt Challenge:

Marilyn Isaak: *Trees are Growing on Me*  
Cynthia Frenette: *Gumdrop Garden*  
Cathy MacKay: *A Collection of Fond Memories*



Modern Mini Quilt Challenge Viewer's Choice Three Winners with quilts

CAROL BROWNE, CAROLE BROWNE PHOTOGRAPHY



FVMQG, Fraser Valley, BC, Modern Quilt Guild banner

Overall, it appears modern quilts showcase negative space as being one of its most positive features. The actual quilting is a gift to the senses giving the eye a place to rest and for the viewer to ponder. Essentially, THREAD is your scribe for etching swirls and lines onto quilts creating detail and personality. FABRIC creates the foundation and overall impression. QUILTERS (whether modern, traditional, contemporary or without a label) enjoy the playtime and the creative journey.

Here are two reader comments gleaned from Cinderella's Blog posted March, 2014.

"I think Modern quilting is evolving, but my own take on it is that it's doing (my) own



Modern Mini Quilt Challenge theme example

thing, exploring quilt design and making it (my) own. Taking traditional designs and reworking them, playing with colours, shapes, patterns, breaking down blocks and experimenting. My own quilts I consider them more my art than just a quilt."—Cynthia F

"Modern quilting is an attitude and has been around forever. There are fantastic examples of modern quilts from the 40s and earlier. Maybe this new movement should be



Modern Mini Quilt Challenge 2014 quilts

coined as 'Maverick' quilting—taking a new or old design and making it uniquely your own, shedding fear and ignoring traditional quilt rules, doing your own thing with gusto!—Ellen

This particular modern quilting blog post also outlines five popular thread suggestions, which I'm most familiar using and feel confident to recommend. Feel free to review the post for details.

Next up in *The Canadian Quilter* Autumn issue, I look forward to sharing another hot topic: Hand Quilting Revival!

In the meantime, happy Modern Quilting and beyond.

**Cinderella's Tip:** Whenever a quilt challenge presents itself in your quilting circles (modern and beyond), I encourage everyone to seize the opportunity to leap outside your comfort zone. It's a perfect excuse to try new threads, practice techniques and add embellishment to stretch the boundaries. If you don't take on new challenges you miss the rewards. Plus, joining a guild offers unlimited opportunities to learn from and socialize with great teachers and quilters from across Canada and globally.



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

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## Oh, That is Different Hmmm...

by H  l  ne Blanchet

I often hear, "Oh, that's different—hmmm," when someone looks at my work for the first time. I'm never quite sure how to take it. Sometimes I think it comes with certain challenges. At this point in my quilting journey, like many of you, I've decided to take the next step forward and, for me, that's trying to make a bit of an income at my art.

Yes, I do call myself an artist. But more often than not I call myself a "textile folk artist." I've come to that title after finally recognizing my creative voice and being okay with what I produce. I'm not sure if that's a proper label for what I do, or if it's even a good idea to have a label in the first place. It's the closest thing I can think of, that describes what I do in a concise way. People who like folk art seem to like what I do. They respond to it. I respond to other folk art. But I mostly respond to textiles. And needlework of all kinds.

The quilting community has been amazing for me throughout my journey for the same wonderful reasons that we all thrive in the quilting environment. But sometimes I feel like I don't fit in. Not because I'm not welcomed—on the contrary, however, my stuff always seems to stick out like a sore thumb. When placed beside the work of others, it throws off an entire show. It's obnoxious—it's true. And maybe that is why the folk art community is drawn to it.

Except I don't paint in wood. I work with fabrics and thread. For some that makes it no longer art but "craft." This is where I am

wondering if I can expect to run into some difficulties trying to fit into juried shows and exhibits or galleries. Sometimes I think I am already starting to have difficulty. I know that many of you are active professional quilters, or, like me, emerging artists who want to take their work to the natural next step—or maybe you're merely curious. I am sure that I am not the only one who would love to hear about other quilt artists' journeys, where it has taken you or how you have dealt with it. I am hoping that my story will inspire some of you to want to share your own on-going quilting journey with the rest of us.

In the meantime, I'll continue to make my pictures. Although they are technically quilts, they're not at all snugly like the ones we love to cherish for decades on end. But like real quilts, they do make people smile. I'll continue to call myself a "textile folk artist" for now. It seems to be the most descriptive.

H  l  ne is member of the CELTIC QUILT GUILD, Studio Art Quilt Associates—Western Canada, Studio Art Quilt Associates—Atlantic, Fibre Art Network, the Association of the Pacific West Quilters and the American Quilt Association.



The Apartment Building 2014, and details



## NEW!!!

## Online Guild Reporting for the CQA/ACC Magazine

Any guild whose membership dues are paid up can enter their report online. The online form provides a place to attach a photo with the report.

The following describes how to submit your guild report online:

Start at: [www.canadianquilter.ca](http://www.canadianquilter.ca)

Look at: MEMBERS on the home page, then down the menu list to MEMBER GUILDS and click.

SELECT YOUR GUILD – press the DOWN button. Scroll to your guild name. If your guild name does not appear in the list, then your membership dues are not paid. Dues can be paid online.

SELECT MAGAZINE ISSUE – press the DOWN button. Click on the upcoming issue. Take note of the magazine's theme so you can include information that pertains to the theme.

Note: Your Regional Rep informs guilds of upcoming report deadlines. If you miss the deadline for the upcoming magazine, it is not displayed in this list. The deadlines are Feb. 15, May 15, Aug. 15 and Nov. 15.

YOUR REGIONAL REP. – press the DOWN button. Scroll to the name of your Regional Rep. Click on it. If you are not sure who your Regional Rep. is, there is a full list, by province on the website under CONTACTS on the red bar.

YOUR NAME – enter your name in case the Regional Rep. needs to contact you.

YOUR EMAIL – enter your email in case the Regional Rep. needs to contact you. Both emails have to match to submit your guild report.

The screenshot shows the 'Add a Guild Report' form on the website. At the top, there is a navigation menu with links for HOME, QUILT PROFESSIONALS, EVENTS, AWARDS, GALLERIES, SPONSORS, SHOPPING, and CONTACT. On the right side, there are three red buttons: 'CQA/ACC BLOG', 'QUILT CANADA BLOG', and 'CQA/ACC FACEBOOK'. Below these are several input fields: 'Name', 'Quilt Professionals', 'Events', 'Awards', 'Galleries', 'Sponsors', 'Shopping', and 'Contact'. The main form area is titled 'Add a Guild Report' and contains the following sections: 'You can submit a Guild Report that may be used in an upcoming issue of the CQA/ACC Magazine. Please fill in the form below to submit a report for your Guild.' Below this is a red box labeled 'INSTRUCTIONS FOR GUILD REPORTING'. The form has several dropdown menus: 'Select Your Guild', 'Select Magazine Issue', and 'Your Regional Rep'. There are also text input fields for 'Your Name', 'Your Email', 'Your Email (repeat)', 'Your Phone', and 'Your Guild Report'. A large text area is provided for the report content. Below the text area, there is a 'Please limit your Report text to 800 characters (see character/word count in box above)' warning. There is a 'Browse...' button for adding a photo, with a note: 'By sending this photo you agree that you have permission to have it published in the magazine.' Below the photo upload section, there is a 'Photo Caption' field. At the bottom of the form, there is a 'Photo Caption' field.

YOUR PHONE – enter your phone in case the Regional Rep. needs to contact you.

YOUR GUILD REPORT – there is a CHARACTER and WORD COUNT at the bottom of the box, representing the limit for your report.

ADD PHOTO – The photo must be stored on your computer before you begin. It must be over 750KB and less than 3 MB in size.

Press the BROWSE button then go to the location of the photo on your computer. Select the photo file. You will see the path name appear in the window.

Note: By sending this photo you agree that you have permission to have it published in The Canadian Quilter magazine.

PHOTO CREDIT – enter only the name of the photographer.

PRESS SUBMIT – if there are errors, you will receive a message. Correct the errors. Press SUBMIT again.

If you need to discuss this process, please email the CQA/ACC Vice President at: [vicepresident@canadianquilter.com](mailto:vicepresident@canadianquilter.com).



## Alberta

by Cindy Simpson



BATTLE RIVER QG made a queen-size raffle quilt for the first show in many years, *Mirror Reflections*, June 27 and 28. We track inches for CQA/ACC's *Walk to Brock*.

BIG HILL QUILTERS (Cochrane) enjoyed Wayne Kollinger's and Linda Hurd's trunk show and workshop, Cheryl Arkison's Curvy Workshop, and several guild members' trunk shows. Carol Raymond organized *Beads of Courage* where small bags with a Beads of Courage label are donated to Calgary's Children's Hospital. Young patients use the bags to collect beads they receive for every test, procedure, etc., that they go through.

BLACK GOLD QUILT PATCH GUILD (Leduc) donated 331 quilts and raffle proceeds to several charities. Kim Caskey spoke on *Convergence Quilts* from Ricky Tim's book and Kaleidoscope Quilts Workshop; Corrine Hewitt gave a trunk show and *Crazy Quilt Workshop*; Cheryl Arkison gave a trunk show and Color and Value Workshops. Lezley Zwall explained how *Quilts of Valour* came about. Jean Ford from FFAA encouraged us to expand our horizons in Fibre Arts. We are joined by women from Camrose for *Quilt 'til You Wilt* days.

CALGARY SILVER THIMBLE QG's *Carnival* had members tossing embroidery hoops over pegs and estimating how many buttons in the jar. Betty Bailey showed a no Y-seam *Tumbling block* technique. Preparations for the fall quilt show underway.

CENTRAL ALBERTA QG member, Wendy Greber, has a quilt in Gloria Loughman's book *Radiant Landscapes*. The silent auction raised money for local charities. February we joined the Stettler Guild with whom we have a yearly competition to finish UFOs. We lost this year even though we have more members. They are more prolific.

HIGH RIVER HANDICRAFT GUILD sent 28 quilts to Little Warriors Be Brave Ranch near Edmonton. Members share techniques including paper piecing, appliqué and crayon colouring.

LETHBRIDGE CENTENNIAL QUILTERS made 58 wine bags for *Quilt Canada 2014*. Judy Barnett issued a mini quilt challenge themed *What Living in Southern Alberta Means to Us*. Patti Morris presented a *Puzzle Blocks* workshop. We are excited to be hosting *Quilt Canada 2015*! Preparations are in full swing with a great faculty of teachers lined up, a wonderful venue arranged and a committee hard at work to make the show a success.



HIGH RIVER HANDICRAFT GUILD

NORTHERN PIECEMAKERS QG (Grand Prairie) made a quilt for the QEII Hospital Foundation's *Festival of Trees*; another for the Heart and Stroke Foundation; 33 to families in need; 120 for Grande Prairie's neonatal ICU; and for our Hospice.

PRAIRIE PATCHERS QG (Brooks) Gloria Evans lead a project to make walker totes for seniors of different styles, patterns and materials for men and women. Guild members presented 63 totes to the residents.



REDWATER QG

REDWATER QG makes quilts for community charities using donated fabric using the following patterns: *Pick and Choose*, *Day and Night*, *Around the Twist*, *Bow Tie* and *Ivy Twist*. Members made gowns, bibs and receiving blankets and quilts for people in community care.

QUILTED MOUSE'S (Calgary) most creative project/challenge was *The Trail That Binds*. Each participant got a piece of brown fabric to represent the trail. The finished blocks were arranged to make one trail. This year our *Colour Challenge*, from Joan Wolfren, is an 18" x 32" monochromatic quilt based on the draw of a colour card.



Liz Henderson (St. Albert) presenting the last 30 quilts to Tina Krieger of the Children's Heart Society.

ST. ALBERT QG delivered the last 30 of 70 quilts to the children undergoing heart surgery at the Stollery in Edmonton. Our *Poppy Challenge* commemorates 100 years since the start of WWI. Next quilt show is September 24 – October 4 at the Little White School House.



SHERWOOD PARK QG

SHERWOOD PARK QUILT GUILD held a mug rug swap with a *Valentine* theme where names were drawn for a mug rug.



## BC Coastal

by Marilyn Fuller

BLUE MOUNTAIN QUILTERS' GUILD (Port Coquitlam) made over 50 *We Care* quilts, smothered in hearts: pieced, appliquéd, quilted or printed to donate to premature babies. Members are planning *Crazy 4 Quilts* show in Coquitlam October 25 and 26, [www.bluemountainquiltersguild.ca](http://www.bluemountainquiltersguild.ca).

TIMBERLANE QUILTERS' GUILD (Powell River) enjoyed demo nights where participants visit stations to learn about threads, batting and pressing. The *Crayon Quilt* demo involved tracing then colouring pictures and how to finish so the colour stays in place. Karen Berry broke the rules in the Cut Free Landscape class. Kathleen O'Malley and Peggy Grabowski led the *Log Cabin* table runner. Over 20 community quilt tops were assembled. More info at: [www.timberlanequiltersguild.ca](http://www.timberlanequiltersguild.ca).



## Prince Edward Island

by Michelle Moase

THE NORTHERN LIGHTS QUILT GUILD (O'Leary) made seven charity quilts. Three members are participating in the *CQA/ACC Trend Tex Challenge*. Guild members are participating in *Walk to Brock*. Members look forward to fabric bowls, sewing totes and a *Dresden Plate* runner.

THE KINDRED SPIRITS QUILT GUILD (Charlottetown) is preparing for the October quilt show which ties in to the Confederation Conference Celebration (150 year anniversary of Confederation). The guild received special government funding to help with this year's show. The *March Jamboree* sees members sharing their knowledge with one another. Carole Lypaczewski will teach *One Block Wonder*.

## Saskatchewan

by Flo Blair

SASKATOON QUILTERS' GUILD. Different ideas attract and keep members interested. Speakers of a different nature, such as a physiotherapist talking about quilters' aches and pains, add interest. We demonstrate different techniques: faux *cathedral windows*, circles, curved piecing, reversible binding, thread painting, chenilling and free-motion quilting. To change our look a logo challenge was issued. Challenges called *What Fires You Up* and *My Pet Peeve* were issued.

We encourage diversification by giving an annual \$500 Scholarship. The recipient presents and often teaches what she learned. 'Different' makes us grow and encourages new ideas. Encourage 'different' in your guild.



## BC Interior

by Catherine Henderson

CASTLEGAR QG gave Selkirk College student nurses over 30 baby quilts for their Guatemala trip. Members completed a raffle quilt for *Quilts for All Seasons* show in October, with proceeds for Castlegar Search and Rescue. Attended the *West Kootenay Quilt Conference* in Salmo and enjoyed Coreen Zerr's workshops, Landscapes with a Fibre Dance and *In Living Colour*.

COPPER VALLEY FAT QUARTERS QG (Logan Lake) round robin where each person submits a bag with their name and optionally, fabric. Participants make two squares for each bag and pass to another to do the same. At the end each person has squares for a new project! A Pippa Moore workshop is planned for October.

CRESTON VALLEY QG worked on a Faces Project based on Yvonne Porcella's self-portraits. Can you find the *Crazy Cat Lady*? Who is *Vintage Barb*? Find *A Well-Rounded Life*. For extra points identify *The Sweetest*, *The Computer Nut*, *I'm the Youngest and I Know It*, and *All I do is Quilt!*

DOUBLE O QG (Oliver) hosted a show in April. Marion Saunders completed two embroidered teddy bears originally begun by Karen Northeast inspired by a Victorian *Crazies* class before her untimely death three years ago. Karen's daughters received the bears, now treasured reminders of their mother.



CRESTON VALLEY QG Self-Portrait Quilts



DOUBLE O QG embroidered teddy bears

CONTINUED ON PAGE 74

by Laine Canivet

CONTINUED FROM PAGE 73—BC INTERIOR

Fernie QG assembled and quilted a donated quilt kit, then displayed it at the *May East Kootenay Quilt Conference* and will raffle it. Members had a Quilt-til-You-Wilt weekend and made 30 wine bags for *Quilt Canada 2014*. Look for their logo!

FRASER QG (Fort Fraser) held two open houses, their quilt show in May and grew their membership. Meetings include technique demonstrations/workshop and working on PHDs (projects half done).

KOOTENAY QG (Nelson) named four "Honorary Lifetime Members." The guild held workshops in *Split 9-patch*, *Modern Dresden Plate*, and a reverse-appliqué jacket. Quilts were made for the hospital gift shop, Rotary's Rotaplast program and families in the local transition house.

LILLOOET QG will unveil their *Mystery Quilts* to display variations of quilting, colour choices and placement from one pattern in June. Members are preparing for their 5<sup>th</sup> *Quilt Show* on July 25 to 26, held with the local *Apricot Festival* and *Route 99 Show & Shine* featuring vintage cars. Plans are underway for the 2015 *New Year's Baby Quilt*.

NORTH STAR QS (Kimberley) donated quilts to the Rotaplast Wrap-A-Smile program. Various *Half-Square Triangle* methods were demonstrated then incorporated into a comfort quilt. Quilt show is May 25 to June 8 featuring the guild's *Circles Challenge*.

ORCHARD VALLEY QG (Kelowna) enjoyed Marianne Parsons' trunk show, two closet sales, local quilt shop presentations and member-led technique tutorials. Kathy Kinsella gave a workshop on Silk Fusion and Needle Felting and a trunk show.

Osoyoos QG will sell items at the Osoyoos Art Gallery this summer. *Roots of Empathy* quilts are presented to mothers and babies who make monthly visits to elementary school classrooms to show children how infants change in their first year. Worth 40% of the guild's *Walk to Brock* inch count, one member made and sent 6,600 quilt inches to Bolivia!

PINCUSHION QG (Peachland) displayed 19 heart-themed mini-quilts on Valentine's weekend to be auctioned at the 2014 *Quilting on Beach* show, June 7 to 8 at Peachland Community Centre.

QUESNEL QG showed their *HST Challenge* quilts at the Quesnel Art Gallery. Plans are underway for the 2015 *Mother's Day Quilt Show*. Awarded a silver thimble for demonstration of skill and hard work.

RUMPLESTILTSKEIN FIBRE ARTS GUILD (Rock Creek) are making four pictures of the Boundary Country in a sliced quilt or triptych for a 2015 quilt show.

SAGEBRUSH QG (Kamloops) held a gala *Pansies and Pearls Tea Party* to celebrate their 35<sup>th</sup> Anniversary. Over 200 care quilts were donated.



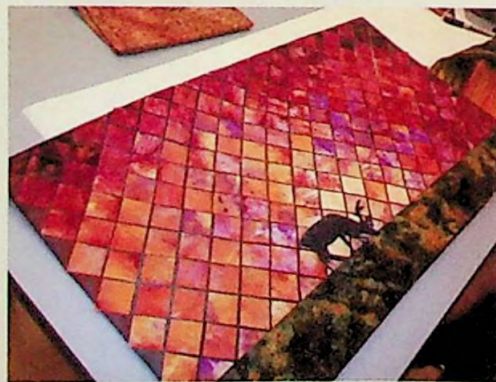
PINCUSHION QG Festival of Hearts

SUMMERLAND MATERIAL GIRLS QG make quilt tops for Victoria's quilts, placemats for Meals on Wheels and other charities. Enjoyed classes on appliqué, Stack and Whack and 3D Cubes by Diane Janzen from Pritchard.

## Northwest Territories

by Shona Barbour

YELLOWKNIFE QUILTERS are making a charity quilt for the YK Seniors Society using blocks from 113 members. Members at both Yellowknife quilt stores (The Quilted Raven and Quilters Getaway) made 100 pillow cases for children in care. A program on how to organize fabrics, supplies, and space was followed by a garage sale. To spread awareness of textile arts, members participated in a demonstration at the Prince of Wales Heritage Centre (museum), organized by the Aurora Arts Society. Hazel Wainwright showed how fabric can be used both for art and for functional pieces. Visitors hand quilted and made cards with mini-quilt inserts.



INUVIK QG?? Landscape Quilting class?



INUVIK QG?? Landscape Quilting class?

INUVIK QUILTING GUILD (IQG) hosted Donna MacDonald and Hazel Wainwright to teach Gloria Loughman's Landscape Quilting class from her *Luminous Landscapes* book resulting in pieces with a northern theme. Cheryl Arkison taught *Sunday Morning Quilts*. Both classes were funded through NWT Arts Council. We are fortunate to have government grant funding available for textile arts in the NWT. The quilt show will be held in conjunction with the 2014 Inuit Circumpolar Council General Assembly in Inuvik in July.

## Nova Scotia

by Dorinda McCully



ANNAPOLIS VALLEY QG's *UFO Challenge*: put up a FQ and a note telling what will be finished by June. With a public commitment and a chance to win fabric, there are sure to be many projects completed! Isabelle Burgess helped with *Magic Tiles*. "Extra" sewing room supplies were sent to Ethiopia to those who could benefit.

HIGHLAND QG (Antigonish) are planning an Oct 3 to 4, 2014 quilt show. Comfort bags (63 to date) for chemo patients, crib quilts, and place mats for Meals on Wheels were made. The spring challenge was *Sudoku* quilts. A black and white block exchange is planned.

LA GUILDE ACADIENNE DE CLARE (Saulnierville) celebrated their third Anniversary with a traditional Acadian Rappie Pie lunch. The junior sewing program has full occupancy at the monthly workshops. Members are planning the annual quilt show.

MAHONE BAY QG is planning their annual quilt show Oct 3 to 5, 2014 at Blockhouse Fire Hall. More info on their site. Ana Buzzalina was their "Extraordinary Quilter" at the annual dessert party. *Cuddle Quilt Day* saw over 125 quilts completed for various charities.

MAYFLOWER QG (Halifax) members learned *Celtic Knots* and *Kaleidoscope* quilts and enjoyed presentations by Meredith Annett and Helen Fujiki. Three quilt guilds, Mayflower, Mariners and Mahone Bay are bringing Kaffe Fassett to Halifax in July.

OCEAN WAVES QUILT SOCIETY (Cape Breton) members enjoyed guest presenter Polly Green, a well known NS quilter. Polly and Meredith Annett taught workshops and Valerie Hearder gave a presentation on her African Threads organization.

PARADISE VILLAGE QUILTERS posted UFO results on their blog. A birthday party was held for everyone with cake, prizes and bag of FQs. Place mats, mug rugs, rag quilts and *Traffic Jam* quilts (pattern by Pat Sloan) were donated where needed. Up coming workdays include *Crazy Quilts*, *Prism Quilt*, *Spring Fling* with auction and quilter's yard sale, *French Braid* runner, shop hop, fabric dyeing and a visiting teacher.

THISTLE QG (Westville) members made a mesh tote bag, 3D wall hanging, sewing bag, travelling place mat, Christmas table runner, *Seminole* pattern ideas and Spring flower wall hanging. Individual members donated to a local youth group. The Guild's proudest moment was having member, Norma McCara's quilt grace the cover of the Spring issue of *The Canadian Quilter*.



MAHONE BAY QG: Cuddle Quilt Day organizers, Valerie Langille-Johnson, Shelia Langille and Laverne Naus relax among the more than 125 quilts made for various charities.

TOWN AND COUNTRY QG (Kings Co) holds monthly workshops and members donated adult bibs, created landscape quilts using techniques by members Jackie Trimper and Ginny Evans, experimented with AccuQuilt™ cutters provided by shop owner Faye Brown and explored the art of Sashiko with Jane Maddin.

## Southern Ontario

by Darlene O'Neill



BLUEWATER QUILTER'S GUILD (Owen Sound). Patti Carey from Northcott Fabrics will give a lecture called *Interesting Quilts from Unusual Fabrics*, followed by a workshop called *Fast and Fabulous Bargello Wall Hanging*.

GODERICH QUILTER'S GUILD. Ruth Kennedy from Fergus presented a Trunk Show entitled "Finding My Wings." Martha Schellengerhoud will show her quilts in May. Preparations are underway for their quilt show in June, 2015.

HURON PERTH QUILTER'S GUILD. Anita Zobens from Cotton Mill Threadworks will teach her *Appliqué Buffet* workshop. Member Judith Elder McCartney will present a trunk show.

KINCARDINE SUNSET QUILTER'S GUILD spring classes include: *Jacob's Star* by Rosemary Terpstra and a *Modern Table Runner* by Audrey Morrow. Celebration events for the 20<sup>th</sup> Anniversary are taking place.

NEW MILLENIUM QUILTER'S GUILD. Heather Stewart will teach *Angles and Squares*. The guild's challenge features a *Scrappy Pillow or Cushion*.

NIAGARA HERITAGE QUILTER'S GUILD is presenting *Quilt Canada 2014*. Many Canadian quilters will enjoy this exciting event.

NORFOLK COUNTY QUILTER'S GUILD. Martha Schellengerhoud displayed quilts at the March meeting. Member Sandra Croley showed her favourite quilts. Vice President's Day was a success as Darlene O'Neill and Mary Weber made lunch with "souper" help from Terry Anderson and Pat Heming.

OXFORD QUILTER'S GUILD (Ingersoll). Visiting Carol Taylor provided a class on *Improvisational Scrap Quilts*. Johanna Masko provided a lecture called *All About Scraps*.

ROYAL CITY QUILTER'S GUILD (Guelph) workshops include Susan Harrington's *Appliqué*, Helen Fujiki's *Free-Motion Quilting* and Cathy Miller, the *Singing Quilter*, *Mock Mola Reverse Appliqué*.

WINDSOR QUILTER'S GUILD. Diane Beausoliel provided a trunk show. Elaine Quehl will present a *Hosta Leaves* workshop.

## Ontario North

by Marvella Smith



LINDSAY CREATIVE QUILTERS' GUILD, along with their usual good works within the community, attended the *Lancaster Quilt Show* in Pennsylvania.

THE PINE TREE QUILTERS' GUILD (Bracebridge) are making prayer flags for their meeting room and for their next quilt show, June 6 and 7, 2014.

The HALIBURTON HIGHLANDS QUILT GUILD donated 321 placemats to the Meals on Wheels Members, who attended a meeting in Bracebridge. Remember the photo of the 'bride' in the last issue in all her finery? There may be a hopeful 'groom' in his finest quilted suit and green rubber boots—official foot wear of the north, accompanied by his best friend, a pastor.

THOUSAND ISLAND QUILTERS' GUILD (Brockville) are planning quilt shows, making raffle quilts, offering challenges to their members. Their web site is: [www.thousandislandquiltersguild.com](http://www.thousandislandquiltersguild.com).

KINGSTON HEIRLOOM QUILTERS suffered the loss of long time member, Fran Hunt.

## New Brunswick

by Gail Fearon



AKERLY AREA QG (Cambridge Narrows) continues with Victoria's Quilts and making four large panels depicting scenes of area farms, the Lakes and village for the Mill Cove Nursing Home.

COTTON MILL QG (Fredericton) made Christmas stockings for a special care home and tied quilts for the homeless shelter. Winter workshops included a scrappy quilt. Activities can be viewed at [www.cottonmillquiltguild.blogspot.ca](http://www.cottonmillquiltguild.blogspot.ca).

FREDERICTON QG attended *Secret Code Exhibit* with guest Cecile Grant speaking on the Underground Railroad Code quilts. *Nova Scotian Narrative and Picture Quilts* by the VALE QUILTERS ASSOCIATION of New Glasgow, NS, were displayed. Nancy Elashuk taught a *Pineapple Quilt* workshop and Marijke Hurkens presented *Modern Interpretations of Traditional Quilt Patterns*. Members challenge is to make any size quilted

project from recycled material plus one optional additional fabric.

GREATER MONCTON QG donated \$100 to the food bank, gathered 14,320 inches for the *Walk to Brock* and got ideas for using discarded items like thread and small fabric scraps. Guest Carolyn Prentice presented art work influenced by the nature of southwest US. Susan Delaney presented a *Plain Borders Begone* program and a *One-yard Fabric Exchange and Challenge* where members 'fold it, snip it, rip it, drop it and pass it' then make a block of their choice.

GUILDE ACADIENNE DE COUTREPOINTES QG (Caraquet) held their second quilt show and visited with their sister guild. The BOM is a *Skill Builder Sampler*.

KENNEBECASIS VALLEY QG (Quispamsis) gave prizes for best three Christmas tree ornaments, then donated everyone's ornaments to the nursing home. The 2014 quilt show theme is *Stars in the Milky Way* with the *Shades of Grey Challenge* where white, grey, black and a bit of another

colour may be used. ReBecca Paterson from Studio Art Quilt Association presented the artwork of members from NB, NS and PEI.

MARCO POLO QG (Saint John) held several workshops featuring Judy LeClue and Susan Johnson and an annual retreat. Planning for *Quilt Fair 2015* is underway.

MIRAMICHI QG held workshops on paper piecing, hand and machine appliqué. Trunk shows were held for residents of Miramichi Senior Citizens Home. Jackie Stephens won the *President's Winter Scene Challenge*.

SUSSEX VALE QG members donated tree ornaments to the nursing home. BOM is underway. A guild quilt is under construction. Members are sewing anti-ouch pouches, drain pouches and pillowcases. A Chinese auction was held and hand quilting comfort quilts is ongoing.

THE TIDAL THREADS AND NEEDLEWORK QG (Grand Manan) began a guild raffle quilt, *Everything Old is New Again*. Entries for the biennial show in July 4 to 5 are being gathered. Three new members are learning to hand quilt.

WOODSTOCK QG held an *Idiom Challenge* where members drew idioms from a bag and were judged on their interpretation. Examples are "when it rains it pours," "from rags to riches," and "high as a kite." Each month a member presents a special quilt and quilt story. Anniversary celebration includes a bus trip to *Maine Quilts* in July.

## Nunavut

by Diana Martin



ARCTIC QUILTERS (Iqaluit) survived another long, cold winter and look forward to sunshine and late summer night quilting marathons! Next workshop features community charitable projects. There is so much need here, especially for children and baby quilts. We could never come close to meeting all the needs. Led by Ev Lecomte, we made Santa aprons.



LEFT TO RIGHT: Johanna Benning, Cathy Peyer, Darlene Brown, Ev Lecomte  
FRONT: Jamie Nicol, Diana Martin

## Newfoundland and Labrador

by Judi Kelloway



BACCALIEU QG (Dildo) Joanne Morrissey led making the charity quilt for the Heart and Stroke Foundation, Basia Price sewed the borders, Marion Dean quilted it. Local teacher, Debbie Northover led *The One Block Wonder* workshop. April retreat was at Lav Rock. A committee is planning our 2015 quilt show.

CABOT QG (St. John's-Mount Pearl) celebrated their 30<sup>th</sup> anniversary with founding members Wendy Batten, Lois Jeffrey and Helen Harding. Members enjoyed a workshop *Painting with Seta Colour™ Transparent Paint* with dye expert Susan Furneaux.

EASTERN EDGE QG (St. John's) enjoyed a presentation about quilters and fabric artists of Wales, UK, by Regina McCarthy, Jennifer Gill and Karen Martin who talked about their trip. Held our first quilt exhibition and sale, *Deck the Walls*, with a



BACCALIEU QG: The Heart and Stroke Foundation charity quilt. Basia Price is holding it from her upstairs landing and her husband took the picture.

theme of The Natural Environment. Proceeds will fund child-sized tools for the Children's Educational Programme at the gardens. Karen Martin reviewed Rayna Gillman's book *Create Your Own Free-Form Quilts*. Debbie Northover discussed battings, stabilizers and fusible webs.

FOGGY BAYS QG (Arnold's Cove) completed a charity quilt for the local hospital auxiliary. A 2016 quilt show is being planned. Members visited quilt shops in Gambo and Gander, worked on a guild banner and held elections.

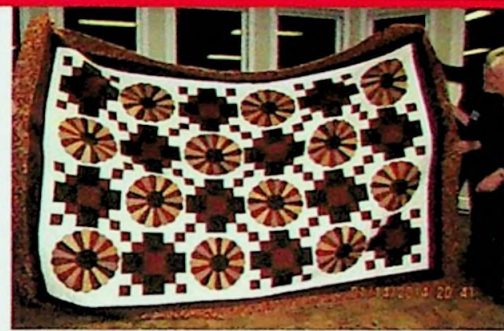
LONG RANGE QUILTERS (Corner Brook, Pasadena, Deer Lake) auction raised \$900 for local food banks. President Kay LeDrew's *Brown Bag Challenge* involves participants drawing a bag of three fabrics from a pile and making something using these fabrics plus one other. Workshops by Bill Locke of Springdale, NL, and Gloria Loughman of Australia are being planned.

OCEAN VIEW QG (Conception Bay South) moved to a new venue, enjoyed quilt challenges, exchanged mug rugs and completed two pot-luck blocks to be drawn in June. At a monthly *Sewsical* we made Fidget-Touch Quilts for Alzheimers and dementia patients. Participants of the Runners Club displayed their completed runners.



OCEAN VIEW QG (and at right)

PIGEON INLET QG (Bay Roberts) donated gifts for the Happy Tree and/or food items for the Food Bank and donated *Hanging Gardens* quilt to the Avalon North Wolverines Search and Rescue. Georgina King taught trapunto. A sea of red appeared when we all dressed for Valentine's Day. Patterns were distributed for wine bags to donate to *Quilt Canada 2014*.



WHALE COAST QG (covering Triton to LaScie and all points in between) held elections, are planning their first quilt show, July 10 to 12, 2014 in Springdale. Cat Candow led a workshop on pictorial quilting. Yvonne Bradbury led a Back Basting Appliqué Workshop. Demonstrations included Twisted quilts, postcards and how to spice up bindings.

## Yukon

by Dorothy Burke

KLUANE QUILTERS GUILD (Whitehorse) elected new officers. Please check the Klauene Quilters website for upcoming events.

PINETREE QUILTERS (Whitehorse) members held three retreats up until the beginning of March. Dianne Gale demonstrated her AccuQuilt™ Go Baby fabric cutter machine and will help create a *Tumbling Block* quilt at the March retreat. The *October Quilter's Tea* challenge is *Modern Quilts*. Another challenge: each member brings a metre (or less) of ugly fabric which is divided among the participants who then create a quilted item. New members bring new ideas and enthusiasm.

QUILTERS WITHOUT BORDERS (Whitehorse) lost a founding member and dear friend when Heather Thompson passed away. Members are making eight quilts for the Teen Centre graduating class using the *Flatbread* pattern in bright colours. In appreciation of a family who recently donated their grandmother's fabric stash after her death, members will make a quilt for each of the four granddaughters.

SEW N' SEWS (Whitehorse). Dorothy Smith, is an active member at 93 years of age. She works on the chemo quilts and her own handwork. A retreat is planned for May. Wendy Juby, a long-time member, is also a member of the Yukon Craft Society which had at least thirty artisan's work on display for tourists to purchase Yukon-made gifts.

## Manitoba

by Marilyn Fuller



MANITOBA PRAIRIE QUILTERS (Winnipeg) enjoyed *Batik Strip Quilt Challenge* organized by Sue Bruning. The Tiki Babes, the Bali Strippers and the Strip Teasers presented skits and showcased 31 quilts, which went to charity. Member Krista Zeghers presented how batiks are made from her trip to Bali. A two woman play, "Is it Wednesday?" raised issues on ageing, memory and Alzheimers/dementia. The Alzheimers touch quilt was described by Leona Fitzpatrick. Rita Wasney presented her extensive button collection.

THE BARN SWALLOWS QUILT GUILD (Morden) donated baby blankets to Christmas Cheer and by February sent 25,251 inches to CQA/ACC's *Walk to Brock*. Yvonne Carlson lead a *Fractured Picture* workshop. The quilt show is May 2 to 4. The 2015 challenge is *I've got a Notion to Quilt*.

Quilt Manitoba, a website maintained by Melissa Marginet has information about quilting in Manitoba: show dates, location of long arm quilters, where to purchase fabric. Check out the Artists & Designers page, the Blogs page and out of province/country events within reasonable driving distance from Manitoba. There is a page for Canadian groups with Manitoba involvement, i.e., CQA/ACC. Send information to Melissa, get on the mailing list and Like the Quilt Manitoba Facebook.



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](mailto: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 Name of Directors

The Directors shall include President, Vice President, Past President, Secretary, Treasurer, and two other directors, who are not officers.

### 5.03 Term Period

A Director shall hold office for 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.

The Treasurer, Secretary, Membership Director and Director at Large shall have a term of two years with an option of an additional two year term upon approval of the Board of Directors.

## 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 Invalidation 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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## Membership Application Form

Date \_\_\_\_\_

Use this form or Renew/Sign-Up online at:  
[www.canadianquilter.com/members-area/members-renew-signup.php](http://www.canadianquilter.com/members-area/members-renew-signup.php)

### Membership Category\*

Individual  Guild  Shop  Institutional  Professional (check only one)  
 New or  Renewing \*(check only one)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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

Phone: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Email: \_\_\_\_\_ Guild: \_\_\_\_\_

### For Guilds and Shop Memberships:

Contact Person \_\_\_\_\_

Web Site \_\_\_\_\_  
Include your website for link from CQA/ACC web site

I, \_\_\_\_\_ (signature), hereby consent to having my name and contact information included on the CQA/ACC Membership List that is distributed to CQA/ACC members upon request.

Method of payment: (please circle appropriate amount below)

Cheque or money order enclosed.\*

VISA/Mastercard #: \_\_\_\_\_

Exp. date: \_\_\_\_\_ Signature: \_\_\_\_\_

## CANADIAN QUILTERS' ASSOCIATION ASSOCIATION CANADIENNE DE LA COURTEPOINTE



GST/HST # 89443 3663 RT

### Membership Rate Chart Effective April 1, 2013 (Includes GST/HST)

	Residents of NB, NL, ON 13% HST:		Residents of NS 15% HST:	
	1 Year	2 Year	1 Year	2 Year
• Individual Membership	\$56.50	\$101.70	\$57.50	\$103.50
• Guild Membership	\$67.80	\$118.65	\$69.00	\$120.75
• Quilting Professional	\$79.10	\$146.90	\$80.50	\$149.50
• Shop Membership	\$141.25	\$259.90	\$143.75	\$264.50
• Institutional Membership	\$56.50	\$101.70	\$57.50	\$103.50

	Residents of PE 14% HST:		All other Canadian Residents:	
	1 Year	2 Year	1 Year	2 Year
• Individual Membership	\$57.00	\$102.60	\$52.50	\$94.50
• Guild Membership	\$68.40	\$119.70	\$63.00	\$110.25
• Quilting Professional	\$79.80	\$148.20	\$73.50	\$136.50
• Shop Membership	\$142.50	\$262.20	\$131.25	\$241.50
• Institutional Membership	\$57.00	\$102.60	\$52.50	\$94.50

	1 Year	2 Year
• USA Residents**	\$60.00	\$110.00
• Overseas Residents**	\$70.00	\$130.00

Please allow 6 weeks for processing your membership.

Make cheques payable to CQA/ACC and return to: CQA/ACC Administrative Assistant, Jackie Philpott, 6 Spruce St., Pasadena, NL, CANADA A0L 1K0  
Phone: 1-877-672-8777 (North America) Fax: 1-866-603-7040 (North America)  
administration@canadianquilter.com

Membership runs for one year until the first of the same month in which you joined.

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

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