



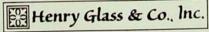
Friendship»Quilt Canada 2015»Christmas Blessings

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





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DESIGNERS

Amy Hamberlin Anni Downs Barbara Jones Beth Logan **Brenda** Pinnick Buggy Barn Cathy Heck Dana Brooks Debbie Taylor-Kerman Debi Hron **Delphine** Cubitt Elena Vladykina Gail Green Heather Milder Peterson Jacquelynne Steves Jan Shade Jana Nielson Jessica Goldman

Jill Finley Kim Diehl **Kym Bowles** Leanne Anderson and Kaytlyn Anderson Leanne Anderson Linda Lim Debono Little Quilts Lizzie B Cre8ive Margot Languedoc Marie Cole Martha Walker Mary Jane Carey Paper D'Art Phyllis Anderson Shelly Comisky Vicki Lynn Oehlke Wilma Sanchez



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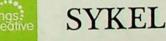
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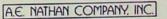
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Lethbridge, AB

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Editor	Marcy Horswill
Books	Beth Cameron
Regional Reports	
Products	Daphne Greig
Light-Hearted Quilter	Ada Moyles
Patterns and Designers.	Joyce O'Connell
Judges CornerKathl	een Bissett and Anna Hergert
Cinderella Column	Cindy Scraba
Creative Cousin	Jackie White
Know Your Guild	Daintry Chitaroni
Youth Program	Jo Ferguson
Translations	Sylvie Leclerc, Compton, QC
Proofreading	
Designers	Leslie Van Patter, Toronto, ON
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SUBMISSIONS Members are encouraged to submit articles and news to the Editor, contact information on the last page. Please tell us if articles have been submitted and/or published elsewhere, and be certain to include all credits. We reserve the right to edit all work and to publish all letters received. We welcome good quality PHOTOS or SLIDES with submissions. Digital photos should be high resolution, at least 300 dpi at full size. COPY DEADLINE the Spring 2015 issue is December 15, 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@canadianguilter.com or as per contact information on the inside back cover.

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



from the Editor

s I write these words, autumn is well on its way and winter is knocking at the door. Past time to put gardens to bed-time to think warm and get to work on quilts.

The theme for this issue is Friendship. I've always valued the many friends I have, but quilting friends fall under a very special category. We get together once a week or once a month and gather round our sewing machines and quilting tables. We share our lives through stories. We talk of family, we exchange gossip, we have heart-to-hearts about those we are worried about, and all the while, we quilt.

Quilting friends have been in existence for hundreds of years. All quilters, both men and women, share fellowship that many other groups of friends don't have. We spend time together under the guise of work. Making a quilt for another person is actually work. extremely hard work at times. However, by sharing the work with others of like mind, it becomes a pleasure, and a really good reason to keep on working together.

When I meet someone new, we do the usual pleasantries and share a little information about our children. As soon as I can, without appearing rude, I ask my acquaintance if they quilt. If the answer is, "No," then more small talk ensues and eventually some common ground might be found and friendship will follow. If the answer is, "Yes!" then smiles abound, the friendship is formed and off we go to work on our quilting.

These pages are full of friendship stories. They are magical. As a quilter, every story will resonate with memories of a friendship you have in your life. Someone you've laughed

@cqaquiltcanada

with, cried with, stitched with and unstitched with-most of all, someone you've worked with.

Our Canadian Designer this month is Marlene Wymenga, a friend to many quilters out there. Marlene has honoured us with a unique pattern design published for the first time. Be sure to check it out on page 18.

There's a host of new information about Quilt Canada 2015 including a write-up about the teachers who will be conducting classes at the University of Lethbridge next June 4 to 6. Finally, be sure to read about the new quarterly challenge aptly named Best Friends Forever. You can find this information on page 45!

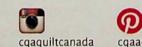
To the many volunteers who write for The Canadian Quilter-thank you! The reason we have such varied and inspiring content is because stories ome from all of you-the heart of Canadian quilters and fibre artists.

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



PHOTO BY STACEY CROSSLEY

cqacanadianquilting.blogspot.ca





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!

canadianquilter

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

Autumn 2015 (deadline for submissions-July 1, 2015) Tradition: So many of our sewing and quilting techniques are steeped in tradition-even Modern Quilting has its traces of tradition learned from families, teachers and mentors. What traditions have you brought forward in your quilting? Should tradition be tossed aside for innovation's sake? Why do you value tradition in your work? Why don't you value tradition? Share your ideas and stories about tradition!



by Jackie White

As I immerse myself in my new role on the Board, I feel quite honoured.

I am thrilled to hear from members as they ask questions, make great observations or just drop an email saying hello. That is what this organization is all about—reaching quilters across Canada and bringing them together.

This year we are really achieving those two goals with our *It's Time for Colour* quilt tour across Canada—thanks to generous *National Juried Show* award winners that created and donated small quilts to raise money for the 'Children's Wish Foundation' charity for children—and our *Lollygag to Lethbridge* trip as we count quilted inches across our nation. There is no doubt that we are always willing to help out those in need and we enjoy being quilters.

I love volunteering for CQA/ACC. Our *National Juried Show* (*NJS*) is near and dear to my heart. We have heard concerns from our entrants on two different issues. The first is the difficulty in deciding which category to enter their quilt. To try to solve this dilemma, we formed a committee to look at the different categories and descriptions.

We plan to have new, easier-to-understand categories for NJS 2016.

The second issue occurs when an entrant is asked to move their quilt from one category to the other. We have solved that problem by changing the procedure. The Jury Coordinator may move a quilt with the entrant's permission, and the jury and judges will not judge a quilt based on the category placement. We sincerely hope that both these solutions will encourage entries into our prestigious *NJS*.

As you read through this magazine, you will notice there are a number of vacancies on our board. These are members who have served their full term—or more! I work with a pretty amazing group of quilters and if you would like to have a pile of fun, do something great for quilting in Canada and make friends right across the country, drop me an email and we can talk about a Board position that may suit you.

We need quilters like you to join our organization. Without memberships we struggle to be able to promote quilting in Canada, and we all want to do that. We are



an amazing nation filled with talent second to none, and we can accomplish great things when we work together. So after you read this magazine from cover to cover, grab the phone and call a friend and ask them to join CQA/ACC. Tell them what we do, who we are and that we want them to be a part of this quilt family.

If we each get one quilter to join, we just might hit that magic number I am hoping to reach in memberships by June!

Jackie

traduit par: Sylvie Jane Leclerc

Message de la Présidente

e me sens très honorée alors que je me plonge dans mon nouveau rôle au conseil.

C'est vraiment spécial pour moi lorsque les membres me contactent avec des questions, pour faire des observations ou juste pour dire bonjour par courriel. Le but de l'association est effectivement de rejoindre les courtepointières à travers le Canada afin de les rassembler.

Nous accomplissons ces deux buts cette année. Premièrement, avec notre tournée canadienne « C'est le temps de la couleur » prenant place grâce à nos généreuses gagnantes de l'Exposition nationale jugée qui ont créé et donné de petites courtepointes afin d'amasser de l'argent pour l'organisme de bienfaisance Fondation rêves d'enfants. Deuxièmement, avec notre Balade jusqu'à Lethbridge où nous mesurons les pouces piqués à travers notre pays. Il n'y a aucun doute que nous sommes toujours d'accord pour aider ceux dans le besoin et que nous aimons être des courtepointières.

J'aime faire du bénévolat pour la CQA/ACC et notre Exposition nationale jugée (ENJ) me tient vraiment à cœur. Nous avons entendu parler de deux problèmes par nos participantes. Le premier est la difficulté à choisir la catégorie dans laquelle inscrire leur courtepointe. Pour régler ce dilemme, nous avons formé un comité pour étudier les différentes catégories et les descriptions. Nous prévoyons avoir de nouvelles catégories plus faciles à comprendre pour *l'ENJ 2016*.

Le second problème arrive lorsqu'il est demandé à une participante de changer sa courtepointe de catégorie. Nous avons réglé ce problème en changeant la procédure. La coordinatrice du juré pourra transférer une courtepointe avec la permission de la participante et les juges et juré ne jugeront pas une courtepointe selon la catégorie de son inscription. Nous espérons sincèrement que ces deux solutions encourageront les inscriptions à notre prestigieuse **ENJ**.

En lisant la revue, vous remarquerez un certain nombre de postes vacants sur notre conseil. Ce sont des membres qui ont complété leur terme...ou plus! Je travaille avec un groupe de courtepointières plutôt formidables et si vous désirez avoir bien CONTINUED ON PAGE 12



Activity Report from the Board

by Jackie White

The Board members have had time to adjust to their new job descriptions and all the fun that comes along with working with quilters. It has been a very busy fall.

Ouilt Canada 2015

Judy Kelly, Past President, spends much of her time with Kathy Oliver, Chair of the LOC for *Quilt Canada 2015*, as they work out many of the details in preparation for the conference this June. Kathy and her team have many fun events planned for all those coming to *Quilt Canada 2015*. Be sure to check it out on our website.

Travelling Quilt Show

For the first time, under the direction of Board member, Laine Canivet, CQA/ACC is organizing a quilt tour that will go right across Canada showcasing the wonderful art quilts made by some of our awardwinning members. The quilts will be sold, along with souvenirs of the show, and proceeds will go to the Children's Wish Foundation of Canada charity. This is your chance to own a quilt by one of Canada's best quilters. See details on the website.

Trend-Tex Challenge

Our Vice President, Linda Schmidt, continues to sell her Trend-Tex fabrics for her challenge, so if you haven't picked up a kit yet, don't delay! We are expecting to sell out yet again. This is CQA/ACC's only fundraiser and we rely on the generosity of our members to buy the kits and turn them into terrific quilts. Kits may be ordered online.

Members Challenges

Marilyn Michelin continues to look after our challenges as well as our *Lollygag to Lethbridge* in which guilds once again count their inches to get across our country. Marilyn has also taken on the task of looking after the CQA/ACC blog.

Financial and Secretarial

Our Treasurer, Lynn Mills, has been working hard on not only our operating budget, but the conference budget, along with the daily financial operating of the Association. Lauren MacDonald, our Secretary, has been kept busy getting the guild insurance for our member guilds organized. If you haven't heard of it, you will definitely want to inquire about it.

National Juried Show

Over the years there have been several concerns with the categories of the *National Juried Show* and the difficulty members have in choosing the proper category for their quilt. We heard your concerns and struck a committee to create categories that are simpler and easier for members to interpret. Our goal is to have this done for the 2016 *National Juried Show*.

Social Media

Lauren has redone our website in an effort to make it more user friendly. We have added Instagram, Pinterest, Facebook and Twitter to our blog and site in an effort to reach you. Please consider following us on your favourite platform or joining one to keep up to date on what CQA/ACC is doing.

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

Lollygagging Along the Way to Lethbridge

by Marilyn Michelin

We've started our epic journey, leaving Brock University in St. Catharines, Ontario, and heading north and then westward to Lethbridge, Alberta, via Penticton, BC. Guilds and members have been sending in their inches from their Show and Tell/Share and we're well under-

way. Monthly blog postings will describe our trip, with its little "lollygags" to visit some guilds and shops along the way.

We're gathering all these inches to get us to Lethbridge in time for *Quilt Canada* 2015 (June 4 to 6, 2015) at the University of Lethbridge. This challenge is open to ALL guilds in Canada, not just guilds who are members of CQA/ACC. Guaranteed, your guild members will love this little push to finish those UFOs.

Send your inches from Show and Tell/Share to Marilyn Michelin, Director at Large at diratlarge@canadianquilter.com.

Whirling Winds in Lethbridge, Alberta



Quilt Canada 2015 Lethbridge, AB



by Teresa Petriw

By now you should be well on your way to Lollygagging along the Way to Lethbridge! But I can tell you that the Local Organizing Committee is anything but lollygagging along! We are like Whirling Winds, as we prepare for you to be Blown Away this coming June, when Quilt Canada 2015 converges in Lethbridge Alberta.

Kathy Oliver, Chair of the Quilt Canada 2015 Organizing Committee, is on target and attempting to keep all of the committee members on track, and is in constant contact with Past President, Judy Kelly, our CQA/ACC conference liaison. We do appreciate all the direction and support we get from CQA/ACC.

Judy Barnett, Workshop Coordinator, has worked very hard in contacting and confirming a great line-up of teachers. We hope there will be something for everyone. There is a brief overview on the following pages of the international and national instructors that will be offering classes at Quilt Canada 2015. The highlight of Quilt Canada 2015 will be the quilts! Effie Brandt is responsible for hanging these works of art at the National Juried Show. Deb Cartwright will assist her with the Trend-Tex Challenge and the Invitational Show. The CQA/ACC Travelling Show will be a new addition this year and all the quilts will finish their journey in Lethbridge. We are fortunate to once again

have the participation of the Fibre Art Network and their show *On the Wind* couldn't have a more appropriate theme. We are all anxiously awaiting the submission of quilts. Hope you are working on yours!

If that isn't enough to keep you busy, Mary Cohen, Special Events Coordinator, has some fun and interesting things planned for the closing banquet. Let's just say that the University has an awesome Fine Arts Faculty with some very talented people. Are you prepared to be *Blown Away* by their performances?

Pjam Swen is responsible for gathering up some goodies for the conference because we all like door prizes! She has designed and drafted a pattern for a small bag—just the CONTINUED ON PAGE 10



CONTINUED FROM PAGE 9

size to fit an iPad or any tablet. The committee has tried and tested the pattern—and now it is your turn. The pattern is posted on the CQA/ACC website (www.canadianquilter.com) under the *Blown Away* tab (kite). We hope that you and your guild will have fun being creative as you make up these handy bags for banquet guests.

Janet Thompson is responsible for the ever popular Merchant Mall. Presently there are approximately 30 different vendors lined up for this event. They will be offering a variety of fabric and gadgets we quilters can't do without! Wendy Bushell, the Volunteer Coordinator is busy arranging for the army of volunteers that will be required to set up, run and take down this event. If you are interested and willing to volunteer for a few hours or days please let Wendy know by going to the *Blown Away* link on the CQA/ACC website.

Connie Chaplin, our Logistics Coordinator, is the liaison between our committee and the university. She is going to make sure that there will be plenty of signs to help get around campus. Val Beasley, our recording secretary is quick to get minutes out to remind the rest of us what we are to do! Teresa Petriw, responsible for Publicity, is trying to get the word out to everyone she meets. Information about *Quilt Canada 2015* will be posted on the *Blown Away* link on the CQA/ACC website. If you or your guild would like a poster or postcard to give out to friends, please contact her via the website.

A conference of this magnitude could not run smoothly without the helping hands of many. The Local Organizing Committee is working like *Whirling Winds* to make sure you will be *Blown Away* when you visit Lethbridge, Alberta, next year.

Teachers at Quilt Canada 2015.



Weeks Ringle, is the co-founder of the Modern Quilt Studio, a design studio in Oak Park, Illinois. Modern Quilt Studio launched the first ever magazine exclusively dedicated to modern quilting, *Modern Quilts illustrated*, in 2011. She and her husband, Bill Kerr, have also written numerous books on modern quilting and design including *Transparency Quilts*, *Quilts Made Modern*, *The Modern Quilt Workshop* and *Quiltmaker's Color Workshop*. Bill and Weeks lecture and teach design and quilt making throughout the US and Internationally. When not busy designing and sewing, Weeks writes about craft and creativity on her blog Craft Nectar. Weeks will be teaching two one-day classes and also presenting the Lecture and Trunk Show on Friday evening.



Margie Davidson, is a quilt artist and surface designer from Edmonton. She has a Bachelor of Education and has taken a variety of art courses which help her design her unique pieces. She loves teaching quilters and enjoys sharing ideas about colour theory and design principles to encourage the creation of individual quilts in her classes. She is a CQA/ACC Certified Quilt Judge and in 2013 Margie was honoured to receive the CQA/ACC Teacher of the Year Award.



Joanne Flamand, is a longarm quilter who started her quilting journey when she moved from sewing clothes and curtains to making quilts for family and friends. After finishing some quilts on her Pfaff, which she loved, she fast-tracked to an APQS Millenium and has not looked back! She has been very fortunate to have studied with Deloa Jones, Claudia Pfiell, Karen McTavish, Sue Patton, Matt Sparrow and Kim Caskey. They are her mentors and provided inspiration on her quilting journey. Her studio is part of the rockin' Sparrow Studioz in Edmonton, Alberta.

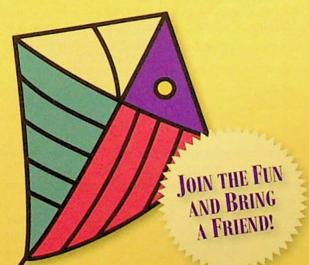
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Quilt Canada 2015

June 4-6 University of Lethbridge Lethbridge, Alberta



See the

National Juried Show, Trend-Tex Challenge and Merchant Mall!

Take expert classes from...

- **> Weeks Ringle**
- > Margie Davidson
- > Kathy Tidswell
- > Cindy Needham
- > Karen Henry
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blown away

Teachers at Quilt Canada 2015.

CONTINUED FROM PAGE 10



Karen Henry, lives in Dartmouth, Nova Scotia, but learned to quilt in Moose Jaw, Saskatchewan, during the early 1990s. She returned to Nova Scotia in 2000, started a new guild, became a regional representative for CQA/ACC and began teaching classes. She considers herself a self-taught quilt artist and especially enjoys making pictorial quilts. Karen was selected as the CQA/ACC Teacher of the Year in 2008.



Cindy Needham, lives in California, has been a quilting instructor since 1997 and is a national educator for Superior Threads. Major teaching engagements include Sisters Quilt Show, Houston International Quilt Festival, Machine Quilting Expo in Providence and Portland, Australian Machine Quilting Festival and Superior Threads School of Threadology. Her book Wholecloth Linen Quilts was published by AQS in June 2007. She has articles and features in Quilters Newsletter Magazine, American Quilter and Machine Quilting Unlimited.



Kathy Tidswell, lives in New Brunswick and strives to recreate nature's beauty realistically in her work. She has taken drawing, water colour and oil painting lessons and courses from a number of Canadian and American quilt teachers and machine embroidery specialists. From all this technical and artistic information, she developed her own techniques for painting on fabric and using free-motion embroidery to produce threadpainted works of art, as well as quilted wall hangings and wearable art. Kathy was selected as the CQA/ACC Teacher of the Year in 2005.

Message de la Présidente CONTINUED FROM PAGE 7

du plaisir, faire quelque chose d'important pour la courtepointe au Canada et vous faire des amies à travers le pays, envoyez-moi un courriel et nous pourrons parler d'une position qui vous conviendrait sur le conseil d'administration.

Nous avons besoin de courtepointières comme vous dans notre organisation. Sans les membres, nous devons lutter afin de promouvoir la courtepointe au Canada et, pourtant, c'est notre but à toutes. Nous sommes un peuple magnifique rempli de talents qui n'ont rien à envier à personne et nous pouvons accomplir de grandes choses lorsque nous travaillons ensemble. Donc, après avoir lu la revue d'une couverture à l'autre, prenez le téléphone et appelez une amie pour lui demander de se joindre à la CQA/ACC. Dites-lui ce que nous faisons, qui nous sommes et que nous aimerions qu'elle fasse partie de cette famille des adeptes de la courtepointe.

Si chacune de nous réussit à amener une nouvelle courtepointière à se joindre à nous, nous pourrions peut-être arriver à ce nombre magique de membres que j'espère atteindre d'ici juin!

Jadie

Announcing the 27th Annual CQA/ACC Trend-Tex Challenge

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

Blowing in the Wind

Trend-Tex Fabrics Inc.

Rules:

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

Prizes are awarded to CQA/ACC members only for:

- 1st, 2nd, 3rd for wallquilt
- Trend-Tex Award
- · Judge's Choice Awards may also be given.
- A Viewers' Choice Award will be announced at the banquet June 6, 2015.

- The Trend-Tex Award winning wallquilt will be given, as a gesture of thanks, to Trend-Tex Fabrics Inc. and will not be auctioned.
- The Trend-Tex Award is presented for the best use of fabric, using only the five fabrics in the 2015 Challenge Kit. Judges will follow the current CQA/ACC Quilting Standards and Guidelines for Competitive Quiltmaking.

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

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

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

Kit Application Form

Name		Please enclose cheque/money order or credit card information below
Address	Apt	Visa 🔲 MasterCard
City	Province	#
Postal Code	CQA/ACC Member ID#	Expiry Date Signature

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

A Company

Featured Quilt Shop

The Quilters Inn

Kinmount, Ontario Owner: Barb Leffering www.facebook.com/QuiltersInn www.quiltersinn.net



by Marvella Smith

It must be in the blood! Has to be! Barb's great-great grandfather was a master tailor; her maternal great grandmother's occupation in the late 1800 census was listed as tailor. On her father's side, everyone was involved in selling dry goods.

It seems quite natural, then, that Barb Leffering grew up loving fabric. She watched her mother (who still quilts at age 90!) choose fabric, a pattern and then begin the process of making a quilt. So when her older sister, Shirley (who by the way owns a quilt shop in Big River, Saskatchewan) offered to teach her how to make a quilt, Barb jumped at the chance and the connection was complete.

As the owner of the Quilters Inn in Kinmount, Ontario, Barb surrounds herself with fabric—solids, prints, batiks, flannel, homespun, children's prints, panels, wildlife, flowers, fauna and a huge selection of wide backings—patterns, books, threads, notions, all the latest tools and gadgets and people who share her passion.

Located at #6 Hunter Street, just off Highway 121 in Kinmount, the house and store are nestled in a huge grove of pines. Opened in 2010, word soon spread that a quilt store had arrived. Not only was it open, but it was an easy access for quilters in quite a few northern communities. Her property has the distinction of being at the junction of three counties within the province—the City of Kawartha Lakes, Haliburton County and the Trent Lake border. Three comes into play again when she talks about belonging to three different quilt guilds—The Haliburton Highlands Quilt Guild, Lindsay Creative Quilters Guild and the Bobcaygeon Quilters.

Members of all three guilds speak of Barb's generosity when it comes to community projects because she often donates not only the materials needed, she also longarm quilts some of the tops that are collectively created. The finished quilt will then be donated to a needy family or will bring comfort as a lap quilt that will grace the legs of an elderly citizen who has just returned from a hospital stay. She donates special prizes or gift certificates to the guilds, the local agricultural fair boards and to events in the area. And the giving part of her doesn't stop there. She shares her knowledge, her time and her many talents with all in need.

When asked, Barb stated that one of her favourite activities is to visit a wholesaler. She loves checking out the fabrics, the new techniques, the books, the patterns and the tools. In stocking the store, she pays careful attention to the needs and wants of her customers. As well as purchasing some of the latest lines of fabrics, she specializes in purchasing last year's top selling line of fabrics so that she is able to provide very affordable material. Her guest book reveals that customers come from far afield to take advantage of these prices— Vancouver, Newfoundland, Washington, Australia and Germany. It isn't just the products she sells that draws visitors from far and wide, people have come to know they may trust Barb for advice and guidance. One special talent she has is her ability to coordinate colours and patterns. A great many people seem to have problems in that area, but they know they may trust Barb's advice and decisions.

To Barb, it's very important that when a person shows an interest in quilting that they be taught correctly. She has developed and teaches a class named *Basics and Beyond* for beginners. If a pattern calls for a completed block to be 6.5 inches, Barb guarantees that the student will learn how to produce a true size if they follow her directions. It's a very popular class and one of her star students is her own son, Brent.

Brent, a member of the Haliburton County Red Wolves, is involved in the Special Olympics as a curler. The team standing is first runner up in the Winter Olympics in 2015. So what else would Brent include in all of the three quilts that he has made with Barb's guidance, but wolves!

One day a week, Barb's classroom is open to have anyone who needs help from beginner to someone who simply wants help with a special project. Among the various classes Barb organizes are *Stack'n Wack*, *Chenille* (scarves and mats), *Gordian Knot*, *Labyrinth*, *One Block Wonder*, *Bargello*, landscapes and her favourite—*The Lone Star*, a very popular class.







The Lone Star intrigues Barb and she states that every time she sees one in production, she can't shake the thought of Forrest Gump when he said, "Mama always said life was like a box of chocolates. You never know what you're going to get."

A person would think that all this would keep Barb too busy to be able to do anything else, but she still manages to operate a full time longarm quilting service for her customers. She finds her time at the machine very relaxing and it helps her unwind after a long day. Plus there's the satisfaction gained in seeing the quilt top turned into a quilt when she takes the last stitch. Apply a length of binding and a label and it's finished.

"What is my favourite tool?" she asked and then answered her own question, "It's my Sew Easy" ruler and cutter. I couldn't live without it," she said. "Actually I couldn't live without any of this!" she exclaimed as her one arm made a sweep around the room.

And who could imagine Barb doing anything else except being surrounded by all the quilters, the quilts, fabric, books and tools?

If you find yourself in Kinmount someday, make a point to stop at the Quilters Inn and say hi. I guarantee you will not be in a hurry to leave.



ABOVE Barb and her son, Brent, shown here with one of Brent's quilts.





LEFT Barb with one of her best customers, Esther Graham.

Creative spaces





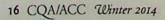
Betty Clarke

have a slice of heaven in my sewing area space. We did a basement renovation eight years ago and my husband did all of the finishing. He is not a professional, but he is a perfectionist. As I listened to the moans and groans with a bit of cursing coming from the bathroom as he installed his first ever crown moulding, I decided that I did not need that frill in my sewing room. He installed it anyway and it looks beautiful. When I couldn't find the right shelving he offered to build me shelving and his design is unique and very strong. He said he did not realize quite how much fabric I had accumulated. I appreciate the fact that I can see all of my fabrics although I do have my Christmas fabric, flannel fabric and batting stored in another room. My design wall is awesome. We used an inch of foam, covered it with batting and then covered that with white flannel fabric. He then framed it. When I walk into my sewing space I feel this perfect calm come over me. I am on cloud nine. Thank you Ross.









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Marlene Wymenga www.pastimepieces.com facebook.com/PastimePieces

by Joyce O'Connell

Well, here we are again—another opportunity to invite you all on to my wagon of excitement as I was able to find something a little different for you this issue.

But, first of all, I have to enlighten you with the background of our very talented designer—Marlene Wymenga. Her name came to me a while ago, and boy, was I happy when I had the chance to view the wonderful designs on her website. Oh... it gets better, because she then graciously offered to design a pattern specifically for this issue, which always makes things that much more special.

Marlene's journey started about 15 years ago when she fell in love with a paper-pieced advent calendar wall hanging that she purchased at the *Creative Festival* in Toronto. I had to smile to myself when she said she read the pattern and didn't have a clue how to do it. Haven't we all faced that at one time or another? Anyway, this determined lady held on to that for a year, and then returned to the *Creative Festival* the following year to speak with the vendor and get more direction.

And so, a new designer was born!

In 2009, Marlene opened an online shop, Pastime Pieces, because she couldn't find the fabric she wanted in the area. It wasn't too long after that she expanded this into a shop right in her home, where customers had the chance to "fondle the fabric," a very important part of the whole experience—right? She has been designing for four years now. It started with the *Peek-a-Boo Series* and Growth Charts, and then last winter, she started designing wool projects. She loves the combination of embroidery with wool and quilting. She feels that it all works well together.

The pattern Marlene designed specifically for us can be a wall hanging or a pillow. I am very happy to present her pillow with wool appliqué called *Christmas Blessings*. It really is quite delightful, and would be a lovely addition to your Christmas wall hanging collection, or equally as nice made into a pillow for that comfy chair. You still have time to get this ready for Christmas! I do hope that you will also visit Marlene's website where you will be treated to some more treasures. Christmas Blessing.

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

Joyce O'Connell

Christmas Blessings

Pillow or Wall Hanging Size: 18.5" x 27"



Marlene uses wool for the appliqué but fabric would work just as well.

Fabric Requirements

1/3 yard background fabric (12" x 22" piece needed)

1 yard striped fabric for first border, binding and backing (Marlene uses a ticking fabric)

6" teal fabric for second border

0.25 yard red fabric for third border

4" x 8" red wool for two ornaments and berries

4" x 1.5" cream wool for band of first ornament

5" x 4" teal wool for middle ornament

2.5" x 1.5" grey wool for tops of ornaments

3" x 3" light green wool for tree of third ornament and center of middle ornament

2.5" x 1.5" yellow for middle ornament

2" x 3.5" red for middle ornament

10" x 4" green wool for holly

Valdani[™] pearl cotton to match wool or embroidery thread

Silver metallic thread for the hook at top of ornaments

Clover[™] white chalk marking pen

Fusible web (Marlene uses Lite[™] Heat and Bond)

Fusible fleece

Thread

Instructions for Christmas Blessings Pillow

- 1 Trace ornament pieces, holly and berries onto fusible web following directions from manufacturer. Pattern is not directional so they do not need to be traced in reverse. Cut out pieces approximately 1/8" away from traced lines.
- 2 Fuse pieces to wool using steam and an up and down motion rather than a back and forth motion.
- 3 Cut out pieces on traced line.
- **4** Cut a 12" x 22" piece of fabric that will be used for background. This will be trimmed later to 10" x 18.5".
- 5 Remove paper backing on wool pieces and place on background fabric according to diagram. Fuse in place.
- 6 Using a Clover[™] white chalk pen draw lines for holly vine and designs on ornaments. For the lettering you can draw the words freehand or use tissue paper—trace letters onto tissue paper and lay in position. Baste around outside, then embroider right through paper and remove paper when finished.

- 7 Using coordinating pearl cotton thread or two strands of embroidery thread, embroider the pieces as follows:
- a ornaments—blanket stitch around all of them and the tops
- b holly—blanket stitch around outsides and stem stitch down middle
- c vine-stem stitch
- d berries-one French knot to hold in place
- e around the red section of the second ornament—first blanket stitch in red and the lazy daisy stitches around in yellow
- f yellow section of second ornament and middle green section—blanket stitch and then embroider straight stitches with French knot
- g top 1/3 of first ornament—lazy daisy stitches
- h snowflakes on first ornament—back stitch with French knot
- i around white band on first red ornament and down the middle of third ornament—fly stitch
- j lettering-stem stitch in cream
- **k** silver metallic thread is used to embroider a loop for the hooks on ornaments

- 8 Trim piece to 10" x 18.5"
- 9 Measure and cut 2—1" strips of the red striped fabric. Sew to top and bottom of pillow front and press to outside. Measure and cut 2—1" strips and sew to sides of pillow. Press to outside.
- 10 Measure and cut 2—1.75" strips of teal fabric and sew to top and bottom of pillow front. Press to outside. Measure and cut 2 strips at 1.75" and sew to sides of pillow front. Press to outside.
- 11 Measure and cut 2—3" strips of the red fabric and sew to top and bottom of pillow front. Press to outside.
- 12 Cut a piece of fusible fleece to measure the same size of pillow front. Fuse in place. Quilt as desired.

Pillow Back

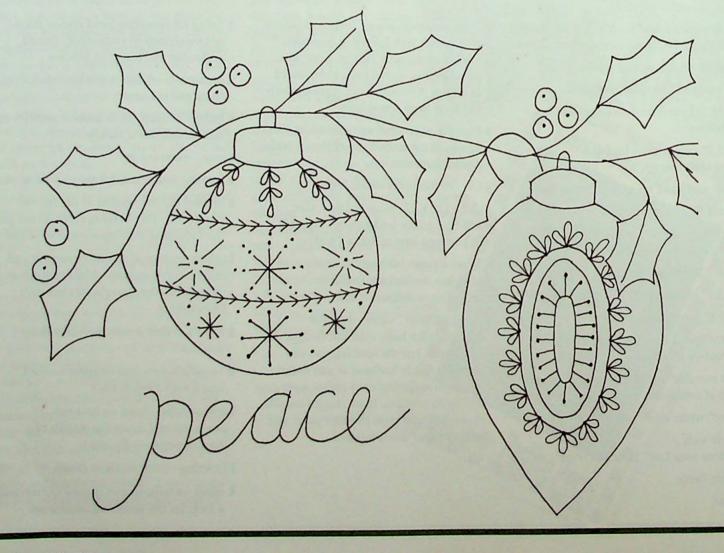
Measure and cut a piece of fabric for the backing that is the same size as the front only 3" longer (if top measures 18" x 26" for example cut backing 18" x 29"). Since Marlene used the ticking fabric which is heavier, she did not add fusible fleece to the back... otherwise she would have.

Cut the piece in half so you would have two pieces 18" x 14.5" for example. On the right hand side piece, turn under 1" at cut edge and topstitch. Lay pillow front on table right side down. With right sides of pillow backing both facing up, pin the folded edge piece over the raw edge of the other piece, overlapping by 1" and keeping pieces even with pillow front. You can overlap more than an inch if necessary. Pin and baste around outside.

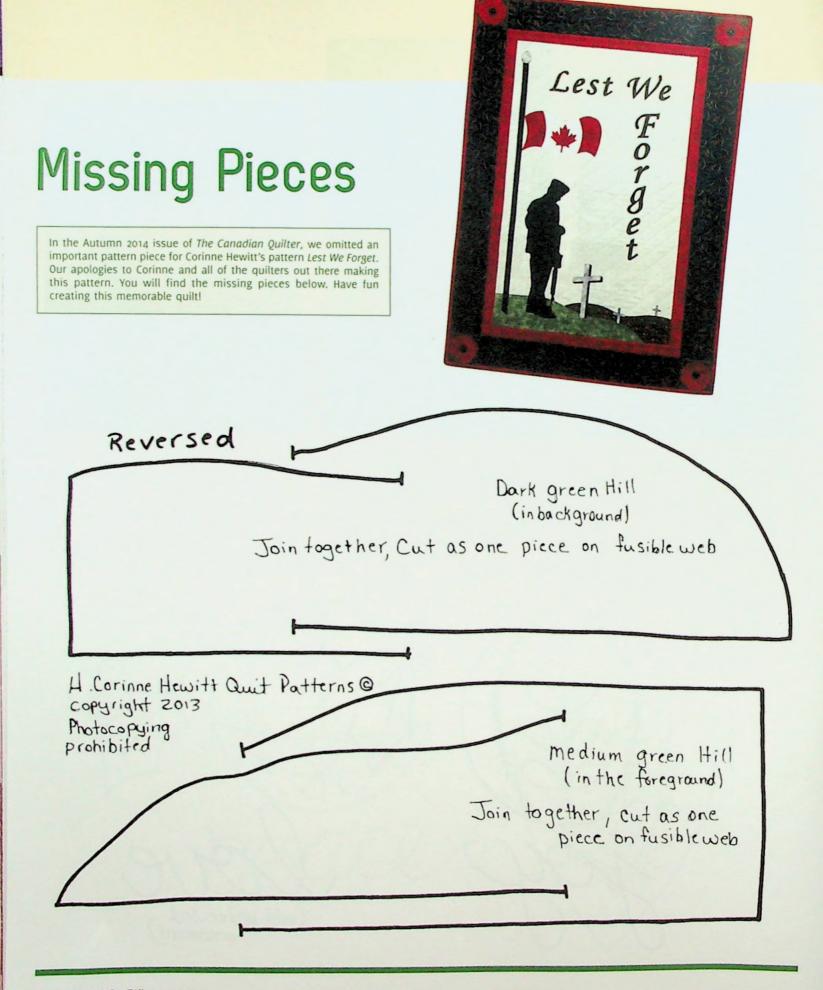
- 13 Cut 3—2.5" strips for binding. Sew pieces together and press in half lengthwise. Sew around pillow and hand sew to back or bind as desired.
- 14 Make pillow form and place inside pillow. Sew opening closed at back.

15 Enjoy!

For kits or patterns, contact marlene@pastimepieces.com. Check out her website at www.pastimepieces.com.











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Guild Friendships

If we wish to promote the guild and foster new membership we must reach out to the community in which we live. Friendships between non-profit groups are increasingly important in competing for volunteers and artistic talents at the local level.

If we wish to raise our individual or group profiles, we must reach out to our broader regions. Friendships at this level are formed when several guilds meet to promote our way of life. They are formed when members spread their wings enrolling in classes and entering competitions allowing them to meet their counterparts from other guilds. They are formed when partnerships are achieved working with regional and national organizations.

Why are such friendships important? How do we as a guild get involved?

Guilds are people first. Volunteers all, we quilters work together to achieve common goals. Some are small goals that can be done alone or as a small group—like providing cuddle quilts and memory blocks. Some are larger goals requiring many hands—such as hosting a quilt show or planning a bus trip. Our guild has fostered partnerships and joined forces with many local groups over the years. Our meetings are held in city facilities, our show is promoted at city hall and we apply for municipal grants when needed.



We partner with the Sudbury Basin Potters at the annual *Soup's On* fundraising event. We gather to make pink bags for the regional cancer center. We provide memory blocks for the Hospice. Our Cuddle Quilt program offers comfort and warmth to dozens of local



non-profit groups. Our members are invited to participate in our local art community through *Artists on Elgin* and the *Sudbury Arts Tour*. We are members of the Sudbury Arts Council.

We have participated in a quilt show at our local Church of the Epiphany. We have promoted and attended fabric yard sales and







Know Guild

church teas. *Quilts on the Rocks* held every three years provides us opportunities to educate even our youngest citizens. Friendships that have been formed city-wide provide many opportunities to engage in our community.

Regionally, we engage in whatever opportunities come up. We take turns hosting what is called the *Neighborhood Show and Tell*, but I liken it more to a gathering of the guilds. A dozen or so guilds from the immediate vicinity of Sudbury to Manitoulin Island meet annually to network, learn new things, or catch up with friends. Our guild members attend quilt shows along the highway 17 corridor from North Bay to Sault Ste Marie and north and south to the CONTINUED ON PAGE 25







In the Autumn, 2014, issue I wrote Part One of Your Label Should Tell the Story and talked about the importance of labels and the information that should be included. Following is a continuation of the previous article and deals with creating your own label.

Your Label Should Tell the Story–Part 2

LABEL OPTIONS

There are various options for creating your labels:

- Preprinted panels—sold in fabric stores as panels with numerous choices
- Machine Embroidered labels—there are several women in our area with embroidery machines who will embroider a custom label for you. Ask a local longarmer or your local quilt shop if you do not know anyone
- Hand Embroidered Labels
- Make your own using: Crayons, pigma pens or fabric markers
- Use coordinating fabric to create a unique label
- · Print on fabric using your computer
- · Rubber Stamps with fabric ink pads
- Using Transfer Artists Paper[™] (TAP[™])

FABRIC

When purchasing fabric to make your own label, a quality cotton with higher thread count will work best as there will be less drag on the pens when writing. Lesser qualities of fabric will work as well and sometimes be better with your design, but the pens may snag a bit on the larger threads just beware and test a sample.



It is a very good idea to prewash the label fabric before embellishing. Sometimes there are chemicals used in the fabric process that could affect the permanancy of the pens. Wash in a sink in warm soapy water, rinse and dry well on a towel and then allow to air dry or iron dry if you are impatient like me. You could also buy a prepared-for-dyeing fabric (PFD), which is already washed and ready to go.

MARKING THE LABEL

You will want to mark your label with a permanent or pigma pen. There are many pens on the market that will give you permanent results on fabric. If unsure, do a test piece and wash the sample to ensure permanency. Always test your pens on the fabric before marking as some pens can bleed on some fabrics. I try my marker in the seam allowance if I do not have a scrap of the fabric.

To make sure your text will fit, I suggest either writing it out on a piece of paper to determine your layout, or alternately, you can use a word processing program on your computer. You can then centre it (if you wish) and change fonts and lettering sizes to fit within the required space. Once you are content with the layout you can print it out on paper and lay it under the label and follow the layout. You may need to use a light box or sunny window.

You can iron a piece of freezer paper to the back to help stabilize the piece while writing on the fabric. I like to lay it on a second piece of fabric that stops it from slipping.

Once you are done the printing, set the ink with a hot iron (no steam).

COMPUTER GENERATED LABELS

There are programs available to assist you to create your own computer label (see review on page 25). I have used MS Word on my computer to create labels in the past. There are several specially treated fabrics on the market that you can use with your computer printer that will do the job very nicely for you. Make sure to follow manufacturers directions (they vary by product). It is a good idea to print it out on paper first before printing on fabric-this might use some extra ink but you could save yourself the cost of a ruined fabric sheet-ask me how I know. There is also a product on the market called Transfer Artist Paper™ that you use in your computer printer to print your image and then you can transfer the image to fabric.





Quilt Label Collective-Volume III CAT Publishing

ISBN 978-1-60705-941-7 - \$9.95 US ISBN 978-1-60705-640-9 - Volume II ISBN 978-1-60705-419-1 - Volume I

How opportune that C&T Publishing has released Volume III of this CD Series on quilt labels just in time for this article. I don't know where I have been that I never came across Volumes I & II until I saw the release of Volume III. Each collection has over 150 quilt label designs. The illus-



trations are done by various artists in each

collection. Images are in black and white. I was able to colour in the images with my computer and add text and then print it out on special computer printer fabric (or I could have used TAP[™]). You could choose to print them out and trace them and colour them by hand or use hand embroidery. I think these CD collections are good value for your money and wish I had discovered them sooner.

ATTACHING THE LABEL INTO THE QUILT

There are all kinds of options for attaching your labels.

- You can piece the label into the backing before it is quilted
- Hand sew the label onto the backing after quilting—this can be useful if there are any burps on the back you want to cover up. I recently saw a large quilt label that the quilter admitted was to cover up some bad stitches on the back—make it work for you.
- My usual method is to attach the label by machine at a corner, on two sides during the binding process. I then hand sew the remaining two sides. This secures the label into a seam in the event the handstitching might come loose.
- Sew the label around the perimeter to a fusible interfacing, right side facing the fusible side. Make a slit in the middle of the back of the interfacing and turn right side out—the label can then be fused to the back of the quilt. This is probably sufficient for a wall hanging that might not be laundered much but I would still do some stitching around the outside as this will make it a little more secure and permanent.

If you have created a real masterpiece and you have concerns about the quilt being stolen, this is where you might want to consider taking some additional steps when securing your label. It is impossible to stop thieves altogether but we can certainly make it more difficult for them.

Some Anti-Theft suggestions:

- Sew the label onto or into the backing fabric before it is quilted. The label will then be quilted right into the quilt. The disadvantage is that the quilting can run through the wording and could possibly make it a little difficult to read.
- Cut a hole in the backing fabric under the label—probably my least favourite option
- Sign the quilt, with a permanet ink pen, underneath the label before adding it.
 Put your name and the year at least. This would have the added advantage that if the label ever came off due to normal use and abuse that there would still be some record underneath.
- Write the information directly onto the quilt back.

CONTINUED FROM PAGE 23

Plowing Match or any other quilt show that gives us a reason to leave town and shop hop.

Any opportunity that creates a gathering of quilters reinforces our network. Just as Facebook links friends and family, guilds provide that role using newsletters, websites and blogs to bring quilters together. Our guild has been friends with the St. Lambert, QC guild for some 20 years. This began because some of our members met some of their members at a Quilt Canada conference. Over the years we have invited their teachers, engaged in challenges and visited their quilt show. Our guild has traded newsletters with other guilds allowing us to initiate great programming ideas passed along by our counterparts.

We are also now offered the opportunity as CQA Member Guilds to form friendships across the entire country. Our Regional Reports draw us together under a national umbrella in larger numbers than ever before. The Group Quilt category of the National Juried Show gives us a stage and reason for a bus trip. Conferences provide us the classes that can't be offered at the local or even regional level. Challenges fulfill our need to push ourselves and work to a theme. Initiatives taken and friendships formed by a few guild members can eventually ripple to bigger and better opportunities for all.



A Simple Way to Create Original Quilts

by Albertina Pianarosa Ottawa, Ontario

I don't like to follow patterns. I admire the beautiful ones I see in the quilt shops, look at them for inspiration, but I like to do my own thing.

I took a class given by an excellent teacher, designer and dyer Elaine Quehl. I learned to find endless inspiration to design my personal quilts simply by choosing a picture that I like and finding in it the very core of my interest for that subject.

Beautiful pictures abound nowadays in many sources, but I really like to immortalize the flowers of my garden or those found travelling.

My aim is to do a reality quilt, but to somehow abstract the subject, reflecting upon what it represents for me regardless of its shape and colour. I therefore choose a picture that I like and select a part of a flower that conveys the spirit of it, still providing an unmistakable identification of that flower.



Above, *Glow* is a Heliconia I saw in Hawaii's botanical garden. There are some more examples on the facing page.



l like to work on small quilts. I made a series of six 8" x 10" pieces that can be hung together or separately.

In the top row pictured above, *Song*, *Dance* and *Open* have been exhibited at the Ottawa Valley Quilters Guild, *Festival of Quilts 2013* as a triptych. They gained first prize from the judges and second prize as Viewers' Choice

To make my quilts, these are the steps that I follow:

Identify the part of the picture that I like with the aid of two simple cardboard corners.

Draw the selected part in my sketchbook, simplifying the design to accommodate the flow of the subject and the intricacies of the background. One could trace, on transparent paper over the picture, the main features of the flower and its background, and then look at other pictures of the same to choose the best flowing leaves and twigs. Keep in mind the habitat to conserve the proper surroundings. The detail can be enlarged to the preferred size.

Decide which colour of background will suit each flower. The flower needs a good contrast with the background. Lots of leaves and branches support the main subject offering the "found in the forest" effect. A criss-crossing creates some movement. Keep in mind the way the eye will look at the composition—normally in a circular motion.

Assemble a bunch of suitable fabrics from my stash. I prefer using the fabrics that I hand-dyed in the class mentioned above because they offer nuances of colour and tones. A suitable print may be used too. My goal is to use as much of my stash as possible. Paint my drawing with watercolours looking at the selected fabrics and trying to match the colours; this auditioning part is very important as the result can differ from the original picture.

Trace the design on two sheets of transparent paper. Oven parchment paper is excellent for tracing. This becomes my pattern. Number each piece. Cut the shapes from one traced sheet keeping the other one as reference for the placement of the pieces. Place the pieces on the selected fabric. To cut out a suitable amount of it avoiding gluing too much. Iron a very light adhesive on the wrong side of the fabric.

Place the pieces on the background from the back of the design forward. At this point I decide if any changes from the watercolour are necessary. When I am happy with the result I iron the whole top.

Assemble the quilt placing a light batting and a backing under the top. Baste the three layers together. Machine quilt on the very edge of the pieces. Enhance shadows where necessary with thread painting. Hand quilt the negative spaces with echo quilting or French knots.

Embroider in a corner initials and the date of completion.

Square the quilt precisely and apply strip facing on the back of it. (AD2)

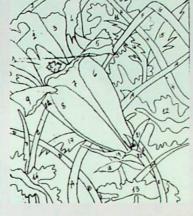
In order for the quilt to have more body and hang better, I take a mounted canvas of the same size, paint the edge with dark green acrylic, and when dry, place the quilt on top simply with poster putty in the corners. This does not damage the quilt, but allows it to be easily detached in case I want to send it somewhere. Hang the quilt with a straight pin. It's so light it won't damage the wall.

This procedure is longer to describe than to actually do! I like it to be fun, so sometimes I like to vary my process a little. I am happy to share this process that really works for me. It combines photography, drawing, painting and quilting.



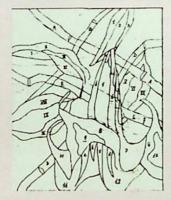
Song is a wild Gentian found near Turin, Italy.











Dance is a Brugmansia that I photographed in Costa Rica.











Open is a Tulip that just bloomed at the Ottawa Tulip Festival.









Friendship

by Elinor Burwash

In my life, friends just happen. They happen when I least expect it. For many years I felt that I didn't have enough time for long term friends and I was conscious of the fact that I surely didn't want more friends because the old friends would feel even more neglected. However, as John Lennon said, "Life happens when you are making other plans." I kept encountering people who were interesting and who I wanted to talk to so I could learn more about what they were doing. That led to learning more about them and finding that we had many things in common. I have discovered that there is always room in life for new friends.

So how did my friends happen? Many have happened because of a common bond of working in fibre, specifically the many aspects of quilting.

I taught quilting for many years in a local quilt shop. Some of the teachers became fast and lasting friends. Several of us meet regularly throughout the year, enjoying our dinners, shared projects, sharing new resources and life experiences.

Our quilt guild is a wonderful way to meet people. As a member for 35 years now 1 have made many friends over the years. Attending meetings opens the world. Friends have come from talking to people and volunteering to help in different ways. When the Guild was new and smaller I volunteered to give presentations that shared information about products and techniques. Then I began serving on various committees and finally taking positions on the Board. So as I met people, spent time with them on focused tasks, learned about them and discovered projects that we could work on together, ideas developed for even more things to do together—friendships grew.

Additionally, the Edmonton and District Quilters Guild has many other ways to be in situations where friendships develop. We have guild retreats twice a year for 40 to 50 people; we have two UFO days a year. A newcomers gathering is held in the fall, and very importantly we have Bee Groups. Some Bee Groups can accommodate larger numbers and are open to new folk: the Bees are a good place to get to know people and develop friendships.

Quilting has connected me to friends in other ways. I met a new friend when our guild brought in a teacher and I found a day to attend to support the guild. Then another guild I belong to was bringing in the same teacher and needed a billet place. I thought, "That is something that I could do," and did. Out of that experience a friendship was born. Although we don't see each other often enough we are definitely kindred spirits and whether we email, text, blog, phone or actually connect in person, we have established a strong bond. Ideas develop synergy and grow. I look forward with delight to the actual phone calls and in-person visits because they bring a joy to my soul. One idea that we instituted this year is the creation of "Creative Daily Acts." We spend a little time each day creating a piece of art that is 2.5" x 3.5" with a given theme and at the end of the month we post on our blogs.

Another dear friend came about through quilting as well. We discovered that we have many things in common besides quilting. Finding time to quilt together on a regular basis brings richness to both our lives. We often work in tandem, each of us starting on the same project, sharing fabric, but with each finished piece reflecting the personality of the creator. We take turns making lunch and enjoy our shared interests, often listening to CDs of musical productions as we quilt.

I have a great support network of friends through quilting connections. We can now keep in touch between meetings through social networking. This helps with personal quilting production. I always look forward to face-to-face meetings when we share other common interests. There is a neverending supply of ideas, projects and excursions to look forward to. I am grateful that life has intervened in helping me make new friends.

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Friends from the Fibre Art Network Retreat 2014 PHOTO BY JENNY PERRY

My Wonderful New Friends

by Hélène Blanchet

L ike many quilters and other fibre artists, I like to work alone. In fact, I savour the time alone in my studio and it seems as though I can never get enough. But this summer, I took a bold step and decided that it was time to come out of my nest and start meeting people in the fibre arts community. I wanted to learn new skills that would help me move my art forward and I wanted to further my professional development. So I stepped out of my comfort zone to attend my first group event, my first two actually, when I signed up for Anna Hergert's Art Quilt Campus 2014 and the Fibre Art Network's yearly retreat.

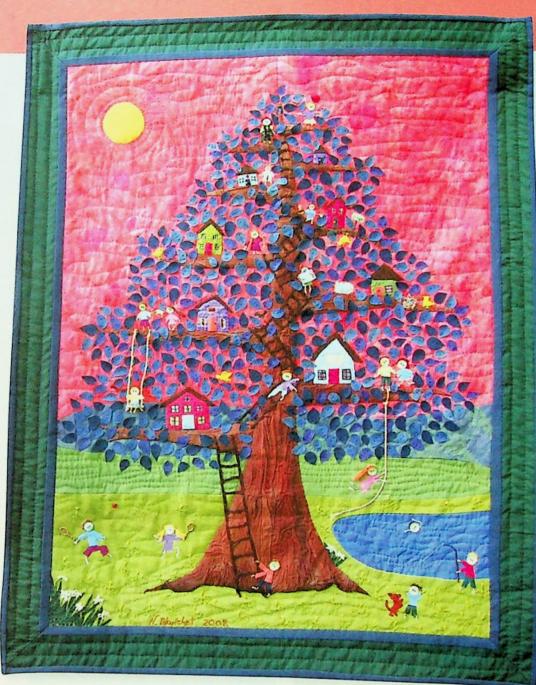
The Art Quilt Campus (AQC) took place in the lovely little town of Muenster, Saskatchewan. Fifteen of us spent five days working in various ways that would help us push our artistic endeavours further. Little did I know that I would walk away from the week having made fifteen new friends. It all started when I first met Alison when I jumped into her giant truck to start the ninehour drive to Muenster. We hit it off right away and did not stop talking for the entire nine hours! Who knew that two strangers could have so much in common? Needless to say we became fast friends and I now look forward to spending time with my new friend this winter when life has slowed for me somewhat.

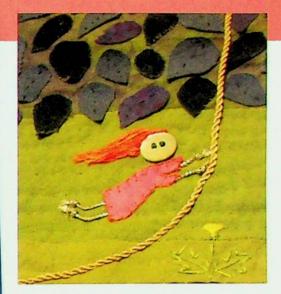
For this camp, Anna had assembled a group of fifteen energetic, motivated women who delighted in seeing each other's work. The schedule of activities was diverse enough to keep it exciting, yet there was plenty of time for us to really get to know one another and enjoy each other's company. Whether we were immersed in procion dyes or colouring of all kinds, dipping folded bits in the indigo dye-bath, or hand-sewing shibori in the evenings while sipping on a glass of wine and listening to Trudy tell another hilarious story. The camaraderie was palpable and it was such a warm and inviting place. Conversations abounded everywhere you turned and you couldn't have seen a happier bunch of women. Kudos go to Anna for setting up a wonderfully welcoming place and maintaining a supportive atmosphere throughout.

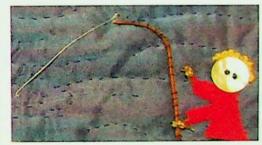
What struck me most about this group is how quickly we all became friends. So much so that we all hated the thought of losing contact once the week was over. So Alison quickly set up a group Facebook page and friendships have kept going over cyber space ever since. I admit I'm a bit of a Luddite, but I too relented and finally joined FB just so I could keep in contact with my new friends. I'm still not too keen on FB but I delight in seeing everyone's progress and look forward to meeting up with them next summer.

My second bold attempt into the world of group events was the Fibre Art Network's (FAN) yearly retreat. I expected a flurry of activity and a week of networking. I was not disappointed. For this event, about 25 fibre artists met in Edmonton for five days of personal sharing of art, aspirations for the group, and conversation on professional development. I came away with my mind reeling with all of the potential that this group of dynamic and inspired women shared throughout the week. I have been a member of FAN for two and a half years now and have always felt part of the group, if only on cyber-space. But now I was able to put faces to the names and get to know the personalities behind the art. Sharing my own work and aspirations in such a supportive atmosphere made me feel like not only did I belong, but I had friends.

Many of you are knowingly chuckling as you read this and remembering your first forays into the world of large gatherings of fiber enthusiasts. And I now know that I should have gotten involved with the fiber arts community long ago. For those of you who haven't participated in a group event, all I can say is take the plunge. You'll be glad you did and you'll walk away with wonderful new friends.









Paul's Magnificent Treehouse and details by Hélène Blanchet



At this time CQA/ACC would like to extend a thank you to the

Castlegar Quilters Guild and their donation of \$100 towards prizes for the *National Juried Show 2014*.

The guild was omitted from the 2014 NJS Catalogue. Our sincerest apologies for this oversight.

Canadian Quilters' Association/ Association canadienne de la courtepointe

Help Wanted

Are you interested in helping to promote quilting with our youth today? CQA/ACC's Youth Volunteer Coordinator position is open (due to health reasons).

We are looking for you!

Contact the Director at Large diratlarge@canadianquilter.com if you are interested in this position



Two Countries, One Old Quilt and a New Friendship

Jriendship

by Mary Hawkins

I am one of those fortunate folk who escape the blasts of winter for the sunny south... in my case, Arizona. As quilters everywhere realize, it doesn't take long to make new quilting friends wherever you travel. When a mutual friend introduced me to Frankie Windsor I soon realized what a remarkable lady she is! Frankie was born in Bisbee, Arizona, but later moved to Safford, my winter home. Frankie is a great fan of vintage green glass tableware and Bauer ware, along with Country Fair pottery, and of course, quilts. Her home is like a wonderful museum, but one where you are allowed to touch the treasures.

When we were introduced and she realized that I, too, love quilts she told me a fascinating story. One day, about 20 years ago, Frankie and some of her friends went to a country estate auction in the small community of York Valley. It was a lovely spring day and the friends wandered about happily inspecting the items to be auctioned. Frankie saw something interesting that she thought at first was a mattress pad in a lot that included an old blue and yellow bedspread. She told her friends that she thought that it would be perfect for her son's room. When the lot number came up, Frankie was able to win the bid for \$8.00. Imagine her delight when she realized that the item that had attracted her attention was the back of this red work quilt!

One of the red work squares is embroidered with the date 1898. The quilt is unsigned...



we think. There is a square that appears to have initials in it which may be the quilter's. While the quilt has never been formally appraised, it was casually appraised when a friend took it to a quilt show where a qualified appraiser was working. He said that he did not have the information with him to accurately assess the quilt, but that it was the finest example of a red work quilt of that era that he had ever seen, and he estimated its value to be over \$2500.00! Not a bad investment I would say.

The quilt is charming, with wonderful floral motifs and with scenes from everyday life. The blocks are arranged in rows with half of them facing the left side of the bed, and half the right. As the quilt had never been documented, I asked Frankie if I could take photos of all of the blocks. She has kindly agreed to let me share her quilt with you via this article.







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Colour

by Laine Canivet

Tt's Time for Colour is CQA/ACC's first ever I travelling quilt show! Thirty-seven small art quilts were donated by Canadian quilters who have won awards at our National Juried Show within the last three years. Every beautiful quilt represents years of accumulated talent. Each quilter has spent hours in their studios, honing their skills, making mistakes and learning their lessons. They have taken those lessons and developed their own approach and their own style. This show represents an amazing distillation of incredible expertise. And it has all been freely donated to the CQA/ACC by quilters who feel honoured to be asked. They are happy to support their national organization, which in turn, supports them.

The primary objective of this travelling show is to share our talented quilters with our nation so they can see who we are and what we do. As a result of this show, which has not even gone on the road as of this writing, several of the contributors have seen a big spike in traffic to their blogs. One has received an inquiry from a gallery in New York and an Australian magazine will feature *It's Time for Colour* in an upcoming magazine article.

The secondary objective is to do something that all quilters love to do; help children. All of the quilts in the show are for sale for \$200 plus tax and all of the proceeds from the sale of quilts and greeting cards will go to the Children's Wish Foundation. It is a national charity, so every province and territory where the show goes will receive a share of our proceeds. Photos of the quilts and information on how to purchase a quilt is posted on our blog. This is a very special opportunity to purchase a quilt made by one of Canada's elite quilters and at the same time make a dream come true for a child. It really is a win-win situation.



Windswept Snow

by Tracey Lawko

My densely stitched landscapes celebrate the beautiful Canadian countryside I see around me. My objective is to create a sense of place, to draw the viewer in to take a closer look. *Windswept Snow* depicts the view from my studio in the Niagara Escarpment on a crisp, cold January morning. We are up on a hill, and the wind carves deep ridges in the snow. The scene captivated me with its unexpected beauty.

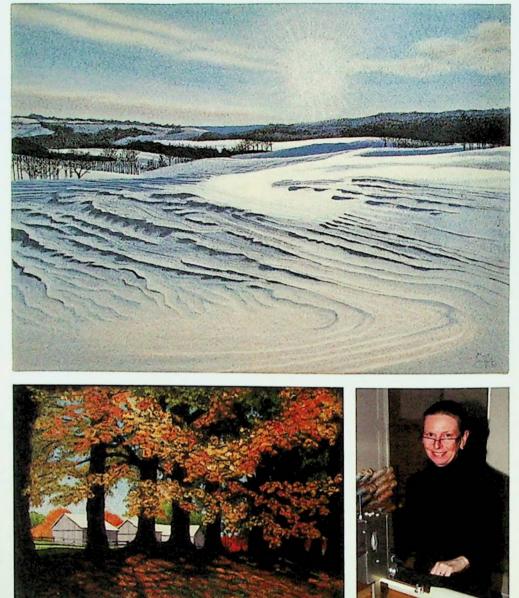
While I started quilting about 20 years ago, my introduction to sewing and textiles started with embroidery when I was about nine years old. You might say that I've come full circle, albeit with different tools and techniques.

I love traditional quilts. When our son was born, I wanted to make him a quilt and signed up for a hand quilting class at a local quilt shop. Over the years I've taken a wide variety of quilting classes through quilt shops, my home guild, York Heritage Quilters Guild, and CQA/ACC.

As I started making larger bed quilts, I found it more difficult to manage the large quilt sandwich on a standard sewing machine. After some research I bought a longarm, an APQS Freedom. I don't use a stitch regulator or a computer. I love the free-motion of a longarm and the way I can move the needle (rather than the fabric) to essentially draw with thread. So while I don't need the 14-foot table for my landscape and still-life work, the machine gives me the ease of motion to stitch in any direction on any size piece.

My technique evolved out of playing with the machine to see what it could do. Being an embroiderer, I was interested in the effects of thread and layering stitching. I have always loved to draw. As a teenager, I would spend hours drawing finely shaded pencil sketches. My current landscape work is similar, but with thread instead of graphite.

My process is painterly. I draw a simple cartoon outlining the major shapes in a scene. I use the cartoon as a pattern to cut coloured pieces of fabric and assemble those



onto a base for stitching. I then free-motion machine stitch over the fabric with standardweight sewing thread using my longarm. I use anywhere from 20 to 50 different thread colours in each artwork. I layer the stitches to create different textures for each element in the composition until the base fabrics essentially disappear and a rich tapestry of colour and texture result. *Old Maples* blazes with the vibrant colours of autumn around a local farm.

I'm delighted that my work is currently included in four traveling exhibitions:

- · CQA/ACC It's Time for Colour
- · Threadworks Water
- Creating Futures in support of the Stephen Lewis Foundation Grandmothers to Grandmothers Campaign
- SAQA 25th Anniversary Trunk Show D

TOP Windswept Snow, 20" x 26" ABOVE LEFT Old Maples, 12" x 18" ABOVE RIGHT Tracey in studio PHOTOS BY PETER BLAIKLOCK

I'm often asked if I teach. My goal is to inspire others to develop their own voice and create their own original work. For this reason I prefer to do trunk shows and lectures and encourage participants to focus on their personal sources of inspiration.

Tracey Lawko is an award-winning quilter, embroiderer and textile artist. She is also a CQA/ACC Certified Quilt Judge. To find out more about Tracey's work, lectures, and show locations visit her website: www.traceylawko.com.

Loekie's Quilt

by Anje Bruch Hilkers

My first quilt was going to be a meditation mat. I know how to sew, but I never made a quilt. I thought it was a good idea to start with something relatively small. I made a plan, it would be mostly blue and I even made the middle block a yellow

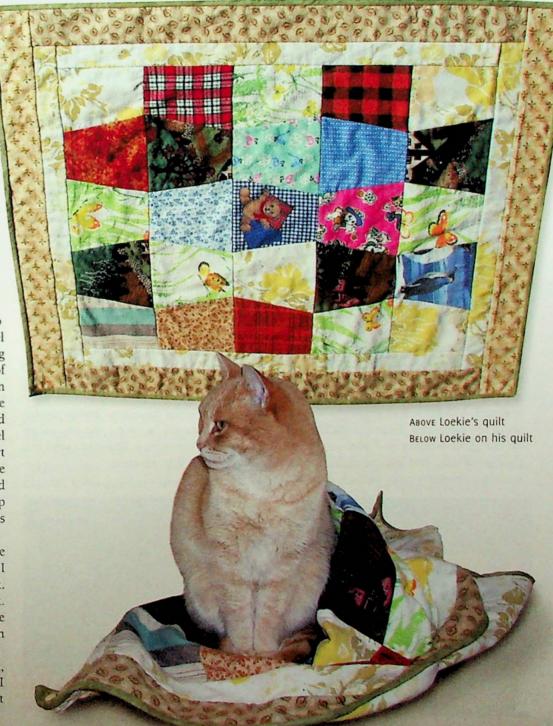
star on a blue background. I used scissors and pins, for I did not think I needed a rotary cutter or quarter inch seam allowance. Later, after I attended a quilting course, I would see the advantage of those.

Every block would measure 20 by 20 centimeters. The blocks would all have a meaning: a tulip for living on Tulip Rd; blocks with Dutch in the name, since I immigrated from The Netherlands; a dolphin and an elephant, because I feel a connection with those animals. But when I found these designs, they turned out to be difficult because all of them are in inches, not in centimeters. The block, together with some blue fabric, is packed in a bag and put away for when I get inspired again. Now I have my first UFO—an unfinished fabric object.

Then nightgowns inspired me to do something else. I bought several flannel nightgowns at the second hand clothing store, and when I also found a couple of flannel sheets, I became inspired to turn some of these nightgowns into a quilt for the spare bedroom. Every time I was in a second hand clothing store I bought more flannel gowns or pajamas until I had enough to start the quilt. Halfway through, I found out there is a difference between quilting flannel and pajama flannel, but I wanted to make a scrap quilt, so the nightgowns, sheets and pajamas would do fine.

I chose a simple pattern, I could cut all the blocks before I had to sew anything. First, I had to take the gowns and pajamas apart. Our cat, Loekie, loved to be involved in that. He would fight the pajama or sheet; he would take a run, leap onto it and slide on the floor, or he would go to sleep on it.

This led to the plan for the third first quilt, or rather, the third plan for a first quilt. I would make a quilt for Loekie. This I did. It turned out to be a great idea, because I could practice on the small quilt before starting on a full size quilt for a single bed. Plus, animals do not have the same conditions and standards as experienced quilters and so I did not have to worry about a few mistakes. Now in a fictional story, Loekie might not have liked the finished quilt, preferring a piece of flannel fabric over a pretty quilt, but this is real life and he treats it exactly the same as the pajamas he played with before and I think it looks better.



Kids and Quilt Shows Let's Get Them in the Door

by Brandy Lynn Maslowski

f you are spending some quality time relaxing as you sift through the pages of this magazine, it's also very likely that you have spent some quality time engaging in your hobby, or possibly even your passion, of quilting. So consider the time, whether measured in hours, months or years, which you've spent quilting and the joy that it has brought to you. Reflecting on that, it's easy to see why it's so important to pass on this heritage to children. A great way to introduce children to quilting is by opening up the doors of your local quilt show and inviting them in.

You can take part in this idea whether you are the coordinator of your local quilt show, or simply know the date and plan to attend. Here's how you can get involved:

1 Take a child you love to your local show. Sweet and simple. Buy an extra ticket and take your child, grandchild, niece or nephew. And while you are there, let them know the ins and outs of a quilt show. Talk about the categories. Point out the ribbons on the show winners and why you think they stand out. And ask the child to pick out their favourite quilt in each category. You'll be sharing your passion with a child you love, while spending some quality time with them too.

- **2** Get together with some friends and donate a group of tickets to a local children's charity. Children in need may not get the opportunity to enjoy an arts event in the community. Be sure to approach the charity or community social service first to be sure they have the staff and they can follow through with attending.
- 3 If you are a member of your local guild or on the planning committee running a quilt show, propose a plan to open up the doors to children. Bring in local school groups (grade five to six) to get a daytime preview of the entire show and visit a table for a demo of the basics of quilting. Display fun kid's projects like pillows and give away some free patterns. Be sure to offer this for free since the school has to pay for buses and they'll be using the trip as an educational experience. Be sure to send out invitations well in advance.







4 Plan a hands-on quilt crafting event for kids during the show. This can be as simple as handing out a quilt-themed colouring page to every child who happens to attend, as educational as reading a children's picture book in a storytelling corner, as fun as colouring white fabric squares with crayons for volunteers to later piece into charity quilts or as detailed as a mini workshop where parents sign children up in advance for a one-hour time slot to make their own quilted book mark.

It doesn't matter if you host a 12-quilt fall fair in a small town or a 250-quilt juried show with five judges. You can do something small or something big to carry on the tradition of quilting for generations to come. And you might even find when you brainstorm with your guild that you come up with a fantastic new idea of your own to get kids involved in your local show. You are part of a Canadian quilting community that is steeped in tradition, yet embraces innovative techniques and a youthful generation of new members, so let's carry on the tradition by opening up the eyes of a child to a quilt show.



Brandy Lynn Maslowski is a teacher, speaker, quilt judge and the host of Canadian Quilt Talk. You can connect with her today at www.brandylynndesigns.com.

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The Cantik Batiks Youth Challenge—2015 **My Favourite Animal**

by Jo Ferguson

Guidelines:

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

Jo Ferguson 1145 Antrim Rd. Carolls Corner, NS BoN 1Yo

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

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

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

Entries:

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

Time Frame and Photos:

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

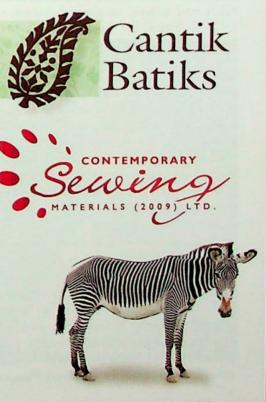
The quilts will be available for the CQA/ACC membership to vote for Viewers' Choice from March 3 to March 15, 2015.

Prizes:

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

The winners of each category will be featured, with their quilts, in the summer 2015 edition of *The Canadian Quilter* magazine. They will each receive a free copy of that issue. They will also receive a ribbon, a certificate and a prize of Cantik Batiks fabric designed by textile designer Shania Sunga. In addition, the Viewers' Choice winner can choose a full 9.1 metre bolt of Cantik Batiks fabric or one metre of nine different Cantik Batiks chosen from the website at: www.cantikbatiks.com. The Viewers' Choice quilt will be invited to be shown at *Quilt Canada 2015*, in Lethbridge, Alberta. A label will need to be attached to the back of the quilt showing: the title, artist's name, date completed and credits, if any.

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







What's in YOUR Toolbox?

spent a lot of August preparing kits for students on my Alaska quilting cruise. I precut fabrics for the lap quilt I was teaching, so they could start piecing right away. My rotary cutter blade sure got a workout! I was given a package of Roll the Gold!™ blades for my 45mm rotary cutter. These are titanium nitride coated steel. I can't confirm that these last longer than Olfa blades without doing a very scientific test. They worked just as well as my normal blades and perhaps lasted slightly longer. I checked online and these are readily available in the US, but I am not sure if they are here in Canada yet.

I have rulers that are slip-proof for cutting fabric. I also needed to cut squares of paper backed fusible web for one class on the cruise. This is more difficult since all my rulers tend to slide on paper. I decided to try Grip Strips™ by Guidelines 4 Quilting (www.guidelines4quilting.com). These are 1/4" wide clear plastic strips with a sticky back. You place them near the edges of your ruler and they lock your ruler (or template) in place while cutting. They slide easily as you position the ruler and when you apply pressure it is concentrated along the edges where the grip strips have been installed. These worked like magic! No more slipping over the paper and it took less time to cut the squares I needed.

The cruise was great fun. I enjoyed meeting students and we were pampered wonderfully by all the staff on the cruise!

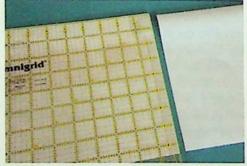
Another product I found recently is an interesting ruler. It is Sidekick[™] by Jaybird Quilts (www.jaybirdquilts.com). It can be used to cut three shapes in four sizes: diamonds, 60-degree triangles and half-triangles. I also picked up one of their patterns at the same time. Seaside uses the diamond shape to



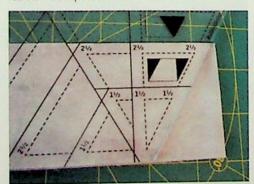
Roll the Gold™



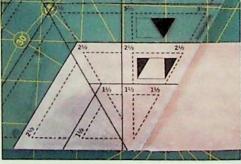
Grip Strips™ prevent slipping rulers. replacement blades.



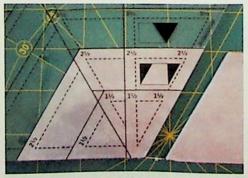
No ruler slippage when cutting paper backed fusible web squares.



Trim the right edge of the strip with the Sidekick Ruler™.



Turn the strip; line up the Sidekick Ruler™.



Cut the first pair of diamonds.



Deluxe Corner Trimmer™ & Hand Piecing Aid by Marti Michell

Diamonds pieced with and without trimming.

make a modern looking table runner. I decided to try it out, making a smaller piece for a cushion cover.

I cut 2.5" wide strips, left them folded, and following the ruler instructions, cut pairs of diamonds from my strips. I played around with an arrangement for my diamonds and when I was happy with the layout I sewed the first pair of diamonds together. I realized I needed to leave an extension above the seam line when sewing the diamonds together. This must be exactly ¹/4" or your diamonds will not line up in a neat row. The first one turned out fairly well but I figured there must be a way to be more precise.

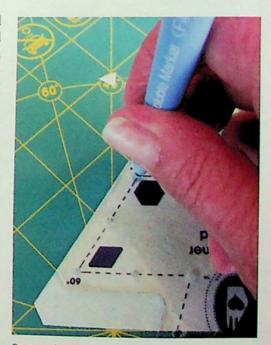
l turned to Marti Michell's Deluxe Corner Trimmer & Hand Piecing Aid[™] for help. It worked beautifully. There are six popular corner angles on the tool (45-, 90-, 60degrees and more). You can trim corners so the patches will line up precisely for sewing. I left the diamonds stacked together, placed the tool on top, using the 60-degree area and carefully lined it up with the cut edges. Then I trimmed the corner off the stack of diamonds. Now the diamonds line up perfectly with no little ears to trim off after sewing.

Another feature of the trimmer tool is small holes that are exactly ¹/4" from the edges. You use this part of the tool to mark dots on your pieces for hand-piecing an accurate seam allowance. So, if you are working on a hand-piecing project give this tool a try.

I am still working on my small project. A few other urgent quilts are at the top of my to-do list this month, including finishing my daughter's wedding quilt.

I hope you are enjoying these reviews and will find products that will make your quilting easier and give you some new project ideas as well.

Until next time .- Duplue



Dots marked for hand piecing.

EVENTS by Laine Canivet

Alberta

Jun 4-6/15 Lethbridge Quilt Canada 2015, Kathy Oliver 403-327-6144, keoliver@shaw.ca or ww.canadianquilter.com

British Columbia

Mar 14-15/15 Powell River Celebration of Quilts Dwight Hall 6274 Walnut St. Sat 10-5 Sun 10-4. Displays, sales, demos, raffle, vendors, tea room. Adm: \$5, 12 & under free. Maureen Tierney, 604-485-6202, gunpowdertrail@gmail.com or www.timberlanequiltersguild.ca

Apr 25/15 Osoyoos *Gathering of the Guilds* 2015 Thompson/Okanagan Sonora Community Centre 8505-68th Ave., Osoyoos, BC Theme: A Black & White Affair. Maureen Wood, 250-495-4569, moewood@telus.net

May 8-9/15 Penticton Quilted Creations X Penticton Trade & Convention Center, 273 Power St., Penticton Fri 9-9 & Sat 9-5 Adm: \$7.00 Tea Room: \$7.00. Marilyn Govier, 250-490-4096 quiltsbymarilyn@shaw.ca or pentictonquiltersguild.com

May 29-31/15 Parksville Generation to Generation Quilt Show featuring hundreds of beautiful quilts Oceanside Place Arena, 830 W Island Hwy, Parksville, BC Fri 10-6, Sat 10-6, Sun 10-3. Quilt show celebrating generations of quilters. Adm: \$8 for day or \$15 for 3 days Donna McAskile 250-248-9386, dmcaskile@gmail.com or http://www.parksvillequilthousequilters.com/

Newfoundland & Labrador

Oct 23-25/15 Gander *Fall Festival of Quilts* JR Smallwood Arts & Culture Centre, Airport Blvd, Fri 12-8, Sat 10-5, Sun 12-4 Quilt Display, Boutique, Demos, Raffle, Door Prize. Kay Tisdall, 709-651-2322, jktis@live.ca

Ontario

Nov 14-15/14 Toronto A Celebration of Quilts XII Toronto Botanical Garden, 777 Lawrence Ave East, Fri 10-6, Sat 10-5 free parking, wheelchair accessible, vendors. Jane Cramer, ajanecramer@hotmail.com or yhqg.org Apr 18-19/15 Napanee *Quilts 2015* Strathcona Paper Centre, 16 McPherson Drive, Sat 10-4, Sun 10-4. Quilt show, merchant mall. Adm: \$6. Sheila Lucas, info@napaneeheritagequiltersguild.com or www.napaneeheritagequiltersguild.com

Apr 24-26/15 Thunder Bay Superior Quilt Show 2015 Coliseum Building on the CLE Grounds, 425 Northern Avenue, Aila Metsa, kenaila@tbaytel.net or thunderbayquilters.org

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

May 1-3/15 Windsor THINK out-side the Block Quilt Show WFCU Centre, 8787 McHugh St., Quilt show, shop, auction, charity raffle & more, Adm: \$5, Ann Mueller 519-735-5474, annmueller19@cogeco.ca or www.windsorquiltersguild.com

May 2-3/15 Brampton Quilted Odyssey 2015, Jim Archdekin Recreation Centre, 292 Conestoga Drive, 14th biennial quilt show, Adm: \$6, Bernice Primo, 905-459-8563, rudyprimo@sympatico.ca or http://bqguild.wordpress.com

May 7-9/15 Ingersoll Quilt Show Pieces Of Magic Ingersoll Memorial Centre (Arena), 97 Mutual St, 97 Mutual St. Guest Artist: Debbie Grifka of Esch House Quilts, Margaret Hawkins, 519-688-9653, hawkins.marg@bell.net or www.oxfordquiltersguild.com

May 22-24/15 Brockville *Waterways Quilt* Show Brockville Memorial Civic Centre, Magedoma Drive, Fri 12-6, Sat 10-6, Sun 10-4, Quilt Show and Sale, Boutique, Tea Room, Free Park, Linda Moir, 613-923-1583, thousandislandsquiltersguild@yahoo.com or thousandislandsquiltersguild.com

May 30-31/15 Lindsay *Quilted Treasures* Lindsay Curling Club, 18 Peel St, Sat 10-4, Sun 10-4, Quilt display, tea room, demos, vendors, raffle, Adm: \$5, Eleanor Plewes, 705-324-9589, pplewes@cogeco.ca or www.lindsaycqg.com

Jun 6-7/15 Alliston Stitching Among Friends Quilt Show Alliston Curling Club, 52 Albert St West, Sat 10-4, Sun 10-4, Quilts, demos, tea room, merchants, raffle. Adm: \$5, Judy Cotter, 705-435-0140, http://aqcguild.edublogs.org/ Jun 12-14/15 Kingston Quilts Kingston 2015 Royal Kingston Curling Club, 130 Days Road, Fri 10-7, Sat 10-6, Sun 10-4. Quilts, Vendors, Challenge, Member Boutique. Margaret Henshaw, 513-386-3619, henshaw@sympatico.ca or Quiltskingston.blogspot.ca

Oct 16-17/15 Waterloo Waterloo County Quilters' Exhibit Forbes Family Hall at RIM Park, 2001 University Ave, Fri 10-5, Sat 10-5, Quilts, Vendors, Boutique, Tea Room, Raffle, www.wcquiltersguild.on.ca

United States

Jun 26-28/15 Essex Junction, VT Vermont Quilt Festival Champlain Valley Exposition, 105 Pearl St, New England's oldest and largest quilt event! Adm: \$12, 14 ct under free, special group rates. Show Coordinator, 802-872-0034, info@vqf.org or www.vqf.org

Calls for Entry

Canada



National Juried Show 2015 deadline: February 4, 2015 http://njs.canadianquilter.com Kathy Oliver, 403-327-6144, Keoliver@shaw.ca or www.canadianquilter.com



Judy Lyons Appraiser & Lecturer

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What's New on our Website?

by Lauren MacDonald

an you find information easily on our CQA/ACC website? If you are visiting the website as often as we do, it's difficult for us to see what needs to be improved. Please let us know any area of the site that we could improve upon by emailing secretary@canadianquilter.com.

We have added one new list under the menu item *Events: Event History*. We have put back a list of all the CQA/ACC events since 1981. Many of us will look at this list and will have great memories about attending these events!

We put out the word for guilds to submit their name for the Agnes Boal Bursary and have updated that area with the 2014 winner: the QUESNEL QUILT GUILD from British Columbia. We also added an article about, and by, our Dorothy McMurdie recipient for 2014—the wonderful Marsha Cleveland. If you are considering a nomination for 2015, the deadline is December 31, 2014, and the form can be found at: www.canadianquilter.com/ awards/mcmurdie-award-form.php?display=mcmurdie&page=17.

When you look at the right side of our *Home Page* you will notice that we added links to all of our social/news areas: *Blog, Facebook, Twitter, Pinterest* and *Instagram.* The Pinterest site (www.pinterest.com/cqaacc) is a well-organized selection of boards. You can look at ideas for many different Canadian quilting interests.

The blue items on the right side of the page list CQA/ACC Activities. This is a changing list as new items are added throughout the year. Recently we have added the *Call for Entry* for the

Above and Beyond

by Janet Madeyski

Ver this past year Flying Needles Quilt Guild from Millarville, Alberta, completed a number of comfort quilts and were giving them away to friends and family members as needed. It seemed every meeting there was a member with a story of someone in need and who would appreciate a quilt.

At the March, 2014, meeting guild member, Gwen, told the group about a couple from the UK who were going through a very difficult time. Gwen was helping them out and requested a comfort quilt for this couple. After hearing Gwen's story the guild was very agreeable to giving a quilt to Leo and Kate.

Gwen had been contacted by an acquaintance, Mary, who was an elderly lady living in Saskatchewan. Mary's nephew, Leo, had been in a serious vehicle accident and was on life support at the Foothills Medical Centre in Calgary. Leo had been working in Canada for the past six months and was planning to settle here



National Juried Show 2015 (www.canadianquilter.com/events/ quilt-canada-2015.php), the new Trend-Tex Challenge described in the autumn issue of this magazine and a list of all the quilters who contributed to our 2014 Trend-Tex Challenge. Thank you again to all of you for making the wonderful quilts and wearable pieces you see at www.canadianquilter.com/photo-gallery/ trend-tex-quilters-challenge.php?year=2014.

Imagine what we will see next year at *Quilt Canada 2015* in Lethbridge, Alberta! The fabrics chosen for our theme *Blown Away* and the creativity of our quilters will indeed *Blow Us Away*!

with his family from the UK. Mary asked Gwen if she could pick up Leo's wife, Kate at the airport and take her to the hospital. Gwen also took Kate into her home as a guest for six weeks until Leo



could be released and travel back to the UK. Before going back to the UK, Kate came to a guild meeting to thank the ladies for their kindness and said that she would always treasure the quilt. Sometimes giving a quilt is only a small part of the comfort and kindness that we give others.

Note from Editor: Names have been changed in this story by request.



Défi annuel des jeunes 2015 Mon animal préféré

Ce défi est commandité par Contemporary Sewing Materials Ltd : www.csm.ca. Ils remettent à chaque participante un petit morceau de tissu Cantik Batik qui doit être inclus dans leur courtepointe et offrent de merveilleux prix en tissus pour trois catégories. La gagnante du « choix du public » pourra choisir entre un rouleau entier de 9.1 mètre d'un tissu Cantik Batik ou un mètre de neuf différents tissus Cantik Batik. Vous pouvez voir tous les tissus sur le site internet : www.cantikbatiks.com.

Le *défi des jeunes* est ouvert à tous les élèves des niveaux primaire (1^{tre} à 6^e année) et secondaire (Sec. I à V). Les inscriptions doivent être commanditées par une membre individuelle ou un magasin membre en bonne et due forme. Les règlements et formulaires d'inscription sont disponibles au www.canadianquilter.com sous *News and Events* dans la colonne bleue à la droite de l'écran.

Prix Dorothy McMurdie

Le prix Dorothy McMurdie est le prix le plus prestigieux attribué par la CQA/ACC. Il est offert à chaque année à une personne qui a fait une contribution significative au niveau de la courtepointe au Canada ; courte-pointière, enseignante, auteure, recherchiste, historienne, collectionneuse ou éditrice/rédactrice en chef d'une publication de courtepointe. On retrouve les formulaires de candidature sur le site internet au : www.canadianquilter.com, sous Awards. Lauren MacDonald doit recevoir les candidatures au plus tard le 31 décembre 2014 à : secretary@canadianquilter.com.

Prix du professeur de l'année

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Vous devez certainement connaître au moins une enseignante inspirante qui, à votre avis, se mériterait de recevoir le prix du professeur de l'année de la CQA/ACC. Pour que cette enseignante ait droit à ce prix, elle doit être membre de la CQA/ACC et être proposée par une membre. Pour plus d'information au sujet de ce prix, visitez notre site internet au www.canadianquilter.com, sous Awards, ou contactez Linda Schmidt à : vicepresident@canadianquilter.com. La date limite est à la fin de février 2015.

Quilt Canada 2015 : À couper le souffle – Le plus grand événement canadien de l'année en courtepointe!

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Vous pouvez participer de plusieurs façons à *Quilt Canada 2015* : inscrivez une courtepointe dans l'*Exposition nationale jugée*; créez une murale pour le *défi Trend-Tex* et regardez évoluer les enchères; vivez l'expérience d'ateliers avec des enseignantes extraordinaires; visitez la plus importante exposition canadienne, magasinez dans le mail des marchands; assistez à un banquet; misez sur une courtepointe ou soyez inspirées! Les inscriptions pour *Quilt Canada 2015*, à Lethbridge, AB, du 4 au 6 juin 2015, sont ouvertes pour quiconque désirant participer à un atelier ou à une autre activité, avec des tarifs spéciaux pour les membres. Allez à notre page d'accueil à : www.canadianquilter.com et cliquez sur le lien de *Quilt Canada 2015* sous le logo de *Quilt Canada 2015*.

Appel de candidatures

Joignez-vous à un conseil dynamique et d'avant-garde! Les postes suivants sont ouverts aux nominations pour le terme débutant en juillet 2015 :

- Vice-présidente
- Abonnements
- Secrétaire
- Trésorière

Nous acceptons les candidatures pour la désignation des représentantes régionales des provinces suivantes (le terme débute le 1" juillet 2015) : Colombie-Britannique – intérieur, Nord de l'Ontario, Québec, Nouveau-Brunswick, Terre-Neuve et Labrador, Nouvelle-Écosse, Yukon, et Nunavut.

La date limite pour recevoir les formulaires de candidature/inscription est le 31 décembre 2014. Pour plus d'information sur les postes ci-haut et sur les formulaires de candidature/inscription, veuillez visiter notre site internet au : www.canadianquilter.com. Cliquez sur *Contact* puis sur *Volunteer Duties and Forms*. (www.canadianquilter.com/members-area/positions.php).

Pour des informations additionnelles sur les postes du conseil ou sur l'envoi de votre formulaire de candidature, contactez Jackie White à president@canadianquilter.com. Pour de l'information au sujet des postes de représentante régionale, contactez Linda Schmidt à vicepresident@canadianquilter.com.

Bourse Agnes Boal

Chaque année, la CQA/ACC décerne la bourse Agnes Boal à une guilde membre. La guilde gagnante reçoit une bourse de 750 \$ afin de pouvoir inviter une enseignante membre de la CQA/ACC à venir donner un atelier ou faire un exposé. Les guildes membres en bonne et due forme depuis les deux dernières années et qui n'ont pas gagné la bourse depuis les cinq dernières années, peuvent soumettre leurs candidatures par internet en visitant notre site au www.canadianquilter.com, puis suivre les liens sous Awards. La date limite pour les candidatures est le ner avril 2015. Il y aura un tirage au sort afin de déterminer la gagnante à l'AGA, lors de Quilt Canada 2015 à Lethbridge, AB.

Congrès futurs

Le conseil d'administration de la CQA/ACC accepte toutes marques d'intérêt à accueillir les congrès de 2016 et 2017. Pour plus d'information, visitez le site internet de la CQA/ACC au : www.canadianquilter.com et sous *Events* recherchez : *Planning a Quilt Canada Event*. Si votre guilde ou groupe est passionné et serait prêt à aider à la planification de ce congrès ou si vous avez besoin de plus d'information, veuillez contacter Jackie White à : president@canadianquilter.com.



Annual Youth Challenge 2015 My Favourite Animal

This challenge is sponsored by Contemporary Sewing Materials Ltd: www.csm.ca. They are providing each entrant a small piece of Cantik Batik fabric to incorporate into their quilt and offering wonderful prizes of fabric for three categories. The Viewers' Choice winner can pick either a full 9.1 metre bolt of Cantik Batiks fabric or one metre from nine different Cantik Batik Fabrics. All fabric can be viewed on the website www.cantikbatiks.com.

The Youth Challenge is open to all elementary (grades one to five), middle school (grades six to eight) and high school students (grades nine to twelve). Entries must be sponsored by an individual member or shop member in good standing. The rules and entry forms are available at www.canadianquilter.com under News and Events located in the blue column on the right.

Dorothy McMurdie Award

The Dorothy McMurdie award is CQA/ACC's most prestigious award. It is presented annually to someone who made a significant contribution to quilting in Canada: a quilter, teacher, author, researcher, historian, collector or publisher/editor of a quilting publication. The nomination form is on the website: www.canadianquilter.com under Awards. Nominations must be received by Lauren MacDonald at secretary@canadianquilter.com by December 31, 2014.

Teacher of the Year Award

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You must know at least one inspiring teacher who you believe deserves to receive the CQA/ACC Teacher of the Year Award. To be considered for this award a teacher must be a CQA/ACC member and be nominated by a member. For information about the award visit the website: www.canadianquilter.com under Awards, or contact Linda Schmidt at vicepresident@canadianquilter.com. The deadline is the end of February, 2015.

Quilt Canada 2015: Blown Away The Greatest Canadian Quilt Event of the Year

A TRUE PARTY AND TO ALLER .

You can participate in many ways in *Quilt Canada 2015*: enter a quilt into the *National Juried Show*, create a *Trend-Tex Challenge* wall quilt and watch while it is auctioned off, experience workshops with extraordinary instructors, view Canada's premier quilt show, shop in the Merchant Mall, attend a banquet, bid on a quilt or get inspired! Registration for *Quilt Canada 2015* in Lethbridge, AB, June 4-6, 2015, is open to anyone wishing to take a workshop or other activity with special pricing for members. Go to our home page at www.canadian quilter.com and click on the *Quilt Canada 2015* link under the *Quilt Canada 2015* logo.

CALL FOR NOMINATIONS

Come and join a progressive, forward thinking Board! The following positions are open for nominations for the term commencing July, 2015:

- Vice President
- Secretary
- Treasurer
 Membership

Nominations are being accepted for the appointment of Regional Representatives for the following provinces (term commences July 1, 2015): British Columbia – Interior, Ontario – North, Quebec, New Brunswick, Newfoundland & Labrador, Nova Scotia, Yukon, and Nunavut.

The deadline for nomination/appointment forms is December 31, 2014. For more information on the above positions and nomination/appointment forms, please visit our website: www.canadianquilter.com. Click on *Contact* and then *Volunteer Duties and Forms*. (www.canadianquilter.com/members-area/ positions.php).

For additional information about Board positions or to send your nomination form, contact Jackie White at president@canadianquilter.com. For information about Regional Representative positions contact Linda Schmidt at vicepresident@canadianquilter.com.

Agnes Boal Bursary

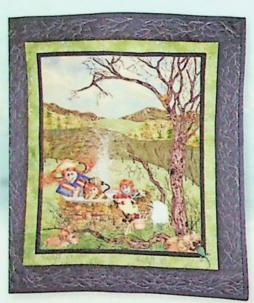
CQA/ACC awards the Agnes Boal Bursary annually to a member guild. The winning guild receives \$750 to bring a CQA/ACC member teacher to the guild to conduct a workshop or give a lecture. Guilds in good standing for the past two years, and not awarded the bursary within the last five years, can submit an online application by visiting our website: www.canadianquilter.com and look under Awards. The deadline for application is April 1, 2015. The winner will be chosen by draw at the AGM at Quilt Canada 2015 in Lethbridge, AB.

Future Conferences

The CQA/ACC Board of Directors is accepting expressions of interest for hosting *Quilt Canada* conferences in 2017. For more information visit the CQA/ACC website: www.canadianquilter.com, under *Events* look at *Planning a Quilt Canada Event*. If your guild or group is enthusiastic and willing to help plan one of these conferences, or you require more information please contact Jackie White at president@canadianquilter.com. Follow the blog and read your monthly e-bulletins to see the challenge announcements. That way you can get the earliest start possible.







First Prize: Fountain of Youth by Linda Hatten



Second Prize: The Maple Leaf by Theresa Duncan Third Pr

Third Prize: Buddy by Deyanne Davies

Dog Days of Summer

The Dog Days of Summer was our latest challenge for members who enjoyed sewing inside instead of going outside. Many of the quilts showed how you passed those hot humid days of the early summer. There were a lot of dogs involved. Joyce O'Connell, apprentice CQA/ACC Judge found judging the Dog Days to be, "A refreshing experience, since the entrants brought a different interpretation on how the makers survived the summer." As a judge, it was Joyce's job to look beyond the first impression of the image and to come up with some winners. Overall she saw, "Some excellent pieces demonstrating an informed approach to overall design, and the importance of creating a piece that portrays the theme, shows harmony, unity and overall balance."

Thank you, Joyce, for your judging expertise and thank you, everyone, who sent an entry. Check out our blog to see the other entries.

First Prize: A Fountain of Youth by Linda Hatten. An original that incorporates much visual interest through a strong focal point and colour choices that support the overall design. The variety of techniques and embellishments used were effective making this a fun, whimsical piece.

Second Prize: The Maple Leaf by Theresa Duncan came in a close second. The maker has most definitely captured the sense of freedom on the waters with this original piece. It is visually bold and demonstrates understanding of the principles and elements of design. The effective use of colour and value is evident in the sky, and the textured effect of the water is very well done. Third Prize: *Buddy* by Deyanne Davies. The original design of *Buddy* is another example of an effective focal point. The maker made good use of reverse appliqué to achieve the texture of the dog's fur, which is further enhanced by the quilting. Framing the focal point with a paper-pieced border has added a secondary dimension to the overall piece.

A special thank you to our sponsor, Michelle Denham, of Kindred Spirits Quilt Co. www.kindredspiritsquiltco.com.



The New Challenge

Best Friends Forever

Some friendships have been for a looooong time, while others just happen. Some may not even be of the human kind! What kind of things do you and yours do/share together? Show us your quilts depicting your best friend(s).

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

HOW TO ENTER:

Send photos of your quilt, any size and any shape, based on the theme *Best Friends Forever*. It must be quilted and bound or closed along the edges. You can use any embellishments.

Take high resolution (1 MB) digital pictures of your quilt.

You should take two pictures—one of your entire quilt and one close-up of a small area of your quilt. Then email them to: diratlarge@canadianquilter.com along with your CQA/ACC membership number, name, email address, a brief description of your quilt and any copyright information.

By entering your quilt(s), you are giving CQA/ACC permission to use your entry. This includes archival records for CQA/ACC, all aspects of CQA/ACC online social media, *The Canadian Quilter* magazine and/or other publications and advertisements created by CQA/ACC. The image will not be shared beyond these areas unless permission is requested by CQA/ACC and it is shown that the requester intends to use the image to promote CQA/ACC.

Note: You must be a CQA/ACC member.

Our judge will select a first, second and third prize. The three winners will be notified by email on December 20, 2014, will be published in the next *The Canadian Quilter* magazine and will receive prizes shown below. All other entries will be featured on our blog.

Deadline to receive quilt picture(s): December 5, 2014





Second Prize

Kit for a strip quilt called Easy Peasy Strip Quilt. It includes die-cut strips in cheerful colours, background fabric and instructions. Size: 44" x 60". Retail Value: \$45.



Third Prize

Kit for a small quilt top, about 30" square, called *Brick*. The kit includes beautiful batiks and binding. Retail Value: \$25.

TIPS ON PHOTOGRAPHING:

Kit for a quilt top called Circle

'Round, including the pattern

and all fabrics. Size 65" x 75".

First Prize

Retail Value \$149.

Use a well-lit area. Have no background distractions. Take a high resolution photo of at least 1 MB jpeg. Ensure that no part of the quilt is cut off in the picture. Hang your quilt on a wall to take this photo (for best results). Also include a close up of a small area.

This challenge is sponsored by Sue Aylesworth, owner of Quilting Confections in Windsor, Ontario, at www.quiltingconfections.com or visit her on Facebook at www.facebook.com/ QuiltingConfections.



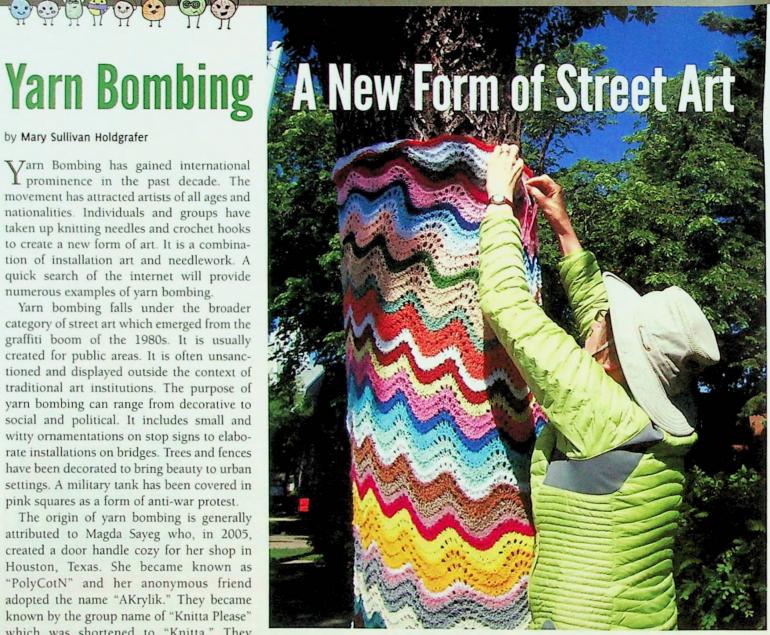
by Mary Sullivan Holdgrafer

Tarn Bombing has gained international prominence in the past decade. The movement has attracted artists of all ages and nationalities. Individuals and groups have taken up knitting needles and crochet hooks to create a new form of art. It is a combination of installation art and needlework. A quick search of the internet will provide numerous examples of yarn bombing.

Yarn bombing falls under the broader category of street art which emerged from the graffiti boom of the 1980s. It is usually created for public areas. It is often unsanctioned and displayed outside the context of traditional art institutions. The purpose of yarn bombing can range from decorative to social and political. It includes small and witty ornamentations on stop signs to elaborate installations on bridges. Trees and fences have been decorated to bring beauty to urban settings. A military tank has been covered in pink squares as a form of anti-war protest.

The origin of yarn bombing is generally attributed to Magda Sayeg who, in 2005, created a door handle cozy for her shop in Houston, Texas. She became known as "PolyCotN" and her anonymous friend adopted the name "AKrylik." They became known by the group name of "Knitta Please" which was shortened to "Knitta." They aspired to create knitted works that resembled graffiti. Sayeg has continued to create yarn graffiti around the world.

The largest Canadian yarn bombing installation to date was Knitting for History: Yarn Bombing the DC-3. The project is not only the largest, it is the only yarn-bombed airplane. It was a joint project of the Yukon Transportation Museum and the Yukon Arts Centre Public Art Gallery. The project was carried out by the Yukon Yarn Bomb Collective. The Collective was comprised of Jessica Vellinga, Casey McLaughlin, Bree-An Lucas, Amber Church and Vanessa Corkal. However, hundreds of people contributed to the creation of knitted squares and blankets.



Margie Davidson hanging an afghan on a tree

The local business community also contributed resources to the project, which was displayed from August 11 to 21, 2012.

Mandy Moore and Leanne Prain, knitters from Vancouver, wrote the most popular book on yarn bombing in 2009. Yarn Bombing: The Art of Crochet and Knit Graffiti offers a witty and charming tutorial for aspiring yarn bombers. The book is filled with examples of beginner projects and it highlights the work of several groups from around the world.

Joann Matvichuk from Lethbridge, Alberta founded International Yarn Bombing Day which was first observed on June 11, 2011.

The annual event draws participants from around the world. It is a celebration of the art form.

My experience as a yarn bomber began in 2013-14 as an Artist in Residence at the Robertson Wesley United Church in Edmonton, Alberta. I worked with a group for eight months to produce a yarn bombing event in conjunction with the annual Oliver Community Festival. We spent hundreds of hours preparing to yarn bomb the threeblock area that became the site of the festival.

The focus of our work was community building and celebration. Our group became known as "CommuKNITy." Group members



Participants yarn-bombing bicycle wheels along the sidewalks; Mary Sullivan Holdgrafer pictured with some of her knitting

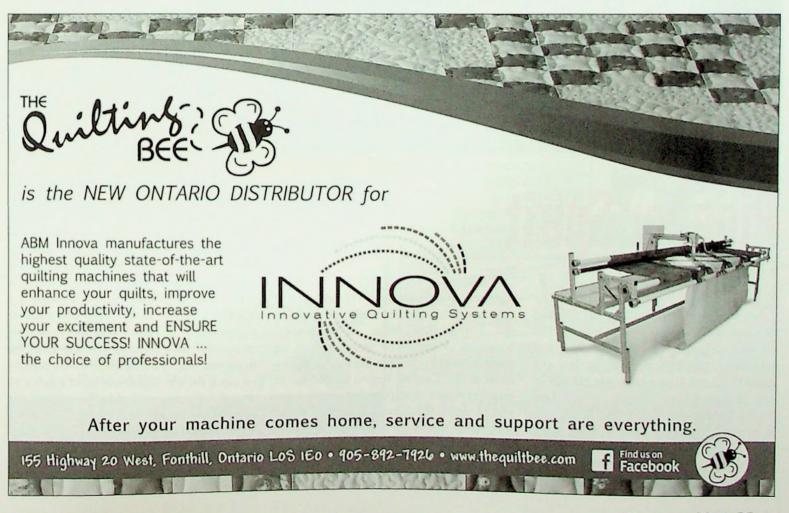
took their knitting and crocheting projects to Sunday morning church services. They also gathered at a local bistro for afternoon sessions. A lunchtime satellite group formed in a downtown office.

While working with "CommuKNITy" I also became a solo yarn bomber. Solo yarn bombing allows for more anonymous work. It also limits the size of projects. Nevertheless, it is fun to engage in stealth yarn bombing. Friendships developed, people helped each other and a sense of community ownership developed. Yarn bombing is not without its detractors. Some individuals believe it is silly and wasteful to cover trees, fences and statues with knitting and crocheting that could be used for blankets or garments for homeless people. Others believe it is a crime. Several cities have stringent anti-graffiti laws.

Despite the naysayers, the usual response to yarn bombing installations is positive. People often stop to chat when they come upon a yarn bombing in progress. In some instances invitations are extended for further work. Yarn bombing is gaining acceptance as a legitimate street form. Canadians are contributing to its development.

Mary Sullivan Holdgrafer is an artist, teacher and creativity coach who now resides on Gabriola Island, BC.

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



Winter 2014 CQA/ACC 47

A Flair for Miniature Quilts-Part 2

by Catherine Henderson

The tale of Joyce Heard's miniature quilts (see part one in the Autumn 2014 Issue, page 76 to 77) is not complete without showing off her *Pioneer Spirit* triptych. It is a study of traditional quilt blocks inspired by recollections of her grandparents' immigration to Canada. Joyce wrote this story of her mother's family and sought quilt blocks to illustrate it. Her main resource was Barbara Brackman's *Encyclopedia of Pieced Quilt Patterns* from which she calculated how to cut and piece each miniature block herself. Joyce's block selection criteria were: a) named block from the 1930s to 1940s era, b) design was achievable in a 3" square, c) required only rotary cutting, and d) used no templates or appliqué. The miniature triptych consists of three panels each measuring 6.75" x 10."



Pioneer Spirit Triptych

Pioneer Spirit

by Joyce Heard

Spurred by his wanderlust and desire to see the world, a young man, his wife and two little girls, aged three and four, packed up their belongings in Spring, 1927, and travelled from Switzerland, across the Atlantic (*Ocean Waves* block) to Halifax to start a new life in Canada (*Maple Leaf* block). Though they had no final destination in mind, they had bright hopes (*Bright Hopes* block) for what their future held. The eleven-day ocean voyage was almost disastrous as the youngest child contracted diphtheria and nearly died. The next step of the journey was by train (*Railroad* block) to the Immigration office in Winnipeg, Manitoba. There, they responded to an advertisement requesting families to homestead in the Cariboo Region of BC. As all travel expenses were provided, another trip was in order, this time through the Rocky Mountains (*Rocky Mountain Puzzle* block). The train stopped near 100 Mile House, BC, and the journey continued by horse and wagon through the forest (*Starry Path* block)

to Canim Lake, then lastly by boat up the lake to the farm they would be working on. The family was set up in a log cabin (Log Cabin block) and spent the next few years learning to speak English and the ways of life in Canada. When it was time for the children to attend school, they learned the government would not provide a teacher until there was a minimum of eight children to start a school (School Girl Puzzle block). The community rounded up enough children from neighboring areas and the quota was achieved, although some of the children may or may not have existed! Once their immigration obligations were met, the family wanted a farm of their own. They bought a property on nearby Hawkins Lake and once again were on the move. All their belongings, now including a cow, some chickens, basic farm equipment, tools (Double Sawtooth Star block) and a rifle had to be rafted up the lake to their new location. An old trapper's cabin was there but it had to be made habitable and rid of vermin (Cats and Mice block). The pioneer family needed to be resourceful and self-sufficient (Handy Andy block) in order to survive in the wilderness. The cow provided milk and cream for butter and cheese (Churn Dash block) and a vegetable garden (Corn and Beans block) was planted. The forest and lake provided excellent hunting and fishing to round out the diet, and ice was taken from the lake for food storage. Summers were short in the north (Sunlight and Shadows block) and winters were long (Old Snowflake block). Neighbours (Next Door Neighbour block) were relied upon in times of need and close bonds were formed. Once a week, a much anticipated trip across country by horseback (Forest Paths block) was made to Forest Grove to collect mail and replenish provisions. Sometimes the trip was made by horse and wagon and neighbors were collected along the way. There was often a dance to attend and young and old alike enjoyed the opportunity to visit and catch up on news with friends and neighbors. They worked hard, played when given the chance, and were always home to milk the cows in the morning (Milkmaid's Star block)!





light-hearted

by Ada Moyles





Spelling Lesson

Do you remember spelling tests in school when you were young?

I liked the challenge of spelling tests, perhaps because I've always been good at spelling.

Naturally, I was quite proud when I got a silver or gold star on the spelling chart next to my name.

As I said, I've always thought I was good at spelling, but perhaps not quite as good as I thought—as I learned the hard way one December.

It was just a few weeks before Christmas and I had agreed to make a lap-sized quilt for my neighbour Iris's eleven-year old greatgrandson, Eric, as a Christmas present. Iris had told me about Eric, how he was blind from birth and we both thought he would enjoy a quilt made uniquely for himself.

"And would you put his name on the front?" Iris asked.

As time was short and December a busy month, I designed a very easy-to-make quilt of 35 medium and dark blue six-inch cotton squares. Because Eric would not be able to see the quilt, I decided to make it as tactile as I could, using a variety of different fabrics and shapes. I cut simple patterns from silk, satin, brocade, linen, leather, polyester and anything else on hand to create textures from smooth to fuzzy. I fused these designs onto the cotton squares and satin-stitched them around, so Eric could feel the shapes with his fingers. I added a few buttons (wheels for the cart) and beads (for the snowman) to further enhance the patterns. I decided to put Eric's name in the middle of the quilt, each letter cut from red flannel, fused and stitched onto a blue square. On the one extra square in the row, I decided to stitch a red heart.

Adding a soft flannel border I completed the top and used the same flannel for the backing. Then I quilted it with multicoloured thread, using a zigzag stitch-in-theditch around each block, added the binding and, satisfied that I had finished it in record time, I happily took it over to Iris.

With great anticipation, she unfolded the quilt and stroked the cozy flannel. Then, as she looked at the front and saw Eric's name in the middle, her face fell. What was wrong, I wondered.

"But you didn't use a 'K," she exclaimed. "Eric's name is spelled with a 'K'!"

Oh, dear. I hadn't thought to check the spelling.

Every Eric I knew spelled his name E-R-I-C.

There was nothing for it but to take the quilt back home and see what I could do with it. Fortunately, as the blocks were stitched around with a zigzag, I could easily remove the letter 'C' block, and in another stroke of luck, I had enough red flannel to make the letter 'K' and another background block to stitch it on.

Painstakingly, I took out the 'C,' inserted the 'K,' hand-sewed it in place and zigzagged in the ditch again. You could barely notice any traces of the re-sewing.

Back I went to Iris, confident that I had corrected the mistake and she would be pleased with Erik's quilt. Once again, she unfolded the quilt and, once again, her face registered consternation.

"You took out the 'C," she cried.

I didn't understand. What was wrong?

"But you told me his name was spelled with a 'K."

"Yes," she replied, "E-R-I-C-K. I thought I made it clear."

It didn't matter which one of us was mistaken, there was no other option but to take it back for the second time. With the experience of the previous alteration, I simply replaced the 'K' with the 'C' and the heart with the 'K' and zigzagged for the third time.

Back once more to Iris's. All was well. She was delighted and I was relieved.

"I've been thinking," she said. "Erick's little brother always wants something like his big brother has. I know it's getting close to Christmas, but do you think you could make a quilt for Parker, too?"

Willingly, I agreed, on condition that she spell out Parker's name letter by letter, as I carefully wrote it down.

Lesson learned.



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.

What Really Happens on the Board

s many of you know, the President has to write the Board activity report. I have done this and it tells you about all the hard work, countless hours and many wonderful things we are trying to do to promote quilting in Canada.

But you all know that this column is not about that! Now I better put in a disclaimer here that this is a humourous column and all in fun. It is not necessarily factual in many places. Please don't go and write a complaint letter to the President; she doesn't like to get those!

I have waited three years to write this particular column, so no one could fire me =). Well, there is a disclaimer in our constitution that says if a Board member shows signs of 'lunacy' they can be removed from office. Yes I know, you think I have come close at times.

This article is about what REALLY happens on the Board.

A few years ago, the Board decided to go from three meetings to two meetings a year to try and save money. This resulted in a lot more emails, and by a lot I don't mean 10 or 20, I mean 5,000 to 10,000 a day. Especially if we are discussing a hot issue like what dessert should be served at the banquet at *Quilt Canada* or what hotel is the closest to Tim Hortons. It would save way more time if there was a rule that a Board member could only comment two times on a topic. Boy, would we accomplish a ton and get through those motions quickly. Unfortunately, when I proposed this idea to the Board, it was rejected... funnily enough it only took one comment from each of them, not the usual 40 to 50 comments each.

Speaking of Board meetings, we aren't really there to promote quilting; we are actually there to see who can bring the best junk food. The first morning of any meeting is a throw down of what Board member brings the greatest snack. By the way, it was a Past President, who showed up with a box of chocolates from a chocolatier, who won hands down. I can tell you all of her agenda items got passed that day.

One of my favourite things that happens time and time again at conferences is when members come up to me and say, "Are you



Jackie?" I respond favourably, so they proceed to ask their question. At this point a blank look usually comes over my face and I have to say, "Oh you mean the other Jackie. Her name is Jackie Philpott, she knows everything, I am Jackie White and I know nothing =)" And then I send them on their way to see Jackie P., usually in the wrong direction because I never do figure out the layout of a conference until the last day.

by Jackie White

Conferences are an especially fun time for Board members. We only get to see each other twice a year and one of them is at the conference. We come in a few days early to have bored, I mean Board meetings and then we work the conference. I am not sure if you know what we do at conferences because there is the local organizing committee, or LOC, that has things running very smoothly. I actually don't know what we do at them, but we will gloss over that fact, and I can tell you that we start the day at 6:00 am with huge amounts of coffee. So much so that one of the Board members now installs a Keurig® in her room for us. We don't finish the day until about 1:00 am. Needless to say, by the end of the week, we are flippin' tired. In one instance, even though it probably wasn't that nice, I laughed my head off when I watched a Board member go back to her room three times to get something, each time she couldn't remember what it was she was going to get because she only had five hours sleep each night.

But to date, my favourite memory is very shortly after assuming my new role on the Board, I was chatting with a very wise Past President. I asked her for some words of wisdom to make my year successful. She gave a knowing grin and said, "When you get to the end of your rope, tie a knot and hang on!" Thanks 'P' for that very sound advice!

Creative Cousin

Winter 2014 CQA/ACC 51



Advice from a Quilt Judge

Available Resources

by Kathy Bissett

Not long ago Anna Hergert and I were asked for a useful "tip sheet" for quilters wishing to enter the National Juried Show (NJS). Something with bulleted points on what the judges are looking for. My response was we already have one! It's the CQA/ACC Quilting Standards (www.canadianquilter.com/pdf/CQA-Quilting-Standards.pdf). This document is a comprehensive summary of "what the judges are looking for" primarily from the technical/workmanship perspective. In fact, most of it is formatted in point form, making it easy to check off or use as a tip sheet. The opening paragraph states the following:

Regardless of the type of quilt, the workmanship and construction techniques should be suitable to the function of the quilt. Whether using traditional or innovative construction techniques, they should be well executed.

This is one of the key principles stressed in the Quilt Judge Certification Programme (QJCP), Form Follows Function. The paragraph above speaks to the construction techniques used being appropriate for the function of the quilt, but equally important is the suitability of the materials utilized.

So, the first thing on the tip sheet would be the first question the judges will be asking themselves; Does everything about this quilt suit its function?

Following that first paragraph in the Quilting Standards is the following:

The Quilt should:

- · have visual impact.
- have unity in all components of its design.

- be well executed with special attention paid to overall construction.
- have materials that are suitable to its design and function.
- have appropriate embellishments that are securely attached (if applicable).
- lay/hang flat or as appropriate for design, construction and function.
- be neat, clean and odour-free.

These attributes are easy to understand and important for each quilt that is entered into the NJS—and again, available in a checklist format.

Comprehensive as the Quilting Standards are, they are only a starting point and one among a number of extremely useful resources found on the CQA/ACC website. <image><image><image><section-header><section-header><section-header><section-header><section-header><section-header><section-header><section-header><section-header><section-header><section-header>

CONVACE Quiting Sta

CQA/ACC Quilting Standards

A particularly important supplement to the Quilting Standards is the article Elements and Principles of Design, which is an excerpt from the QJCP manual. This is what is reviewed in the course. Our judges will be assessing quilts with these principles in mind. It provides an overview of what the judges



would be looking for from the design perspective of the quilt. These principles are of great importance regardless of the category a quilt may be in. The jurors of the *NJS*, or any show juried by image, put more weight on the design at this phase of quilt selection, as it is not always possible to fully determine the quality of the workmanship. That aspect of a quilt will be assessed more thoroughly by the judges who are able to actually see and handle it.

As the Jury Coordinator of the 2014 NJS the importance of good photography was further highlighted as I reviewed entries. For anyone entering the NJS or any other major show, the quality of the images may make the difference in being accepted or not. It is worth taking the time to learn to do this in order to showcase your work in the best possible light (no pun intended!).

There are three articles dealing with photography on the CQA/ACC website. Each approaches the subject differently. Each will be helpful to quilters interested in entering the *NJS* or any other show that requires images.

 Photography – Digital Photography. Helpful tips, by Vivian Kapusta

This article gives clear guidelines to using a digital camera and provides supporting images.

- Photography Give Your Quilt its Best Shot, by Vivian Kapusta In this article the author continues her discussion of the images needed to enter shows, again with illustrations.
- Photography for the NJS,
 by Appa Hergert

by Anna Hergert

This is the most recent article and was written specifically for entering the *NJS*. It is an excerpt from the Judges Corner article that appeared in the Autumn 2014 issue of *The Canadian Quilter*.

These articles and many additional ones are found by going to *Other Articles of Interest* which is found on the home page of the CQA/ACC website. Of importance to the quilter entering a show would be information on defining what is original, what is a derivative and what is copied as well as the importance of avoiding copyright infringement.

Going beyond the CQA/ACC website, additional resources abound. To illustrate this here are links to three professional member's blogs. Each of these professionals has a great deal to offer. A couple of them include tutorials on their websites.

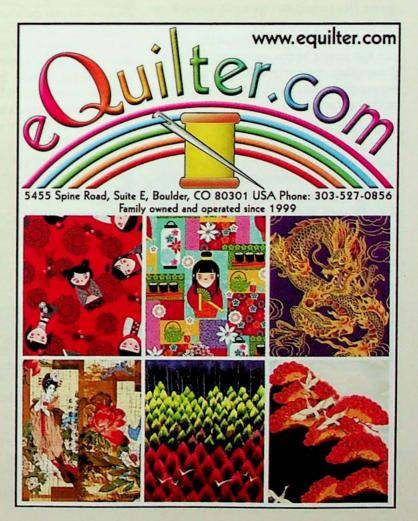
In Kathy K. Wylie's *Finishing Steps* she clearly explains and illustrates the importance of quilt appraisals, photography, hanging sleeves, labels, binding and blocking. kathykwylie.com/finishing-steps/ Recently Anna Hergert established a *Resources & Tutorials* page on her blog, bringing together links to a number of her past posts that include information on colour and design, hands-on tutorials and book reviews.

annahergert.me/resources-tutorials/

In Elaine Quehl's *To Border or Not to Border* the dilemma of whether or not to add a border to an art quilt is thoroughly discussed. www.saqa.com/resources.php?ID=2245

www.suqu.com/resources.php.nb=2245

There are many quilt and fibre art related websites and blogs that offer us information, tutorials and more. Take the time to seriously surf the net in a quest for interesting and educational opportunities they abound. Be sure to share your finds with your colleagues and us and don't forget to use the resources available on the CQA/ACC website.



Winter 2014 CQA/ACC 53

Design a Mystery Quilt with Electric Quilt-Part 3

www.electricquilt.com

by Lauren MacDonald

A friend phoned me in distress last week with a problem! She had just bought 20 fat quarters of coordinated fabric and didn't have a pattern to sew them up into a quilt. She was about to delve into the pile of quilt books and magazines in her sewing room and begin to search for a suitable pattern.

My advice? Design her own quilt, using blocks she likes to make, on Electric Quilt! It will end up being the size she wants and she will own the pattern.

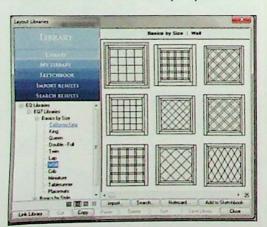
Mystery Electric Quilt®

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

Your homework: By the end of this article, you will have a layout design with a border chosen that you can sew in preparation for the creative centre block that we will design in the next article!

Choosing a Layout

A layout in Electric Quilt means that you can choose the size and type of block for any quilt. An easy way to do this is to click on *Libraries* on the menu, roll down to *Layout Library*, then choose an option from there (Figure 9). When you use this tool you can *Add to Sketchbook* any layout, then choose blocks and colours for a unique quilt.



In this article though, we will create a simple layout and add borders to it. If you have the *Layout Library* open on your workspace, close it.

Creating Your Own Layout

To create the layout for this project, first click on the red quilt icon at the top right of the icon menu. Now click on the word Quilt on the top text menu. Roll down to the first item New Quilt and then across to the first item Horizontal Quilt. Immediately we see a quilt layout with four blocks across and four down. The important parts on this screen (at this point) are the five tabs at the bottom of the layout. They are Layout, Borders, Layer 1, Layer 2, and Layer 3. In the initial design mode, we will only work with the three choices on the left.

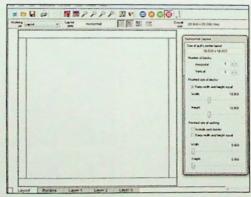


Figure 10

First click on the *Layout* tab. You will see the menu shown in Figure 10. Use the arrows and scroll bars to set the quilt layout for one block horizontal, one block vertical and set it at 18" square. When you set up the width and length, you can either type the number in the box or move the bar on the slider.

Then click on the *Borders* tab. There are a myriad of choices available in borders, but we'll keep it simple If you'd like to pause and take a look at the border options, click on *Help* on the text menu and then select *Search*. Type borders in the menu and take a look at some of the articles (Figure 11). Click on the *X* at the top right of the *Help* menu to return to the quilt design.

2 EQ Stitch Help	All and	- Maria	Sec. 1
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5 Half Drop Blocks	EQ Stitch	3	
9 Quit Tools - Set A	EQ Stitch	4	E

Figure 11

EQ automatically adds a one inch border to your quilt. There is a box near the top of the *Border* menu that shows you what the size of the quilt is, including the highlighted border. If you'd like to see this in action, click on the *Add* button. Each time you click on it, you will see the size of the quilt

change. Click on the *Delete* button if you need to—keep just two borders. We are changing the outside border to four inches wide. Click on it so that it is shaded like in Figure 12 (If *All* is checked in the lock size adjustment section, you can slide one bar or click on the slider area to the left or right of the bar in order to change the size of all the

Figure 9

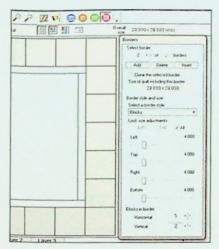


Figure 12

borders). Now move your mouse to the middle area of the menu to choose your border style. Instead of Long horizontal, click and move down one item to select Blocks. The

size of our quilt is now 28" square, but the blocks aren't square. Our length, 28", is evenly divisible by four, so we just have to adjust the number of blocks in the border. Those input areas are at the bottom of the menu. If you increase the number to five in each, then with the corner blocks, that will set seven blocks on each side and have a finished size of four inches square (Figure 12)! Before we leave the Border layout section, many quilters add one more half inch border so that when they look at the fabric requirements, the amount needed for binding will be included. So click on the Add button and then use the bar on the slider to change the amount to 0.500" on all sides. You'll notice that the finished size of the quilt is now 29" square.

Click on the Layer 1 tab to move onto the main quilt design screen. This is where you will set your border blocks, rotate them,

flip them and colour them to suit your design goal.



The tool bar (Fig. 13), is the main tool to use at this time. We will be using the Set Block item, below the ruler (If you hover over a tool with your mouse, its function will appear). Before setting the blocks though, it's time to choose some blocks to work with. Click on the Libraries menu item at the top of the screen and then roll down to the first item-Block Library (Figure 14).

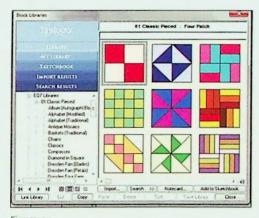


Figure 14

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It's hard to imagine that you could possibly use all the blocks that are stored in the Block Library! Take a look through the options. As you click on one item (i.e. Four Patch), the screen at the right will display blocks of that type. If you hover your mouse

over any block, its name will appear. You can also use the Search button at the bottom of the menu to search for a particular block. Choose one block to use that would work well on the size of block we are using - four inches square and click on Add to Sketchbook. We chose flying geese with two in each block.

When you are setting the block in your border, EQ gives you options-click on the Set Block icon from the tool menu on the right to bring up the blocks saved in your Sketchbook. The block framed in blue is the active block. Click on any block in the border to see the chosen block appear in the space. If you haven't used the CTRL key on your keyboard before, in EQ this key indicates that you want everything chosen. Hold down the CTRL key and click on any block. You'll see the block show up everywhere (the corner blocks are separate from the side blocks and have to be CTRL-clicked separately). Put the block you have chosen in all the border blocks. If the blocks are not aligned the way you want them, click on the Rotate block icon on the right tool bar then click on a block to rotate it. The tool under it is the Flip block tool and this may serve you as well.

CONTINUED ON PAGE 57





Threads of Africa

Quilt artist, Renske Helmuth, had been dreaming of Africa for some time before she finally travelled there with her husband on a learning tour through the Canadian Foodgrains Bank and the Mennonite Central Committee (MCC). She was so inspired by the sights and sounds and the colours and customs she encountered that she soon began dreaming of something else—translating some of those experiences into a group quilt.

The goal of the Foodgrains Bank Learning Tour was to allow participants to experience first-hand the complexities of poverty, hunger and food production in African countries. Renske and her husband visited farms and villages in a whirlwind trip that left her head spinning. She was enchanted by her meeting with the peaceful Maasai tribes, awed and inspired by the hospitality, hard work and hope of people living in the humblest conditions.

For several months after her return, she allowed the ideas to percolate, as she collected African fabrics, beads and buttons that could be incorporated into the project. When she at last approached fellow members of the Waterloo County Quilters Guild (WCQG) with the idea of an African-themed charity quilt, the women were, as always, eager to share in the challenge. Many of the quilters also have a connection to Africa, Renske explains, either having been there themselves, or having a friend or family member involved in volunteer relief efforts through the MCC.

Still other quilters have been involved with Omas-Siskona, a Waterloo-based branch of the Stephen Lewis Foundation, which supports African grandmothers who are raising grandchildren orphaned by the AIDS epidemic.

Knowing the artistry and creativity of her friends, Renske specified only a minimal framework for each block-a border on the left and bottom sides-and allowed participants to choose to make either a 12" x 16" or a 16" x 20" block. Otherwise, the women were free to give full rein to their imaginations, as long as the block had an African theme. Renske opened her home to participants who wanted to discuss their ideas with her or use African fabrics from her stash.

"Although Africa is far away, many of us have a personal connection," says quilt participant Judy Pearce. "I loved the idea that each participant was encouraged to make a quilt block inspired by her own dreams of, or concerns for, Africa and its people." Judy's own block is a stunning profile of an African woman, hand-painted on fabric and embellished with beads. The other 22 blocks in the quilt are completely different and equally beautiful. Some blocks are pieced, others are hand- or machine-appliquéd, and most feature authentic African fabrics and beads.

"Each block is a work of art," Renske says. In fact, she received many more blocks than she could use in this quilt, giving her the opportunity to select the blocks that worked the best together colour-wise, while illustrat-

ing the widest variety of themes. "You don't want to end up with all elephants and giraffes," she joked.

Although a few elephants did find their way into the quilt, other blocks include images of villages and villagers, dancers, guinea fowl and mothers with their babes. The African prints incorporated in both the blocks and the quilt's border radiate the rich. glowing colours one associates with a bustling marketplace. Renske arranged and rearranged the blocks on her design wall until the quilt came together.

The final product-a stunning showpiece-has been named Threads of Africa, and is destined for auction at the MCC Relief Sale and Quilt Auction in May, 2015. One hundred per cent of the proceeds from the sale of the quilt will be used for world relief efforts, including MCC's work in Africa. MCC first began work in Africa in 1945 with a medical program in Ethiopia. Today it has programs in 18 countries in Africa with projects in peace building, emergency response, agriculture, water, education, health and more.

What is the impact a quilter can have on world relief efforts? In the last 15 years, Renske and the WCQG have produced seven

other spectacular group quilts, which have been auctioned for a combined total of \$96,100 (photographs of those quilts can be viewed on her blog at renskehelmuth. blogspot.ca). So, while she has no idea what Threads of Africa will be sold for, she is hopeful that it will push the total well over the \$100,000 mark. In addition, the remaining African-themed blocks are already being assembled into a second quilt; its final destination has not yet been determined, but it will also be used to aid a worthy charity.

Renske notes that Africa is a place of contradictions-there is breath-taking beauty in the landscape, the wildlife and the peoples of Africa, but there is also poverty, disease and political unrest. She feels that her fellow quilters welcomed the chance to use their art to celebrate the best parts of Africa, while helping in a small way to address some of Africa's struggles. "Each of us who worked on this quilt dreams of a brighter future for Africa and its people," she said.

Threads of Africa will be auctioned at the 2015 MCC Relief Sale and Quilt Auction, to be held in New Hamburg, Ontario, on Saturday, May 30, 2015. Watch for details on the New Hamburg Mennonite Relief Sale website at www.nhmrs.com/content/quilts.



CONTINUED FROM PAGE 55

Once you are satisfied with your border block arrangement, click on the Paintbrush tool on the right menu. All your fabrics will appear. Find the fabric you want on a block and click on it. You can paint all the blocks by using the CTRL key and click on a section of the block (remember the corner blocks are done separately). One more step will save your block colouring-click on the Select tool (the black arrow) at the top of the right menu, then click on one of the blocks and click on the red arrow icon at the top of your screen.

Now click on the red arrow icon again to ensure that the quilt has been saved. To see what you have so far, click on the glasses icon to see the Project Sketchbook. If you click on Quilts, you should see your final effort (you may have to scroll to the end if you have saved any other efforts while you were working - Figure 15). Congratulations!

If you would like to sew the blocks in your border, close the Project Sketchbook, click on the black arrow in the Tool menu, then click on one of the blocks in the border.





Flying Geese 2 Block Name d Block Size 4 000 4 000 leight h 24 Key Block Small 0 1/8 1/16 Chart shows only rotary cuttable patches. See Help to Help Page Setup. Fonts. Preview Print Close



Print Rotary Cutting Chart

Under the File menu, roll to Print then across and down to Rotary Cutting. A menu (Figure 16) will appear on the screen. Because we clicked a block in our quilt, the size of the block is automatically filled in. It's usually a good idea to click on the Preview button at this point. When the preview sheet is displayed, you may want to Zoom in to read

the cutting chart more easily. Electric Quilt doesn't give sewing instructions-this is where you rely on your piecing experience or ask a friend! NOTE: if you have a flying geese ruler, then ignore the EQ Rotary Cutting guide and follow your ruler's instructions to make 48 2" x 4" flying geese using your colour combinations.

Did this article answer any of your questions about Electric Quilt"? Stay tuned for future articles and take part in designing our Mystery Quilt! For any assistance, email secretary@canadianquilter.com with your questions.

Introducing

REGIONAL REPRESENTATIVE MANITOBA ISIA MARSH

I sla's first encounter with any type of handcrafts came when she watched her mother darning socks. Intrigued by this activity, she begged to be able to help, but was told she was too young. Not for a couple more years was she allowed to handle needles and scissors, but quickly became the family sock darner, neatly mending the many holes. Not for several years later did she discover stamped towels and pillow cases and learned some basic embroidery stitches. Embroidering items for church sales became a passion.

In her early teens, influenced by the quilts made by her grandmother from scraps of fabric, and knowing next to nothing about quilting, Isla undertook to make a quilt for her baby brother. Carefully stitching little squares of fabric together by hand, the quilt top never did get to be any appreciable size even though it was carefully stored for many years before being completely abandoned. A sewing machine was available-a treadle Singer (Isla's Mother was a seamstress), but somehow the notion stuck that the quilt should be made by hand. Needless to say her brother never received that quilt, though many years later he and his wife did receive a queen-sized, machine-pieced, handquilted quilt-one of the first large quilts that Isla completed.

For many years, life took over—studies and work filled all available hours. Not until the late 1980s did Isla become involved in the expanded world of embroidery, learning about the many different types, the kinds of fabrics and threads available, the patterns and most of all, the many other stitchers in the city and across the country. Similarly, quilting was rediscovered and found Isla taking a sampler class, which was completed with some difficulty since she broke her right elbow in the middle of it. Piecing was completed by the end of the class, but it is still awaiting quilting. From then on, the house began to fill with not one, but two amazing stashes—one for embroidery and one for quilting. Active in both the Winnipeg Embroiderers' Guild and Manitoba Prairie Quilters in a variety of positions over the years, and in spite of being retired, Isla finds that there simply isn't enough time to get everything done. Favourite types of embroidery are hardanger, canvas work and whitework, while the best part of quilting is hand work—appliqué and hand quilting. Large quilts are generally sent to a longarm quilter.

The plan is to live to be 300, though that may have to be adjusted upwards if the stashes continue to grow.











On March 28, 2014, the QUINTESSENTIAL QUILTERS hosted their quilt show. Viewers' Choice went to Janet Lawson pictured here with her quilt, Wedding Quilt. It was pieced by Janet and quilted by Rej Doucet of Scenic Valley Quilting. The quilt was from the 19th Anniversary Edition of the book Wedding Quilt. The quilt measures 110" x 115".



On April 11, the PRAIRIE PATCH QUILT GUILD in Saskatchewan held their quilt show. Winner of Viewers' Choice went to Monique Pulvermacher for her quilt, Bristol Star – Luke's Christmas Gift. Monique says, "This quilt was in a magazine (Judy Mathieson's Bristol Stars), but there was no pattern available. My son transformed the picture to a workable pattern for me and I gave him the quilt in December, 2012. I used the freezer paper technique." The quilt measures 92" x 96" and was quilted by Bernice Keller.

The STONETOWNE QUILTERS' GUILD in Ontario hosted their quilt show on April 24, 2014. Viewers' Choice went to Darlene Roger. The quilt, Flea Market Quilt, measures 94" x 104". The pattern is known as Laundry Basket Quilts Flea Market Quilt. Darlene says, "This quilt was inspired by Edyta Sitar of Laundry Basket Quilts Flea Market Quilt, which was originally a square wall quilt." Darlene expanded the pattern, added more appliqué and borders that made the quilt bed size. Using her stash of civil war reproduction fabrics she machine-pieced and machineappliquéd the quilt top. The quilt was uniquely quilted by Diane Carson of Zurich, Ontario.







FERNINAS

Stonetowne Quilters' Guild from Ontario hosted their quilt show on April 24, 2014. Viewers' Choice went to Darlene Roger for her quilt Winter in the Garden. The quilt measures 74" x 74". This quilt was designed by Sheila Wintle. Darlene hand-appliquéd the quilt using a technique by Sheila of building a colour palette from batiks and hand-dyed fabrics. This wall quilt was beautifully quilted by Diane Carson of Zurich, Ontario.

Margaret Poirier Raynor was awarded Viewers' Choice at her local quilt show on May 3, 2014. The quilt measures 82" x 90" and is called Serenading the 30s. The pattern is by Sharon Schumber and was featured in the Quilter's Newsletter. It was quilted by Annie Gallant. Margaret says, "I have collected fat quarters of the 1930s reproduction prints for a long time, and I actually had seen the quilt at a show in Kitchener, Waterloo, and also at Keepsake Quilting shop in NH. When the pattern appeared in the QNM over a period of 6 months, I knew it would be do-able. I started the project at one of our guild retreats a few years ago, worked on it on and off over a period of two to three years. Love the quilt, it's very special and will be a birthday gift for my sister." (No guild was mentioned on the entry).



Quilters in Saskatchewan Support Each Other Across the Miles

Text and Photos by Anna Hergert

Spring in Saskatchewan means many things: from melting snow and ice, temperatures finally climbing into the mid-teens and the appearance of quilt show advertising posters in the local fabric stores, which has everyone's energy and enthusiasm turn outward. We emerge from our sewing rooms and studios. We gather like-minded friends, form impromptu car pools and steer the wheels to small town and large city venues.

I am not often home during this time of the year but my 2014 dates confirmed that I was actually able to support a couple of the smaller quilt shows on my agenda. In 2008, I visited Davidson for the first time and was very impressed by their guild's wellorganized event, which takes place during the even numbered years in April. Prairie Patches Quilt Guild was informally established in late 2003. It became an official guild in 2004, and with this year's show the group of nineteen members celebrated their tenth anniversary.

April 12, 2014, marked the date for the guild's fourth quilt show at the local community centre. The one-day show was well advertised, and a long line up of quilters with big smiles on their faces at the entrance moments after the show opened was reward enough for all the hard work the guild had put in already. Quilt-makers and their friends were ready to admire quilts on display, and everyone had brought along their "big" purses just in case the merchant mall had irresistible offers. It isn't every day quilt shops set up stalls in small-town



Traveling with a friend or fellow guild member ensures that lively discussions about patterns and colours make the visit to the guild show an educational experience.

Saskatchewan. Despite the date on the calendar and spring well on its way, the snowy weather outside did not deter visitors. While chatting with Cathy Palmer, the guild member greeting everyone at the entrance, we established that the weather actually worked in favour of the show—nobody was able to work outside in the garden or yard. A quilt show within driving distance was exactly what the quilting community needed.

Cathy shared a little about the guild and their activities while handing out gloves to visitors to ensure everyone could handle the quilts and view the backs. Prairie Patches meets twice a month. The first Wednesday brings members together for a business meeting, and every third Wednesday of the month the quilters meet for a fun day of sewing and sharing. Cathy called it, "A real social day!" The lower hall at the Davidson New Pentecostal Church is the guild's home base. Every skill level is welcomed and with this open door policy it is not surprising that this year's quilt show had over 150 quilts on display.



Large quilts lined the perimeter of the Davidson community hall providing ample space to view each entry without obstructions.



It's all about the learning-free seminars were offered throughout the day in Davidson. Here, Arlyss from Quilter's Haven in Moose Jaw presented ideas on how to push ideas with pattern-based designs. (Here is a derivation of Kathy Bissett's *Magic Tiles*.)

Visitors did not only have quilts to view and admire. Merchants included Quilter's Haven from Moose Jaw and 440 Quilt Shop, Saskatoon's newest quilt fabric supplier. The day progressed with free presentations by these purveyors of quality quilt fabrics and notions. The demonstration area was a popular place with few or no empty chairs when the quilt experts shared their knowledge.

Small-town Saskatchewan often means limited places to rest and difficulty finding a bite to eat. Davidson's guild pulled together another great instant restaurant. A choice of sandwiches with healthy veggies and assorted pies accompanied by coffee or tea were impossible to resist. Quilters occupied the long family style tables, enjoyed their lunch and compared their purchases. The enthusiasm was contagious and the smiles exchanged with friends and strangers alike, warm and inclusive.

Fast forward four weeks to May 9 and 10, 2014, to a more southern location, Weyburn. The sun was out and the snow had finally

melted. It was a day where the wind fuelled a major grass fire along the road we traveled. I arrived just prior to the doors opening for a guided tour of the 162 well lit quilts displayed in the spacious curling rink. Quilt Show chair, Marg Stewart, was checking with her volunteers to ensure everyone was at their stations and ready to welcome visitors. It was the Weyburn Crocus Quilters Guild's fifth Spring Bouquet of Flowers Quilt Show. Jill Thorn, the member in charge of collecting the quilts on display was clearly pleased with how colours, patterns and textures complemented each other. She freely shared that most of the 50 guild members had contributed to the show this year, averaging three to four quilts per person.

Entries included in the showcase were results from the Mystery Quilt workshop as well as quilts that were entirely hand-pieced and hand-quilted. Machine-pieced and domestic as well as longarm quilted entries included traditional and innovative creations. The display was an excellent

BELOW Last minute check at the entrance by Weyburn quilt show chair Marg Stuart (middle). Elaine Douglas (left) and Jaynie Himsl (right) are ready for the crowds!





No matter the space, there is always room for one more shopper looking for a bargain or the newest fabric.



Spring Bouquet of Flowers #5 was the 2014 theme for the Weyburn based Crocus Guild Show. This show takes place every second spring.



Vi Mitchell, one of the featured quilters at the Crocus Quilt Guild show. Vi is all about hand work. She continues to hand piece, hand appliqué, hand embroider and hand quilt.

No Destination Too Far Continued

representation of two years activity by guild groups and individual members spanning the generations from youth to great grandmothers.

Two special areas were designated for the featured quilters, Vi Mitchell and Lydia

Milleker, both long standing and very active members of the guild. Vi, in her 90s, was actively interacting with visitors and demonstrating her specialty: hand-piecing, hand embroidery and hand-quilting. Lydia's display was colourful and vibrant showcasing



The early bird gets the worm... Joyce and Jill and the first visitor purchasing raffle and penny parade tickets.



Trunk Show presenter Shirley Mathieson (right) with her work connecting with her hostess, Bonnie MacTaggart.



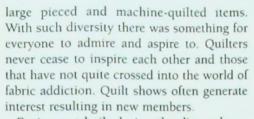
Corinne Hewitt of H. Corinne Hewitt Patterns from Hanna, Alberta, was excited about the size of her booth. She had no trouble filling the tables and walls with her samples. Her mom, Heather Thomas from Carlyle, Saskatchewan, was ready to help out during the busy times.



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Excitement built during the dinner hour. Visitors met up with friends over a quick bite to eat in the foyer of the curling rink where a dynamic mother-daughter catering team provided healthy and tasty dinner and snack options. Shopping was already in full swing with six vendors and the guild boutique table. Vendors at quilt shows are a big draw, especially in a city where the last quilt shop closed its doors years ago. Weyburn welcomed H. Corinne Hewitt Patterns from Alberta, Quilter's Den and Oma's Quilt Shop from Manitoba, Quilter's Haven and Heather's Quilting Palette from Moose Jaw as well as CindyRella's Quilt Shop from Regina, Saskatchewan. Big smiles from vendors and full shopping bags accompanying visitors were a sure sign that this was a successful partnership between organizers and quilt shops.

One of the highlights was the Friday night trunk show. Moose Jaw based art quilter, Shirley Mathieson, was ready to present and share her innovative quilts. Shirley has been quilting for many years. She currently combines hand-dyed fabrics, hand embellishments and surface treatments including oil sticks and layering of sheers to create one of a kind wall and cuddle quilts inspired by her personal experiences. Her presentation was sold out and left every quilter in the audience yearning for more.





Quilts and quilts and quilts-wide aisles and plenty of space to admire each one of the entries.



A close up of Viewers' Choice, a joint effort by Elma McCormick and the Khedive Quilters: hand-pieced by Elma and hand-quilted by the Khedive Quilters. Well deserved!



Colour and pattern, what a way to interpret one mystery pattern with so many different outcomes. Colleen Sproat led a workshop for the guild and the diverse results were on display at the show.

There is something so comforting when women gather, support one another in learning as well as in life and creativity. The Crocus Quilt Guild in Weyburn is focused on supporting the community at large. The 50 members meet every first Tuesday, September

> through June, at the local United Church. Bettering the lives of Weyburn citizens is the primary goal as the guild raises funds. The raffle quilt was set up at the entrance next to the penny parade baskets that spread across several tables. Raffle ticket proceeds, the

nominal admission fee of five dollars and the coin realized from the penny parade were donated to a local charity.

At the end of Saturday afternoon the Viewers' Choice ballots were tallied and the CQA/ACC ribbon awarded to Elma McCormick for her hand-pieced and handquilted (by the Khedive Quilters) entry Insanity.

Tradition and innovation are alive and well on the Prairies. The motto here is *Have car* and friends, will travel and stop at quilt shops and guild shows along the way! Should life take you to the prairies during spring and fall make sure to check the show calendar on the CQA/ACC website to see if you can take in a quilt show or two. My promise to you is this: hospitality is alive and well and meeting a fellow quilter means making instant friends.



Personalized Quilts

by Karen Mendler

Robust released his album Every Picture Tells a Story, in the 1970s as 1 made my first quilt from a pattern in Women's Day Magazine. My quilts gradually evolved to my own designs. In recent years, I have tried to personalize my quilts to make them meaningful to the person(s) receiving them, to connect on an emotional level, as well as to keep them warm. I started collecting novelty print fabrics primarily to make I Spy quilts. The prints became so varied and plentiful, that I began collecting ones that sparked a special memory of different people close to me, thus chose to use them instead of photograph transfers.

The first personalized quilt I made was for my husband in 2008. I used *Attic Windows* for the top of his golf quilt. At the time he built a wood boardwalk through the backyard to his workshop. To personalize his quilt, I made a boardwalk of novelty prints of some of his favorite things and put it on the back of his quilt, thus his quilt title, *These are a Few of My Favourite Things*.

I made a quilt for my sister with a beach/tropical theme to represent her favourite vacation destinations, titled, Life is a Beach, Play in the Sand. I presented it to her at a family gathering celebrating her birthday and explained the meaning of the different blocks as a story. My father listened and responded, "I have a story!" When I got home I went through my novelty prints to see if I could write his story in fabric. I solicited story information from my siblings, daughter, nephews and my Dad (without him knowing the reason). I did not have prints for some of the blocks, so I made my own. A fried chicken print was not available at the time, so had to be improvised by placing a chicken over a frying pan. Fussy cutting was necessary with some of the fabrics to make the block tell the story.

I completed my father's quilt top, chose the batting, backing, quilt design and had it



I Have a Story, the quilt Karen made for her dad, with block detail and album at left.

Every picture tells a story

quilted. The quilt design and label even had special meaning. A photograph was taken of each block and placed in a book-like photo album. The written story for each block was also placed in the album. *I Have a Story* quilt and storybook were presented to my father for Father's Day.

A personalized quilt was made for my mother using ninety-nine different novelty prints. It was presented to her on her birthday. A photograph was taken for each block. The words of the story were printed on the photograph and placed in an album.

Each quilt is personalized, to tell a particular story, using novelty prints that reflect specific life events. I start by sorting through my novelty prints, placing ones to consider in a bin with the person's name on it. A block size and design are chosen, partly based on how many different prints will be used. I place the novelty prints on my design wall, rearranging as necessary, for order and story flow. Since I know the individuals well, I choose batting that will provide the correct amount of warmth for them. The quilting design and label will reflect something meaningful for the individual as well. Once the quilt is assembled, photographs are taken of each block, printed and placed in an album. Each story begins with "Once upon a time..." Online publishing services are another option to print an actual storybook, rather than an album.

Each quilt is very personal to me, made with a lot of thought and love for the person receiving it. It is part of their story.

How Did I Get Involved in

by Kerry Karram

his isn't the first time I've been asked the question and it likely won't be the last. Before I launch into my story I should mention that I have been a quilt teacher for the past 28 years. I design patterns and, yes, I have been published in an issue of the magazine that you are holding in your hands. Quilting is my passion.

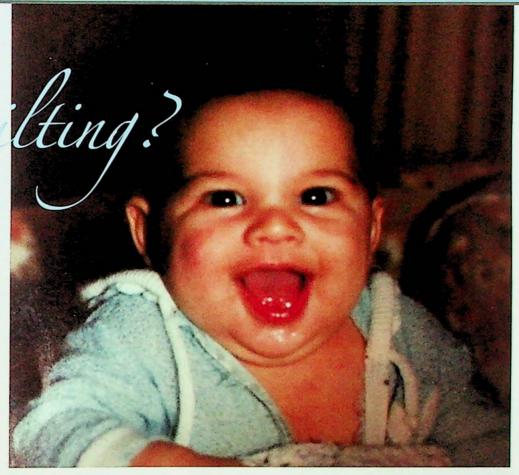
When I ask others this question the answer is most commonly, "Oh my grandmother taught me! She used to bring out the scrap bag and we would spend hours," or, "My mom taught me! She would cut out the pattern page from the newspaper and I would watch her," or, "I'm the third generation (or fourth) in my family to quilt!" My story is quite different.

No, my grandmother didn't quilt. My grandmother, in 1927, was being trained to be a pilot. My grandfather was a bush pilot, owned his own plane (the sister ship to Lindbergh's Sprit of St. Louis). He put my grandmother in the pilot seat and began to teacher her the controls and how to fly. When he was flying, she would push the mailbags out of the window, and together they delivered the first Air Mail in the north. My mother wasn't a quilter either. She was too obsessed with her vintage Jaguar to sit still and quilt. She would (can you believe this?) clean the car's "intimate" areas with a tooth brush, and then enter the olive green Jag (license plate: My Cat) into car shows. She came home with numerous pewter plates for first place finishes.

I should back up and tell you that my Great-Great Grandmother was in the silent movies, and my Great Grandmother raised foxes in the Bulkley Valley.

So where on earth did I find out about quilting? Ahhh well, it all started with the shrill screams of a newborn with colic.

On the sunny, July day that my son was born, the nurse handed him to me and said, "Here is your son." He was beautiful, and



Andrew Karram

peaceful. It was the first time I had ever held a baby. A few hours later I said to him, "Please forgive me for all the mistakes I am about to make. We are going to have to learn together." I should add I was pretty young when I had Andrew, so this was really all new to me. Sure I had had babysitting jobs as a teenager, but I sat for kids, not infants let alone newborns.

By the end of the first week, Andrew was screaming in pain for most of the day and night. I was so beside myself, I couldn't even keep down a glass of water. Every time he cried out, I would throw up. It was not a pretty picture. My dad came to the rescue. He would say to me, "It's okay, he's just developing his lungs," or, "Babies cry, it's alright."

About three weeks into this new, hmmm... situation, for lack of a better word, I put my son in a stroller and walked and walked and walked. He would cry, but the sound didn't bounce off the walls and the fresh air actually made him sleepy. On our ramble through the neighbourhood, there was a lovely little cottage and guess what was hanging on the clothesline? Yes, a quilt! The first time I saw a quilt it was the *log cabin*. I had to do research because I had no idea. I stopped and stared. The red centres surrounded by logs were made in the traditional pattern. A breeze gently moved the hanging masterpiece. I had so hoped that someone would come outside the house so I could ask about it. Actually that's not true, I was happy to admire it in peace and quiet. I'm not sure how long I stood there—I could have been counting the logs.

The next day, when the cries began, I eagerly strapped Andrew in the stroller and off we went. A *Dresden Plate* in blue and white moved ever so gently in the warm air. Remarkable, stunning—just wow!

The next day, I didn't wait for cries, we went out anyway and a *Grandmother's Flower Garden* graced the garden. That was it. I had to make one of these beautiful pieces of art. Quilts bring comfort, in every sense of the word.

Can you guess who the recipient of my first quilt was?

Cinderella's column

Appliqué: A New Method!

by Cindy Scraba

It's always exciting to share news with quilters who also appliqué! The Apliquick^{®™} Tools are a simple, but clever invention designed for use with the gluestick method to help create perfect appliqué shapes more easily. They allow you to manipulate and sculpt fabric pieces with accuracy, which includes miniature appliqué shapes!

Our model demonstrating in the photos below is multi award-winning appliqué quilter, Val Ursulak, who is The Appliqué Society (TAS*) Chapter Leader for the Nanaimo Dimensional Divas of BC.

At this stage of the demo, Val has already applied some glue stick (in this example, Elmer's School Glue[™]) along the 1/8-inch



edges ready to be turned. The slimmer glue stick pens are also useful for this method. Previous steps included tracing designs onto the backside of fabric and ironing to a singlesided fusible paper stabilizer that dissolves almost completely in water. Complete assembled blocks are later soaked to remove traces of the water-soluble glues and stabilizer. A trace of soft fuzz remains inside the appliquéd shapes-a good thing! In this example, Hugs 'n Kisses™ fusible appliqué paper was applied. For convenience, this brand is also inkjet printable and saves the tracing step when you pre scan pages of designs and print directly to the non-fused side of the 8.5" x 11" paper sheets.

As with most appliqué techniques, tools are often the secret to a more professional finish. I've mentioned in previous Cinderella Columns why micro-tip scissors with a serrated blade are the best choice for fine clipping into curves and for cutting out precise shapes. Plus, their serrated blade keeps the fabric edges from fraying creating a cleaner edge for the appliqué ready-to-stitch. In the demo photo, Val has her favourite



small perfect scissors designed by Karen Kay Buckley* close at hand.

Val completed these various miniature appliqués within minutes as she demonstrated how-to use the Apliquick^{®™} Rods to the group. Can you visualize lovely, wee seasonal berries (as in the photo) that you make yourself on some of your own appliqué block designs? Perfect appliqué pieces can be easier than you thought with the luxury of more control at your fingertips.

The Apliquick^{®™} Rods are made of durable, stainless steel and designed with three different tips offering versatility and specialized functions. The fork-like end acts as an anchor in one hand to apply slight pressure to hold pieces in place while the second rod has a beveled end resembling a spatula to assist with folding, shaping, smoothing curves and spreading glue where needed instead of on your hands and workspace. The pointed tips are great for finer areas-flipping, tucking and manipulating fabric where it would be too cumbersome for fingers and many other tools to maneuver. If you experience muscle fatigue perhaps the Apliquick®™ method could provide some relief.

Apliquick^{®™} Rods were designed by Rosa Rojas from Spain and introduced this past year to North American quilters at various US shows. The link for additional product information is: www.apliquick.com. The good news is they're now available to Canadians along with companion quilting & appliqué tools like the Karen Kay Buckley^{®™} signature products at www.cindysthread works.com. Group orders receive free freight, and teacher discounts are also available to CQA/ACC members!





AT LEFT Inspirational appliquéd blocks from Val Ursulak's personal legacy: Audubon's Christmas Quilt (appliqué pattern credit: Kathy McNeil)

*Since the theme for this Winter issue of *The Canadian Quilter* is *Friends*, why not consider joining your local TAS Chapter or start one yourself in your area with a minimum of three friends who enjoy the art of appliqué. Visit The Appliqué Society website for this info: www.theappliquesociety.org.

Happy Appliquéing!



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

Cinderella

Cindy Scraba www.CindysThreadworks.com

NOTES from the Editor

Teacher of the Year Award

Our Autumn, 2014 article about Teacher of the Year, Anna Hergert, contained parts of a letter to support Anna's nomination as written by Brenda Halstead.

This was a mistake. The letter was actually written by Brenda King. Also note that it is Brenda King, Anna Hergert and Jaynie Himsl that are pictured in the photo found on page 22 of the

Autumn issue. Our apologies to Anna and to Brenda for this error.



First Quilting Class

On page 24 of the Autumn issue of *The Canadian Quilter*, it was noted in Marsha Cleveland's Dorothy McMurdie Award that Marsha, "took her first quilting class from well-known Nova Scotia quilter, Nancy Greene."

The article should read, "Well-known Nova Scotia quilter, Polly Greene." *The Canadian Quilter* editor, Marcy Horswill, apologizes for this mistake.

2014 National Juried Show Catalogue

Please note that the categories found on the top of pages 58 and 59 of the 2014 *National Juried Show Catalogue* should read Original Design Abstract Pictorial Wallquilts. We sincerely apologize for this error and hope it has not caused anyone any inconvenience. Please understand that these quilts were not in any way judged in the wrong category. It was a catalogue error only.



Fabric, Friendships and Unique Quilts by the BGs

by Teresa Petriw

A love of batik fabric brought us together. The BGs started with a group of quilters sitting near each other at our guild retreat in May 2013. Sewing and chatting, we discovered we all enjoyed working with batik fabrics. We decided to get together and form a group that would meet once a month. We were enthusiastic and got things moving fast meeting the very next month. At the retreat we had determined that for our first project we would try a Round Robin quilt exchange, which would be a first for most of us.

At our first gathering, we were all to show up with a starting block for the batik Round Robin project. The block could be any size, any colour—the only stipulation: it was to be made with batiks only. Each block, along with a bag of scraps, was passed to different members. We had one month to add to it. We continued passing the projects until each member had a chance to add to everyone's original block.

The highlight of our monthly meeting was the reveal of what others added to the starting blocks! We shared patterns, fabric and stories of why we added what we did. The creativity that flowed was awesome! We inspired and encouraged each other. In December we had the final reveal and each member got to keep the quilt with their own "starting block." Each final quilt was so unique! There were themes of sun-bursts, stars, owls, curved and string quilts. We are all excited to finally receive our own *Batik Round Robin Friendship* quilt! It was up to each of us to quilt our project. This past summer, we were very honoured when a local quilt shop asked to hang the BGs quilts in their shop for a month.

In January, 2014, we started on our second project—a Row by Row quilt. Like the Round



LEFT TO RICHT Elaine's Curvy Quilt, Mauie's Sun Burst Quilt, Marion's String Quilt (DETAILS ABOVE)

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We are the BGs—Batik Group sewers, LEFT TO RIGHT Connie Chaplin, Elaine Josey, Teresa Petriw, Marion Jankunis, Mauie Wills

Robin, we each started with a row—again the only stipulation was batiks only—but the design, size and colour was up to the originator. The variety of the finished quilts was inspiring. We had quilts with themes of log cabin, the seasons, folk art/country, nature and even a kitchen veggie quilt! I would have never tried a veggie block, had I not been forced or encouraged to try something new! Thanks for the push, BGs!

The friendship that has grown over the past year is very special to each of us. We get some interesting quilts from this group, but the most valuable element we have is the special bond of friendship! We have inspired other members of our guild (Lethbridge Centennial Quilters Guild), with our presentation of our projects and have been encouraged by their support.

If you want to be challenged and step outside of your box or comfort zone, find some quilters and start a group. Not only will you be inspired and pushed to try new techniques, but you may just make some new friends along the way!



LEFT TO RIGHT CONNIE'S Star Quilt, Teresa's Owl Quilt Quilt (Thread Play Owl done by Mauie)

Join CQA/ACC... get four issues of The Canadian Quilter Canadian Quilter Canadian Quilter Canadian Quilter Canadian Quilters' Association/ Association canadianquilter.com administration@canadianquilter.com

St. Jacobs Quilt and Fibre Art 2014

by Eleanor Petrie

At the *Quilt and Fibre Art Festival* held in the village of St. Jacobs, Ontario, each guest shared unique quilted pieces, which enhanced the enjoyment of the 2014 Show held May 27 to 31.

International Teacher/Fibre Artist, Chantal Guillermet



Class taught by Chantal Guillermet, an international guest teacher from France

Chantal Guillermet, a textile artist, lives in a rural area in the French Alps. Sketching, designing, printing and playing with fabrics were all part of her childhood activities. A trip to Houston, Texas, inspired Chantal to draw her own patterns, modify traditional patterns and move to contemporary and art quilts. In 2014, Chantal completed the Level Two Certificate in Creative Technique in Textile.

As a member of The Fifteen by Fifteen quilting group, Chantal meets bimonthly via the internet with fifteen textile artists from various countries throughout the world to participate in an *Art Quilt Challenge* using themes such as—lines, gathering, garden, texture, time and connections. The completed quilt measures 15 x 15 inches. Chantal's quilts are inspired by nature, landscapes, photos and poetry. A variety of techniques are used to enhance the quilt: hand-dyed batiks, fabric paints, foil, painted fusible web, original stamps, stencils and of course sewing!

At the end of a power point presentation to the Grand Guild of Fibre Artists, Chantal demonstrated colour play using a small square of black linen, a freezer paper stencil containing three leaves and a few paint sticks. The stencil was placed on the black linen. Chantal 'colour played' with her index finger creating an amazing blend of colour. "Wow!" described the audience's reaction when the stencil was removed.



Tracey Lawko at Contemporary Show



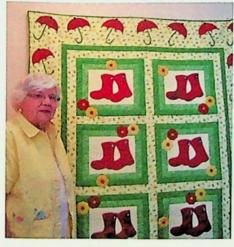
Made by Lorene Martin, a member of the Elmira Needles Sisters Quilters Guild who took part in the Border Creek Crossing monthly mystery quilt.

The Elmira Needle Sisters Quilters Guild

The Elmira Needle Sisters Quilters Guild was pleased to be part of the Quilts for the World Show at St. Jacobs Mennonite Church. As a small guild of under 50 members, they appreciated the support of the church committee and the St. Jacobs Quilt Show's Board in putting on this show. This is the fifth time in eight years that the guild has partnered with the church. Over 60 quilts of various sizes were on display in an upstairs room at the church. These included the guild mystery challenge quilts, quilts to be donated to Lutherwood (a Waterloo residence for youth at risk) and quilts made at guild classes. This show is part of the guild's commitment to community service. All the admission fees paid for the shows in the church were given to world relief projects of the Mennonite Central Committee (MCC). In addition the guild donated almost 200 small sewn items to the MCC auction on Saturday, May 31.

A Sampling of Quilts and More Martha Wiens

Martha Wiens lives in Leamington, Ontario, and grew up surrounded by a sewing family. At age 16 Martha made her first quilt using fabric purchased at the Arrow Shirt Factory, Kitchener, Ontario. After retirement Martha was eager to hone her skills, try new techniques and move beyond her box. So she attended a retreat and was challenged by leader Pix Martin. Today Martha signs up for every retreat because she loves to learn something new, get advice, sew, sleep and eat. Membership in Erie Shores Quilt Guild and Windsor



Quilters Guild provide additional stimulus.

Redwork is Martha's passion. Using number eight perle cotton and a number eight needle, accurate stitches are created. Her last quilt, Spring Showers, designed by Cynthia Tomaszowski showcases Martha's love for appliqué, embroidery and beading. Colourful rubber boots and umbrellas made viewers smile and catch the joy of a rainy day.

Martha Wiens Spring Showers

Martha believes piecing is only half the project. It takes a skilled quilter and a fabric artist to know the right design to apply to the quilted top to create uniqueness!

The Trunk Show with Chantal Lynch

Chantal took Home Economics, studied Fashion and Design in college and admired the hand work of the women in her life. Her first quilting project was to make a quilt for her best friend's daughter who was having a baby. Today most quilts are made for Hyggeligt. She is inspired by the beauty of the work of others... loves to see what quilters create, how they use colour, texture and technique. Quilting provides opportunities for learning together and fellowship. It is one of the many spokes of the community.

Recently she had the pleasure of sharing her quilting story at the Trunk Shows held in St. James Lutheran Church. Many quilts featured Kaffe Fassett's colourful fabrics and patterns. She appreciated support from *The St. Jacobs Quilt Show's* Board, Victoria Lynch who created a fabulous Power Point Deck, Pastor Martin for his technical assistance and encouraging words and most of all—the audience that attended. Chantal said, "The St. Jacobs Schoolhouse Theatre Quilt and Fibre Art Festival was well curated, great work and I loved the hats that went with each grouping. The Home Hardware 50th Anniversary story and quilt was terrific. A nice balance of old and new. Admission included tea and cookies—brilliant! The tea room was another show in itself. A little learning on each table."

Charity Quilts

Victoria Quilts, Canada, is a registered charity that began as a dream of Betty Griffin approximately 15 years ago. Their mission is to present quilts to people living with cancer in hopes to provide comfort and warmth throughout their journey. There is no cost to the recipient or requester. To date the national organization has delivered over 33,000 quilts across the nation. This has happened with not one paid employee, and, of course, that means countless volunteer hours.

The Waterloo Branch started February, 2011. Approximately 20 to 25 quilts are delivered in person each month. Quilting classes were taught by Joanne Duff and Pix Martin during festival week. Participants received two kits and one completed quilt block was donated to Victoria Quilts. This year there was a display of quilts in the tearoom. What a fabulous opportunity to share our mission!

CONTINUED ON PAGE 72





Hay Bales by Tracey Lawko

Contemporary Fibre Art: Tracey Lawko

Tracey started quilting about 20 years ago when she signed up for a hand-quilting class. From there she added a variety of quilting skills including appliqué, paper piecing, pictorial and longarm quilting. While she still makes the occasional quilt, her fibre art work now focuses on representational landscapes and still life.

Tracey says: "I'm essentially self-taught. I kept experimenting and trying different things on my longarm sewing machine.

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Elizabeth de Boer's quilt from Snippets to Triangles (half triangle square quilt)

Being an embroiderer since childhood, I was interested in thread painting and tried drawing with thread."

Her inspiration is the beautiful Niagara Escarpment area that surrounds her studio. "My densely stitched landscapes portray the farms, forests and streams that form a patchwork throughout the hills. My dimensional still life art focuses on individual plants."

As Guest Artist at the Silos, Tracey was working on a stumpwork still life based on a drawing she did of *Tulips in my Garden*. Stumpwork is the term used for a threedimensional raised embroidery technique that originated in the Elizabethan era. By combining those centuries' old hand embroidery techniques with free-motion machine stitching, she is able to work on a larger scale. "I really enjoyed demonstrating this part of my work and talking with the many visitors to the Festival."

Quilt Gallery: Elizabeth De Boer

Elizabeth de Boer is a self-taught piecer with a love for unique quilt designs. With 12 years of piecing experience, each of her quilts tell a different part of her story. Using a blend of high contrast fabrics, her designs range from traditional to contemporary.

As a teenager, Elizabeth started to sew clothing. The Lone Star, her first quilt,

provided a learning curve—cutting the fabric accurately, sewing angles and creating a flat centre. Ten years later, Elizabeth yearned to try quilting again but didn't want to invest a lot of money. She requested scraps of fabric from co-workers and was delighted to receive hundreds of snippets. Using threeinch squares, 1800 triangles were cut and sewn into twelve-inch blocks. Black sashing and border completed the quilt.

Each quilt is unique and holds within the stitches and fabric a story of its own. Some quilts follow a pattern but many are random creations. The process starts with an idea followed by choice of fabrics, cutting and placement. The creativity of piecing, the bright boldness of colour and the freedom to design are highlights.

While on vacation at the cottage, Elizabeth decided to make a quilt using her stash of fabrics. Angles were cut randomly and pieced to make a large square block. Each log cabin block contains the same colour wave but is different due to the length and width of the angle.

It has been a thrill to display my quilts at the Mill. I named this grouping of quilts, *The Brubacher Collection*, since my ancestors lived in St. Jacobs and my grandfather worked in the mill from 1915 to 1920. I feel I have a special connection to the village through those who walked its streets 100 years ago.

Each quilt has the name of a family member, some dating back to 1836. I love the heritage and legacy of faith handed down to me and I live my life knowing each one has a story to tell whether it be quilting, photography, wood working, painting, story telling or some other medium. It comes together to shape us and make us the people we are.

Elizabeth De Boer says, "I am fortunate the *St. Jacob's Quilt and Fibre Art Festival* takes place in my community. I marvel at the skill and high degree of excellence the quilts reveal. They speak of someone who has patience, a good eye and love for creating. No two are ever the same. It is reassuring to know that no matter where you are in your craft, there is always something new to see, new to share and new to experience in the world of quilting."

In January, 2015, information regarding the Quilt and Fibre Art Festival Waterloo Region and Beyond will appear on the website www.stJacobs.com.

A Different Kind of Anniversary

by Melissa Bieman & Dawne Rudman

This past year the Oakville Quilters' Guild turned twenty! Activities that spanned the full year were planned. There were a few goals in mind.

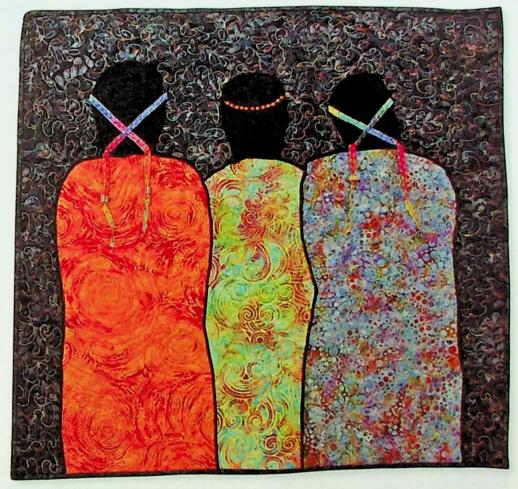
- Any activity involved in the celebration should have a quilting focus.
- Any of our members could participate, regardless of level of ability.
- There would be a number of activities, not just one.
- The members could benefit from the activity.
- Our own members would have an opportunity to show off their talents.
- · And, of course, that it would be fun.

At the September meeting the membership was introduced to the activities. We also had a special anniversary cake which was made by Anita Blomberg, one of our members.

A series of five workshops were run during the course of the year. As a gift from the guild, each member was entitled to enroll in one workshop free of charge. If a member wished to participate in another workshop or two, they could put their name on the wait list. If there was space, and with payment of a nominal fee, the workshop would then be filled up. All the workshop leaders were guild members. The workshops included:

- Eight-pointed Stars Demystified led by Patricia Dear.
- Needle-turn Cut-Away Appliqué with Chris Booth at the helm.
- Julia Curitz taught an Israeli Inspired Silhouette workshop.
- Every Which Way but Flat was run by Carol Goddu.
- Diana Burnett took on the Old Masters in Quilt.

The feedback from the 61 members who took the classes was very positive and enjoyed by all.



Three Friends by Janet Rhind

The next activity was an Anniversary Challenge. Each member who signed up for the challenge received a voucher entitling them to receive three fat quarters, of their own choice, to be selected from our local quilt store, the Quilters Garden Patch, on Bronte Road in Oakville. This created a huge buzz and a long line to join in the fun. As a second gift from the guild, the tab for the fabric was picked up by the Guild.

The challenge had only three rules:

- 1 The minimum size of the quilt would be 24" x 24".
- 2 The maximum size of the quilt would be 48" x 48".

3 The finished quilt, with a label, a rod and a sleeve attached had to be brought to the April guild meeting.

There were however a number of non-rules, making it wide open.

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The non-rules:
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- Any size in between those listed would be acceptable.
- Other fabrics could be added.
- Any technique could be used: piecing, appliqué, paper-pieced, etc.
- It could be embellished or not.
- Any design could be used—it could be from a pattern, from a book, from a class or an original design.



Bloomin Flowers by Kathryn Gaj



Seeking the City Lights by Barb Croucher

CONTINUED FROM PAGE 73

- Even two or more quilts were fine, so long as the three rules were adhered to.
- There are no prizes... SEW no judging was involved.
- Whatever was made was acceptable.

The third part of the celebration was that the Anniversary Challenge quilts would be displayed in the Hall Galleries at Queen Elizabeth Park Community & Cultural



Blustery Days by Diane Thurner

Centre (QEPCCC) on Bridge Road in Oakville, from April 28 to June 12, 2014.

Members of all levels got involved in the challenge, from award-winning quilters, to those who had only been quilting for a year or so. The response was really good. From a membership of just over 85, 57 quilts for the *Anniversary Challenge* arrived to exhibit.



Doors by Margery Towers



Red Brick Road by Val Garnett



Tiny Street by Melissa Bieman

We put the high level of participation down to a few main factors. There were no awards involved with the challenge, so members who normally would not enter a competition enthusiastically signed up. Members loved the fact they could make



My Feathered Nest by Ruth Brown



An Eye on the Goal by Alice Geertsen



Stars of Bali by Christine Courtney



Spring Wagon by Aurea Bielby



Trellis by Maureen Marlborough



Awesome Sky by Pat Dewar

something of their own choosing. And further, the fabric choice was theirs and theirs alone, without the restrictions that normally come with a challenge.

The venue for the May meeting was changed and was held at QEPCCC where the quilts were on display. The meeting took on the role of an exhibition opening, with special treats and punch (nonalcoholic, of course). Members were able to walk the halls and admire the huge variety of quilts on exhibition. Wonderful feedback has been received regarding this exhibit. Staff at QEPCCC reported that many people stopped by to view the quilts, with lots of Ooh's and Aah's.

Overall the Anniversary Celebration was a great success.

Mission accomplished!



Alberta by Cindy Simpson



FLYING NEEDLE QG (Millarville) Quilting Around the World was the program theme this year, with demos of quilting styles from numerous countries. The group will make a Trip Around the World Quilt for the June challenge, as well as sewing chatelaines and a Brown Bag Challenge. Candle mats with matching candles will be exchanged at the Christmas meeting. The group completed 20 lap-size comfort quilts. Monthly instructions were given out and the quilt tops were exchanged at each meeting and continued by another member.

HEARTS AND HANDS QG (Drayton Valley) recent show Pieces to Masterpieces showcased 200 plus pieces and supported three local charities with our quilt raffle. Members donated 40 quilts and volunteered at The Be Brave Ranch for the sexually abused and their families.

SYLVAN LAKE QUILTERS work on charity items, baby quilts for the local Hospital NICU, pillowcases for a group home and the paediatric ward at the hospital. Donations were made to several local charities. Members teach projects like a tote bag, pillowcases and how to use templates, hold two retreats a years as well as two potluck suppers! Also, we are developing bylaws to become a guild. We are busy planning for our quilt show in June 2015.



HEARTS AND HANDS QG. LEFT TO RIGHT, FRONT LIL Wilhelm. Susan O'Connor, Gloria Jouan, Twyla Gardiner, Joanie Brown. LEFT TO RIGHT, BACK Claire Carefoot, Colene Davie and Cindy Vowk.



SYLVAN LAKE QUILTERS: Donations for the NICU at the Red Deer Hospital with Brenda Bond, Debble Mieske and Melody Belich.

BC Interior by Catherine Henderson



AFTER 7 SEW 'N' SEWS QUILT GUILD (Vernon) opened a shop at Historic O'Keefe Ranch this summer. The Quilt Barn sold quilts, pillowcases, bags, tea cozies, thread catchers and aprons to many international visitors.



Quilts on display at the Historical O'Keefe Ranch, Vernon, BC

BC Coastal

by Karen Killins-Robinson

BOUNDARY BAY QUILTERS' GUILD (South Delta) members made: Quilts of Valour, 100 baby quilts, approximately 25 quilts for the patients receiving Chemo treatments at SMH. A quilt was commissioned by the S. Delta Comm. Police Station and another by the Boundary Bay Parks Association celebrating the 100th anniversary of Cammidge House.

CAMPBELL RIVER FRIENDSHIP QUILTERS' GUILD will celebrate its 20th anniversary! Laura Wasilowski will teach a workshop in May. We enjoyed a Row Robin Challenge and will start a pizza box challenge. We loaned a quilt and historical pictures to the local museum. Events include: three weekend retreats, monthly bee days, sewing outdoors for Christmas in July and Fibre Fest (demonstrations and inviting new members to join the guild). Classes include: paper piecing, hand quilting and Tennessee Waltz. We continue to work on community projects for local agencies.

LANGLEY QUILTERS' GUILD held a Spring Show, which included a Slice Quilt. Our guild cards show a quilt on a fence taken at a local farm. The eight quilters were surprised by the wonderful representation of our area of BC we had achieved.

NANAIMO QUILTERS GUILD enjoyed a demo on beginner appliqué, mini retreat days and project classes, including Arched Attic Windows and Tango Tiles. There seems to be a growing interest in hand appliqué and the NQG has some exceptional people who appliqué to help those who want to learn.

SEYMOUR QUILTERS GUILD enjoyed an entertaining game of Strip Poker. Each member brought five 2.5" strips of fabric. By rolling the dice we passed strips to the left, right, and centre. The person with the last strip won the pot in the middle. Show and tell was the quilts made in the secret add a row. It started with your own first block which you placed in a pillow case, and was secretly coded. Each month it got passed around and another row added by a different quilter. The end results were all phenomenal giving new perspective to old ideas.

VANCOUVER MODERN QUILT GUILD celebrated reaching 100 members at our fourth anniversary party. Hand quilting activity was part of our booth at Vancouver Mini Maker Faire 2014. In July, members shared their MQG Michael Miller Challenge projects. Our quilts were exhibited at the Modern Metallic International Quilt Festival's inaugural Quilt! Knit! Stitch! in Portland, Oregon, in August. www.vancouvermodernquiltguild.ca

BARRIERE COMMUNITY QUILTERS won prizes at the North Thomson Fall Fair & Rodeo. Sales at Christmas craft fairs raise funds for the guild and its causes.

CARIBOO PIECEMAKERS (Williams Lake) held their October retreat at Gavin Lake. Many put entries in the Williams Lake Harvest Fair which boasts a growing quilt section. The guild plans a 2015 quilt show.

CRESTON VALLEY QUILTERS' GUILD had workshops for *Flip and Sew Pineapple Placemats*, Fabric Magic shrinkables, Tula Pink stripped loops, and *Bargello* with a twist. This year's charity quilt is a paper-pieced *Snails' Trail*. Last year the charity quilt raised \$4840 for new flooring and renovations to the Seniors Hall.

FERNIE QUILTERS GUILD host the East Kootenay Quilt Conference in April 2016. Kathy Lozza and Kathy Jaeb demonstrated a quilting gadget bag, Linda Livesey and Joan Fisher taught pillow case construction and change purses, and Linda Cardwell showed how to make a tote bag.

FORT ST JOHN COUNTRY QUILTERS opened Scrap Happy University when Linda Bourcet issued a scrap block assignment every month. Up to 25 students completed homework to get annual certificates and prizes. Eleven students finished a four-year degree in Scrapology in May.

FRASER QUILTERS GUILD (Fort Fraser) had a successful 21st Annual Quilt Show in May with increased attendance. The 30 member guild donated over 65 quilts.

KOOTENAY QUILTERS DAY GUILD (Nelson) started a raffle quilt for their October 2015 show. The guild donates quilts to the local transition house and NELSON HOSPITAL AUXILIARY GIFT SHOP.

ORCHARD VALLEY QUILTERS GUILD (Kelowna) invited CQA/ACC Vice President, Linda Schmidt, and BC Interior Regional Representative, Catherine Henderson, to speak in September. Members held tutorials, closet sales, demonstration morning, started a raffle quilt and made Christmas gifts for the local women's shelter.

PRINCE GEORGE QUILTERS GUILD classes included an envelope purse, 60 degree table runner, and a falling leaves runner. The guild raises funds by selling their work at Northern British Columbia's juried art *Studio Fair*.

OSOYOOS QUILT GUILD prepares for the art gallery winter sale, their February 1 to 28, 2015, quilt show and numerous charity activities. They conduct an exchange with quilters in Molson, Washington.



Nancy Tindall, Marven Ecker, Joanne Marsh and Mary Ellen Macgregor showing a quilt at the Vernon guild's Seniors Roadshow

PENTICTON QUILTERS GUILD had workshops on colour theory, *Celtic Knots* and Christmas placemats for Meals on Wheels. They plan a May 2015 show.

RIVERVALLEY QUILTERS (Kamloops) study the history of quilting with the theme *Ties That Bind*: *The Evolution of Traditional to Modern*. Seasoned quilters' presentations and trunk shows reveal guild history and its evolution to the modern movement. Projects encourage modern quilting.

RUMPLESTILTSKEIN FIBRE ARTS GUILD (Rock Creek) is focused on one thing—get projects completed for their April 18 to 19, 2015 quilt show which will transport from the traditional to the sublime.

SHUSWAP QUILTER'S GUILD (Salmon Arm) voted for more speakers, trunk shows, teachers and workshops. Members hold a Block of the Month demo and an ongoing colour workshop. Quilt donations go to Healthiest Babies, Safe House, RCMP Victim Services and Shuswap Lake General Hospital.

VERNON SILVER STAR QUILTERS conducted a popular Seniors Roadshow as an extension to their 2013 Tri-Annual Quilt Show. Each month the guild displays 30 quilts at different seniors' facilities where they enjoy touching the quilts.

Manitoba

by Isla Marsh

THE BARNSWALLOW QUILTERS' (Plum Coulee) 26th annual quilt show featured almost 200 quilts. They donated \$5000 to the Tabor Home Building project. A trunk show, featuring Winnipeg fabric artist, Marilyn Stewart Stothers, will be part of this year's program.

LAC DU BONNET RIVERSIDE QUILTERS donated 25 beautiful quilts to Quilts of Valour.

MANITOBA PRAIRIE QUILTERS (Winnipeg) contributed 97,000 inches for the Walk to Brock. In June, they donated 34 quilts to the ABC Project and several large quilts to *Quilts of Valour*.

PINAWA FRIENDSHIP BLOCK QUILTERS prepared small quilts for charity.



New Brunswick

by Gail Fearon

AKERLY-CAMBRIDGE NARROWS QG held Colours of the Rainbow quilt show. Peoples' Choice winners were Brenda Dunsmore for Dragonflies in Flight and Fay Wiggins for Star Spin.

CHOCOLATE RIVERS QG (Riverview) increased its membership when they moved to a new home. A quilt retreat is planned and the President's summer challenge *Going in Circles* was displayed in September. FREDERICTON QG presented bouquets to Lee McLean as quarterly newsletter editor and Linda Hubbard who writes the blog: frederictonquilters guild.blogspot.ca.

KENNEBECASIS VALLEY QG (Quispamsis) held its 34th Annual Show and Sale. The Quilter's Walk had over 20 baskets available for a draw. Proceeds went to the New Brunswick Regional (Saint John) Hospital. The challenge for the show was Shades of Grey, using white, grey and black with just a touch of one other colour.

MARCO POLO QG (Saint John) Members of Quilter's Cove meet during the summer at private homes. Reworked constitution, CQA/ACC Insurance Policy and planning for the *Biennial Quilt Show* are under way.

TIDAL THREADS & NEEDLEWORK QG (Grand Manan) held their fourth biennial quilt and needlework show. The Viewers' Choice award went to Mary Brown for *Storm at Sea*.

WHERE FRIENDS GATHER QG (Dalhousie) is a brand new guild with 30 members and growing. Their first quilt show will be October 24 to 25, 2014.

Nova Scotia

by Dorinda McCully

ANNAPOLIS VALLEY QG The Annapolis Valley Exhibition benefited from two prizes offered to beginning quilters as well as a hand quilting demo. Nancy Steeves taught a Thanksgiving Turkey wall hanging workshop. Donna Moore demonstrated Sausage pillowcases to be sent to our troops.

HIGHLAND QG (Antigonish) are proud that two members were recognized at *Quilt Canada 2014*. Dorinda McCully placed third in the *Trend-Tex Challenge* wearable category and Carolyn Hudson had two entries in the *National Juried Show*. Several members entered the *Eastern NS Exhibition*. The guild's biennial quilt show included quilts and quilted items from workshop samples and the *Black and White Block Exchange*. Members made pillows for breast cancer patients.

MAYFLOWER QG (Halifax) enjoyed a Kaffe Fassett presentation followed by a quilt show and sale. Members rose to the Magazine Quilt Challenge with dozens of quilts, blocks, runners and small quilted items. The IWK Hospital's Mayflower Quilt Show and Sale was held in October. MAYFLOWER QG was incorporated in 1974— Happy 40th Birthday Mayflower!

OCEAN WAVES QUILT SOCIETY (Cape Breton) was hosted by the QUARRY POINT QG for the September quarterly meeting. Members were saddened to lose two life members as well as the founding member of QUARRY POINT QG. Several



Members of PARADISE VILLAGE QUILTERS and staff of the Valley Regional Hospital maternal/child unit. The quilters donated 32 baby quilts, 7 receiving blankets and 226 knitted caps for newborns to the hospital. LEFT TO RIGHT, BACK Dawn Pearle, Lesley Mulcahy, Tina Batson, Eileen Shaw, and Sarah Smith. LEFT TO RIGHT, FRONT Nancy MacIntosh, Anne Marie Pearle, Lindsay McKie and Lise Piggott. PHOTO BY LYNN MOAR

guilds within OCEAN WAVES held quilt shows throughout the Island with increased sales. Plans are being made for a Christmas meeting in Arichat.

TOWN AND COUNTRY QG (Kings County) Karen Henry presented a trunk show and *Something to Crow About* wall hanging workshop.

PARADISE VILLAGE QG The Chronicle Herald did a feature article on the quilts, receiving blankets, hats and mittens members donated to the Valley Regional Hospital, and as a spin off, two members spoke at the St Mary's Church Quilt Show in

Auburn. Two members were artists-in-residence for a day in a program sponsored by Annapolis Region Community Arts Council. There was a display of quilts, demos and a Christmas decoration workshop. Local guilds held a quilting bee. Prizes were donated to the Annapolis Valley Ex's Home Crafts. A Nine Patch Posies workshop by Anna Davidson is planned as well as a Row Robin Challenge and One Block Wonder Quilts.

Northwest Territories

by Shona Barbour

YELLOWKNIFE QUILTERS This summer YKQ worked on projects for community groups and organizations in Yellowknife. A community quilt will be donated to the Yellowknife Seniors Society. YK Quilters will be celebrating their 25th anniversary by designing and sewing blocks. Guild members have also contributed blocks to form an FASD awareness quilt, an initiative of Government of the NWT – Health and Social Services. Some members helped to make quilts for a family who lost their home to forest fire this past summer. YK Quilters had a table three *Community Showcase Night* in Yellowknife.

INUVIK QUILTING GUILD (IQG) took a bit of summer break for members to focus on gardening, summer sports, time spent on the land with families and various other outdoor activities. The 8th Annual Summer Quilt Show titled, One Arctic—One Future, was held in conjunction with the 2014 Inuit Circumpolar Council General Assembly in Inuvik.

Quebec

by Carol Jiles-Davis

Ontario North

by Marvella Smith



COURTEPOINTE MANU 7 (Sherbrooke) Guild members worked very hard during the past year making quilted projects for their quilt show next April 2015. Four large quilts have been assembled with three more on frames waiting to be quilted. **Yvette Gosselin** was the lucky winner of our quilt draw for this year.



THE PINE TREE QUILTERS' GUILD of Muskoka (Bracebridge) at their tri-annual quilt show, members donated item(s) for the boutique where 25% of the profits go to the local food bank, in keeping with a quilter's motto, *we share*.

THOUSAND ISLANDS QUILTERS' GUILD (Brockville) has plans for a quilt show in 2015. Members sign out a fabric package to make boutique items throughout the year. Check out **thousand** islandquiltersguild.com to see what's happening.

STITCHES FROM THE HEART QUILT GUILD'S (Sault Ste. Marie) quilt show had the most quilt entries ever. Tracey Lawko (CQA/ACC) judged the show. In November, Martha Schellingerhoud will present a trunk show followed by three workshops. In addition, the Comfort Quilt Ladies and guild members were busy making X Blocks over the summer to turn into kids' quilts for the local Easter Seals' children.

Our senior member, Marie-Ange Caron (Age

90) was presented with placemats at our recent

luncheon. She has moved into a residence and

will be missed very much by all.

LINDSAY CREATIVE QUILTERS GUILD Visit their new website **www.lindsaycqg.com** to see what they're doing. They received a request for quilting supplies and tools from the local Women's Resource Centre, an organization that provides services for abused women and their children.

SUDBURY & DISTRICT QUILTING AND STITCHERY GUILD'S will build on member's skill, following the *Path to Learning* model spearheaded by Daintry Chitaroni (quilting) and Roma Smith (needlework). Members selected to work on *Crazy Quilting* that incorporated both quilting and stitchery. Their show and tell trunk shows were on specialized themes. They've introduced Techie Tuesdays to focus on using virtual learning and other techie tools and weekend workshops on such skills as fabric portraits and more advanced free motion quilting skills. A special request from CONTINUED ON PAGE 80



Community quilt made by the YELLOWKNIFE QUILTERS



Newfoundland and Labrador

by Judi Kelloway

CABOT QG (St. John's – Mount Pearl) had a visit from Australian quilter, Gloria Loughman, who gave workshops at several local guilds.

EASTERN EDGE QG (St. John's) enjoyed a catered BBQ to wind up their guild's activities.

LONG RANGE QUILTERS (Corner Brook, Pasadena, Deer Lake) The President's Brown Bag Challenge was revealed. Members donated items for an auction that raised funds for the guild library. Pauline Parrill showed members what could be done with pre-cut fabrics. They held their Once Upon a Quilt show in Corner Brook.

WHALE COAST QG (covering Triton to LaScie and all points in between) held their quilt show. Nola Hewlett's quilt Autumn Skies won the Viewers' Choice Award. In September we had a booth at the Springdale Trade and Craft Show. Our members took part in a Gloria Loughman workshop. We also had demos by Yvonne Bradbury, Bonnie Vincent, and Roam Hicks.

YQX QG (Gander) are preparing for their quilt show in October, 2015. Bill Locke presented a mini trunk show and a class on wool appliqué. We got together at May Keats' house to view her recent quilts and a enjoy a potluck supper. The LONG RANGE QUILTERS visited this fall and we exchanged many ideas.



CONTINUED FROM PAGE 79

the Maison Vale Hospice to provide a twin size bed quilt and small lap quilts in bright colours for a pilot project they have launched.

HALIBURTON HIGHLANDS QUILT GUILD held their quilt show in June. It was a non-judged show with more entries than previously. The Viewers' Choice and the CQA/ACC rosette were won by Esther Graham. Programs and workshops conducted by Martha Schlingerhoud and Maggie Vanderweit were enjoyed by all. Patti Carey will be visiting this year.

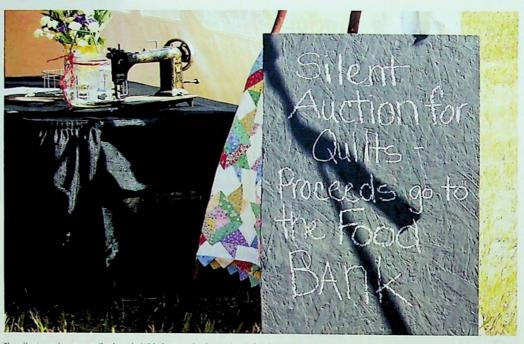




Whitehorse enjoyed several fun-filled activities that happened throughout the summer. Blanche Nuit was an all-night event, with musicians, creative contemporary artists, food artists and dancers including break dancing. There were hundreds of spectators wandering around the four to six block area in downtown Whitehorse from 7 pm to 7 am. Arts Up Front occurred on Whitehorse's Waterfront Wharf. Tents were set up to accommodate an art gallery with various artists displaying their art works, such as quilting, needle felting, willow work, bead work, oil painting, art cards and embroidery. Frog Food Music Festival was held at the Circle D Ranch. A tent was set up for sixteen pieces of quilt art whose theme was some form of food done up in an artistic way. There were a variety of quilting techniques used: appliqué and a Ruth McDowell technique. The Viewers' Choice Award went to Joanne Love of KLUANE QUILTERS. The quilted items were sold by silent auction and raised over \$1000 for the Whitehorse Food Bank (see photo).

KLUANE QUILTERS (Whitehorse) Kluane Quilter member, Joanne Love, made two Trend-Tex wall hangings for the CQA/ACC conference in St. Catharines, Ontario. She won first prize on one wall hanging and a Judge's Choice award on the other. She was a member of a three-member jury team to judge the quilts into the National Juried Show. This was the first time the jurying was done online. Joanne also had a quilt in the Invitational show as well.

PINETREE QUILTERS (Whitehorse) Several of the Pinetree Quilters, namely Karen Leenders, Cathy Cameron, Susan Macdonald, as well as Ruth Headley and Sheila Parkin from Bears Paw Quilts donated quilts to the Frog Food Festival with proceeds going to the local food bank.



The silent auction at a quilt show in Whitehorse raised over \$1000 for the food bank.



Winner at the Frog Food Music Festival in Whitehorse

QUILTERS WITHOUT BORDERS (Whitehorse) Small groups of ladies completed and delivered ten quilts to the chemo room at the Whitehorse General Hospital. They have also made a Yukon themed quilt for the Commissioner of the Yukon.

SEW N' SEWS (Whitehorse) Groups of ladies met over the summer to quilt and chat. They worked on chemo quilts as well as their own projects.



KLUANE OUILTERS member loanne Love won two ribbons at the Trend-Tex Challenge in St. Catharines this year.



STITCHES FROM THE HEART QUILT GUILD IN Ontario hosted its quilt show on May 3, 2014. Deborah Missere won Viewers' Choice with her 80.5" x 91.5" quilt, Pineapple Pain. The pattern is from Scrap Apple, Betty Lenz and Remember (border). Deborah started her paper-pieced project at an annual quilting retreat and continued working on it at the next, binding it just before it was awarded a Rosette!

The quilt inspiration was from the April, 1999, issue of American Patchwork and Quilting, and the border from the September, 2013, issue of Quiltmania. After 120 blocks, Deborah now knows how to avoid neck pain from repetitive strain!



VERMILION QUILTERS in Alberta hosted their quilt show on May 4, 2014. Marilyn Stewart was awarded Viewers' Choice for her quilt, Glacier Star. The pattern is by Judy Neimeyer.



LES COURTEPOINTIERES APPLIQUÉES from Quebec held their quilt show on May 3, 2014. Johanne Arsenault was awarded Viewers' Choice for her quilt, Beauté Galloise. The quilt measures 90" x 108". The pattern was by Benartax. The quilt is wholecloth, entirely hand-quilted by Johanne and was made for her daughter Anne-Marie.



NORTH STAR QUILTERS SOCIETY from Kimberley, BC awarded Maureen Price Viewers' Choice for her piece, Japanese Garden, on May 27, 2014. The quilt measures 96" x 96" and the pattern comes from Karen Kay Buckley. This was a very challenging hand appliqué project. There were two challenges. The first was turning the edge of the 2800 leaves and other pieces, and the second, was that the centre was made up of 25 blocks plus five borders that needed to come out perfectly as the outside border had no flexibility due to joining the spirals. It was machine-quilted on Maureen's domestic machine.



The CROCUS QUILTERS GUILD in Saskatchewan awarded Elma McCormick the Viewers' Choice rosette for her quilt Insanity. The quilt measures 70" x 82" and was quilted by KHEDIVE QUILT GUILD. The pattern comes from Australian Patchwork and Quilting, vol. 19, number 7. Elma hand-pieced all the precisely cut pieces, none of which were on the straight of grain, hence the name Insanity! The KHEDIVE QUILT GUILD handquilted it as part of their fund-raising efforts. This pattern also goes by the names of Tea Leaf, Lover's Knot and Lafayette Orange Peel.



KIRKLAND LAKE MILE OF GOLD QUILTERS GUILD, Ontario, held their quilt show on May 11, 2014. Ines Robazza won Viewers' Choice for her quilt Memories of St. John's. The quilt measures 95" x 110". This was an original design. It was a challenge to assemble a variety of ideas in creating fussy cut blocks to showcase the border print and co-ordinating fabrics selected on a tour to the East Coast. Designed, pieced and hand quilted by Ines Robazza.

Rosette Winners



ABBOTSFORD QUILT GUILD in BC held their quilt show on June 7, 2014. Karen Brewer won Best in Show for her quilt Space Junk. The quilt measures 83" x 94". Karen says, "My quilt Space Junk acquired its name because the background fabric so strongly resembles the night sky. Started in 2008, my goal was simply to make a Mariner's Compass quilt. The central motif is called Cartwheel Costa Rica, the paper piecing pattern for which can be found in Judy Mathieson's book Mariner's Compass Quilts.

The appliqué motifs are adaptations of designs found in *Keep on Quilting Pattern Pack #1* by Keryn Emmerson of Australia. Because I read that orange is a much underused color in the quilting world, I decided to pay it tribute and hence the colour scheme of blue and orange evolved.

The quilt was started in 2008, but was relegated to the shelf for four years due to designer's block. When I pulled it out again in 2013, the design inspiration for the borders finally came to me and the piecing was completed. The quilting, which took almost as long as the piecing, was completed in March of 2014 and was done on a domestic machine. Why did I make this quilt? Just for the love of quilting!



NEXT STOP ENGLEHART QUILTERS GUILD in Ontario hosted their quilt show on June 5, 2014. Debbie Corley won Viewers' Choice for her quilt, Maple Reel. The quilt measures 103 inches square and was machine-quilted by Shirley LaCarte. Pattern inspired by a book Debbie read. Debbie says, "I made this quilt when I saw the pattern as I thought it would suit my house. It represents Canada. Our three children and our son-in-law are in the military. We went through six deployments to Afghanistan and two Gulf Tours. My way to honour them! The Moose on the outside border: my husband is a hunter and every year I get him a moose as a joke for not shooting one!"



THISTLE QUILT GUILD of Nova Scotia hosted their quilt show on May 31, 2014. Becky Daley was awarded Viewers' Choice for her quilt, Roses. Becky's mother did most of the cross stitching. The pieces languished for quite a while after her mother died. Then Becky's sister completed it. Becky then pieced it together, and she and her friends quilted it. It was a gift for Becky's daughter's wedding. 14 Years in the making and ready for her very special day.



FLYING NEEDLE QUILT GUILD of Alberta awarded Kathy Knight the Viewers' Choice award for her quilt, *Trip around the World*. The quilt size was 14.5" square and came from the pattern *Trip Around the World*. Since Kathy already made many larger *Trip around the World Quilts* in the 1980s, she decided to do the challenge in miniature. The quilt has 580 squares, each cut and pieced individually with 43 different fabrics.



Winnie Masson won the CQA rosette for Viewers' Choice/Best in Show at the June quilt show of the QUILTERS GUILD OF RENFREW AND AREA. She said, "This quilt, which I call Fleur-de-Lis, incorporates all of my favourite quilting things: fleur-de-lis, Celtic designs, oriental fabric, feathers and trapunto. I did not have a plan when I started. The blocks were my holiday project for a couple of years. It was another year before I worked out a design to incorporate them into a quilt and the actual quilting on my domestic machine took another three months. The blocks were inspired by images found in the public domain on the web which I modified for hand applique."

PHOTO BY LUCY HASS - The Renfrew Mercury (PERMISSION GRANTED)



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Light-hearted Quilter - Ada Moyles 10852-11 Ave. NW, Edmonton, AB T6J 6H9 (780) 437-7628, agmoyles@shaw.ca

Book Reviews - Beth Cameron 1150 River Road, Manotick, ON K4M 1B4 613-692-3181, camerlot@sympatico.ca

Canadian Designers - Joyce O'Connell 29 Daiseyfiled Ave., Courtice, ON L1E 3E8 (905) 436-3094, joysquilts@rogers.com Membership Director - Laine Canivet 35 Moss St, Victoria, BC V8V 449 (250) 388-5946 membership@canadianguilter.com

Director At Large - Marilyn Michelin 7 Dixie Road, St Catharines, ON L2N 2A7 (905) 937-7556 diratlarge@canadianquilter.com

Administrative Assistant -Jackie Philpott 6 Spruce Street Pasadena, NL AoL 1K0 1-877-672-8777 (North America) or (709) 686-5882 Fax 1-866-603-7040 (North America) or (709) 686-5883 administration@canadianquilter.com

Archivist - Lily Lam archivist@canadianquilter.com

Date

Events and Calls for Entry – Laine Canivet 35 Moss St, Victoria, BC V8V 4L9 (250) 388-5946, membership@canadianquilter.com

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

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PO Box 264 Burin Bay Arm, NL AOE 1GO (709) 891-2266 nlrep@canadianquilter.com

Prince Edward island Michelle Moase

PO Box 758, O'Leary, PE CoB 1VO (902) 859-1901 michelle.moase@yahoo.ca Nova Scotia

Dorinda McCully 5217 Dunmore Road RR6 Antigonish, NS B2G 0B4 (902) 863-4798 nsrep@canadianquilter.com

Yukon - Dorothy Burke 88 Firewood Drive Whitehorse, YT Y1A 5T8 ytrep@canadianquilter.com

Northwest Territories Shona Barbour Box 2158 Inuvik, NT XoE oTo (867) 678-2028 ntrep@canadianquilter.com

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Regional Reports – **Marilyn Michelin** 7 Dixie Road, St Catharines, ON L2N 2A7 (905) 937-7556, diratlarge@canadianquilter.com

Youth Program – Jo Ferguson 1145 Antrim Road, Carrolls Corner, NS T1J 3E8 (902) 758-2615, youthprograms@canadianquilter.com

Translator – Sylvie Leclerc 445 ch Vaillancourt, Compton, QC JoB 1L0 (819) 849-6142, syjalart@gmail.com

Contact and Liaison for Longarm Quilting – Diane Carson 33900 Stanley Blvd, Zurich, ON NOM 2TO (519) 236-7399, bcarson@hay.net

Writer - Barb Spence Box 929, Cornwall, PE CoA 1Ho (902) 892-3875, b.a.spence@hotmail.com

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