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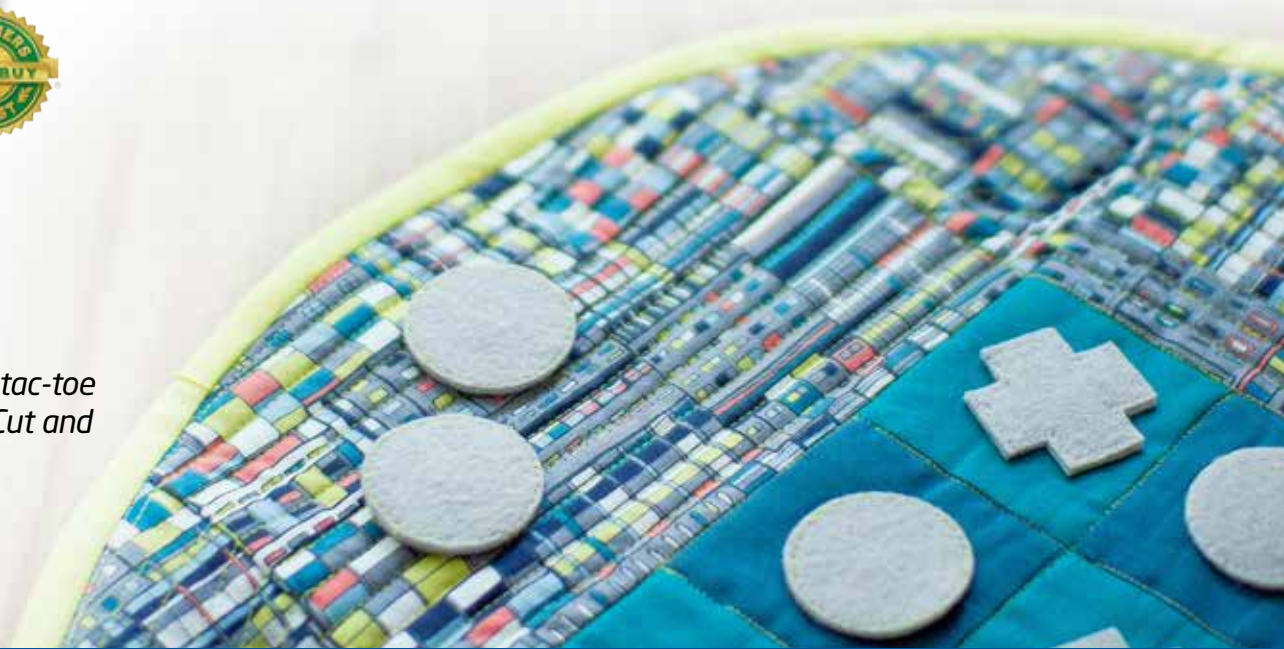


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- Indicates the Province/State has a web-viewable version of The Country Register.
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## Dearest Readers,

Hello again dearest readers. Summertime is definitely here! The wonderful warm temperatures accompanied by all of the sounds, tastes and smells of the season, just scream at us to get out of the house and join in on all of the fun. Every summer has a story. What is yours? Spending time at the cottage, going camping in your RV, or just roughing it? Road trip perhaps? Or maybe just a "staycation"? So many things to do, places to go and memories to make. Summer was just made for this!

Where ever you are in our wonderful Ontario, I hope you are enjoying your summer travel and adventures.

Our team works very hard on each issue and wants to help you make the most of your summer crafting activities. Take us along with you when you travel and use us a guide to the best shopping, events and activities.

As always, we are extremely grateful for your readership and continuing support. It is only through you, dear reader, and your support of our group of excellent advertisers, that allows us to bring the Country Register of Ontario to life! We appreciate you!

Thank you and have wonderful summer!

Cheers,

*Harriet*

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### Our Search for Cover Artwork –

Across Canada and the U.S, you can always tell *The Country Register* by it's cover. Our publishers seek to find cover art or photos from the province/state the paper represents. To that end, we are seeking the work of artists from Ontario to feature on our covers. The art must be in good taste and consistent with the theme of the papers.

If you would like your work to be considered, please send an email indicating your interest to [OntarioCountryRegister@gmail.com](mailto:OntarioCountryRegister@gmail.com)

## Meet our COVER ARTIST:

### Debbie Cecilia Packer



Debbie was born in Pointe Claire, Quebec. Growing up, the family moved often giving Debbie an opportunity to experience a variety of cultures - in countries such as Pakistan, Mexico, Peru, Turkey and Switzerland. She has since lived in Ontario for over 20 years.

After studying philosophy and nutrition, Debbie's professional journey took her into the healthcare field for a number of years. Now, she is predominantly nurturing her creative, artistic spirit.

Debbie has taken some drawing, design and other visual art courses at both the university and college levels over the years, as well as online. She has participated in several workshops in Chatham with local and visiting artists learning a variety of techniques and styles.

"I believe we are all creative beings. Whether one is creating meals, gadgets, clothing, music, gardens, books, buildings, businesses or whatever... it is in the creative process that we find happiness, joy, delight, and expansion. This is why I paint: I love the flow of colour on the canvas, the excitement of anticipating what will unfold, as well as the fun and connection I experience in the process." Debbie

Debbie's semi-abstract paintings are colourful, imaginative, spontaneous expressions. They reflect her whimsical, simple yet contemplative approach to life. Her collections to-date include sheep, owls, landscapes, dragonflies and sometimes a mix-up of these subjects.

Debbie's art can be purchased through the GALLERIES and WEBSITES listed under the EXHIBITS tab, or DIRECTLY from Debbie. Payments can be made through paypal or credit card/Square. Contact information is listed below.

All pieces are created with gallery/archival quality materials.TOR.

<http://debbiepackerart.ca>

## Calendar of Events

### ..... ONGOING .....

**MAY 21 - SEPT 5** My Corner of the World - Art Quilt Exhibition, Stratford  
**JUNE 21 - SEPT 6** Row by Row Experience

### ..... AUGUST .....

**AUG 4-7** TD Kitchener Blues Festival, Kitchener  
**AUG 4-7** Boots & Hearts Music Festival, Oro-Medonte  
**AUG 5-7** Goderich Art Club Show & Sale, Goderich  
**AUG 5-6** TD Downtown Oakville Jazz Festival, Oakville  
**AUG 6** Famarama, Blue Mountains  
**AUG 6-SEPT 1** Port Hope Festival Theatre: "Mamma Mia", Port Hope  
**AUG 7** Driftwood Theatre Group in Victoria Park, Cobourg  
**AUG 12-14** Buckhorn Fine Art Festival, Buckhorn  
**AUG 12-13** Barrie Rhythmfest, Barrie  
**AUG 13-14** Mountain Music, Blue Mountains  
**AUG 13-14** Niagara Falls Craft Beer Festival, Niagara Falls  
**AUG 14** Lang Pioneer Village Museum's Festival Of Textiles, Peterborough  
**AUG 14** Lang Pioneer Village Museum's Festival Of Textiles, Peterborough  
**AUG 19-20** A Fresh Taste of Quilting; IPM Show & Competition, Harriston

### ..... SEPTEMBER .....

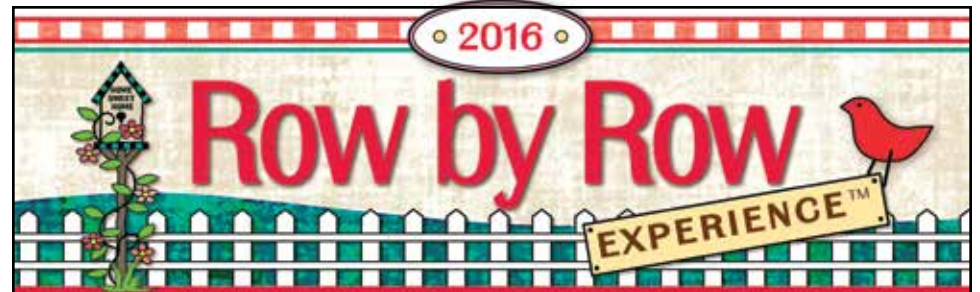
**SEPT 8-18** Fibre Content – SAQA Central Division, Art Gallery of Burlington, Burlington  
**SEPT 9-11** Quilting at the Lakes, Buckhorn  
**SEPT 10** Quilt Sale Orillia, Orillia  
**SEPT 10-11** Quilts by the Bay, North Bay  
**SEPT 16-18** Simcoe County Quilt, Rug and Craft Fair – Variety of guilds within Simcoe County, Minesing  
**SEPT 22-24** Simcoe County / Muskoka Shop Hop  
**SEPT 25-27** Down the Country Road Shop Hop  
**SEPT 26-27** QuiltCo Show at the Glebe Community Centre

### ..... 2017 .....

#### CELTIC QUILT TOURS

Ireland: June 5-16, 2017 & June 19-3, 2017; Scotland: Sept 13-24, 2107





## June 21-Sept 6, 2016

A shop-hop type event with no fees or passports.  
 Visit any of the participating shops and receive a free row pattern.  
 Combine your rows in any way to create a unique quilt.  
 Travel with friends and discover new quilt shops.

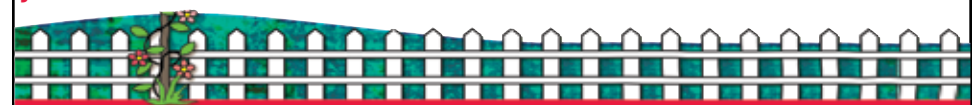


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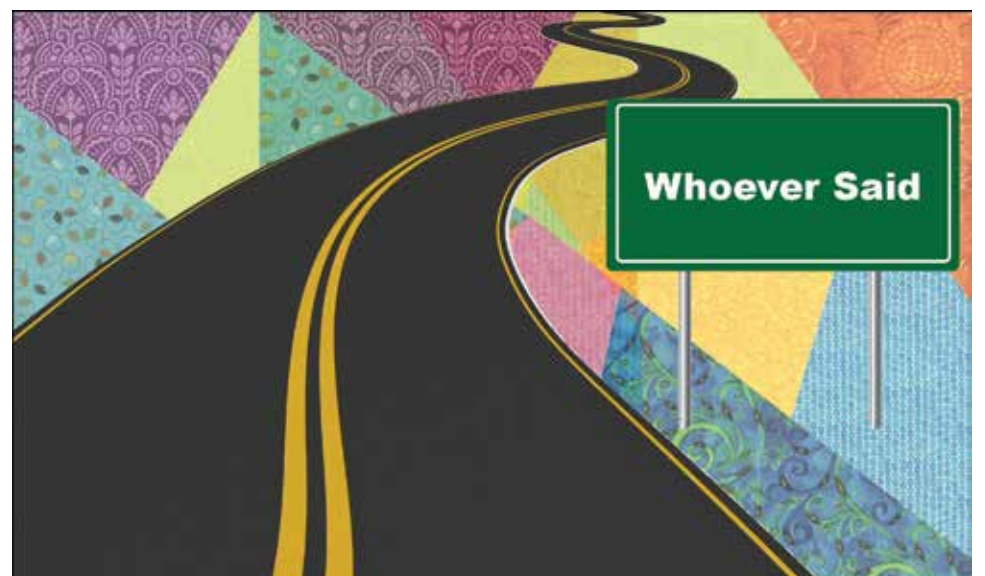
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# Road Trip...







# Perth Fabrics Crafts n' More

**Hello**, my name is Shirley Ann Blonski and I own Perth Fabrics (we were formerly Smith Falls Fabrics Crafts 'N More). We have been in Perth for 9 years now, and in Smith Falls before that for 14 years. So we have accumulated a lot of stock, items that customers cannot get elsewhere. Being located in the heart of downtown Perth, customers always fill our store just browsing and then find themselves returning with swatches and measurements for their projects, using our unique fabrics and huge selection of notions.

Being a former dress designer, I stock all the items that I have had trouble finding previously myself. We also stock vinyls, home dec fabrics, cushion forms, batting from upholstery to quilts, etc., drapery making, cordings, pipings, blind cords, etc. So we are mostly a d-i-y store which offers our customers whatever they want!

We carry a huge stock of cottons for quilting, also quilt kits (one of the



best selections that I think you will find anywhere!), and our kids fabrics - cottons, fleeces and flannels are superb. Also, a great range of fashion and wool fabrics.

Due to our huge stock and great pricing and service, we have customers coming to us from all over. We have customers from Florida, from the Eastern Seaboard all the way to Vancouver (and many points in between), Montreal, Toronto and northern Ontario, among others.

Our store policy is quite simple really, we do not offer sales, but give everyday great pricing so that everyone gets a really terrific price - and - selection. Plus, we give a Crafters Club Card - one circle for every \$10 before tax on regularly priced items, and when it's full get 10% off before tax on your next purchase.

Our staff have been sewing, cross stitching, knitting, quilting, tole painting and crafting for years and their experience is only second to my 60 years of sewing, etc. Yes, we do carry those crafts including Red Heart yarns and Universal yarns which are new to us. Also, we carry cross stitch, wool felting, embroidered pillow cases and quilt blocks, DMC floss and Susan Bates knitting supplies.

In 1989, I could see a decline coming for haute couture (my label was Shirley Ann Originals), so I simply opened my doors to the public to sell off my supplies, and that was how our retail fabric shop was born! By 1990, we had 2 stores, one in Almonte and one in Carlton Place. We kept both until 2005 and then concentrated on one Super Store in Smith Falls. Home décor fabrics that sell for \$6000 /yard plus in Toronto currently sell in my store for less than half that. Our customers are delighted, our staff is helpful and knowledgeable.

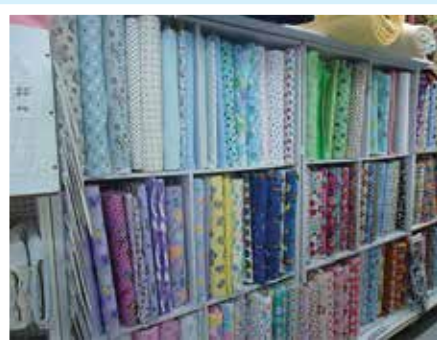
Currently, I am in my 70's and realize that I cannot go on forever, but still enjoy it tremendously and hope one day to stay on and help new owners. Opening up new deliveries whether craft supplies or fabric is just like Christmas morning! I love it!!

*Come pay us a visit, you will have a great time!*

*Thank you all.*

*Sincerely*

*Shirley Ann Blonski*






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# Madeline's Musings

## Wild Rose Connection

Though the wild rose may be the provincial flower of Alberta, I'm absolutely certain it originated on Canada's east coast, in the Maritimes, in the provinces of New Brunswick, Nova Scotia, and Prince Edward Island. In 1948. Four years before I arrived, in June of 1952. By then it had grown into lush and fragrant bushes. There was nary a roadside untouched by their delicate pink bloom; they huddled along neglected fence rows and fearlessly defined rocky shorelines. And on a quiet summer's evening, their sweet scent lingered in the still, salty air.

At summer camp, white porcelain pitchers overflowing with wild roses adorned the dining hall tables. Gathered by the campers, many were the scratches salved and thorns pulled by the kindly nurse. Nature's own

bouquet veiled the cook's culinary art, be it fair or foul, and sad was the day when the last buds opened and the final armloads were picked.

In the winter of 1962, I was transplanted to a small boarding school in Oshawa, Ontario. While I have never called it home, to my consolation wild roses also grow in Ontario. I found them first on the farm once operated by the school, behind an abandoned shed. As delicate, as fragrant as their salt-air cousins. I hurriedly broke off stem after stem, begged an empty juice can from the cafeteria matron, and brightened my dreary dorm room with my gleanings. I was as good as home again.

Come along to the summer of 2014. My sister and I set out on a trip back to our roots. We drove along those same country roads. To my delight, wild roses still bloomed in the Maritimes. As pink and fragrant as I remembered. On the South Shore of the Northumberland Strait we rented a little cabin, perfumed its air with our thorny pickings, and reminisced late into the night. Sweet, sweet memories.

That same summer, a delightful surprise was awaiting me, on another south shore, back in Ontario. They had been growing silently, imperceptibly, waiting for just the opportune time. That familiar flash of pink, only the size of a dime. Concealed behind a thicket of daisies and columbine, saplings and a thousand other wild beauties. But it caught my attention. Not daring to believe my eyes, yet hoping it really were so, I picked my way into the brush at the side of the road. As thorny, as unorthodox, as perfect as any before them, here they were, in this ancient land of the Kawartha Lakes, this fragile Land Between\*. My beloved wild roses. I must have you for my garden, I avowed.

With his battered wheelbarrow and spade in tow, my husband obliged my longing to have close at hand this connection with my childhood. Apparently he had seen my rosebushes long err this; why had I never spoken of them? I've not seen them before, I copped out. They just now appeared! With a knowing nod of his head, he dug around several young briars, lifted them gently into the barrow, and headed along the road toward home. In my heart I knew their hearty Maritime ancestry would enable them to survive, as I had, this uprooting.

And pull through they have. Toughed it out. This spring, 2016, they popped tiny pinked leaves and baby-sized blossoms before the daisies could say Love me, Love me not. There will be hips enough for at least one tablespoon of marmalade, and, to strengthen my lagging immune system, a cup of sourish tea. In time, they'll reach over the limestone wall behind which they're planted, and with their rambling arms, add beauty to the aged gray boulders.

My rockery is filled with many plants. Annuals, perennials. A few, cultivated; many wild. Some purchased, others generously donated. Coneflowers, lilies, and tall spired lupines; Shastas, Devil's Blood, and those shade-loving Bishop's Weed; Vinca minor, buttercups, and yarrow in a multitude of hues. I cherish their beauty, their uniqueness, their sundry characters. But each is a johnny-come-lately to my garden caboodle. While I would never consider removing any of them, it is with an especially fond affection I watch over my wild roses. Tomorrow, perhaps, I'll gather them, salve my scratches, and pull the thorns.

*Happy gatherings to you, Madeline Lister, Trent Lakes, Ontario Canada*

*P. S. Do you have a flower that pulls at your heart? I'd love to hear about it? Here's my address: [madelinesmusings@gmail.com](mailto:madelinesmusings@gmail.com).*

*\* Please visit [www.thelandbetween.ca](http://www.thelandbetween.ca) to learn more about The Land Between*

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## Essential oils

By Wanda Headrick

*Palmarosa essential oil, (Cymbopogon martini)* commonly referred to as "East Indian Geranium Oil," is the oil for discussion in this article. Palmarosa Essential Oil is distilled from a variety of grass known in India as rosha or russa grass. There are two varieties of the grass, motia and sofia, each of which grows in different environments and altitudes. Motia is considered to produce the better quality oil with a finer aroma. Sofia is usually referred to as gingergrass and has a lower percentage of geraniol. Geraniol is a monoterpene-alcohol found in several essential oils and is considered to have insect repellent (especially mosquito), antioxidant and anti-tumoral properties. The motia variety will be used for this article. Palmarosa (rosha/russa) grass is a tufted, spreading, perennial grass with numerous stiff stems that grows wild in India, particularly in the area north-east of Bombay towards the Himalaya Mountains. Palmarosa essential oil was traded between India and Persia, then shipped to Constantinople, where it became known to European traders as Turkish or Indian geranium oil. The Dutch introduced Palmarosa grass to Java in the 1930s. The grass is also cultivated in the Seychelles Islands, the Comoros Islands and Madagascar. Palmarosa essential oil is distilled from grass that has been harvested before the flowers appear, then fully dried for approximately one week to obtain the highest yield of oil.

Palmarosa essential oil is a pale-yellow or pale-olive colored oil with a sweet, floral, slightly dry odor and a hint of rose. It is considered to have antiseptic, antiviral, antifungal, bactericide, cytophylactic (encourages growth of skin cells), digestive, febrifuge (cooling), hydrating, and tonic properties.

When palmarosa essential oil was first distilled is unknown, but bruised leaves have long been used in India to perfume bath water and provide poultices to relieve pain from neuralgia, lumbago, sciatica and rheumatism. It is also used extensively in perfume and in the soap industry for scent. In India, it is massaged into the joints to alleviate lumbago and rheumatism and to relieve stomach disorders.

Palmarosa essential oil has a calming, uplifting, effect on emotions thought helpful to alleviate stress, restlessness and anxiety. It is thought to have a beneficial effect on the pathogens in the digestive system's intestinal flora, acting as a digestive stimulant. It is recommended by some for loss of appetite, and sluggish digestion. Palmarosa essential oil is frequently used in skin care for its cooling and moisturizing properties. Along with its hydrating properties, it has antiseptic properties and helps to balance sebum production. It is also considered to stimulate cellular regeneration. It is recommended for all skin types, especially acne, dermatitis, minor skin infections and dry undernourished skin conditions. Palmarosa essential oil is considered non-toxic, non-irritating and non-sensitizing. It can be used in a topical application: massage, compress, bath, ointment, in skincare, or as an Inhalation: direct inhalation, diffuser, and oil vaporizer.

### Soothing Skin Massage Oil Blend

- Palmarosa Essential Oil ..... 15 drops
- Lemon Essential Oil ..... 20 drops
- Lavender Essential Oil ..... 10 drops
- Geranium Essential Oil ..... 5 drops
- Frankincense Essential Oil ..... 5 drops
- Carrot Seed Essential Oil ..... 5 drops
- Cypress Essential Oil ..... 15 drops
- Vit E Oil ..... 5 drops
- Pumpkin Seed Oil or Jojoba Oil ..... 4 ounces

NOTE: A Nice option is to add 3 drops of pure rose, jasmine or sandalwood essential oil to the above recipe.

Blend all the pure essential oils and Vitamin E Oil in a 4 oz. cobalt blue or amber brown bottle with a tight fitting dropper lid. Fill the bottle with your choice of pumpkin seed oil or jojoba oil and blend by gently tipping the bottle back and forth, to blend the oils together. Use as desired for a face oil or a massage oil. The essence will change for at least four days after blending.

(story continues on page 25)

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### Supply List

0.75m Gold 08017 1m Dark Gold 08015  
0.5m Red 08013 1.25m\* Blue 0807  
0.5m Green 0805 0.5m Brown 08011  
(\*includes binding)

### Cutting Instructions

#### Gold

- Cut three strips 3" X Width of Fabric
  - Cut each strip into fourteen 3" squares
- Cut one strip 3 1/4" X Width of Fabric
  - Cut ten 3 1/4" squares
- Cut one strip 2 1/2" X Width of Fabric
  - Cut sixteen 2 1/2" squares
- Cut four strips 2 1/2" X Width of Fabric and trim to 3 1/2" long.

#### Red

- Cut three strips 2 1/2" X Width of Fabric
  - Cut each strip into fourteen 2 1/2" squares
- Cut one strip 4 1/2" X Width of fabric
  - Cut twelve 4 1/2" X 2 1/2" squares.

#### Green

- Cut six strips 2 1/2" X Width of Fabric
  - Cut one strip into sixteen 2 1/2" squares
- Cut one strip 2" X Width of fabric
  - Cut four 2" squares

#### Blue

- Cut one strip 2" X Width of Fabric
  - Cut twelve 2" squares
- Cut six strips 2 1/2" X Width of Fabric
  - Cut one strip into seventeen 2 1/2" squares
- Cut three 3" X Width of Fabric strips
  - Cut each strip into fourteen 3" squares
- Cut one strip 3 1/4" X Width of Fabric
  - Cut five 3 1/4" squares.

#### Brown

- Cut one strip 4 1/2" X Width of Fabric
  - Cut four 4 1/2" squares and four 3" squares
- Cut one strip 3" X Width of Fabric
  - Cut fourteen 3" squares
- Cut three strips 2 1/2" X Width of fabric
  - Cut each strip into fifteen 2 1/2" squares
- Cut one strip 2" X Width of Fabric
  - Cut sixteen 2" squares.

#### Dark Gold

- Cut eight strips 2 1/2" X Width of Fabric
  - Trim four to 3 1/2", Trim four to 4 1/2"
- Cut one strip 6 1/2" X Width of Fabric
  - Cut twelve 6 1/2" X 2 1/2" squares and four 3" squares
- Cut one strip 3 1/4" X Width of fabric
  - Cut five 3 1/4" squares and eight 3" squares
- Cut one strip 3" X Width of fabric
  - Cut ten 3" squares

### Making the Pieced Blocks-Sunflowers

#### Half-Square Triangles

- Make 72 Half Square Triangles (HSTs) using 36 pairs of Gold and Blue 3" squares. Press. Square to 2 1/2" X 2 1/2".
- Make 36 Half Square Triangles using 18 pairs of Dark Gold and Brown 3" squares. Press. Square to 2 1/2" x 2 1/2".
- Make eight Half Square Triangles using four pairs of Dark Gold and Blue 3" squares. Press. Square to 2 1/2" X 2 1/2".

To make HST's: Place the two coloured squares on top of each other, right sides together. Draw a diagonal line from corner to corner. Sew a 1/8" seam on either side of the drawn line. Cut the triangles apart along the line and press to the dark half.

Draw      Stitch      Cut      Press

#### Quarter-Square Triangles

- Make 36 Quarter Square Triangles (QSTs) using five sets of Blue and Gold 3 1/4" squares and five sets of Gold and Dark Gold 3 1/4" squares (this will make twenty).

To make QST's: Place two coloured squares on top of each other, right sides together. Draw diagonal lines from corner to corner. Sew a 1/8" seam on either side of one of the drawn lines. Cut the triangles apart along the line NOT SEWN. Cut the other diagonal and press to the dark half. Sew two of these pieced sets together to make a square. Press and trim.

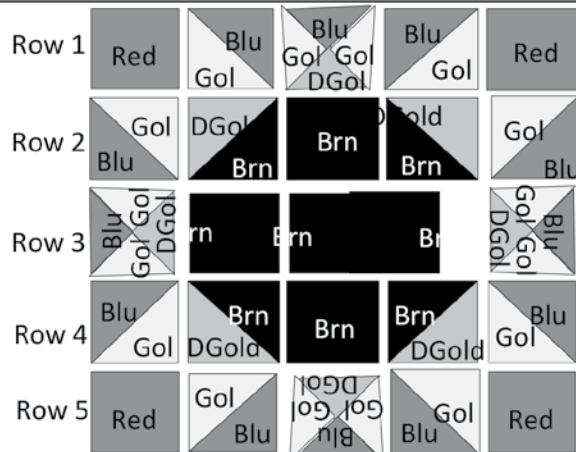
Draw      Stitch      Cut #1      Cut #2      Press

Use a pair of Gold/Dark Gold and a pair of Gold/Blue triangles to make 18 of the squares

Use a pair of Dark Gold/Gold and a pair of Blue/Gold triangles to make 18 of the squares

### Assemble Sunflowers

- Sew the Blocks together in rows. The center Brown and corner Red squares are 2 1/2". Make nine blocks.
- Sew the Sunflower Blocks together in three rows of three.

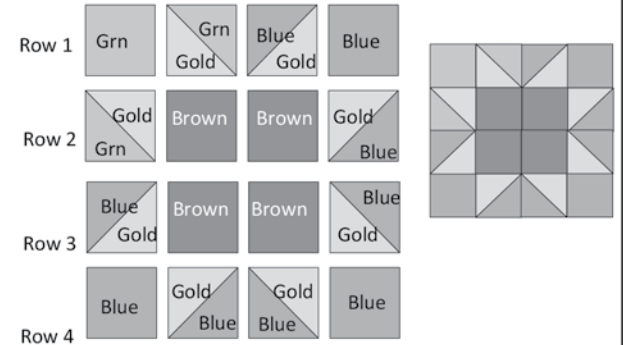


### Stars

- Make 24 HSTs using 12 pairs of Gold and Blue 2 1/2" squares. Press. Square to 2".
- Make 8 HSTs using 4 pairs of Gold and Green 2 1/2" squares. Press. Square to 2".

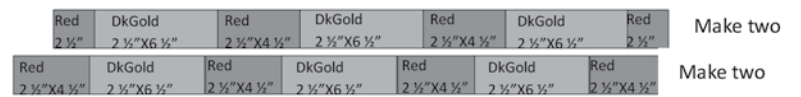
### Assemble Stars

- Sew the Blocks together in rows. The Brown squares in the center are 2". The Blue and Green corner squares are also 2". Make four blocks.



### First Sashing

- Sew a row of two 2 1/2" X 2 1/2" Red squares, two 2 1/2" X 4 1/2" Red squares and three 2 1/2" X 6 1/2" Dark Gold squares. Start with a Red 2 1/2" square. Press. Make two. Sew to the Top and Bottom of the Sunflower Block unit. Press.
- Sew a row of four 2 1/2" X 4 1/2" Red squares and three 2 1/2" X 6 1/2" Dark Gold squares. Start with a Red square. Press. Make two. Sew to the sides of the Sunflower Block unit. Press.



### Second Sashing

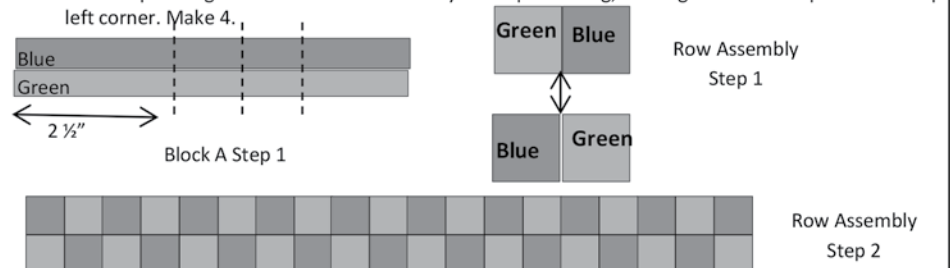
- Sew a 2 1/2" X 34 1/2" strip of Gold to a 2 1/2" X 34 1/2" strip of Dark Gold. Press. Make four.
- Sew a 4 1/2" Brown square to both ends of two strip sets. Press.
- Sew the strip sets that do not have the Brown squares to the Top and Bottom of the quilt. Sew the strip sets with the Brown squares to the sides. The Gold strip is on the inside. Press.



### Checkerboard Rows

#### Four Patch

- Sew a 2 1/2" strip of Blue to a 2 1/2" strip of Green. Press. Make six. Cross cut each strip into seventeen 2 1/2" X 4 1/2" squares. You need a total of eighty-four Blue/Green pairs.
- Sew the pairs together to make a row twenty-one squares long, starting with a Blue square in the top left corner. Make 4.

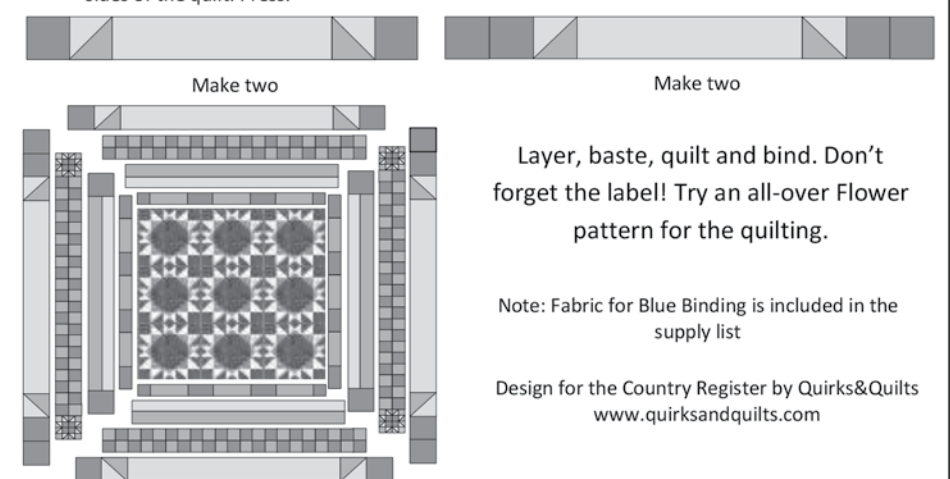


- Sew two of the Checkerboards to the Top and Bottom of the quilt.
- Add a Star Block to both ends of the remaining two checkerboard rows. The Green corner square on the star should be on the top outside corners. Add these to the sides of the quilt. Press.



### Outer Borders

- Sew Dark Gold/Blue HSTs to both ends of two 2 1/2" X 42 1/2" Dark Gold strips. Press. Make four.
- Add a 2 1/2" Green square to both ends of the strips. Press. Sew these to the Top and Bottom of the quilt. Press.
- Add a second 2 1/2" Green square to both ends of the two remaining strips. Press. Add these to the sides of the quilt. Press.







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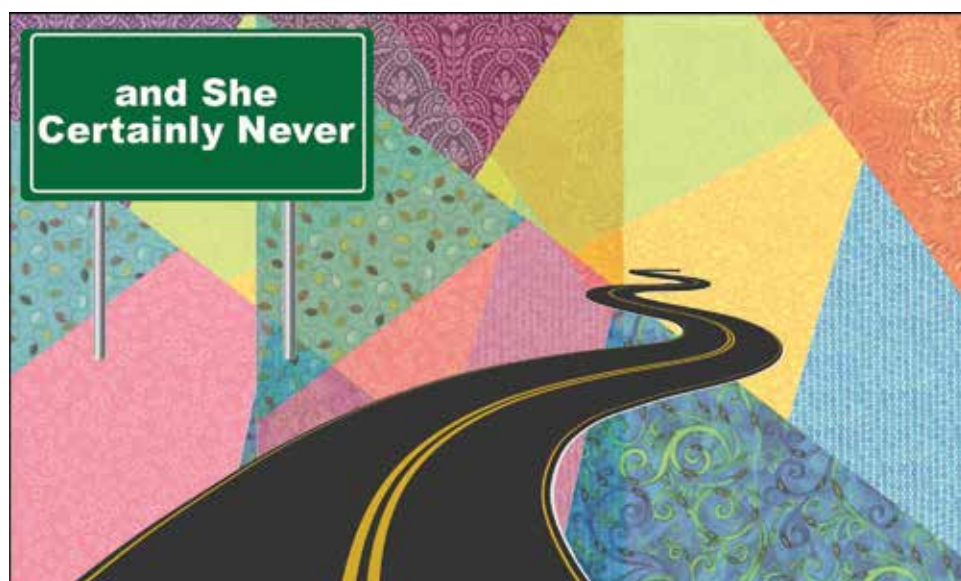


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## The Knitting Savant

### Charting Our Success

By Andrea Springer



Our beginnings as knitters are humble. We learn to make the knit and purl stitches, cast stitches on the needle and bind them off. It's the variations of these basic skills that build every knitted object we aspire to create. These skills – and a good pattern.

Patterns are the roadmap between inspiration and finished object. Our ability to interpret the writer's design can mean the difference between a handmade item that serves its intended purpose or an unfinished project in a bag at the back of the closet. Every pattern is different and each knitter brings a preferred learning style to a pattern. Part of the process of becoming a better knitter is understanding how you connect with written directions. Are you someone who prefers reading the instructions in each row or working with a visual schematic like a chart? Do you need a lot of detail in the pattern, or do your eyes glaze over and you pass up a pattern that has page after page of writing? Do you need measurements and photos or not?

Knowing your preferred learning style and then finding tools to help manage the information presented in a pattern will go a long way towards making the knitting experience enjoyable and successful. Here are a few things to consider:

- Take the time to look the pattern up online. Search by the pattern name and add the word "errata" to the search. The results may reveal corrections to the pattern that were made since it was published. A little time invested in the beginning may save you hours of frustration down the road.
- Learn how to read charts. Many knitters avoid them because they look foreign and complicated but again, with a little investment of time, understanding how these pattern "pictures" work can save time and frustration.
- Develop tools to help you navigate a pattern. Pencil in notes as you go about changes and adjustments. Sticky notes and highlighters work to mark specific rows and sizes. Charts can be enlarged on a photocopier (for personal use only) and their individual stitch motifs identified with colored pencils so they're easier to read and follow. Experiment and learn what makes the process easier for you.
- And – as always – swatch. Making sure you're getting the same gauge as the pattern is the first building block in the success of your finished garment.

Our handmade projects are built on a foundation of basic skills and a good roadmap. Chart your success with a little preparation and the right tools.

Andrea Springer blogs at [www.knittingsavant.com](http://www.knittingsavant.com) where she helps folks remember that they have everything they need to be successful in knitting and in life. You can share comments or ideas with her at [andrea@knittingsavant.com](mailto:andrea@knittingsavant.com) or follow Knitting Savant on Facebook and Twitter.





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## The Dropped Stitch

by Sharon Greve

### Selecting Yarns



It is difficult to select which yarn will suit your needs the best when you're surrounded by shelves and bins filled with various textures and colors—all calling out your name. The best yarn for you is the one that will give wearing pleasure as well as knitting pleasure. A yarn may feel good to the touch but may split during knitting or stretch during wear.

Never before have such a wide variety of yarns been available from across the globe—from traditional wools and cottons to the modern synthetics, silk, cashmere, and angora. The ball band (the label attached to every ball or skein of yarn) lists the yarns fiber content. If the content is not given or if the band is missing, a lighted match held to a yarn strand can determine content. Cotton will burn, acrylic and nylon will melt, and wool will singe, putting out the flame.

**WOOL** fiber is so strong and flexible that it is called a forgiving fiber that stretches and recovers well. It can absorb up to 30% of its weight in moisture without feeling damp. It repels dirt and most odors if aired out overnight. Color penetrates deep into the fiber structure. Virgin wool is taken from an adult sheep and never used, processed or woven before. Pure wool is hard-wearing yet soft 100% wool, machine washable. Lamb's wool (very soft) is the first fleece sheared from a 6-8 month old lamb. Merino is unspun from long-fibered fleece of merino sheep. Icelandic wool, distinguished by black, gray, and brown (natural color range), is a blend of coarse long outer fibers and soft undercoat in a single strand with a tiny twist (roving). Shetland wool (Scotland) is made into heathered (flecked or mottled of mixed colors) 2-ply yarn.

Some wool yarn is treated with a fine coating of resin to make it machine washable. Mothproofed wool has trace amounts of pesticides added.

**COTTON** fiber is soft, absorbent, breathable, static-free, non-allergenic and comfortable for year-round wear. It's available in many weights as it is spun in plied, cables, or other structures. Slub yarns vary thick to thin in a single strand. Spiral yarns consist of one thick strand spun with a thin strand. Gimp is a single thick strand without twist surrounded by two thin, crossed threads. Chenille is a pile structure of small bits of fiber held together in a twisted core. Sea Island, Egyptian, and Pima are the highest quality of cotton. Mercerized has a high sheen.

**SILK** is praised for its sheen, strength, and warmth. Silk blends such as silk/cotton and silk/kid mohair aren't as rare as pure silk yarns.

**ALPACA** has structure similar to wool, but is more silky and lustrous with high rating of warmth.

**MOHAIR** comes from Angora goat fleece and is often blended with nylon, wool, or acrylic to stabilize yarn construction and reduce cost. It's available from bulky to lace-weight. It's glossy, highly insulating and water, wrinkle, and flame resistant. Brushed mohair brings out the furriness. Boucle and loopy yarns sometimes resemble fur. Kid mohair (first few shearings of kid goats) is as soft as baby hair and pleasing to the skin.

**ANGORA**, a fine fiber, is shorn or combed from the long-haired coat of the Angora rabbit. Combed angora is the best quality and more expensive.

**CASHMERE** comes from the fleece of several breeds of goats. They are combed so yarn is expensive. The fiber is incredibly soft, lightweight, and warm. Micro fiber is a manufactured fiber with a diameter 3-times thinner than human hair and replicates cashmere quality.

**LINEN, RAMIE, and HEMP** plant fibers are usually spun as thinner yarns for crochet, openwork, or machine knitting or blended with cotton for thicker yarns. They offer a crisp drape, high absorbency, but have little elasticity. Linen (flax plant) is usually dyed in a process that is not colorfast. Dry cleaning is required to prevent colors from running. Ramie can be spun into interesting slub yarn. Hemp is in the form of linen-like prepared fiber for spinning, yarn, woven cloth, and ready-to-wear garments.

Informed selection = Successful project

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## Building Harmony

## Episode 50 A Puppy Heaven

By Jeff Cappis



We were bent on finding another pet. Our old dog Pudge had died some years earlier at the ripe old age of 18 and the house never seemed the same. Somehow the sound of his pitter patter around the place was still with us. He was a great dog and he loved living on the acreage. We all agreed, for him, it was doggie heaven. In fact, many other dogs who

had come by over the years, didn't want to leave.

He was a small dog with a big heart. He was always happy to see us, never peed in the house, and kept the floor spotless of crumbs and other food debris. If you were down, he'd snuggle. If you were up, he'd play. You could just tell he was one of those dogs who tried to do what was right.

Even outside, when ever he ran across dead mice, squirrels or birds, he would promptly give them a proper burial and even stand vigil. Once he tried to bury a skunk that wasn't quite dead. It just smelled that way. Afterwards so did he, for about a week. The skunk however made a full recovery.

In the end he got old. We called him butt breath because he smelled the same at both ends. His nose worked, but it was right next to his mouth so that's all he could smell. His eyesight was failing and his hearing wasn't very good. More than once he was accidentally kick across the floor when he stepped in the way.

Finally, one cold winter's day he died peacefully in Cathy's arms. We had him cremated and kept his ashes in a special hand made wooden box. On it was a brass plaque that read; "Pudge- world's greatest dog."

So a few years later, Cathy, our grandson Kane and I, found ourselves at a breeder's place surrounded by a bunch of 10 week old puppies. They were super cute fluffy little things- all running around playing and peeing to their hearts content. We were smitten.

"How do we choose?" asked Cathy. "They're all so precious and all so much like Pudge." Kane wanted to buy them all. I looked around. In the end there were two males that reminded us most of Pudge. One was sleeping and the other was running around.

"Let's take him," I pointed to the dog running around. "He seems to have the most spunk." We all agreed. Kane asked if he could feed the puppy sometimes and give him baths. "Sure", Cathy said with a smile. "Careful not to drowned him when you do," I joked.

I called over the breeder who was a well mannered and polite woman with a kind face. "Have you decided?" she asked.

"Yes," I replied. "We'll take that one." She smiled with her kindly face and picked him up.

"He's so sweet," she said. "He's my favorite too."

"We're taking him to doggie heaven," said Kane. Good-bye kindly breeder's face. Hello concerned dog lover. Cathy picked up on that and explained.

"What he means is, our place is heaven for dogs." The breeder looked relieved. Then, hoping to convince the breeder further I added, "There are lots of places to bury small animals on our property." Back to concerned dog lover. Then Kane added, "We burned the last one but we know how to

(Story continues on next page)



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(Story continued from previous page)

take care of little dogs. They never leave!"

Shocked, the breeder clutched the puppy to her chest and turned as if to protect it. Then Kane went on, "we won't kick him across the floor if he stays out of our way. We'll even feed him sometimes," Then, and with a big smile he said, "and I promise not to drown him!" At this point, even the puppy seemed to be worried. The breeder began to hustle him away.

Realizing now what was going on in the panicked breeder's mind, Cathy and I followed. We spent fifteen long minutes trying to convince her we weren't blood thirsty puppy murderers and explained the misunderstandings. The breeder acquiesced.

As she filled out the paperwork, she'd stop and look us up and down, then go on to the paperwork again. That kind face had turned somewhat sour. She shoved the paper at us. "Sign here."

We did. She handed us a leash along with a few pet supplies. With a smile and a "thank-you", we turned and began to walk the puppy out the door. At the last minute he stopped and turned to the breeder as if to say, "Where are you letting them take me?"

We named him Max.

© 2016 Jeff Cappis. Jeff is a writer and cartoonist who lives in Bragg Creek, Alberta. He welcomes comments about his work and is available for commission work. He can be reached at [jcappis@telus.net](mailto:jcappis@telus.net).

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## Town and Country Cooking

# Happy Harvesting

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In Chorizo Baked Beans, fresh peppers, tomatoes and onions enhance the flavor of traditional baked beans. With the addition of a bit of chorizo sausage, these baked beans become muy caliente, just like the temperature outside.

In Andouille Stir Fry, seasonal vegetables serve as the basis of a quick side or main dish. And who doesn't love garden-fresh okra when it's combined with flavors that mimic gumbo?

Italian Squash Bake gets its zest from Italian dressing and its richness from those round, buttery snack crackers found in most pantries. When made with vegetables alone, it's a favorite side dish. When made with vegetables and shredded chicken, it's a unique main dish. For best results, pick or purchase zucchini that is about 1½ inches in diameter. It will have fewer seeds, softer skin and better flavor. Happy harvesting!

### Chorizo Baked Beans

- ½ pound high-quality chorizo sausage
- 1 red bell pepper, seeded and diced
- 1 large tomato, peeled and diced
- 1 onion, diced
- 2 15-ounce cans pork and beans, lightly drained
- 1 15-ounce can pinto beans, well drained
- 1 cup hickory or other smoke-flavored barbecue sauce

In medium skillet, brown and drain chorizo sausage. Add bell pepper, tomato and onion. Saute

2 to 3 minutes to allow vegetables to absorb sausage flavor. Transfer to large casserole dish and add remaining ingredients. Stir to combine. Bake at 350 degrees for 1 hour.

Note: Chorizo varies in spiciness. If milder beans are desired, conduct a taste test before adding the full amount of chorizo to the beans.

### Andouille Stir Fry

- 6 ounces fully cooked andouille sausage, halved and sliced
- 1 tablespoon canola or olive oil
- 12 small, tender okra pods, trimmed and sliced
- ½ onion, chopped
- 1 tablespoon butter
- 1 green bell pepper, seeded and chopped
- 1 large tomato, peeled and chopped
- 2 cups halved, sliced zucchini (use small, tender zucchini no larger than 1½ inches in diameter)
- 1 tablespoon reduced-sodium Worcestershire sauce
- 1 teaspoon garlic powder
- ¼ teaspoon dried thyme, crushed
- Hot pepper sauce to taste

Using large, non-stick skillet or electric skillet, sauté sausage in oil over medium to medium-high heat until sausage is lightly browned, about 5 minutes. Remove from pan and set aside. Melt butter in skillet and add okra and onion. Slowly sauté until okra has lost its stickiness. Transfer sausage back into pan and add all other ingredients. Cover and simmer until zucchini is just tender, about 8 to 10 minutes. Stir occasionally. Makes 6 servings.

### Italian Squash Bake

- 2 cups sliced zucchini squash (use small, tender zucchini no larger than 1½ inches in diameter)
- 2 cups sliced yellow summer squash
- 1 ripe tomato, peeled and chopped
- 1 14-ounce can artichokes, 8 to 10 count, drained and quartered
- ½ cup Italian salad dressing
- Freshly ground black pepper
- 1½ cups shredded rotisserie chicken, if desired
- 12 round, buttery crackers, processed into fine crumbs
- ⅓ cup freshly grated Parmesan cheese
- Cooking spray

Cut squash lengthwise before slicing and measuring. Combine squash, tomato and artichokes with dressing. Season with desired amount of black pepper. Marinate 15 to 20 minutes at room temperature, stirring occasionally. Add chicken, if desired. Using slotted spoon, transfer mixture into 9- by 13-inch baking dish that has been prepared with cooking spray. Discard any excess dressing. Toss cracker crumbs with Parmesan cheese and sprinkle over vegetables. Bake uncovered at 350 for 35 to 40 minutes. Makes 8 servings.

*A trained journalist, Janette Hess focuses her writing on interesting people and interesting foods. She is a Master Food Volunteer with her local Extension service and enjoys collecting, testing and sharing recipes.*



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By Wendy Carmichael Bauld-Artist

"When you are inspired by some great purpose, some extraordinary project, all your thoughts break their bonds: Your mind transcends limitations, your consciousness expands in every direction, and you find yourself in a new, great and wonderful world. Dormant forces, faculties and talents become alive, and you discover yourself to be a greater person by far than you ever dreamed yourself to be."

This beautiful Patanjali quote speaks volumes because I've recently completed a conceptual work of art that hopefully communicates the idea of overcoming our limitations. I call it "When I Opened The Sky." It's about the nature of our ability to manifest our dreams and be open to possibilities. Sometimes we need to be fearless and throw away the rules or at least be willing to change them in order to cultivate our creativity. This holds true not just for the arts but also in many aspects of mastering craftsmanship through ingenuity and innovativeness. We build our lives through thought, observation and choice, therefore my newer mixed media "experiments" are a tangible record of these very notions, taken from my experiences traveling to many unique and fascinating places around the world.

Last year I visited over 12 countries including my personal favourite, St Petersburg, Russia. Viewing the world from a completely different vantage point forced me to open my mind and release old "rules" about art that I had placed on myself prior to visiting some of the world's most beautiful galleries. It's interesting that each major city and their landscapes differed, yet shared some common denominators. Experiencing a Russian cafe was pretty much the same as enjoying one in Toronto, Paris or New York.



"When I Opened The Sky" was accepted into The Federation of Canadian Artist's, international juried exhibition called "Painting on The Edge" or POTE which runs from August 16-September 4, 2016 at the Federation Gallery in Granville Island, B.C.

Furthermore, I'm aware that fashion is a more global cosmopolitan industry than ever before, but I'm still mesmerized by the fact that I can shop at the same major retailers in Russia, as the ones right here in Canada. It's a dichotomy...these places were so different and yet so the same. Its impact has been profound in my growth as an artist because my thoughts, quirks and idiosyncrasies are a culmination of who I am; therefore I broke free of the old "rules" and placed more of my authentic self into my work.

With that said, I'm happily celebrating my first anniversary of my column, "Heart To Heart". I find the written word is just another extension of myself, however, choosing to expand my inventiveness through use of words instead of paint and canvas. Therefore, I've literally infused several clippings of my columns into some of my recent works of art, along with images, ideas and emotions that portray some of my sentimental experiences and concepts. I liken it to the traditions of early Canadian culture where hand made quilts were made to reflect a mosaic of a woman's life, often including swatches of material from memorable events such as fragments of a child's baptismal garment, a wedding dress, or some other significant milestone.

From my older paintings including "Field Of Irises" on the front cover of last years August/September issue in this gem of a magazine, to my current mixed media works where I've married paint and written word, I've gained a new type of freedom in my creative process. My new piece called "When I Opened The Sky" is really just another way of saying "the sky's the limit". Life is about growth and becoming a better version on you. Whichever path you choose, your success might very well be dependent upon your ability to change and advance and that will ultimately help you reach your full potential.

Wendy Carmichael Bauld is an international artist residing in Burlington. Please visit [www.wendycarmichaelbauld.com](http://www.wendycarmichaelbauld.com) or 'like' her on Facebook.



## Sweet Salvage

### Hanging Message Board *by Marla Wilson*

I came across this piece at the local antique mall. It was a facing board off the front of a chest of drawers. At the time, I did not have any idea what I would do with it, but I could see there were lots of possibilities. I finally decided on a message board.

I cleaned up the piece and removed the loose paint leaving as much of the original as I could to

keep the character. I then painted it. I cut a piece of ¼-inch backer board to fit one of the openings that would have originally held a drawer. I painted the backer board with two coats of standard black chalk board paint. This now comes in a variety colors, if you prefer something less traditional. I cut a piece of hardware cloth to fit the other two openings. Hardware cloth is a wire screen and can be purchased by the roll at hardware stores. This works well as a magnet board.

I chose to hang this with the legs on top.

To assemble, I stapled the hardware cloth to the back of the bottom two openings, and screwed the chalk board to the back of top opening. I put small cup hooks across the top of the bottom opening to hang keys, dog leashes, etc. and strung a piece of jute between the legs to display small pictures or notes with clothespins. Finally, I attached a couple of hangers to the back. The burlap flower in the picture is a magnet.

I now have a hanging message center. I love it to display the grandkids photos and artwork, appointment cards, etc. and keep my keys and leashes from being lost.

Marla Wilson is the owner of *The Rusty Wheel*, a gift boutique in Scandia, KS. The shop features her floral designs and repurposed "junk," as well as kitchen and baby gifts, home decor and fashion accessories. Follow *The Rusty Wheel* on Facebook, or [www.therustywheel.vpweb.com](http://www.therustywheel.vpweb.com) or contact her at [stumpy1954@hotmail.com](mailto:stumpy1954@hotmail.com)





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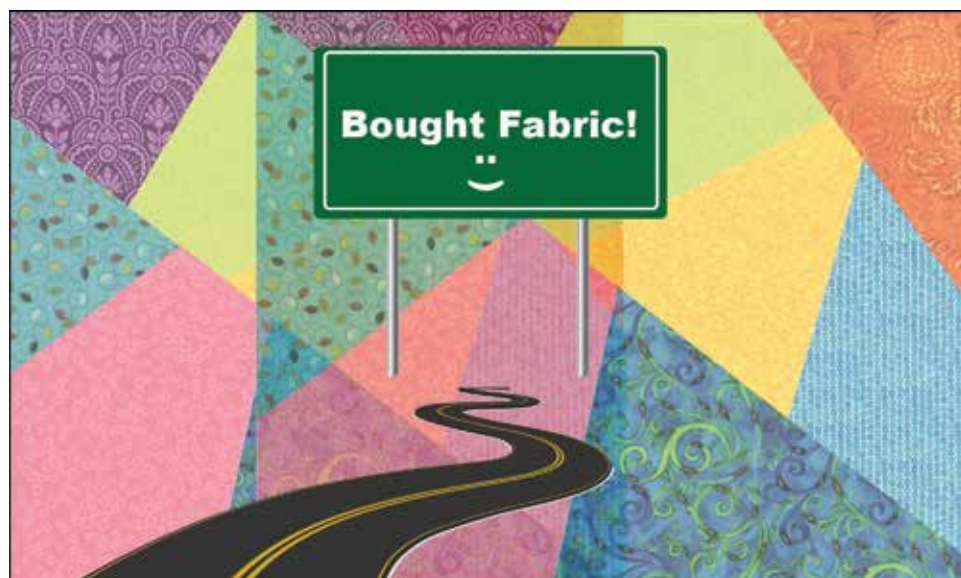
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## You Can Be A Quilt Designer Too

by Kim Jamieson-Hirst



I love quilting! It unleashes my creativity and gives me a huge sense of accomplishment when I finish a quilt. It also provides me opportunities to connect to an awesome community and collaborate with a large number of super talented people. If you are like me, it wasn't long after taking up quilting that you started to make creative choices that deviate from the pattern to make each quilt uniquely yours. You might have changed a colour way, modified the blocks, adjusted the size or even tried something completely new that wasn't in the pattern at all. Finally, at some point you may have decided that you wanted to produce a quilt pattern of your unique

quilt so that you could share your creativity with the quilting community. Frankly, that is usually where the fun stops!

The traditional method for the development of a pattern is both time consuming and complicated, as you need to not only come up with a design for the quilt but you must then develop the detailed instructions and material lists so that someone can construct the quilt successfully. As a designer at Chatterbox Quilts, I began using manual methods to create my patterns but eventually moved to using specialized software such as Adobe Illustrator, EQ7 and similar programs during my design process and to support the production of the pattern. Unfortunately, software is expensive and usually has a steep learning curve and, while it helps me experiment with various design ideas, it still does not make the onerous task for creating the pattern instructions and material lists much easier. Until now!

I recently discovered QuiltFusion, quilt design software which has the potential to remove constraints to your creativity by turning the process of quilt design on its head. QuiltFusion allows me to create a fusible web appliqué project from a library of fabrics and appliqué designs and then, with a push of a button, produces a fully developed pattern complete with full-size appliqué templates, appliqué fusing guide, fabric quantities, and step-by-step instructions all customized for my design. The pattern shows exactly what the quilt is going to look like once it is created and I can even order a kit customized for my quilt design with a press of a button. It is very intuitive to use and you can have a quilt design complete with instructions completed in no time. Once your design is finished you can purchase it and your pattern is emailed to you in pdf format. In addition, you can download svg files of the individual appliqué pieces to use on a digital cutter. If you want you can order a kit from Batiks Plus who will send you a kit with the exact fabrics you used to create your quilt design. Imagine going from idea, to quilt design, to pattern & instructions, to a kit using one simple piece of software. In addition, you can download cutting files of the so you can cut the appliqué shapes on a digital cutter.

QuiltFusion also helps you develop and engage with your own quilt community by providing really unique ways to collaborate with other quilters. You can elect to share your design in the Quilt Gallery where other subscribers can download your pattern, or customize (edit) it to create their own design. If you and your quilting buddies are feeling especially creative you could hold a "design along" as part of a quilt along.

It was the software's blend of creativity enhancement and collaborative spirit that motivated me to get in touch with Keith, the designer of QuiltFusion. He and I have used QuiltFusion to create the One World Quilt and now we would like to share the creative and collaborative experience by inviting you to join us at the online One World Quilt Along starting on Sept 15, 2016 at [www.quiltfusion/one-world](http://www.quiltfusion/one-world).

Kim Jamieson-Hirst is a quilt pattern designer, on-line teacher and YouTube creator in Calgary, Alberta, Canada. Visit [www.chatterboxquilts.com](http://www.chatterboxquilts.com).





Blind River

## Cook's Library With Patsy

By Patsy Terrell

The poet Lemm Sissay says, "We are our story." It's so simple and yet so true. Each of us is walking around with a story of who we are and how we fit into the world. Although we may not realize it, this story is affecting every decision we make, how we interact with others, what we expect from the world, and what we give to those around us.

The big question is whether this story is our own or one someone assigned to us. Did we think it through or did it just develop over time with a little bit from this experience and that one, influenced by a comment here or there? For most people it's the former, for some people it's a mix. I don't think it's possible for our story to be completely our own, with no outside influence.

Do you think of yourself as good at art or cooking or jumping rope? Do you think of yourself as bad at housekeeping or running or math? How did that develop? Is it really true? It's probably not an absolute. We humans seem to come with few of those.

Sissay says, "We are simply the story. The truth of it." The question is if those are really our stories, or just ones we have acquired because of someone else's actions. I came into the world being an aunt, and I love the role, but it's not a story I wrote myself.

These are big questions to ponder when it's too hot to do much other than think!

This month I'm sharing with you a lemon cookie recipe given to me by a lovely lady named Lydia. She volunteered for me at Radio Kansas a couple of decades ago and brought these in one day. They're so light and perfect that I asked for the recipe, and she was gracious enough to share. It's super easy to whip some up and so quick you don't mind doing it even in the summer. They're perfect with a glass of the coldest ice water you can imagine. You can slip in a slice of lemon or a sprig of mint into the glass if you want something extra.



### Quick Lemon Tea Cookies

¾ cup butter

1 cup sugar

2 pkgs instant lemon pudding (3 ¼ ounce each)

3 eggs, beaten

2 cups flour

¼ tsp. baking soda

¼ tsp. salt

Sift together flour, soda and salt and set aside.

Cream butter and sugar. Add pudding mix and beat until fluffy. Add eggs and beat until creamy. Add flour mixture and blend well. Refrigerate dough for an hour to keep cookies from spreading too much when cooked. Form dough into balls and roll in sugar. Place on greased cookie sheet about 2 inches apart. Bake about 8-10 minutes at 375 degrees.

*Patsy Terrell likes cookies of all kinds but finds lemon especially refreshing in the summer. They are perfect with air conditioning! Find more at [cookslibrarywithpatsy.com](http://cookslibrarywithpatsy.com).*

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(Story continued from page 13)

### Calming Diffuser Spa Oil Blend

Bergamot Essential Oil .....	60 drops
Palmarosa Essential Oil .....	80 drops
Grapefruit Essential Oil .....	80 drops
Lavender Essential Oil .....	80 drops
Ylang Ylang Essential Oil .....	80 drops
Patchouli Essential Oil.....	20 drops

Blend all the above pure essential oils together in a cobalt blue or amber brown bottle (10 mL or larger) with a tight fitting, euro-dropper lid. Allow to set for four days for the scent to blend and mature. If you do not like the scent after four days, you can adjust it to your preference by adding more of an essential oil that you like. It is okay and fun to experiment and see how different oils result in different essences. What smells "good" to one person may be repulsive to another. You will also find out that as you use the natural essences of essential oils, your "smell" will change and the chemically produced fragrances that are in so many of our everyday products will become repulsive. For me, fragrance oils make me nauseated and have a metallic smell.

Once the blend suits your scent of smell, it is a wonderful blend to use in a room diffuser, a humidifier, apply to cotton balls placed in a glass bowl (never put pure essential oils in plastic) and placed throughout your home. You can also add 10 -20 drops to a nice warm soothing bath soak or make a massage oil by adding 6 to 12 drops to 2 teaspoons of your favorite carrier oil like pumpkin seed, jojoba, almond, grapeseed, coconut, or olive oil.

*All the essential oils, essential oil blends, carrier oils and other products mentioned in this column can be found at [www.flinthillsaromatherapy.com](http://www.flinthillsaromatherapy.com) or by calling Flinthills Aromatherapy, Inc. @ 620-394-2258 or by e-mail at [info@flinthillsaromatherapy.com](mailto:info@flinthillsaromatherapy.com)*

*Wanda Headrick, owner of Flinthills Aromatherapy, draws on her extensive knowledge of essential oils to share non-chemical remedies to keep readers and their homes healthy.*



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## Quilting with Barbara

Home... one of the most evocative and powerful words in the English language. To some of us that word conjures up visions of a particular house or location which may no longer exist, like the home of our childhood. Small things – the aroma of baking, finding Grandma's button box on a shelf – can trigger thoughts of home. To some home means places far away, perhaps even another country. When we lived overseas the faint honking of Canada geese in the distance or a chance sighting of our maple leaf flag on a hitch-hiker's backpack transported me (in thought at least) instantly thousands of miles to my country – to my home.

And then there is the "home maker," a term used perhaps too casually to refer to anyone who runs a household. There are a gifted few among us who can make any location or situation, no matter how daunting, welcoming and comfortable. We relax in their presence, and at least for a short time we feel at home.

The concept of home is of particular significance in Alberta as I write: this week hundreds of evacuees from Fort McMurray, victims of an enormous wildfire called "the beast" by firefighters, are returning to that ravaged city in our north. Some will return to relatively-undamaged houses, and others to total ruin. But they are all going home. As usual, the quilting community has stepped forward with its gifts of quilts from all across Canada and the U.S. to help these people re-establish their homes.

Home has been celebrated in innumerable songs, one of which is possibly the origin of the 2016 Row by Row theme: "Home Sweet Home." Explanations and locations of shops participating in this now-annual event will be found elsewhere in this Country Register. Suffice it to say that quilters all over the continent will be participating. Don't be left out!

We should be grateful to shop owners who design these original patterns and give them away to anyone who asks. Much thought and work has been invested in the patterns and in choosing the fabric for the accompanying kits which are optional purchases. And what a great chance Row by Row provides for travelling quilters and those who need a reason to spend some quality time out with friends enjoying our too-brief summer! Come winter, the rows we collect this summer will all be made up into quilts for our homes, right? See you on the road!

Barbara Conquest writes her column from Blue Sky Quilting in Tofield, AB. © Barbara Conquest.

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## Happy New Year!

By Marjorie Salavich, *Magical Thread Art, Dryden, Ontario*

### Fall - the beginning of a new year - the time for re-organizing, re-arranging, re-grouping.

A new year, for some, planned around the fall TV programming; favourites such as Madam Secretary, Scandal, CSI, or whatever series offers a diversion from day to day routines. For others, community volunteer activities must be taken into account – dog therapy hospital visits, working in the regional health centre’s gift shop, participating in community theatre meetings and rehearsals, or perhaps giving consideration to hubby’s weekly poker night - to plan “with” it, or “around” it...? Hmm.... conundrum.

Then there are those with kids or grandkids. To watch them participate or perform in events requires planning, and is whole heartedly embraced. Heaven forbid they’re involved in hockey – that requires a significant amount of dedication and time. As taxi driver, audience member, supportive fan, babysitter, or coach, we are determined to participate in these life events.

Throughout the planning, in the back of our minds, lies another priority, a special interest, the ‘thing’ that sometimes takes precedence over everything else - our obsession with quilting. Whether it’s making time to quilt on your own, gathering with friends, or attending the monthly guild meeting, our fascination with ‘all things quilting’ is a key factor in our decision making... obviously. Creative time. Personal time. Friendship. Ladies’ night out.

Once everyone’s activities are sorted out, registrations paid and logistics dealt with, quilters start seeking fall and winter classes. Enthusiastic and willing to travel far and wide - choosing day classes, weekend workshops, two or three day retreats, instructor tutorials – we are anxious to learn, to stretch the limits of our imagination, and create! “Load up the van, ladies!”

Seeking changes in quilting methods, and trends in fabric and thread, accessories, tools and notions, we shop in local shops and often travel to neighbouring communities, always on the lookout for new ways to enhance or embellish our quilts. Perhaps we need a new look or quilting technique, or maybe we’re feeling that we’ve run the gamut of “what’s new” and need a push to take some classes that might not be our usual choice. Thread painting, appliqué, or decorative or free-motion stitching all demonstrate a maturing of the art of quilting, taking it beyond simply “quilting”. These techniques are offered in classes and present a great opportunity to think “outside your comfort zone”. If you are considering a major quilting project, these classes enable you to personalize that special quilt with newly learned creative elements.

This ‘new year’ is a great time to motivate yourself into learning a new skill, trying something new, and being innovative, rather than repeating the “same old-same old!”



**Be sure to follow your Country Register for information on fall and winter classes that show you what you can do!**  
**Happy New Year!**

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