



# 50<sup>th</sup> Anniversary Quilt Project

**CRD**

Making a difference...together



Making a difference...together

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# Celebrating the Region: The CRD 50<sup>th</sup> Anniversary Quilt Project





# Foreword

The 50<sup>th</sup> anniversary of the Capital Regional District took place in 2016. To celebrate this milestone, the CRD created a legacy project to showcase the collaboration that has built the region and its sense of connection and inclusiveness.

Through this project, the CRD worked with 33 members from the quilting community to design a regional quilt. The quilt is composed of 28 unique blocks that weave a tapestry of the capital region's stunning landscapes and showcase our community of communities. Each of the 13 municipalities and three electoral areas is represented by one block. The CRD also worked with Tsawout First Nation artists to design three blocks for the quilt. To tie the quilt together, additional blocks were created representing iconic images and locations in our region.

In order to create a sense of connection between each block, the quilters were all given the same 10 fabrics as a base and instructed to use those fabrics for 70% of the block. The quilters were then able to choose any other fabric to make up the rest of the block, adding to the uniqueness of the piece. Some of the groups reached out to their local First Nations communities to collaborate and seek permission to include local symbolism and design. The result is a stunning piece of artwork that tells the story of the Capital Regional District.

# Table of Contents

<b>8</b>	Arbutus Tree	<b>34</b>	North Saanich
<b>10</b>	Camping at Island View Beach	<b>36</b>	Oak Bay
<b>12</b>	Central Saanich	<b>38</b>	Province of BC
<b>14</b>	Colwood	<b>40</b>	Rural Roads of Vancouver Island
<b>16</b>	Elk/Beaver Lake Trail	<b>42</b>	Saanich
<b>18</b>	Esquimalt	<b>44</b>	Salt Spring Island
<b>20</b>	Galloping Goose Connector #1	<b>46</b>	Selkirk Trestle
<b>22</b>	Galloping Goose Connector #2	<b>48</b>	Sidney
<b>24</b>	Highlands	<b>50</b>	Sooke
<b>26</b>	Juan de Fuca	<b>52</b>	Southern Gulf Islands
<b>28</b>	Langford	<b>54</b>	Tsawout
<b>30</b>	Lochside Regional Trail	<b>58</b>	Victoria
<b>32</b>	Metchosin	<b>60</b>	View Royal

# Quilt Guide

*The placement of each square below corresponds to its location in the quilt.*



**Sidney**  
Page 48



**Selkirk  
Tresle**  
Page 46



**Sooke**  
Page 50



**Tsawout**  
Page 54



**Southern  
Gulf Islands**  
Page 52



**Tsawout**  
Page 54



**Central  
Saanich**  
Page 12



**Arbutus Tree**  
Page 8



**Victoria**  
Page 58



**Esquimalt**  
Page 18



**Camping at  
Island View  
Beach**  
Page 10



**Salt Spring  
Island**  
Page 44



**Metchosin**  
Page 32



**Saanich**  
Page 42



**Rural Roads  
of Vancouver  
Island**  
Page 40



**View Royal**  
Page 60



**Elk/Beaver  
Lake Trail**  
Page 16



**Province of  
BC**  
Page 38



**Langford**  
Page 28



**Juan de Fuca**  
Page 26



**Galloping  
Goose  
Connector #1**  
Page 20



**Galloping  
Goose  
Connector #2**  
Page 22



**Highlands**  
Page 24



**Tsawout**  
Page 54



**Oak Bay**  
Page 36



**North  
Saanich**  
Page 34



**Lochside  
Regional  
Trail**  
Page 30



**Colwood**  
Page 14

# Arbutus Tree

Southern Vancouver Island is home to the gorgeous arbutus tree, Canada's only native broad-leaved evergreen tree. They thrive in the salty coastal air. The scene portrays one tree, standing in brown grasses on the edge of a Gulf Islands vista.



## Susan Teece

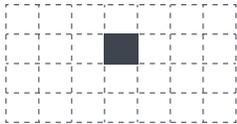
I have been obsessed with cutting up fabric and stitching it back together since I was a child. I enjoy taking photographs of unique places in our region. The CRD landscape of native trees (oak, cedar, fir, arbutus), trails, farms, ocean shores, animals, birds and old buildings are all wonderful topics. I translate these images into textile art composed entirely of fabric and thread.

BC is beautiful, rich and environmentally important. I am lucky to get to live here, and I recognize the importance of cherishing and preserving our habitat. Stitching a wall hanging is a satisfying way of honouring our corner of the earth.

*[www.bentpincreations.com](http://www.bentpincreations.com)*



Location on quilt



# Camping at Island View Beach

Island View Beach is a great place for a weekend family getaway. Beachcombing is a favourite pastime. There are live crabs under every rock.



**Susan Teece**

I have been obsessed with cutting up fabric and stitching it back together since I was a child. I enjoy taking photographs of unique places in our region. The CRD landscape of native trees (oak, cedar, fir, arbutus), trails, farms, ocean shores, animals, birds and old buildings are all wonderful topics. I translate these images into textile art composed entirely of fabric and thread.

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Location on quilt



# Central Saanich

Central Saanich holds so many beautiful and iconic places that it was a challenge to have it all represented on such a small space. With much deliberation and a keen sense of adventure, we compromised on the tricky parts and crowded with delight at the celebratory segments. We feel strongly that this is truly representational of the Central Saanich municipal logo, "Land of Plenty." Thank you for giving us this opportunity to showcase the beautiful place we call home.

## **Marg Gordon**

I sewed my first quilt when I was 26 years old. Now well into my 60s, I still love fabric. I enjoy creating fabric books, learning new techniques with my fibre arts group, getting lost in a project and wrapping up a quilt to gift to a friend. I am honoured to have worked on this CRD anniversary project and grateful to Pam Brown and Mary Anne Jarvin for supporting me during this creative process.

## **Pam Brown**

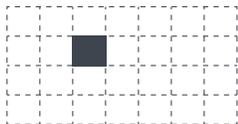
I have been sewing all my life and made clothing and quilts for each of my three children. Now in 2016, I am making quilts for my first granddaughter. I have been a member of the Victoria Quilters' Guild for 15 years and of the Modern Quilt Guild for three years. I've been quilting in a weekly group every Monday for more than 10 years and have been involved with a fibre art group once a month since 2006.

## **Mary Anne Jarvin**

A photo of a watercolour quilt in a magazine triggered my first quilting class, and I was hooked after that. I have learned a tremendous amount in the last 15 years, not only about quilting but about running a website since I took on the guild website. Quilting has opened so many doors.



Location on quilt



# Colwood

Ever since I moved to BC in 1971, I have always enjoyed the Esquimalt Lagoon: its peaceful waters, all the different variety of its birds - swans, eagles, geese, etc., plus the heron - watching people enjoying walking/ running around it and looking out to watch the ships coming and going. On some clear days I can see Mount Baker and the shores across the way to our neighbour. When I heard of this project, I decided to do the lagoon as it is one of the main actions for Colwood. The heron dominates the scene.

## **Carol Stewart**

I have been quilting for over 40 years, and I enjoy all forms of quilting: traditional; hand and machine quilting; applique, both hand and machine; some modern quilting; landscape; and combining different forms of quilting to get more effect on the finish product.



Location on quilt



# Elk/Beaver Lake Trail

The location I chose to represent in cloth is the path along the back side of Elk/Beaver Lake. The serenity of the trail and my gratefulness that the space is available to all was my motivation. As I walk the trail daily, I have met many people and creatures and I wanted to include some of them using the trail and waters of the lake.



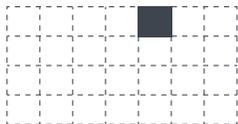
## Jill Gardener

My degree from college was in Outdoor Recreation Management, and I prefer to be outside as much as possible in nature. It is ironic that I have taken up a very indoor artistic endeavour in quilting, but nature does release my pent-up energy that gives me time to settle down and create quilts.

I work mainly in a traditional quilting style and like to do volunteer projects like baby quilts, refugee quilts, flood and fire relief and many quilts of valour for both the US and Canada. Having lived in other countries for the last 15 years, it gives me great joy to rediscover my home town and explore the natural richness that we should not take for granted.



Location on quilt



# Esquimalt



## Susan McGregor

I am fortunate to be able to live on the beautiful West Coast of BC. My quilt designs are very diversified. I thoroughly enjoy trying new techniques and have to try my hand at everything. I love traditional quilts, modern quilts and have even played with art quilts. I enjoy taking my camera out and taking pictures of nature's natural colour palette. I find nature's colours very exciting and I portray them in some of my more recent quilts.

I also teach quilting classes that are geared for beginners right through to the more advanced students. I encourage students to try new techniques and to step out of their comfort zone. Nothing thrills me more as a teacher than having a student come into my class stating "I don't think I can do this" and leave excited that she or he has accomplished it and more.

## Lorraine Doyle

In 1984, I had run out of garment projects to work on, so I decided to make a quilt block following instructions from a quilt book I had inherited from my mother. I stitched up one block, then another and then another, and I was completely hooked when I could see a pattern emerge from a few pieces of fabric. Since then, I have tried most aspects of quilting such as piecing, landscapes, hand and machine applique, hand and machine quilting and also making quilts from my original designs.

It was a great experience to take part in the CRD quilt project, and I was very sorry health issues prevented me from seeing the project to completion. I think everyone did a fantastic job in depicting our municipalities, electoral areas and First Nations.



Location on quilt



# Galloping Goose Connector #1

This panel is a solo bike rider on a symbolic piece of the Galloping Goose Regional Trail. The elements I have included are a Garry oak meadow, some wildlife (deer and squirrel) and a patch of camas flowers in the foreground. I created the tiled blue sky using a great book titled, *Radiant Landscapes: Transform Tiled Colors & Textures into Dramatic Quilts* by Gloria Loughman. It was an invaluable inspiration.



**Darlene Adamschek**

I am a Home Economics teacher, currently working at Victoria High School. I have been teaching for 18 years and quilting has been a passion of mine for about a decade. In the past, I used to paint and draw to express myself. Now I use fabric to create my art. I love quilting and am a member of Victoria's Modern Quilt Guild. The two panels I have created for the CRD 50<sup>th</sup> Anniversary Quilt are my very first attempts at landscape quilting. I was a total rookie at this art form. The talented women who created this quilt were very generous with their time and advice to help this rookie survive the process of successfully completing my panels. Thank you everyone. I am very proud of the results.



Location on quilt



# Galloping Goose Connector #2

Daria Duprey

I see creative potential in everything around me, and, as a result, my work sometimes includes unusual and unique found materials. I am an ardent rescuer of vintage and other materials. I create approachable, friendly artistic pieces that blend a sense of the playful with elegant sophistication. My art stems from the desire for people to add colour, texture and fun to their daily lives.

Each of my textile-fibre creations is crafted with love and care and goes through a rigorous process to satisfy my standards which include choice of materials, craftsmanship and attention to details.

Here is my process for making a mixed media fabric collage:

1. Source a wide variety of interesting fabrics and found objects;
2. Explore design elements, looking for texture, contrast, balance, pattern and depth;
3. Compose for dark and light, weight and accent, perspective and dimension;
4. Utilize a diversity of machine and hand-sewing techniques to create a unique cohesive art piece.



Location on quilt



# Highlands

The acreage my husband and I own shares a back border with the Highlands. When considering how to best represent this area, an image of the beautiful Eagles Lake came to mind. Nestled amongst the trees near the shoreline of this pristine lake is a quaint cobb building with a living roof. This unique structure houses a composting toilet. Here was my subject.

To create this quilt block, I combined two photos I took on a visit to Eagles Lake with my husband. My challenge was to depict the far side of the lake and the reflection of the trees in the distance with the cobb outhouse in the foreground. The area teems with wildlife, so of course I had to include a few in my design.



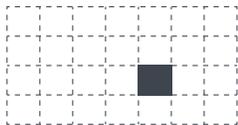
## Carolyn Acc

While visiting the Saanich Fair in 2000, I fell in love with a calendar quilt composed of 12 whimsical appliqued blocks in the landscape orientation. I took the course offered and I was hooked. I have always admired artists who capture images in oils or water colours. I lack the skills and talent for that, but I've learned I can paint with fabrics.

Like many other landscape quilters, I look to our beautiful environment for ideas. Using my own photographs, and sometimes just from memory, I create my versions of the natural world using batiks and pictorial fabrics. As our home is surrounded by forest and ponds, I need only look out a window or walk our forest trails for inspiration.



Location on quilt



# Juan de Fuca



**Mikki Brown**

My subject choice was easy as Shirley has two highly visible iconic landmarks: the Shirley Community Hall and the Sheringham Point Lighthouse. Since Shirley is one of the oldest settlements in the area, the community hall located right on West Coast Road has a long and varied history in the area and still serves as a central gathering place for various functions. Our beautiful lighthouse is now a National Historical Site, getting the protection and attention it needs and deserves.



**Penny Hillard (Peneles Creations Port Renfrew)**

I have lived in Port Renfrew for 44 years. I love to include whimsy in most of my projects. The giant fir trees in our area were the inspiration for my portion of this block. On the right you can see “Big Lonely Doug” (a giant Douglas fir tree) which was saved by the local logging company. In the harbour on the right you will find a native art salmon to represent the Pacheedaht First Nations territorial land. The waves represent that the Paachedaht are “the people of the sea foam.”

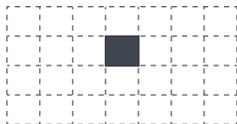


**Linda Johnson**

Born and raised in Victoria, I now live on a small farm in Otter Point. I started quilting when I retired in 2012, but have sewn since I was a child. My preferred quilting style is antique-method Victorian crazy quilting. Using functional embroidery, this style of quilting brings together fabric collage, mixed media embellishment and a very tactile experience for the artist. Fibre arts offer a broad range of textural and colour possibilities and the opportunity to draw on a variety of techniques to express my artistic vision of my environment and experiences. My work has been displayed at the Sooke Region Museum.



Location on quilt



# Langford



**Lisa Burrows**

As a new resident of the beautiful city of Langford, I was delighted and honoured to participate in this project. I studied art and fashion design in Montreal and obtained a master's degree in Art Education, specializing in textile arts at the University of Victoria. I currently work as an Art and Home Economics teacher at Royal Bay Secondary and as a part-time seamstress for The Empress Hotel.

I am passionate about the intersection of art and sewing. My quilt-making process includes digital photography and computer-assisted design. I chose to depict Langford Lake to represent the municipality, which is known for several lovely lakes nestled within residential areas.



Location on quilt



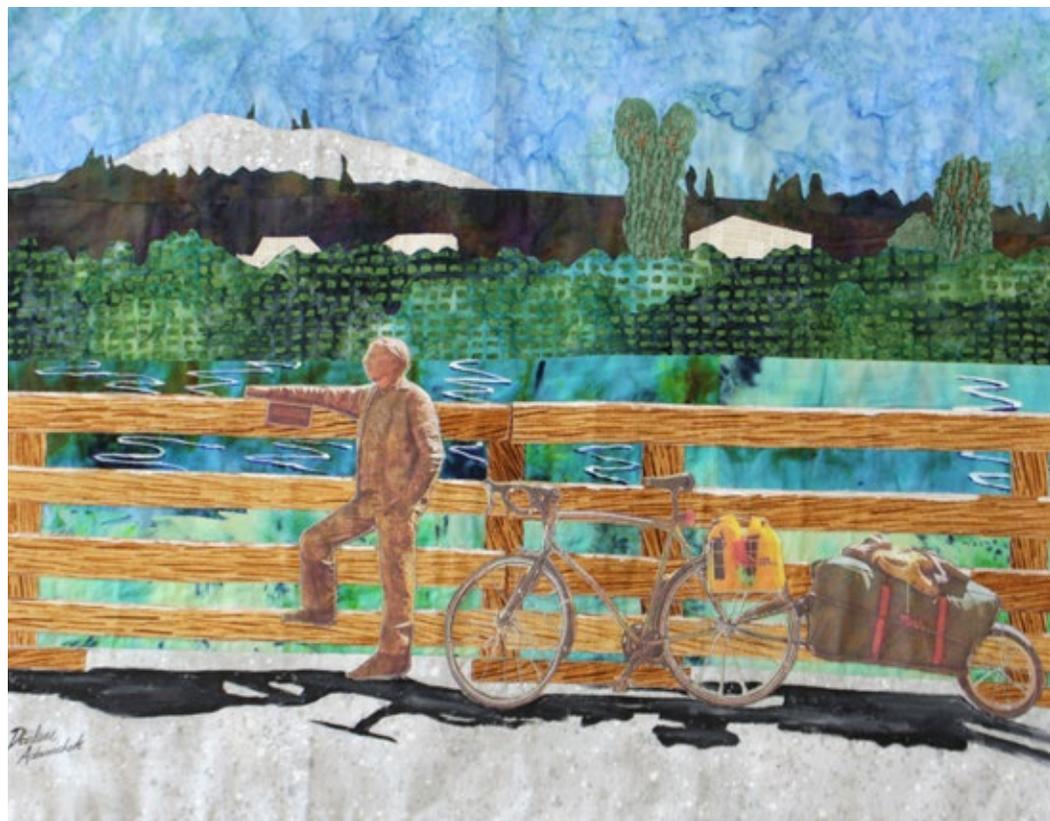
# Lochside Regional Trail

This panel represents a section of the Lochside Regional Trail that features the public art commission bronze sculpture of the Farmer Roy by Nathan Scott. It is an iconic spot on the biking trail, and I hope people recognize it from their own experiences riding this trail. It is a popular spot for people to stop and take a photo of themselves next to the statue with the picturesque setting in the background. The bike and gear featured in the panel belong to my good friends Gabriel and Victoria Levesque. This particular bike was loaded up for a family camping trip. The bike trailer is holding a tent and most of the gear for a weekend of camping for four. Impressive? You bet! What is even cooler is that more and more families are doing this thanks to the awesome parks and recreational opportunities we have here in the CRD.



## Darlene Adamschek

I am a Home Economics teacher, currently working at Victoria High School. I have been teaching for 18 years and quilting has been a passion of mine for about a decade. In the past, I used to paint and draw to express myself. Now I use fabric to create my art. I love quilting and am a member of Victoria's Modern Quilt Guild. The two panels I have created for the CRD 50<sup>th</sup> Anniversary Quilt are my very first attempts at landscape quilting. I was a total rookie at this art form. The talented women who created this quilt were very generous with their time and advice to help this rookie survive the process of successfully completing my panels. Thank you everyone. I am very proud of the results.



Location on quilt



# Metchosin

We agreed that what made Metchosin special to us was the “aaaahhhh” factor when coming home from work or town. When we reach Metchosin, our stress levels plummet. Why?

What are the icons of Metchosin? Sheep, pastures, trees (both arbutus and wind-blown firs) the Galloping Goose Regional Trail with horses and dog. Therefore, a pastoral scene incorporating these icons was designed. We both like the Metchosin emblem of an orca breaching in the rising sun so decided to include it. The councillors of the District of Metchosin suggested the addition of deer and representation from the Scia’new First Nations in our design. The Scia’new First Nations have a wonderful emblem as well, and we obtained their permission to include it.

## **Carla Smirfitt**

I have lived in Metchosin for 30 years and have been quilting for about 25 years. I love to create pictures out of fabric.

## **Marlyn Simpson**

I have been a Metchosin resident for 27 years or so. Fibre arts, in its many forms including quilting, has been a major part of my life since retirement.



Location on quilt



# North Saanich

As we contemplated what North Saanich means to us, we realized how much we are influenced by the small farms, the rolling hills covered with evergreens and arbutus trees, the Salish Sea, and the First Nations influences. Glen Rabena gave us permission to use his lovely representation of a great blue heron, placed where she could look over the fields, waterways, hills and overhanging arbutus.



**Anne Hayes**

I am a retired French teacher now living in North Saanich. I particularly enjoy doing raw edge appliqué. I am inspired by the work of Laurie Swim of Lunenburg, Nova Scotia, and of local artist and teacher Susan Teece.



**Jennifer Watson**

I started creating quilts in 2002 and became fascinated with the endless variations in design and colour. I am especially interested in the final quilting stage, which allows me to add dimension to the design by attaching layers together with decorative stitching that highlights areas of particular interest.



**Darlene Dressler**

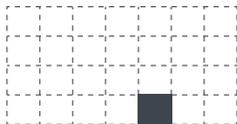
I took up quilting upon retirement 20 years ago. As a lifelong sewer, the transfer to quilting was quite easy. The friendships I have created through quilting are highly valued.

**Sue Bruning**

I am a new resident of North Saanich, relocating here in 2014 from Winnipeg, Manitoba. I began my quilting journey in 1997 when I began hand-piecing Laura Ashley triangles into a star quilt at my newly constructed log cabin in Lake of the Woods. That first quilt is now in tatters, but the passion for quilting has grown over the years.



Location on quilt



# Oak Bay

I lived in Oak Bay for 25 years and relished the opportunity to represent the area in the CRD quilt. My piece incorporates the iconic Oak Bay Theatre sign, a Tudor-style building, and an oak tree. To me, this is Oak Bay.



**Linda Carswell-Bland**

My love affair with fabric began as a child, playing with my grandmother's buttons and scraps of fabric. Fabric allows me to work with texture, colour and symmetry to design a piece of work that is both satisfying and pleasing to the eye.

I begin a piece by deciding on what I wish to accomplish. Be it a landscape, a portrait, a colour study, a collage, the possibilities are endless. Next, I decide on the technique that best achieves my goal. From there, it is a building process: selecting, layering, studying, flipping, deciding, quilting, embellishing. My works are labours of love that I hope people will savour and enjoy.



Location on quilt



# Province of BC

The James Bay area of Victoria is where I call home. My walk to downtown takes me right past the Parliament Buildings, and I gaze in admiration at the Rattenbury architectural features of this beautiful old building. When the opportunity to participate in the CRD anniversary quilt came along, I was so delighted to be able to represent this lovely old icon in fabric and to capture the essence of the colours of the Inner Harbour along with a small portion of its activities with images of a float plane, a water taxi and a boat.



**Valerie Boode**

Quilt lover since 1980, my involvement in the quilt world involved quilt shop owner, teacher, longarmer, colourist and traditional quiltmaker with an artistic flare. My move to Victoria in 2010 from Alberta was an introduction to charity quilting for Victoria's Quilts Canada, Threshold House and Victoria Quilters' Guild baby quilt program.



Location on quilt



# Rural Roads of Vancouver Island

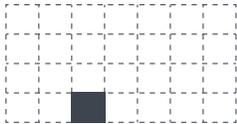


**Mikki Brown**

I am from Shirley and had the pleasure of working on two of the blocks for this heritage quilt. This block was inspired by a drive along any rural road on Vancouver Island. The juxtaposition of forests and fields, sea and sky, and mountains and meadows provide an endless variety of stunning panoramic views as our tricky highways twist between them.



Location on quilt



# Saanich

I would like to celebrate the women of Saanich who, each in their own way, have made an impact for our community. I have featured a small selection of Saanich women who have made a difference with their contributions to our city and region. Some of these are artists, politicians, community activists, coaches, singers, philanthropists, doctors, reporters and writers.

Growing up in a rural community made me realize the important role that women have throughout the entire community; they are the backbone that make the community function. In this piece I celebrate the Lake Hill Women's Institute, their community hall which is still used as a community centre, and Nellie McClung, an inspirational role model for the women of Saanich.



## **Judi MacLeod**

My tremendous curiosity about the world around me has led me to explore and develop ways of expressing my ideas in fibre. I am energized by vibrant colours and textures which are evident in my many hangings, wearable art clothes and accessories. Each piece is unique and original, mostly influenced by nature and my travels. These fibre art works may be made from constructed fabric, hand dyed and painted fabric, handmade paper, silkpaper, leather and metal.

The artistic process propels me into action leaving little time for analysis or reflection in the moment. The blank canvas doesn't intimidate me as it allows me permission to experiment. There is always an opportunity to take the design into another direction if it doesn't turn out as planned thus allowing the creative process to flourish.

*[www.gobc.ca/victoria-travel/judi-macleod\\_1033](http://www.gobc.ca/victoria-travel/judi-macleod_1033)*



Location on quilt



# Salt Spring Island

My inspiration comes from nature: the ocean, sea life and the rich landscapes of the West Coast that surround me. This group project encouraged me to look a little closer to home for a local subject.

The famous Saturday Market is one of the highlights for visitors to Salt Spring Island. All vendors must “Make it, Bake it, Grow It” to maintain local authenticity. Featuring over 140 artisans, all products must meet the highest calibre of creativity and production standards. Farmers display bountiful floral arrangements, organic vegetables, foods, cheeses and other delectable delights. My block celebrates this world-class market and its importance for tourism on Salt Spring Island.



**Karen Tottman**

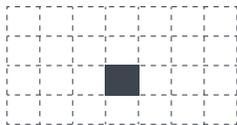
I received my first sewing machine when I was about eight years old, an old Singer with a hand crank that clamped onto a table. Nurtured by my mother and grandmother, my interest in sewing progressed to fashion and home decorating. Years later, as a mother of three young children, I needed a creative outlet and began sewing many of their clothes.

Working primarily with PFD cotton textiles, I enjoy dyeing, painting and image transfer techniques to initially get colour onto the blank canvas. I further manipulate the cloth by cutting it up and reconstructing it. The magic, for me, occurs with the sewing machine when I embellish my work with free motion stitch. Further embellishments follow with fibres and hand-dyed threads.

*[www.IslandTextileArtists.ca](http://www.IslandTextileArtists.ca)*



Location on quilt



# Selkirk Trestle

The Galloping Goose Regional Trail weaves its way through the CRD. It is enjoyed by cyclists, walkers, pet owners, families and people of all ages and abilities. The Gorge Waterway is also enjoyed by a variety of boaters. The images were developed from photos I took.



**Susan Teece**

I have been obsessed with cutting up fabric and stitching it back together since I was a child. I enjoy taking photographs of unique places in our region. The CRD landscape of native trees (oak, cedar, fir, arbutus), trails, farms, ocean shores, animals, birds and old buildings are all wonderful topics. I translate these images into textile art composed entirely of fabric and thread.

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Location on quilt



# Sidney

For my quilt block, I chose to create the historic Sidney Wharf at the east end of Beacon Avenue in Sidney. The wharf is a popular spot for locals and tourists where you can enjoy amazing views of Mount Baker and the Gulf Islands. On the way home, you can pick up some fresh seafood from the fish market at the end of the wharf.



**Lynn Simon**

I enjoy making quilts using a variety of different techniques, from traditional to art quilts. The last few years, I have been most passionate about creating art quilts. In my hometown of Sidney, I often walk the waterfront and took a photo one day that inspired this piece.



Location on quilt



# Sooke

We were very happy to work on the Sooke block because Sooke has so many lovely places to stroll to with your dog to get a great view of the harbour, boats, seals, water birds, the many houses with docks and the new hotel. Our town was a great fishing village with the government dock. Goodridge Peninsula is where the Sooke Sawmill used to be, and logging trucks would be seen daily entering the mill. Our Sooke Region Museum and SEAPARC Leisure Complex can be seen off Phillips Road as you are coming into Sooke. We have many fine shops and restaurants which serve the residents and visitors alike.

**Lois Viala** has the creative and artistic ability we needed. She created the design for the District of Sooke using many of the outstanding tourist and historical features of Sooke such as Whiffen Spit and the boardwalk.

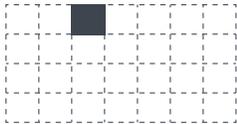
**Sharon Hanslip** is a very enthusiastic quilter. Due to this, she is very often asked to share her quilting techniques and is very happy to teach anyone who has an interest in learning. Sharon put the block together and completed the sewing.

**Shirley McFarlane** is new to quilting but has worked with colours in fabric for a number of years. She helped co-ordinate the choosing of the fabric colours for the block.

**Lynne Stuart**, using a computer sewing machine, created the geese.



Location on quilt



# Southern Gulf Islands

The Southern Gulf Islands have numerous bays, coves and harbours. I used the curved blue pieces to give that feeling I get on the Islands where sometimes you can't tell where the water ends and the sky begins. The arbutus, fir and cedar trees add to that unspoiled vista. I used some of my photo images to represent wildlife (ducks) and boats to represent the recreational opportunities enjoyed by residents and visitors.

Some of the techniques I used were freezer paper piecing, appliqué, photo prints on cotton, free motion machine stitching and fabric paint.



## Donna-Fay Digance

I'm a contemporary art quilter who lives and works on Saturna Island. I received my Bachelor of Education from the University of Alberta and a master's degree from the University of British Columbia. Post graduate studies included a year at Goldsmith's College School of Art in London, England, printmaking at Emily Carr College of Art and fabric art courses at Maiwa Handprints.

My preferred medium is painted and dyed silk, which I use in layers as appliqué then machine quilt. The sewing machine is used as a drawing tool to create line and texture with thread. Fabric, whether commercial or hand-dyed, becomes my palette. Themes are dreamscapes influenced by my natural island surroundings.

A former teacher, painter and printmaker, I have attained a lifelong goal of being a professional artist working in my own studio to create unique art quilts.



Location on quilt



# STÁUTW Tsawout

For these three blocks, Rena chose animals that are very important to WŚÁNEĆ culture. She likes to use images of whales and eagles as well as salmon, wolves and bears, as these animals are important connections to the WŚÁNEĆ territory.



## Rena Dulay

Rena is a member of STÁUTW (Tsawout) which is part of the WŚÁNEĆ (Saanich) First Nations. While quilting and sewing is a newer hobby to her, she has lots of experience with cedar weaving, beading and other crafts. Her mom was a quilter for a long time and inspired Rena to take up the craft. Recently she completed cedar weaving banding around clams to form rattles. Other activities Rena enjoys include offering Reiki healing and stripping cedar bark with family and friends.

Rena is part of the Tsawout Elders craft group that meets weekday mornings to do sewing, beading and other work. The group has been meeting for many years and aligns well with Tsawout's vision statement. They learn by doing and recently travelled to a weaving workshop in Washington state put on by the Northwest Basket Weavers Association.

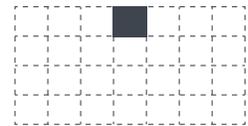


Location on quilt





Location on quilt



Location on quilt



# Victoria



## **Lois Toutant**

I knew the Victoria block had to portray some of the buildings of downtown Victoria. I set out for a long walk to look at the various buildings and plan which should be included. Not only the buildings but, of course, the lamp standards of the city would have to be included. It was my husband's idea to put the buildings as reflections in the globes of a single large lamp standard.

This became the Victoria City quilt block: four tiny iconic buildings and the Chinatown gate reflected in the globes of an iconic lamp standard flanked by blooming cherry trees.

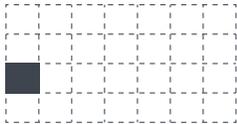
My quilting journey began in 1998. My first projects were bargello quilts, and I made about 15 before I moved on to other styles. I became interested in urban landscapes and did a series of the heritage buildings on Johnson Street and a commission portraying the Victoria Inner Harbour.

## **Joan Gorill**

I have been stitching fabric pieces together for half a century. For the last 20 years, I worked for the Satin Moon Quilt Shop. I made quilts, designed patterns and taught classes. I commute everywhere throughout the CRD by bicycle.



Location on quilt



# View Royal



**Ann Fox**

Sewing projects, developing my black and white photos and fabric printing were my early interests. I was introduced to traditional quilting when I moved to View Royal 18 years ago. Now I use my photographs as inspiration for wall hangings. This project had me searching out the shapes of Garry oaks as I walked around town, and Maureen Duffus' book on View Royal and Google were my friends when choosing paint trim colours for Craigflower Manor.

Georgia Andrews adapted her original Town of View Royal design to include features considered iconic by members of the View Royal archives. This endeavour renewed my appreciation of the beauty around our town.



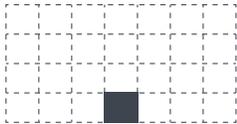
**Georgia Andrews**

Learning to sew at a young age, I made clothing for myself, family and friends, often customizing patterns or creating designs. In 2010, my fondness for sewing evolved into fabric art – my true passion! My pieces range from portraits of people, birds, pets and wildlife, to local landscapes and especially the spectacular capital region scenery.

Having recently retired from the CRD, I was honoured to represent my community of View Royal in the construction of the anniversary quilt. Working with Ann Fox, another View Royal resident, our depiction includes a collage of View Royal features: the historic Craigflower Manor, beaches, hillsides, ocean, inlet, wildfowl, a gnarly Garry Oak, a paddler and the stylized sails replicated from the town's logo.



Location on quilt



# Special Acknowledgement

In the spring of 2016, the CRD approached Susan Teece to help coordinate the making of the 50<sup>th</sup> Anniversary Quilt. Susan is a well-known quilter in the capital region and has extensive experience in landscape quilting as well as connections to quilters in many different communities. As the lead coordinator, Susan solicited quilters from each of the communities, developed the parameters and guidelines for each of the blocks, coordinated the selection and purchasing of fabric, thread and other materials, while overseeing the process and providing guidance to each municipality's quilting group. Susan's passion and commitment to the project was inspirational, and this project could not have been completed without her.

Also, a special thank you to Jennifer Watson, the long arm quilter of the 50<sup>th</sup> Anniversary Quilt. Jennifer's work brought each of the already beautiful blocks to life and ensured a seamless flow throughout the quilt. Her work talent transformed the quilt from 28 separate pieces into one magnificent, cohesive piece of art to be celebrated for years to come.





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