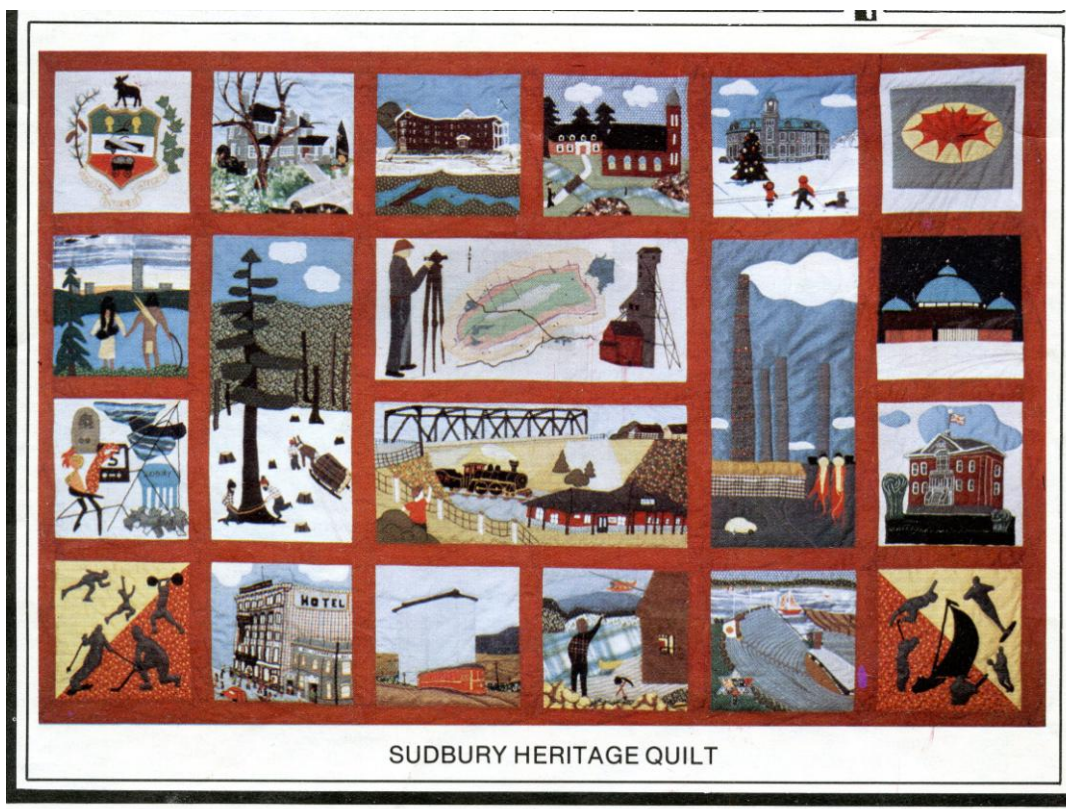


SUDBURY AND DISTRICT QUILTING AND STITCHERY GUILD HERITAGE QUILT 1975

In 1977, under the chairmanship of Eleanor Wainwright, members of the Sudbury and District Quilting and Stitchery Guild met regularly to create this Heritage Quilt. This quilt was presented to the Laurentian Museum and Arts Centre On March 12, 1978. Since 1988, it has been in the possession of the Guild. The members who created the blocks are recorded below.



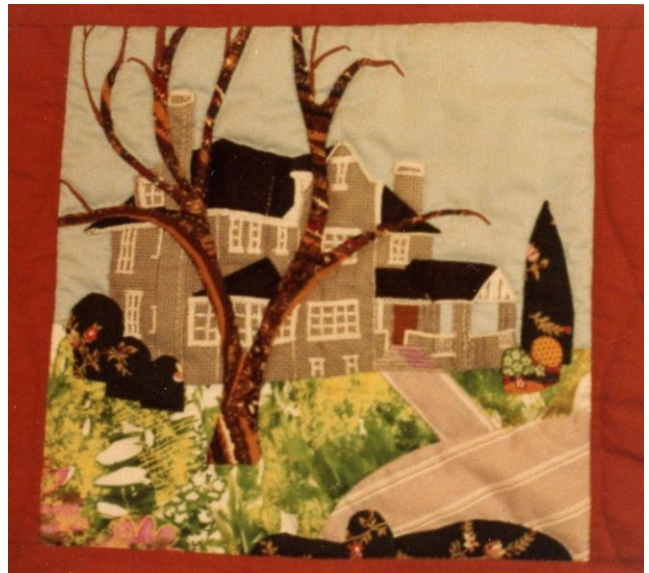
1	2	3	4	5	6
7	9	10		12	13
8		11			14
15	16	17	18	19	20

#	Blocks made by	Block description
1	Carol Prusila	Crest of the City of Sudbury
2	Nyla Gorman	W.J. Bell home, built 1907, now Laurentian Museum and Art Centre
3	Mary Conroy	St. Joseph's Roman Catholic Hospital, built 1898
4	Kay McKenney	Ste. Anne of the Pines, built 1883 by Father Nolan. The presbytery, although restored, is the oldest building in Sudbury
5	Kay Patterson	Sudbury Post Office, built 1915, southeast corner of Durham and Elm
6	Muriel Nicholls	This symbol represents St. Andrews Place, a very unique complex of The United Church of Canada
7	Beth Beaudro	This symbolic block shows our native people looking into the sunrise over Lake Ramsay with Laurentian University in the future
8	Ruth Adams Dean	CKSO radio 1935, CKSO television 1953 reputed to be the first privately owned television station in Canada. This block also shows the water tower and Sudbury's lakes and rocks
9	Judy Herold	Representing the Sudbury area's first major industry.
10	Marg Conibear	Geological map of the Sudbury basin with surveyor and head frame
11	Joyce Brooks	The CPR reached Sudbury in 1883. This block also shows the station and the Nelson Street bridge (Iron Bridge)
12	Grace Dickie	Copper Cliff Smelter
13	Marg Jaworski	Ukranian Catholic Church
14	Kaarina Ranta	Sudbury High School Opened 1909
15	Muriel Nicholls	This block represents winter sports
16	Carol Prusila	The Nickel Range Hotel on Elm Street East
17	Marion Valiaho	Concrete silos of the Ontario and Manitoba Flour Mill, built 1910 on Notre Dame. Streetcars ran from 1915 to 1950
18	Nyla Gorham	This block commemorates the role of the prospector
19	Bev Hoppe	One of Sudbury's Centenary projects – Bell Park Amphitheatre
20	Muriel Nicholls	Companion piece to Block 15 – summer sports

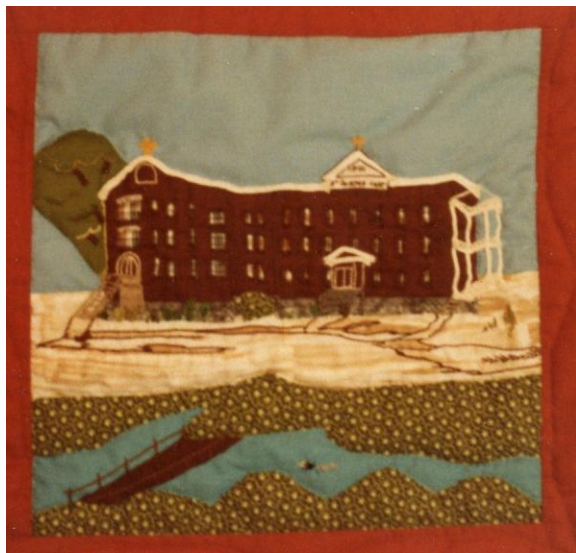
Block 1



Block 2



Block 3



Block 4



Block 5



Block 6



Block 7



Block 8



Block 9



Block 10



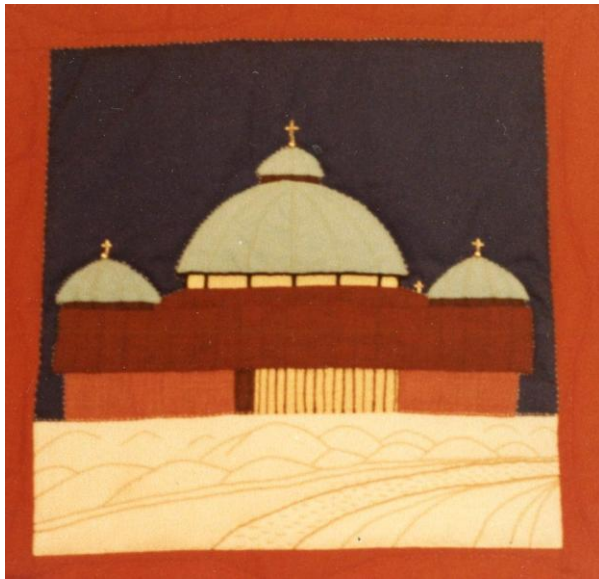
Block 11



Block 12



Block 13



Block 14



Block 15



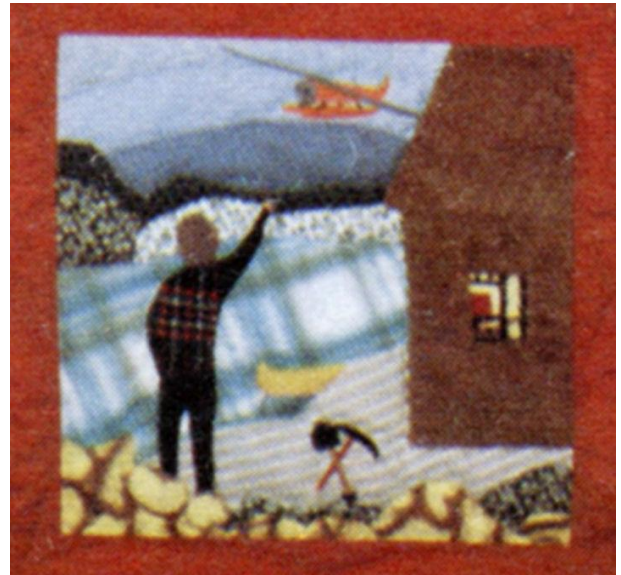
Block 16



Block 17



Block 18



Block 19



Block 20



Mary Conroy spoke to the Guild on the making of a Pictorial Quilt . The information was taken from a workshop, given by _____ , that Mary attended on _____ .

MAKING A PICTORIAL QUILT

STEPS IN CREATING A PICTORIAL QUILT BLOCK:

1. Make sure that your block conforms with the theme selection.
2. Make sure that the block conforms with the size required.
3. Design your block. This is the hardest part for most of us. Sketch many ideas.
4. Make the pattern for your block:
Use graph paper and carefully draw your design to the actual size. SIMPLIFY your design for ease in working and for best effect. Eliminate all of the details. These can be put in later with embroidery, etc. You can colour the drawing if you like or simply leave the colours to be dictated by your materials. Colouring it in helps to give you an idea for things to look for and for colour balance in your block.
5. Make the patterns for the pieces. Trace each component part separately onto a piece of tracing paper. Trace the pattern pieces with carbon onto the material that you will use. Dressmaker's carbon only, please. Cardboard templates can be used.
6. Cut out the pieces, BEING SURE TO LEAVE AT LEAST $\frac{1}{2}$ inch for seam allowances.
7. Fabrics which you select should have been chosen with the following qualities in mind: texture, colour, design, shapes and feelings that you want to convey.
8. Pin the fabrics in place, working from the back outwards. Pin the background in place first and then work forward with your picture, overlapping and underlapping as the design dictates. DO NOT ABUTT THE EDGES.
9. Applique the pieces in place on the ground material and use a thread that matches the piece being applied to the ground.
10. Stuff where necessary, cutting tiny slits in the backing and poking the stuffing in, sew up the slits. Do not over stuff!
11. Embellish with embroidery, beads, paint, braid, sequins, etc.
12. Sign it.

MISCELLANEOUS NOTES:

1. Sequins can be used for eyes, highlights and lights.
2. If a figure is very detailed, use a silhouette.
3. Brushed yarn can be used for hair or embroidery.
4. Buttons, trims, etc. must in scale. Use wire for glasses or embroider.
5. All kinds of materials can be used if it is not to be washed.
6. Folds in clothing can be achieved by stuffing one part of the dress and not the other.
7. Felt is useful if there is much detail.
8. Colour is very important; should be bright, clear with good contrasts.
9. Windows are effective in houndstooth check or gingham. Can be of orange or yellow if you want the rooms to appear lighted.
10. When looking at materials, focus on a very small section; almost everything will go together in small quantities.
11. Unusual colours are all right if the look is primitive. Red clouds are an example.
12. Figures can be shown from the back or sideways for simplification.
13. Gold or silver tape, thread, braid, etc. highlight details.
14. Show people in action!
15. Stitchery is important for highlighting, creating texture, adding details and dimension.

LET YOURSELF GO AND BE CREATIVE!