

New Bedfellows,
Narratives in
Contemporary Quilting
October 14 - November 29, 2025

Adrienne Forsyth
Claire Schagerl
Hanna Yokozawa Farquharson
Joan Godfrey
Joely BigEagle-Kequahtooway
Joni Fraser
Kathy Oldershaw
Lizanne Knox-Beam
Lori Tourscher
Mark Delong
Martha Cole
Sheryl Moldenhauer
Wally Dion



Last Mountain Lake Cultural Centre

133 Donovel Crescent
Regina Beach, SK
S0G 4C0

The Centre is located on Qu'Appelle Treaty 4 territory,
the traditional lands and meeting grounds of the Cree,
Saulteaux, bands of Ojibwa peoples, Dakota, Lakota,
Nakota and the homeland of the Metis nation.



Image (detail): Hanna Yokozawa Farquharson, *Energy Flow*, 2020,
cotton, 59 x 66 inches



Quilter unknown, attributed to Ethel Heron
Heron farm prize ribbon quilt
Circa 1935
Cotton and ribbon
90 x 75 inches
Courtesy Craig Krogan, Saskatoon, SK



Claire Schagerl
Energy Quilt
2020
Cotton
36 inch diameter



Martha Cole
Bulyea #1
2006
Cotton
59 x 70 inches



Wally Dion
Evening Star, Morning Star
2019
Computer circuit boards, auto paint, steel wire,
steeltube
47 x 95 inches
Courtesy SK Arts Permanent Collection



Hanna Yokozawa Farquharson
Energy Flow
2020
Cotton
59 x 66 inches



Mark Delong
The circulatory system
2025
Cotton and cotton thread
on canvas
33 x 26 inches



Lori Tourscher
A real churn dash
2024
Cotton
50.5 x 44 inches



Kathy Oldershaw
Expanded Star
2016
Cotton
72 x 72 inches



Sheryl Moldenhauer
Metis Star
2022
Cotton
90 x 90 inches



Joely Bigeagle-Kequahtoway
Patience
2008
Cotton
82 x 82 inches



Mark DeLong
51st State
2025
Cotton thread on mixed material,
brass tacks
27 x 34 inches



Lizanne Knox-Beam
Town and Country
2025
Cotton
84 x 84 inches



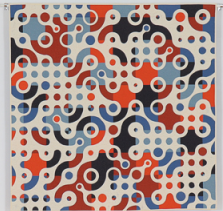
Joan Godfrey
Perspective study
2005
Cotton
45 x 50 inches



Sheryl Moldenhauer
Nitotem (for my friend Carol Rose GoldenEagle)
2022
Cotton
48 x 48 inches



Joni Fraser
My Quilt, My Style, My Way
2024
Cotton
76 x 61 inches



Lori Tourscher
Exposing My Truths
2022
Cotton, wool
51 x 52 inches



Hanna Yokozawa Farquharson
Family Sanctuary
2017
Cotton, wool, kimono fabric
70 x 39 inches

Adrienne Forsyth
The Garden
2025
Cotton
77 x 58 inches



**New Bedfellows,
Narratives in contemporary quilting
October 14 - November 29, 2025**

North gallery, clockwise from entrance.

1.

Mark DeLong

51st State

2025

Cotton thread on mixed material, brass tacks

\$650

Flags are loaded textiles, as symbolic as they are emotional. For many nations and groups they manifest representations of a national "body", ideals of what values and ethics a nation upholds, are held within and bound within the flag. Flags have been used as a foil by artists from Jasper Johns to Pecolia Warner to David Hammons, to re-imagine or appropriate the powers within, by changing the context, colours or form.

This flag by Mark DeLong has a dual personality, pointing a ying to the yang of contemporary political discourse here in North America. Specifically to comments made by the President of the United States as to the sovereignty of Canada, and given the public attention of an unwinding relationship with our friends south of the border. Timely as it is reactive.

It is brash and unapologetic in its imperfectness. Confident in its seemingly haphazard nature and crude needle work. Its hems are left unfinished and ragged, appearing lopsided and unsquare. It looks to be slipping out from its own seams.

2.

Lizanne Knox-Beam

Town and Country

2025

Cotton

Lizanne began quilting in 2005 after enrolling in an introductory quilting class at the Quilt Patch fabric store in her home town of Moose Jaw, SK. From then on she was hooked. Her preferred form of quilting applique, describing it as a more forgiving form of design, making it easily "my own". Her history with needle and thread started with sewing clothes along side her mother, but now

as a member of the retired community, she has more time to invest in projects that require a longer commitment.

Town and Country is based on a pattern from New Zealand which she modified for a northern hemisphere audience. The pieces are heat bonded then secured with invisible thread. Beginning in the centre, the opening line of this tale would read as a brilliant star in a cloudless night. Reading from the centre outward, the narrative works through the highrises, churches and mosques of the downtown and out into the residential and commercial zones. Then via a series of motor transports, service vehicles and general means of transportation. Arriving at the outskirts and into more rural iconography of vegetation, gardens and trees. Sculptural embellishments such as animals and farm implements are embroidered onto the outer edges as we complete the voyage from city to the country and from night to day.

Lizanne Knox-Beam is a member of the Moose Jaw Prairie Hearts Quilting Guild and has the distinction, as voted by the members of the guild, of being the Featured Quilter for their next bi-annual Guild show in 2027.

3.

Joan Godfrey

Perspective study

2005

Cotton

Joan's earliest memories of sewing started with making clothes for her doll at age six. Never one to start a task at an introductory level, Joan took on the dubious task of a lone star quilt as her first quilt at sixteen years old. She credits her sewing prowess to her Home Economics classes during her education from grades 9-12, attending high school in Kenora, Ontario.

She also credits the influence of watching Eleanor Burns's instructional quilting series, *Quilt in a Day*, on the PBS station out of Denver. A juggernaut in the instructional quilting world with videos, books and web series, Burns was a mainstay on public television. She introduced a TV audience to her unique rapid stitching system and a method of assembly line sewing to piecework. For a time, Joan was the workshop co-ordinator for the Prairie Piecemakers, which allowed her a bit of control and access in learning and bringing in instructors whose techniques she wanted to learn.

Perspective study was inspired by a pattern in the book *Pieceful Scenes* by Angela Madden. In it, Madden encourages the combination of two exciting aspects of quilting design in a contemporary style: the creation of a fabric landscape and the manipulation of your favourite patchwork block to produce a 'trompe l'oeil' illusion. She forewarns any critical thinking quilters by adding "stitching is by machine for speed and efficiency" and "that it demands no artistic skill."

It is Joan's philosophy that quilting is a pastime. Her enjoyment for, and in the act of making, quilting would become laboured and bring her less pleasure if she monetized this activity. Quilting is a realm without the stress of deadlines to meet, money to make or fame to garner.

Joan Godfrey is a prolific quilter. I visited her house in Indian Head, a place she's called home since 1967. Standing in her spare room I was hip high in pieced tops that still required quilting, with a bed piled high of finished quilts. A reluctant alterationist, she is a long time member of the Prairie Piecemakers Quilters' Guild based in Regina.

4.

Joni Fraser

My Quilt, My Style, My Way

2024

Cotton

Star quilts have traditionally been given as gifts to celebrate life's most transformative and meaningful moments: the birth of a child, graduating from a meaningful term of education, entering into a bond of marriage. They can show appreciation to those who put others needs before their own, who lead selflessly and as recognition of sacrifices made. They are given in times of grief or sadness, when words cannot manifest the comfort we're looking to give those who are suffering.

Joni Fraser is the owner operator of Buffalo from the Prairie, an online quilting and fabric retailer. She specializes in Star blanket quilts and Star blanket quilting kits, optimized to specifically help folks on getting started with quilting. Her custom quilting business is keeping her very busy, booking orders into January 2026. Her instruction, tips and tutorials on FaceBook and TikTok platforms are attracting large audiences daily. Her quilts can be found in the SK Arts Permanent Collection as well as in many other homes across Turtle Island.

5.

Lori Tourscher

Exposing My Truths

2022

Cotton, wool

\$1000

Lori Tourscher is a Indian Head based textile artist whose richly layered quilts blur the boundaries between craft and fine art. Deeply rooted in the traditions of quilting, her work is a vibrant and evolving exploration of colour,

texture, and storytelling through fabric.

Lori's creative journey began in childhood with 4-H sewing projects, later expanding through formal studies in fashion merchandising. However, it wasn't until a church quilting group in Regina introduced her to patchwork that she found her true passion. Her first project, a LeMoyne Star table runner, sparked a lifelong love for quilting that continues to grow and transform. Over the years, Lori has honed a diverse range of techniques, specializing in machine piecing, appliqué, free-motion quilting, thread painting, and embroidery, all using high-quality cotton fabrics and batting.

6.

Hanna Yokozawa Farquharson

Family Sanctuary

2017

Cotton, wool, kimono fabric

Hanna Yokozawa Farquharson is a Saltcoats based artist who moved from Japan in 2011 and began working with textiles, mixing imagery from her new rural Saskatchewan home with qualities from her native Japanese tradition and aesthetic.

From the artist's own statement:

"I love the arctic wolf. The quilt represents the actual size of this large endangered animal. The wolf's circular den is sacred space, family space. A sanctuary that honours and protects the family. This fierce love unites the family. The snow background has pristine beauty but also speaks of harsh weather and challenges to survival. The emblem at the center carries family initials and denotes four children."

7. (floor)
Adrienne Forsyth
The Garden
2025
Cotton

A late blooming quilter, Adrienne has been crocheting, knitting and using a threaded needle since she was in grade school. First lessons began courtesy her grandmother after an off made comment that suggested Adrienne was "bored". Working with needle and thread was a family matter as her mother and two aunts are both quilters and stitchers. Stitchery, knitting or some sort of handiwork was always around.

Considering herself more a maker than an artist, this work for this exhibition is a fine example of traditional English paper piecing. The white pieces, as well as the center of the flowers, consist of vintage embroidered kerchiefs. Minus the binding which was sewn by machine, this work was pieced entirely by hand, starting in the early days of the pandemic. Adrienne is a member of the Moose Jaw Prairie Hearts Quilting Guild, the Regina Stitchery Guild as well as a number of sewing groups near her home of Moose Jaw, SK.

8.
Sheryl Moldenhauer
Nitotem (for my friend Carol Rose GoldenEagle)
2022
Cotton

This quilt was a gift from Sheryl Moldenhauer to poet and novelist Carol Rose GoldenEagle. On the verso is a panel which reads: NITOTEM (which is Cree for my friend or my crony). Carol has been a cultural leader in and around Regina Beach and specifically here at the Centre, leading community members in drumming circles, round dances

and storytelling events. A former member of the Board of Directors, she is a consistent volunteer and supporter of programming, donating her time as well as her sharp artistic vision. An award winning novelist and children's book author, Carol will be reading from her most recent novel *Joe* on Thursday October 30 at 7PM here at the Centre. Everyone is invited to hear from this intoxicating vampire tale, blending sanguivore and Indigenous cultures, all set right here at Regina Beach.

Breezeway

9.

Lizanne Knox-Beam

Goin' Sewin'

2014

Cotton (installation consists of photograph only)

From the artist:

"In the fall of 2010 my friend Denise LeBruin said "let's make a quilted cover for your Volkswagen Beetle". So we did. We asked the members of the Moose Jaw Prairie Hearts Quilt Guild for orphan blocks. Corliss Okerstrom helped with the sewing and we worked through the winter. It was revealed at the Moose Jaw Prairie Hearts Quilt Show in April of 2025. Since then it has been in several parades and quilt shows."

South gallery, clockwise from entrance

10.

Quilter unknown, attributed to Ethel Heron

Heron farm prize ribbon quilt

Circa 1935

Cotton and ribbon

Courtesy Craig Krogan, Saskatoon, SK

\$700

Word around the wood stove is this quilt was made from only a *few* of the prize ribbons won by the Heron family farm at the many livestock fairs and exhibitions hosted throughout western Canada throughout the 1920's and 1930's.

The Heron family, parents William and Ann and their four children Ethel, Jennie, Euphemia (Effie) and William, moved up from North Dakota in 1886 to Ontario and then out west to Regina in 1907. William was a Farm Instructor and Assistant Principal at the Regina Indian Industrial School, a residential school located north-west of the city which operated from 1891-1910. Later he farmed and bred livestock near Huntoon, SK, which is located within the triangular landmass between Weyburn-Estevan-Stoughton.

He was a prominent and well respected breeder Clydesdale horses and Hampshire and Oxford sheep and did much to improve the registration systems of those breeds. William was president of the Saskatchewan Sheep Breeders Association, the Livestock Breeders Association and later president of the Dominion Sheep Breeders Association, a position he held when he was 80 years old. His eldest daughter took some of the shoeboxes full of ribbons and sewed this quilt which then hung in his bedroom until his death in 1939.

In the 1980's there was a wave of regional historical tomes produced, looking to document the breadth of homesteading and nation building stories that dot the Saskatchewan landscape. The following quote is from one of those volumes cataloguing the settlers stories from the Huntoon area:

"A blanket of ribbons made of some of his ribbons is in the museum in Regina now, along with many of his pictures. The blanket has been on exhibition several years

at the time of the Regina Summer Fair. I felt that was the place for it. I have pictures of it and of the Honour Roll. I believe the museum these things are to be displayed in has been sidetracked for the time being. The man (a friend of my father's) who was in charge of that museum died lately. After my father's death in September of 1939, Alfred and I (Effie) carried on the sheep business."

-Excerpt from *Huntoon, Sask. and area, 1900-1983: Hope, Home, Happiness*, editor Fern Clara Knibbs, 1983.

11.

Claire Schagerl

Energy Quilt

2020

Cotton

Percolating thoughts around childhood, nostalgia, mental health, consumerism, Claire is all things sewing. In this example, Claire projects a tangible meditative energy to this quilt. A physical grounding of sorts. In the last few years, she has embraced and absorbed many of her mother's former projects: textile designs, unfinished projects and digging through previous troves of familial weaves and scraps. Claire is also maker of stuffed animals marketed under the label Thistletoe toys. She is an Interdisciplinary Studio Technician at Emily Carr University of Art and Design in Vancouver, BC.

From the artist:

"My mother who went to textile school, my mother who moved to a new country in the 70s with a man and a VW Van, my mother who raised 4 kids and always made her own work for sale, my mother surrounded by yarn and looms and plants and fabric and colour and so many beaded necklaces. And what it meant to grow up in that, and grow into that, and around and through. I'm not a mom, and I don't plan on becoming one at nearly 43, so

instead I think about how I mother the parts of me my mom couldn't reach, how we mother each other's tender parts, how love is at the root of it all."

12.

Martha Cole

Bulyea #1

2006

Cotton

Last Mountain Lake Cultural Centre Permanent Collection

What more can be said about Martha Cole? Named after her grandmother, who was also an accomplished shaper of textiles, stitcher of thread, quilter of cloths. For the greater part of her life, she has been in the throws and toils of a working artist. Born in Regina but has traveled and lived across Canada, she and Heather currently live and work from their quaint town of Disley, SK. She has shown extensively in Canada, the United States and in Japan. Her works are in numerous provincial and ministerial collections across Canada.

The work on display, *Bulyea #1*, is dedicated to pay homage to the first grain elevator of its kind built in Saskatchewan. When the grain elevators in her town of Disley were demolished, Cole was greatly affected by the loss of these prairie icons. Each realistic quilted wall hanging represented a surviving elevator and became a memorial to a rural way of life that is quickly disappearing. One of many examples, this is one from a body of work known as *Survivors*.

13.

Wally Dion

Evening Star, Morning Star

2019

Computer circuit boards, auto paint, steel wire, steeltube
Courtesy SK Arts Permanent Collection

From the artist:

"In this piece, I am reflecting upon the life and work of Saskatchewan artist Bob Boyer. I borrowed from Boyer's pastel colour palette and geometric abstraction to illustrate two stars orbiting a plains tipi. This work is important because it communicates my desire to build upon and add to the trajectory of a distinct Plains visual art tradition. Indigenous artists from the West Coast can rely upon a visual language that has been built up over hundreds of years. I believe Boyer, taking cues from beadwork, parfleche bags and other textiles, was adding to and building upon a visual language for Plains artists. Many of Boyer's works tell stories or focus on certain events. *Evening Star, Morning Star* recounts the old adage: 'home is where the heart is,' which can mean: 'as a survivor I will make my home in any place I can,' while at the same time honouring my roots and the people who made my success possible. This quilt comes 12 years after the first Star blanket quilt that was exhibited at AKA Gallery in Saskatoon. This piece is technically more difficult than any quilt before it; including circular shapes, matte auto paint and rectangular design. This quilt moves away from the novelty of the circuit board, concerning itself more with colour and design."

Dion has since moved to softer and more transparent pastures, using the tradition of the Star blanket to create large translucent textile pieces which are best displayed and viewed outside. Recently, he has been hosting sewing bees in a variety of formats at galleries across Canada. His work is currently mounted at AKA Artist Run in Saskatoon, SK. Wally Dion is a Saulteaux artist and activist from Yellow Quill First Nation who currently lives and works in New York, USA.

14.

Hanna Yokozawa Farquharson

Energy Flow

2020

Cotton

\$2,700

From the artist:

"In October 2018, the Saltcoats History and Community Museum Group hosted the nationally touring *From Vimy to Juno* exhibition. I was unaware of the tall Vimy Memorial that honoured so many who gave their lives for Canada and for freedom. As I studied the pictures of the memorial and researched information about it, I discovered that it was made of limestone. Limestone was formed over eons of earth's history and in its formation, witnessed the passage of time. The stone holds its own energy. The words of commemoration are carved into the stone on the bottom part of the monument. As the large monument rises skyward it appears lighter as though pointing to a brighter future. I would like to see our future free from fighting one another, living in harmony with each other."

Hanna works in clear focused lines, treading water in micro and macro worlds. From counting the rings in trees to needling out the shape of the Milky Way, there is no difference between the very wide and the very narrow, all material is subject to be scaled or expanded, made visible. No romantic gestures but something more distilled, something that fills the frame, narrows the scope, then expands the aperture so the lens is wide open. Exploring boundaries and connections of colour, or lack thereof, in an expanded format.

Energy Flow has the same excitement as the first snowfall, malleable ephemeral material falling from the sky. Fresh feelings of impermanence. Time is experienced

and understood in different ways, in oblong cycles and rhythms. The energy you bring to the work is as important as the energy and space within it.

15.

Mark DeLong

The circulatory system

2025

Cotton and cotton thread on canvas

\$1900

What if we had access to the inside of our bodies the same way a worm has to the soil in our gardens? Feeling all the mushy bumps and goopy lumps, squeezing through a flexible tendon or riding the wave of blood, gliding down an artery like a water slide. Or what if you could turn yourself inside out, like a tucked pair of clean socks. This embroidered work by Mark DeLong is part of a new (body) of work that incorporates wrung fabrics, found objects and the human figure together, in his dryly funny and cheeky way. Previous material obsessions included appliqued and embroidered cardboard panels. These cardboard works were produced in both very large and very small scales, and are held in stark graphic containers. The obsessive nature and subject of the stitchwork is equal parts drawing and decorative patterning.

Mark DeLong is a self-taught artist working in a range of media including sculpture, drawing, painting, gum and video. His work has been displayed at Colette, Paris, France; Abel Neue Kunst Gallery, Berlin, Germany; Perugi Art Contemporenea, Padova, Italy; COOPER COLE, Toronto; Monte Clark, Vancouver; ACME, Los Angeles; Spencer-Brownstone Gallery, Ed. Varie, Little Cakes, New York; Halsey McKay, East Hampton, USA. He currently lives and works in Vancouver, Canada.

16.

Kathy Oldershaw

Expanded Star

2016

Cotton

A resident of Regina Beach, Kathy Oldershaw is a formidable quilter, seamstress and knitter. She started sewing clothing at 11 or 12 years old, after getting a new sewing machine for her birthday. In the early 1980's as a mother of four, her Friday night outings consisted of poking around the shelves of the local library, hunting through quilting and sewing books, cutting out shapes and replicating patterns. But the commitment of tracing cardboard cutouts, then cutting squares with scissors to such exacting measure was too daunting for the young quilter. But after watching Eleanor Burns (on mute) demonstrate cutting quilting pieces with a rotary cutter, she was confident in her want to generate this new rotary speed to patchwork.

Yoshio Okada founded his company OLFA and originally invented the snap off blade for hand held cutters. Twenty odd years later in 1979, the rotary cutter was first made commercially available. Originally introduced for the use in garment making by tailors and dressmakers, the rotary cutter was a game changer for quilters. It wasn't until this shift in cutting technology that helped open the quilting door for Kathy.

Kathy has been working and teaching classes at the Northgate Sewing Shop for nearly thirty years. She has taught countless classes adjacent to areas of quilting and sewing, free motion, ruler quilting, half square triangle, paper piecing and free hand. The quilt in the exhibition is based on a Judy Niemeyer design called *Lake Shore Sunrise*, a paper pieced, exploded lone star design. Kathy's free motion quilting behind the pattern

is particularly marvelous, in particular the small circles surrounding the flying geese.

17.

Sheryl Moldenhauer

Metis Star

2022

Cotton

Sherry has been my quilting mentor throughout this exhibition, a former Board member here at the Centre, Sherry continues to be a "member-at-large" whether her name's in the minutes or not. As a seamstress, the first creative endeavour she remembers was designing and constructing a wedding dress and veil from editions of *The Leader Post*. Her passion for patchwork pants, sewing her own clothes and dress up led perfectly into a life-long love of acting, performing and creating with textiles.

She enjoys the sensory experience of textiles and makes her quilts to wrap her family and friends in love and warmth. For the past ten years, the duo of Sherry and Paul Moldenhauer have been working under the moniker of Sheryl Lee's Longarm Quilting, making others (and theirs) quilted dreams come true. They are based in Buena Vista, SK.

18.

Joely Bigeagle-Kequahtoway

Patience

2008

Cotton

Joely BigEagle-Kequahtoway is a multi-hyphenate, place-based Buffalo artist. Her fashion and textile designs focus on problematizing Indigenous fashion stereotypes, misconceptions and appropriations. A visual artist, beader, storyteller and co-founder of the Buffalo People Arts

Institute, she is Nakota/Cree/Saulteaux from the White Bear First Nations, signatory to Treaty 4. Joely holds degrees in Civil Engineering from the University of Calgary and Mathematics from the First Nations University of Canada. In May 2024, she completed her Master of Fine Arts at the Institute of American Indian Arts in Santa Fe, New Mexico.

The Governor General of Canada recently recognized Joely and her husband, Lorne Kequahtoway, with a Meritorious Service Medal for their work in sharing traditional knowledge. Through buffalo hide workshops, they shed light on the history of the buffalo as our relative, their essential role in shaping North America, and their continued importance in the lives of Indigenous peoples.

For almost a decade, Joely BigEagle-Kequahtoway has been trying to change the street name of Regina's Dewdney Avenue. Named after Edgar Dewdney, who was the Indian Commissioner for the western Prairies in the 1890s. Dewdney was instrumental in withholding rations from First Nations people and using food rations as a bargaining chip in post-treaty negotiations. This after the buffalo were deliberately decimated by Canadian and U.S. policies meant to starve First Nations people, intentionally allowing food stores to rot then forwarding them on to those who were starving, seems outwardly cruel.

In light of the set of 94 policy recommendations brought forth in the TRC's report, Joely feels the name is unbecoming of her city, and that because Dewdney Avenue runs through many neighbourhoods with a high Indigenous population, changing the name would be a true act towards reconciliation by Regina City Council.

19.

Lori Tourscher

A real churn dash

2024

Cotton

Historically, the churn dash block is often one of the first quilting patterns taught to new quilters, as it covers all the basic shapes - triangles, squares and rectangles. In the example offered by Lori Tourscher, the stunningly vibrant pinks that sit atop the white base, obscure or even overshadow the colour matched stitched quilting beneath. This work is intentionally hung perpendicular from the wall so the topographical stitching on the verso can be revealed.

Under closer observation, one can infer a detailed mapping or recording of the natural and man-made features of a parcel of land. Based loosely and from memory, these are the natural features that comprise the farm where Lori grew up. Located five miles north of Wolseley, follow the winding creek as it divides over rows of planted fields, past a slough, cuts of trees, grain bins and shelter belts. The house can be made out in the upper left, looking a bit like the back side of an envelope.

Over the past 35 years, Lori has been sharing her love of quilting through teaching. Her classes cover a wide range of techniques, including machine quilting, embroidery, creative and traditional quilting, as well as garment sewing and embellishment. She has studied under numerous local, national, and international instructors, always seeking to expand her knowledge and refine her skills. She is a proud member of the Prairie Piecemaker Quilt Guild and the Regina District Modern Quilt Guild, and her quilts have been recognized earning awards and accolades at prestigious quilt shows nationally and internationally.

This exhibition was made possible by the generous financial support of the Village of Buena Vista and all the lenders to the exhibition, including the SK Arts Permanent Collection. Thank you to consultant Belinda Harrow for her trust and dedication in this exhibition.

Thank you to all the folks who have invited me into their homes and trusted me to show their work. Also to Craig Krogan for lending the Heron farm ribbon quilt and Leeann Beck for the *Metis Star*. I've begun to equate quilts to what Dolly Parton has been quoted to have said about country music, "You can dance to it, cry to it, make love to it, or play it at a funeral." It's just got a little something for everyone.

Erik Hood
October 2025

