

June de Groot - CQG #086, 087

June joined the guild in 2006 and stayed until 2016. She quickly added her expertise to help the guild flourish at a time when the membership was growing; it reached its peak of 96 members in 2008 and stayed well over at 80-90 until 2016. June was guild President from 2008-2011 (3 years) and then lead the Programs for two years: 2011 - 2014. That meant she was President for two quilts shows, 2009 and 2011. One activity initiated by June and her executive that is still a popular guild activity, was the "Quilt-Till-You-Wilt Day" - this was like a mini-retreat where the Hall was rented for the day and members invited to bring projects to work on, enjoy the company and potluck meals. Also in June's tenure, members began donating quilts to the *Rotoplast 'Wrap-a-Smile Campaign'* (41 sent in 2009) as well as keeping up with the donation of quilts to the local social/health services - 33 in June 2009 and another 23 in December 2009.

As program coordinator June lead members in many activities. Two fun challenges were: Stash Buster and Sampler Quilt. For the Stash Buster challenge, members were to choose a pattern and make a quilt totally from their stash. For the Sampler Quilt Challenge, members were given the name of a block and told to find a pattern for the block, then make two up. The focus was on colour and value. The member kept one block and the second was put in a draw - it was an easy way for participants to get enough blocks for a small quilt top.

Not one to stay retired after she left banking, and being firmly entrenched in quilting, June took a job at the *Cotton Tree Quilt Shop* until it closed. While there, June helped to organize the 'demonstration nights' that the shop sponsored for the guild. She then came out of retirement again to work at *SugarTown Quilt Company* for three years. At the shops, besides helping quilters with their fabric choices, June taught a number of workshops - she is a meticulous quilter. In an interview in 2008 with guild Historian/Profiles member Ev Buterman, June summed up her approach: "The quilt is the result of your cutting, and you have to have the basics down pat. Being willing to take on something different and challenging helps you to grow. I want to do it all!"

June took up quilting seriously after her retirement from banking. She was a skilled craftsperson and artist. She sewed clothing and she worked with fused glass. She had dabbled in making some decorative bedcovers. She watched quilting programs on TV, started to amass a library, and took workshops through the shops and the guild. She essentially taught herself, although at the start she was still a bit baffled by the idea of "why buy beautiful fabric and cut it up into small pieces or why would you want to learn paper-piecing?" Early on, she borrowed Fons & Porter's *Quilter's Complete Guild To Quilting* (Oxmoor House, 2001) from the guild's library and worked through the various techniques to complete the sampler quilt. She found it was a challenge to use colour and design to create a useable, nice item.

June's first quilt made her aware of the significance of accurately sewing a 1/4" seam. She had bought a book of Amish designs and collected silks to make a quilt. Unfortunately she didn't comprehend the importance of that seam and the blocks didn't fit together well. She took the top apart, restitched it, but then decided she didn't really like the colour combination. The quilt is unfinished (a UFO 'unfinished object' or a PHD 'project half done').

While June prefers to quilt on her own, she was an active participant in the guild meetings and workshops. And of course, she was immersed in working with other quilters when she worked in the shops and taught workshops. "Beginner Quilting" was one of the workshops she taught. June has introduced her two nieces from Lethbridge to the art. They were inspired by seeing all the pieces June had made - June's truck show is a feast of colour, and design. June taught

them the basics and they have since taken classes. The three work together on projects 'long-distance'.

Star patterns are still a favourite of June's, as are sampler quilts. The "*Oh My, Jane*" quilt that she has registered is a sampler quilt, though most samplers only have 12-18 blocks; 225 might be called excessive by some quilters. She uses an *Electric Quilt*<sup>1</sup> program to make patterns. Embroidery blocks are another favourite. As June is proficient on the computer, she usually prints her quilt labels. Not all her quilts are labeled; mainly just the 'show' variety. Well she's made well over 100 quilts since really beginning around 2007, she has also made many small items. For example, June taught guild members to make "snap bags/pouch/coin purse" using small lengths of metal tape measures as a lesser cost alternative to the commercial 'snap' material.

June's quilting space is a small former bedroom that is now devoted to sewing and quilting. In the sewing room she has *Janome Memory Craft 9480 Professional* that she bought in 2024 for about \$6,000, and a smaller *Janome 4120* (about \$1,000 in 2016). In the basement she has a large space for fabric storage, all tucked neatly in bins, and her midarm machine: a *Handi Quilter Simply 16* on a 12 foot frame (Cost ~ \$11,000 USD). Again, June is a self-taught machine quilter favouring pantographs, ruler work, stippling, and simple meandering. June makes a lot of smaller tops that all need quilting. She doesn't hand-quilt though she knows the technique. She has, on occasion, sold some of her quilts and she's quilted smaller pieces for individuals.

Now June is using her stash with the goal to not buy any more fabric. This collection served her well during the Covid 19 Pandemic restrictions. She, like many quilters, always washes flannels and dark batiks - flannels because they 'shrink' and batiks because they 'bleed'. Her motto re cost is: "quality is paramount. No use putting all the time and energy into poor quality fabrics." As to the activity of quilting: "I've enjoyed all the projects and workshops. Even while teaching I have learned a lot. There is such satisfaction in completing a beautiful useable item. Quilting provides a challenge or a time to relax."

Quiltmaker	June de Groot (nee Frey)
Date and place of birth	June 12, 1950 Lethbridge, AB
Father Occupation Birthplace	Ronald Frey Farmer, Maintenance Lethbridge Research Station Warner, AB
Mother Occupation Birthplace	Joyce Frey Nurse Octarderron, Scotland
Date and place of Marriage	1969 Lethbridge, AB
Spouse Occupation	Gert de Groot Retired Businessman
Quiltmaker occupation	Retired Banker

<sup>1</sup> Electric Quilt - [www.electricquilt.com](http://www.electricquilt.com) - is a quilt design software program that allows the user to design quilts, draw blocks, import fabric pictures to audition colours/prints and then print the design/block.

Children	1 son
Quiltmaker education	Grade 12, Instructors Diploma - Vancouver Community College
Where Quiltmaker lived	Lethbridge, AB; Cranbrook, BC
Ethnic/Ancestry	Canadian

CQG #086: Oh My, Jane (Dear Jane Quilt)  
 Quiltmaker/Owner: June de Groot

The original *Dear Jane Quilt*, made in ~1893 by Jane Stickle is on display yearly from US Labour Day (1st Monday in September) to Indigenous People's Day (2nd Monday in October) at the Bennington Museum, Bennington, VT, USA. Named *The Jane Stickle Quilt*, it is "comprised of 169 five-inch blocks, each of a different pattern, containing 5,602 pieces surrounded by a unique scalloped border."<sup>2</sup> After the replica pattern was published by Brenda Papadakis in 1996, a following of "Baby Jane" quilters grew. One guild member, Judy Wright, joined this international "internet" group. See the signature quilt, CQG #160, for that story.

June used a different fabric for each block of her "Dear Jane" - cotton fabric prints that she found in a variety of shops. She chose fabrics that looked more 'traditional' to create the same overall effect and followed the scheme of a vintage "Trip Around the World" quilt. In total, with the border blocks, there are 225 blocks. The pattern appealed to June so she made the quilt and is now making a second version using batik fabrics. The blocks in the original quilt were hand-pieced. June found it "interesting" to structure the same block by machine. This is where the paper-piecing technique can be helpful.

Donna Sheppard of Donna's Quilting and Design (formerly of Sparwood, BC and now in Redcliff, AB.) custom quilted the borders and used a computer-guided pantograph for the centre of the quilt.

This quilt will be inherited by someone in June's family. Maybe one of the grandchildren.

Pattern	Replica quilt pattern of the "Dear Jane Quilt" by Brenda Manges Papadakis, <i>Dear Jane: The Two Hundred Twenty-Five Patterns from the 1863 Jane A Stickle Quilt</i> , Quilt House Publishing, USA, 1996. ( <a href="http://www.dearjane.com">www.dearjane.com</a> )
Subject	Historical pattern from 1863
Date	Specific date: 2013
Size	L 77¾" x W 78¾"
Overall Style	Finished quilt Sampler quilt, Varied blocks "Scrappy" fabric plan

<sup>2</sup> See [www.benningmuseum.org](http://www.benningmuseum.org)

Block	Side-by-side block layout Appliqué, Pieced [Replica] Feature blocks: L 4½" x W 4½", square Number of blocks: 169 Brackman#s - vintage blocks from prior to 1863 - some designed by Jane Stickle. (The 1996 pattern has a contemporary name for each block)
Border/frame	Border 1: W ½", straight, Colour: brown/green floral print, one fabric Border 2: W 1¾", straight, Colour: cream, one fabric Border 3: W ½", straight, Colour: brown/green floral print, one fabric Border 4: W 8", straight, pieced triangular blocks (52) alternating with plain blocks (56), with triangle pieced cornerstones (4). Colour: various as per the Top fabric
Edge finishing	Binding: W ¾", straight, Colour: brown/green floral print Machine front/hand back
Batting	80/20, low loft
Top fabric	Cotton, plain weave Motif: prints, flowers, geometric Feature colours: various shades of blue, burgundy, green, tan, brown, cream Background colour: primarily cream
Top piecing method	Machine piecing Paper piecing Appliqué (raw edge fused, machine stitched)
Backing	One fabric, cotton, plain weave Feature colours: beige Motif: flowers
Quilting	Mid/longarm machine (hand & computer guided) Patterns: all-over design, feather cable, feathers, in-the-ditch, outline
Conditon	Excellent, Unused
Label	<i>Oh My, Jane</i> <i>Pieced by June de Groot. Machine quilted by Donna Sheppard.</i> <i>Completed 2013</i> <i>Based on the 1863 quilt by Jane Stickle. Patterns complied by Brenda Papadakis in "Dear Jane".</i>
Comment	This quilt won "Honourable Mention" in the Judges Choice category of the Cranbrook Quilters Guild Quit Show 2013: Stories in Threads II.

CQG # 087 - The Garden Club  
 Quiltmaker/Owner: June de Groot

June found this pattern at the *Cotton Tree Quilt Shop* here in Cranbrook, where she worked for a number of years. Most of the fabric was from the store and some she gathered while traveling. It was a design that appealed to June and she had an embroidery machine. It ended up being a prize winner, though that wasn't June's goal. It took "a couple of months to complete mainly because embroidery takes time." The piecing components had to be exact. She found that watching the embroidery machine was mesmerizing. June quilted "The Garden Club" on her domestic machine with simple stitch-in-the-ditch to avoid covering any of the embroidery stitching. Someone in the family will inherit this stunning quilt.

Pattern	<i>Th Garden Club: An Embroidery Machine Pattern</i> by Kathy Connor: Smith Street Designs, Dearborn, Michigan, 2016 (original 2006).
Subject	Flowers
Date	Specific date: 2010 - 2011
Size	L 80¾" x 61¾"
Overall style	Finished quilt Varied blocks (Squares and Rectangles)
Block	17 embroidery blocks Layout: Connecting blocks, Side-by-side, floating/ random plain and pieced sashing
Border/frame	Border 1: W 1", straight, Colour: rust Border 2: W 2⅝", straight, Colour: brown
Edge finishing	Binding: W ½", straight, Colour: brown. Machine front/hand back
Batting	80/20, Low loft
Top fabric	Cotton, plain weave Motif: Flowers, marbled Feature colours: Brown, green, orange, rust, peach Background colour: mottled orange, green
Top piecing method	Machine Appliqué
Embellishments	Appliqué: Motif - flowers/leaves, Raw edge fused Machine embroidery: embroidery thread in colours to match appliqués (grey, green, rust, peach)
Backing	One fabric, cotton, plain weave Feature colours: olive green Motif: mottled

Quilting	Domestic Machine Thread colour: cream, olive green Pattern: in-the-ditch
Condition	Used (Wall-hanging)
Label	<i>The Garden Club Machine appliquéd pieced and quilted by June de Groot 2010-2011</i>
Comment	<i>Viewers Choice Award Cranbrook Quilters Guild Quilt Show 2011, "Stories in Thread"</i>