

Wendy Hogg - CQG #153, 154

Wendy started quilting in 2013 “when I was waiting for a hip replacement and needed a sedentary activity.” That year, a friend invited her to a guild meeting and she joined. It was a time when she was looking for a creative outlet as well as to be with people who were passionate about what they did. A bonus is the “feeling of community; people willing to share or give advice and who celebrate successes.” Wendy even quilted for a few hours before heading to the hospital for her surgery. Initially she learned the basics through guild workshops and YouTube videos. Then in 2015 she started taking classes at the *Quilter’s Affair* in Sisters, Oregon ([soqs.org](http://soqs.org)) - her total to date is 25 days of classes with some of the most renowned quilting instructors in the USA. Wendy also goes to two retreats a year with friends. She knows for sure that her great-great grandmother quilted because she owns one of her “quilt tops” that was hand pieced. There were always “utilitarian style, scrappy quilts” that Wendy and her siblings used on their beds, but Wendy never asked who made them, so probably her grandma, great aunt or great grandma also quilted.

Wendy built and maintained the guild’s website from 2015 to 2025, when the program she was using became obsolete. [The website [cranbrookquiltersguild.ca](http://cranbrookquiltersguild.ca) is no longer accessible.] In 2015, Wendy co-chaired the guild’s quilt show with Maxine Adshead. “Mountains of Quilts” was the most profitable show in the guild’s history: the net profit was \$2202 from 420 attendees/\$5 per ticket, plus a silent auction of eight quilts, a market table, a raffle and vendors. Members exhibited 234 quilted items. Also from 2015 - 2017, Wendy planned workshops with Victoria Robinson. More recently, she taught *Imaginary Landscapes using Gentle Curved Piecing*, which she brought together based on Jean Wells techniques (see #132 for Wendy’s landscape quilt), and was one of the speakers at the 2023 *Regional Quilt Conference* on that topic: “*Jean Wells Landscape Designs*”.

Wendy has made over 25 quilts plus table runners, wall-hangings, and specific art pieces. The design and fabric/colour choices of many of her creations have an “arts” edge. She has exhibited her pieces in the guild’s quilt shows and the “*I Quilt*” gallery exhibit. Her creative space at home is a ‘studio’ - it was her daughter’s bedroom in their above-ground basement. As Wendy machine quilts most of her pieces herself, the room features an array of tables to float the quilts on while she stitches. Her ‘away-from-home-studio’ in their trailer seems to occupy most of the ‘living room’ - she and Doug travel ‘south’ for the winter months and to Sisters in July. Her current sewing machine is a *Janome 7700*. She bought this in 2013 with the table for about \$2,000. Wendy has only sent four quilts to a longarm service, the rest she has quilted on her domestic machine using free-motion without marking, and sometimes straight lines using the machine’s built-in walking foot. That stitching she learned at classes and with the help of YouTube ([youtube.com](http://youtube.com)) videos that are now available on every quilting topic.

While Wendy doesn’t have a favourite pattern, she admits to Jean Wells ([jeanwellsquilts.com](http://jeanwellsquilts.com)) being a favourite designer and workshop leader. Her stash is full of quilters’ cottons with a lot of batik - batik fabrics are a mainstay of landscape fabric art. Of course she shops at “The Stitchin Post”, which is Jean Wells’ store in Sisters, OR. On their travels she adds pieces from the small shops they pass, buying what she needs or might need for a project. Like most members, Wendy likes to look for deals, but will buy the fabric needed for the project regardless of cost. Recently Wendy washed every piece of fabric in her stash, starting with batiks, because she has developed a sensitivity to the unwashed fabric. This sensitivity is not uncommon because of the chemicals and dyes used in the fabric manufacturing process - pre-washing is the only option to remove the irritants from the quilters cottons. (Note: some quilters have had to give-up their quilting all together because of the severity of their reaction. Older fabrics are less likely to cause the issue.)

Her binding method had been the traditional “machine front/hand back” style. Wendy is converting to sewing the binding totally by machine - it takes concentration and precision stitching, but these new sewing machines with speciality feet make it easier, e.g. a Janome bi-level foot. Wendy does label her creations with a hand-printed label (pigma pen) attached as a triangle in the corner, then sewn down with the binding and hand-stitched across.

Despite living away from the late fall to spring most years, Wendy is committed to contributing to the guild so it stays viable. She works to give back because she learned so much from the guild members when she started - she always knew there was someone who would willingly help her solve any quilting problem she ran into.

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| Quiltmaker              | Wendy Hogg (nee Cook)                      |
| Date and place of birth | September 15, 1956<br>Vancouver, BC        |
| Quiltmaker occupation   | Teacher, Principal                         |
| Children                | 2 daughters                                |
| Education of Quiltmaker | Masters degree                             |
| Where quiltmaker lived  | Vancouver, BC; Edmonton, AB; Cranbrook, BC |

#### CQG#153 - *Doug's Fish (Metolius)*

Quiltmaker: Wendy Hogg

Quilt Owner: Doug Hogg

Wendy was encouraged to make this Jean Wells pattern by her husband. By then, 2018, Wendy had taken courses from Jean and knew the piecing technique - gentle curved piecing. At the *Stitchin Post* quilt shop Doug saw a finished quilt of the pattern. Wendy suggested that if he liked it so much he could buy the kit, and he agreed (Cost \$125). Doug choose one fabric for Wendy's version - a polka dotted blue/orange batik that Wendy bought in a metre cut and used two thin pieces, one in the bottom fish and one in the third fish - Rainbow Trout. She started off with a kit of a variety of 'wof' batik cuts - width of fabric strips meaning 42 to 44 inches long. Wendy added about half of the fabric she ended up using.

Quilts are seldom made 'in-a-day' though patterns are often advertised that way. Wendy detailed the construction process and timeline for *Metolius*:

- 2018, bought the pattern & kit;
- 2019 collected more fabrics;
- 2020 cut and sewed fish bodies, then pieced half the water background;
- Spring 2021 sewed detail into fins, washed away stabilizer;
- July/August 2022 took course on machine appliqué & finished piecing background;
- Fall 2022 - Nov 2023 did a reverse appliqué project to learn needle-turned hand appliqué
- Spring 2023 quilted the background
- Fall 2023 completed a machine appliqué project to develop the skill
- Spring 2024 added tail, head and fins to fish bodies; prepared fish for turned edge appliqué; made practice quilt sandwich and fish to work on to develop skill,

- November 2024 turned over fish mouths, appliquéd fish, quilted water lines, made and attached facing

- May 2025 added hanging sleeve and label

The whole process was “challenging and fun”. The background that was quilted before the fish were added, took her about five hours. Each fish took Wendy about 30 minutes to machine appliquéd to the background. It’s a Doug and Wendy favourite wall hanging.

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| Pattern            | <i>Metolius Quilt Pattern</i> by Jean Wells Designs, Stitchin’ Post Publications, Sisters, OR: 2010  |
| Subject            | Nature, Water, Fish  |
| Date               | Specific date: 2024  |
| Size               | L 69¼” x W 40”   |
| Overall style      | Finished wall-hanging<br>Non-traditional<br>Realistic<br>Art Quilt   |
| Quilt Layout       | Pictorial, Appliqué, Art<br>Directional  |
| Edge finishing     | Facing, straight, square corner, hand sewn to back, W 2”<br>Facing fabric: blue batik  |
| Batting            | Fleece, medium loft  |
| Top fabric         | Cotton, plain weave<br>Motif: Batik<br>Featured colours of fish: brown, rust, orange, yellow [25 different fabrics]<br>Feature colours of water: blue, aqua, teal [43 different fabrics]   |
| Top piecing method | Machine piecing<br>Improv<br>Gentle curve piecing/strip [Jean Wells method]<br>Hand appliquéd<br>Appliqué (machine)  |
| Appliqué           | Pieced Fish (Rainbow Trout): Template cut; top-stitched, turned edge appliquéd, machine stitched [blind hem] [monofilament], strip piecing variation (gentle curves)<br>Needle turned appliquéd<br>Eyes - fussy cut, raw edge, straight machine stitched |
| Novelty Technique  | Fussy cut<br>Improv curved piecing   |

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| Backing   | Cotton, plain weave, one piece<br>Feature colours: mottled blue<br>Two hanging sleeves (top and bottom)  |
| Quilting  | Machine<br>Background pattern - wavy lines to simulate water; Thread: colour blue<br><br>Fish pattern - lines; Thread: variegated coral/brown/green<br><br>Outline around fish |
| Condition | Unused   |

CQG#154 - *Wedding Quilt (1975)*

Quiltmaker: Ladies Auxiliary to the *Canadian Dolphins Swim Club* (Vancouver, BC)

Owner: Wendy Hogg

Wendy and Doug received this quilt as a wedding present in August 1975. *"It was given with a card that included all the names of the swimmers in the "National Group" of the Canadian Dolphin Swim Club, in Vancouver, BC. I (Wendy Cook, at that time) was part of the "National Group", which referred to swimmers who had made the cut-off times to compete at the Canadian National Championships. The card also held the names of some adults: Haik and Carol G (the team physiotherapist and his wife), Joka Shubert, and Mr and Mrs Palmatary. I suspect the blocks were made by a number of the swimmers' mothers, not just those in the "National Group." I recall seeing my mother (Donna Cook) hide some scraps of fabric so I know she made a block, but I never found out which one. Doug was a swim coach of younger swimmers in the club and he recalls the mother of one of the swimmers he coached was involved in the quilt (Mrs Sziklai).... The log cabin blocks were hand pieced and made from leftover fabric from the making of clothing, with a red centre [Heart patch]. They were arranged in a "barn-raising" layout. The quilt was hand-quilted, obviously by a number of different stitchers, some who used conventional stitches. The back was red poly-cotton and was folded around the front and stitched to form a binding. Polyester batting was used."*

One conversational print in the quilt depicts "Louis Riel". It seems that some strips were added by machine to make the blocks all the same size, likely by the person elected to sew the blocks into the "Barn raising" log cabin quilt variation.

Initially Wendy and Doug used this quilt in their apartments (1976-79) as a wall-hanging, because it was too small for a queen bed. To hang the quilt, Wendy hand-stitched fabric "tabs" evenly placed along one side. It has been used as a "topper" on a guest bed. Currently, Wendy has it stored and occasionally brought out to hang over the stair railing for a decoration.

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| Pattern | Logcabin blocks in Barn Raising Variation |
| Date    | Specific date: 1975 (fabrics 1950-1975)   |
| Size    | L 95" x W 72"                             |

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| Overall style      | Finished quilt (double bed size)<br>Scrappy (varied block colouring)   |
| Block              | L 12" x W 12" , square, side-by-side spacing<br>Number of blocks: 48<br>Brackman #2573 (V) (The Log Patch ~ 1895)  |
| Edge finishing     | Fold-over binding, (backing brought to front, hand stitched), W $\frac{3}{4}$ ", straight, square corners<br>Colour: red   |
| Batting            | polyester, high loft   |
| Top fabric         | Scrappy - cotton, poly cotton, madras,<br>Weave (varied) : plain, woven, double knit, twill<br>Featured colours: dark/light tones, varied, red<br>home squares<br>Motifs: conversational, novelty, geometric, polka<br>dot, gingham, seersucker, |
| Top piecing method | Hand-piecing, Machine piecing  |
| Backing            | Poly-cotton, plain weave<br>Feature colour: red, plain/solid, one fabric   |
| Quilting           | Hand-quilting, varied stitches/inch, dark thread<br>Pattern: in-the ditch (every-other-row)  |
| Condition          | Unused   |