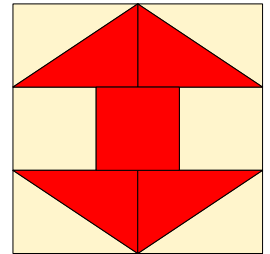


Block 104 Lois Irene Smith

From: Sub-cut:

If paper piecing add ¼" all the way around Template Z and Y

<div style="display: inline-block; width: 15px; height: 15px; background-color: #fff9c4; border: 1px solid black; margin-right: 5px;"></div>	<p>B 2½" strip 6⅞" strip</p> <p>OR 6"x13" rectangle</p>	<p>2 - 2½" squares 1 - 5" square. Sub-cut 2 template Y triangles 1 - 5" square. Sub-cut 2 template Z triangles</p>
<div style="display: inline-block; width: 15px; height: 15px; background-color: #ff0000; border: 1px solid black; margin-right: 5px;"></div>	<p>R 6"x13" rectangle</p>	<p>1 - 2½" square 1 - 5" square. Sub-cut 2 template Y triangles 1 - 5" square. Sub-cut 2 template Z triangles</p>



Lois Irene Smith (Burnaby BC 1929-2011)

"Lois was a poor kid who never dreamed of dancing until a neighbour suggested she try ballet. She was incredibly agile because her father had been teaching her gymnastics. Her brother, who worked in a shoe factory paid for her lessons at British Columbia School of Dancing because her parents could not afford them but had to drop out when her brother lost his job. At fifteen Lois started lessons with the Ballet Russe under Rosemary Deveson as the family was now able to pay for lessons. Rosemary encouraged her to train seriously so Lois dropped out of Templeton High School. Lois paid for her daily lesson by demonstrating for other classes. At seventeen, she landed a job with Theatre Under the Stars performing in the summer musical presentation in Vancouver's Stanley Park. With few opportunities for ambitious young dancers in Canada, she danced with the Los Angeles Civic Light Opera Company in Los Angeles and San Francisco where she met and married dancer David Adams in 1950.

Celia Franca formed a national and professional ballet company in Toronto, National Ballet of Canada, and invited David to join but his condition was that Lois be hired as well. Celia gambled on Lois' potential: 'with her beautiful legs and feet, natural classical line and zeal she was destined to become our first principal ballerina.' Lois worked incredibly hard to develop the technical skills: speed, agility and attack to expand her naturally expressive abilities and lyrical quality making her Canada's first and foremost ballerina and a major audience draw.

During the first year they face many challenges. Lois had her daughter, which David's parents helped look after, worked for love rather than money, lived rent free with other dancers burning newspapers for heat, practised long hours in makeshift rooms without orchestra nor sets, getting caught in blizzards, dancing outdoors in wind and rain, and injuries. David went on to Britain in 1964. In 1969 a knee injury forced Lois to quit. Elegant and extremely talented Lois 'defined Canadian ballet for a long, long time.' She was idolized by Karen Kain who said Lois was an inspiration and 'paved the way for all of us.'

Lois established the Lois Smith Dance School in Toronto that was incorporated into the Performing Arts Program at George Brown College. She choreographed productions for CBC, Winnipeg Opera Company and Canadian Opera Company then moved to the Sunshine Coast in BC and created another dance school and continued to occasionally perform."

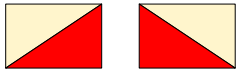
Merna Forster, "Lois Smith—Bringing Ballet to Canada", 100 More Canadian Heroines Famous and Forgotten Faces," The Dundurn Group Toronto, 2011, 330-333.

Block 104 Lois Irene Smith finished: 6" unfinished: 6½"

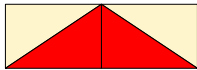
For paper piecing instructions see right side.

Procedure for piecing:

1. Place [1] **B** and **R** triangle right sides together matching seam intersection points. Sew together. Press to **B**. Should be 2½"x3½". **Note:** diagonal seams on raw outside edge are not in corner. Make 2 of each.



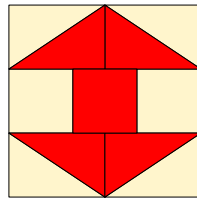
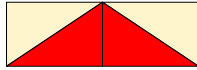
2. Sew [1] of each Step 1 unit together. Press seam open. Should be 2½"x6½". Make 2.



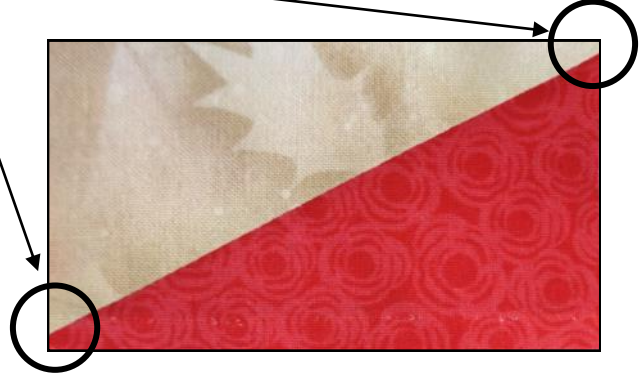
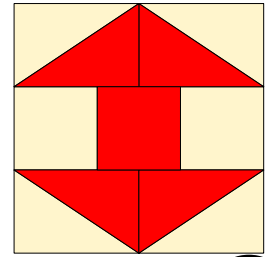
3. Layout and sew together [1] 2½" **R** and [2] 2½" **R** squares. Press. Should be 2½"x6½".



4. Layout and sew together [2] Step 2 and [1] Step 3 unit. Press to Step 3. Should be 6½" square.



5. Option: Sew a 1½"x6½" background sash strip to the right side of block. ∞



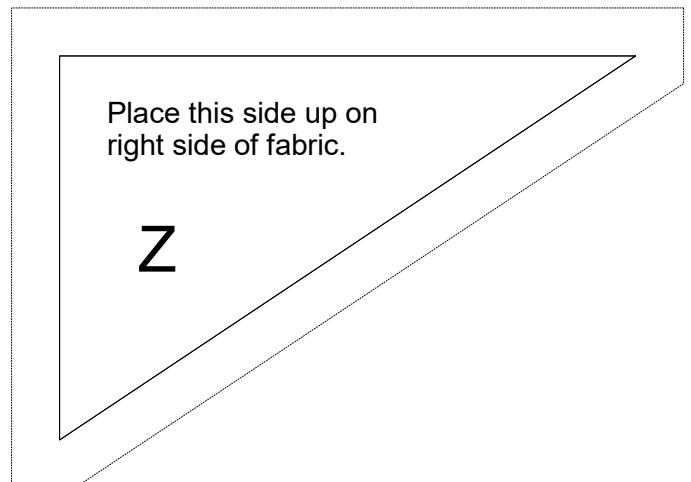
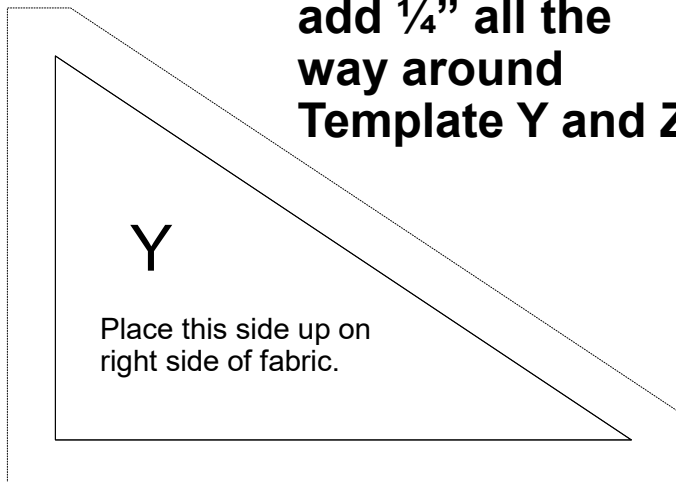
Procedure for Paperless Paper Piecing or Regular Paper Piecing - see links above blocks on 150 Canadian Women page

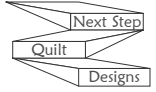
Regular Paper Piecing - see pages A thru D

- Section 1 = **Y-R** triangle
- 2 = **Z-R** triangle—trim seam and press open
- 3 = **Y-B** triangle
- 4 = **Z-B** triangle

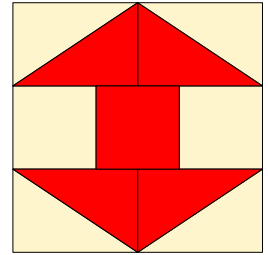
Trim to 2½"x3½" rectangle on dashed lines and remove paper.
Go to Step 2 to finish piecing block. ∞

If paper piecing add ¼" all the way around Template Y and Z

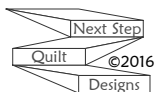
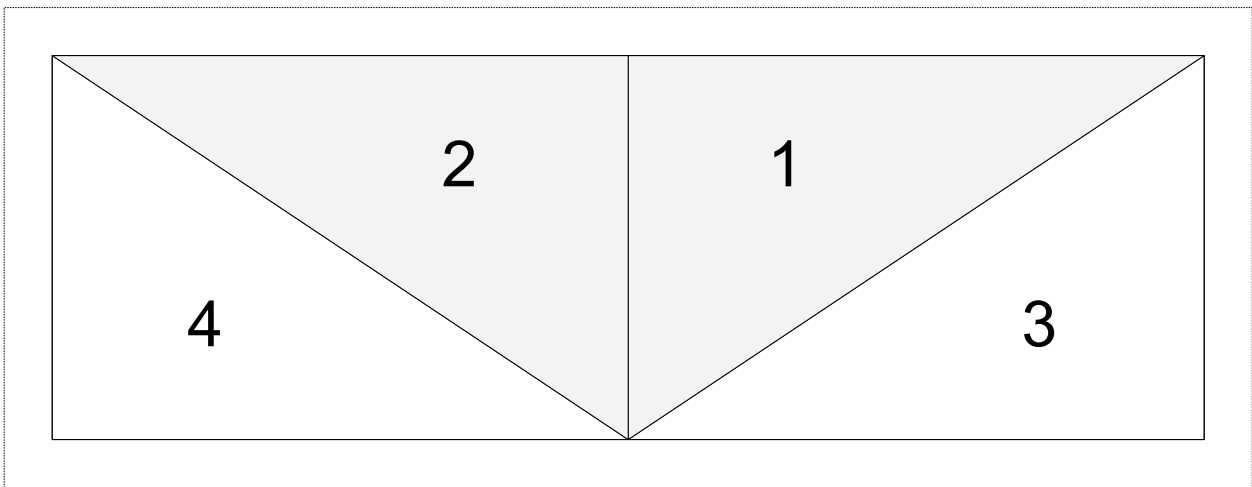
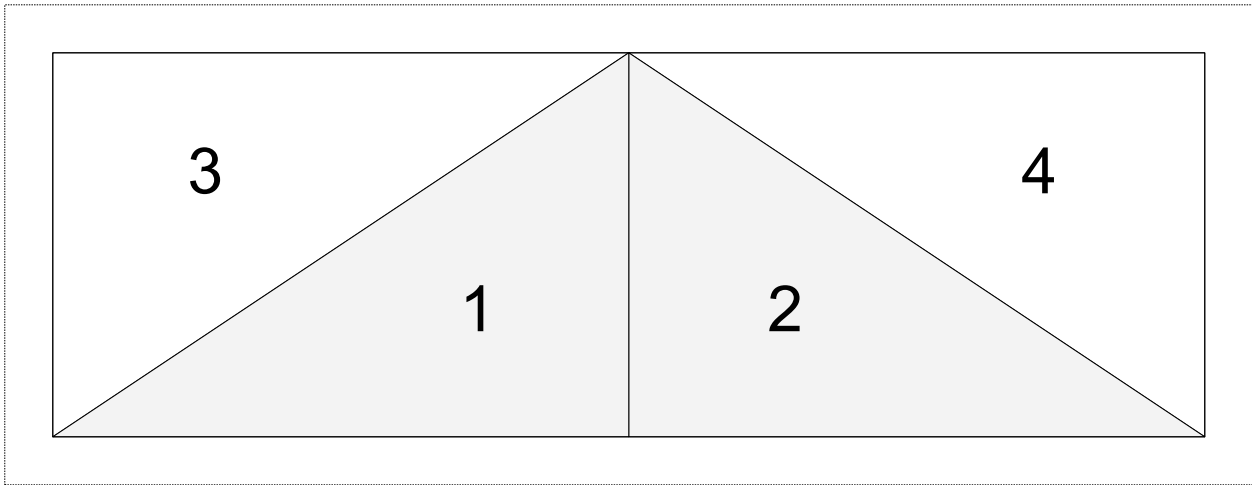




Block 104 Lois Irene Smith finished: 6" unfinished: 6½"



Paper Piecing Pattern is Reversed



Block 104 Lois Irene Smith

PERSONAL REFLECTION & INSPIRATION

Work hard.

