

New Brunswick Block

by Kathy Tidswell

How does this block represent New Brunswick? Water is very important to the province. We utilize our many lakes, rivers and the salt water to our east and south for recreation, tourism and fisheries, both sport and commercial. The large white pine symbolizes the trees that the early settlers used for masts of the great ships, as well as forestry which is still a prime industry in the province. To complete the scene I have added a small crest with the purple violet, our provincial flower.

SUPPLIES:

- Scraps of fabric to represent sky, distant hills, a treeline, meadow, river, rocky shoreline, tree, grassy bank, purple violet, and black for the crest. Don't forget to consider the backs of fabrics.
- Invisible thread, both clear and frosty if you wish to machine appliqué.
- 1/4 m black lightweight Dressmaker's iron-on interfacing.
- Freezer paper.

METHOD:

Make templates of pieces A-G.

Using the templates, cut freezer paper the exact sizes of A,B,C,E,F and G.

Cut fabric a scant 1/4" larger than the freezer paper at the top curved edges of A,B,C,E and G.

Cut the fabric a scant 1/4" larger all around for F.

Finish the top curved edges of A,B,C,E and G by placing the shiny side of the freezer paper against the wrong side of the fabric. Use the tip of the iron to press the seam allowance to the freezer paper.

For F, finish all the edges except the bottom from the left edge to the slit, by ironing the seam allowance to the freezer paper.

Cut D the exact size of the template.

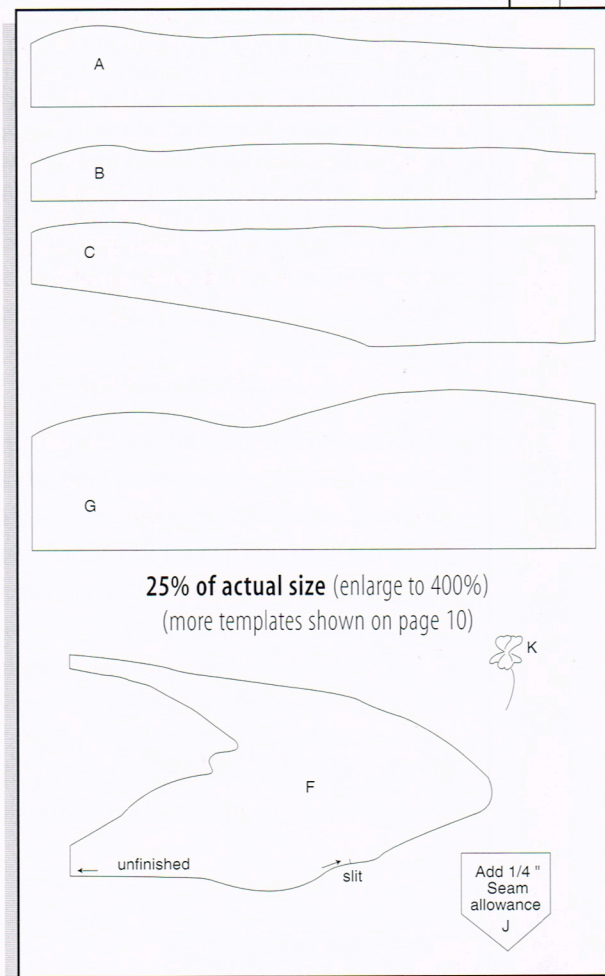
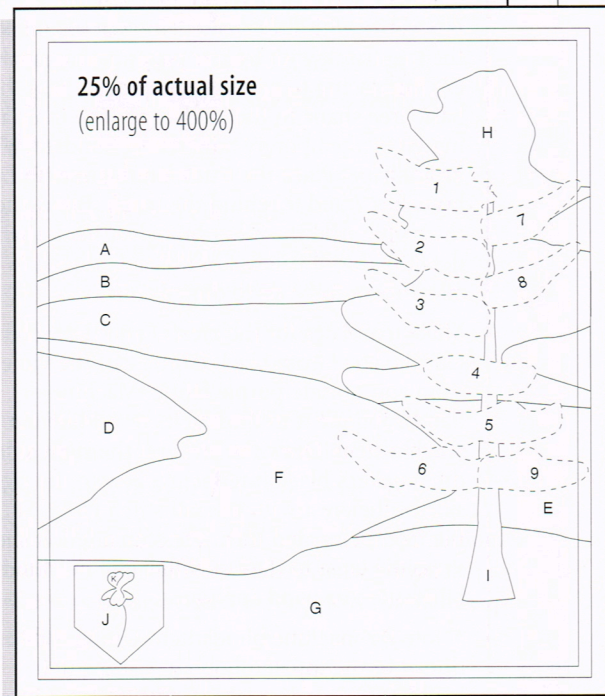
Cut the sky fabric 11 3/4" x 5".

The finished block is 11" x 13". The landscape pieces are all 1 1/4" wide to allow 1/4" for squaring up at the end. The landscape will be stitched before the tree is added.

Using the diagram as a guide, lay the landscape pieces on a squared grid such as that on your cutting mat. Starting with the sky and working down to the foreground, lay out the entire block on your grid. Note that D has no finished edges and must be placed under F and that the side edge of E is unfinished and must be placed under F. Pin the entire block. View it from a distance. If you are not pleased with the effect, consider substituting fabrics. Press with medium heat.

To sew the landscape, use the blind stitch and invisible thread to machine appliqué each piece or hand appliqué.* (See note below.) Start from the top and work to the foreground the same way you laid it out. After each piece is blind stitched, remove the freezer paper and trim the seam before you proceed. Press.

To make the tree, make templates of the basic shape H, the trunk I, and the branches 1-9. Draw the tree shape on the right side of lightweight dressmaker's iron-on interfacing. With the bumpy side of the interfacing facing the right side of the fabric, stitch with a small stitch (1.5) around the entire drawn shape. Slit the dressmaker's interfacing and turn the tree. Press with an iron only if

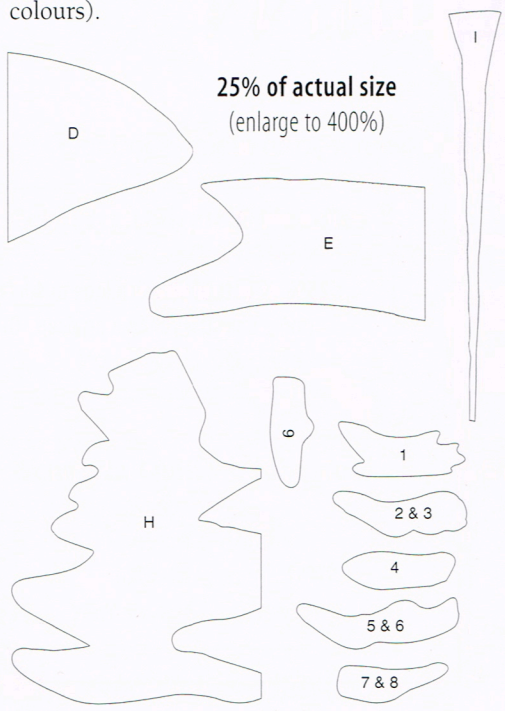


INSTRUCTIONS CONTINUED...

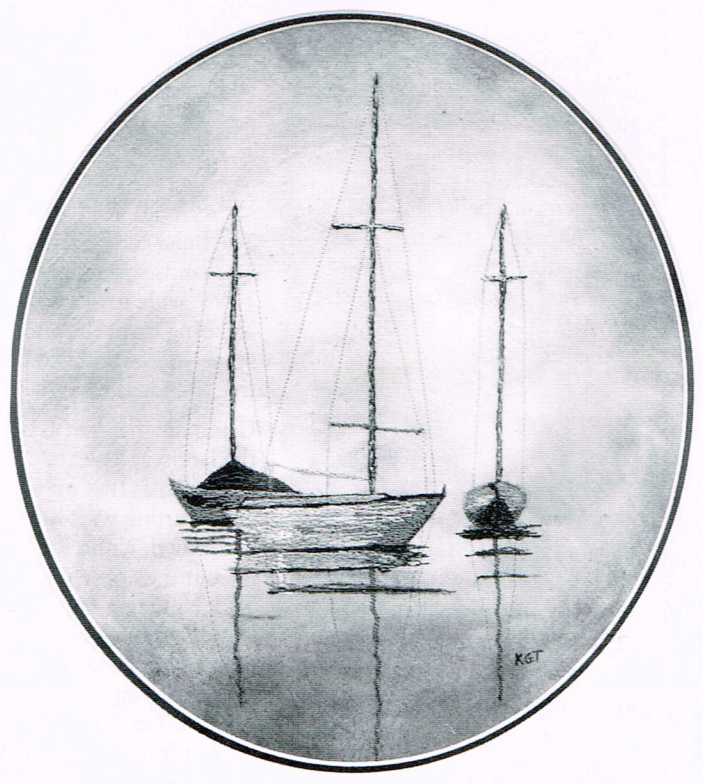
you have a teflon sheet. Make pieces 1-9 with contrasting mottled tree fabrics. Use the same procedure with dressmakers interfacing. Make the tree trunk with freezer paper or dressmaker's interfacing to get a smooth edge. Press the basic tree shape to the landscape. The interfacing gives a temporary adherence. Blindstitch the basic shape. Place the trunk on the tree. Put branches 7 and 9 behind the trunk. Blindstitch the trunk. Add the other branches. Tack them down with 6-8 stitches of invisible thread to allow them to be three dimensional.

Make templates for the crest, J and the violet, K. Cut the crest from black fabric. Cut the violet from appropriate purple fabric. Machine or hand appliqué it to the black crest. Machine stitch a stem. Draw the crest on the right side of dressmaker's black interfacing. Sew to the right side of the crest with a small stitch (1.5). Slit the interfacing and turn. Press on a teflon sheet. Press the crest to the landscape and machine blindstitch or hand appliqué.

*Note for machine blindstitch- Use invisible thread in the top and bobbin. Use a stitch length of 1.0 and a zigzag width of 1.0. Use a metal bobbin if possible. If you must use a plastic bobbin, wind it slowly and do not fill the bobbin completely. An electrostatic charge may cause it to explode if wound full. Alternatively, a bobbin thread in the colour of the background can be used with invisible thread on the top. This will involve changing your bobbin colour. Use clear invisible thread when blindstitching to the sky (a light colour), and frosty when blindstitching to the other fabrics (darker colours).



PROFILE by Leslie Marquis

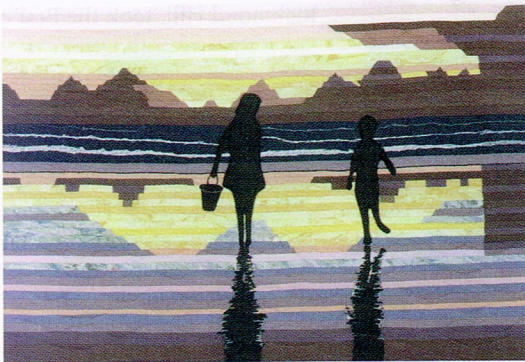


Kathy Tidswell
Burt's Corner, NB

Kathy got involved in quilting about fourteen years ago when her daughter was a baby. She and her husband John had been married for ten years before having children, and they decided that if they were going to take the big step, one of them should stay at home. Kathy was elected, although having worked for many years for the Canadian Forestry Service, she found the first few years at home difficult and so she was drawn into sewing and quilting as an outlet. She had always done other crafts such as knitting, rug hooking and weaving. As in these other crafts, the aspect of design was the most appealing since Kathy never liked to just repeat other people's patterns. For her early quilting designs, she gleaned information from books and started collecting books on different techniques. In order to gain more skill



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Florida strip-pieced landscape from a picture taken in 1991 of my children. Done in 1996 after a workshop with Joen Wolfrom.

At left:
SAILBOATS
Thread painting, December 1998.

Trapunto Jacket made '97



at drawing, she took courses in oil painting and later took courses in drawing and watercolours.

A turning point came when she got a British book from the library by Liz Hubbard called "Thread Painting". Kathy found the work exquisite and decided to try it herself. Mostly, she had to learn on her own, since it was difficult for her to find courses to take on machine techniques and painting on fabric. Most of her wonderful skills in thread painting and free motion embroidery have been acquired through trial and error from information she found in books. She has taken many other types of quilting courses over the years from renowned Canadian and American quilt teachers and fibre artists.

Kathy has been teaching quilting and sewing classes and workshops for several years for guilds, fabric stores and at a needlework festival. Her workshops this year include titles such as "Advanced Free Motion Appliqué and Cut Work", "Thread Painting", "Trapunto by Machine" and "Threads, Needles, Stabilizers and Feet". The highlight of her teaching career was being invited to Montreal to teach for the South Shore Quilters' Guild.

Machine appliqué in all its variations and free motion embroidery are her main loves. She has done some architectural wall hangings and currently sells in an art gallery landscapes that are hand painted on muslin and free motion embroidered. She was commissioned by Christ Church Parish Church to make four machine-embroidered crests for their church banner and that of their companion church in Alberta. She made the New Brunswick block for the Tour Canada Quilt instigated by the South Shore Quilters Guild and a New Brunswick block for the Children's International Summer Villages Canadian Friendship Quilt. She also contributed to guild projects for the Palliative Care Unit of the Dr. Everett Chalmers Hospital and the Alzheimer's Unit of York Manor, both in Fredericton.

Kathy was born in Saint John and was brought up in Welsford, N.B. in a home where her mother and grandmother exposed her to many different crafts at an early age. She attended the University of New Brunswick where she met her husband. They moved to Burt's Corner in 1974. They now have a teenaged daughter and son aged twelve. Apart from her sewing, teaching and working on the School Parent Advisory Committee, she also is a dedicated walker and gardener. She somehow finds the time to be the New Brunswick representative for the Canadian Quilters' Association/Association canadienne de la courtoise. Kathy loves to encourage people to use their machines to their full potential and to have fun creating with thread.