



MANITOBA BLOCK

Like many of us, Carol took an indirect route to quilting through embroidery, knitting, sewing, spinning, weaving, and various crafts. For six years after an introductory class in 1981, she quilted "in the closet" where her first project languished, till she stumbled upon her local guild, the MANITOBA PRAIRIE QUILTERS. She recognized kindred spirits and joined on the spot. She quickly became involved in the guild, now 300+ members, and has served as treasurer and on various committees. In 1987 she joined CQA/ACC, served two years as regional rep for Manitoba, followed by three years as treasurer. Promotion of quilting, both nationally and internationally, is important to Carol. Having spent most of two years in New Zealand, she has participated in and still belongs to the National Association of NZ Quilters and three Christchurch/Canterbury patchwork groups.

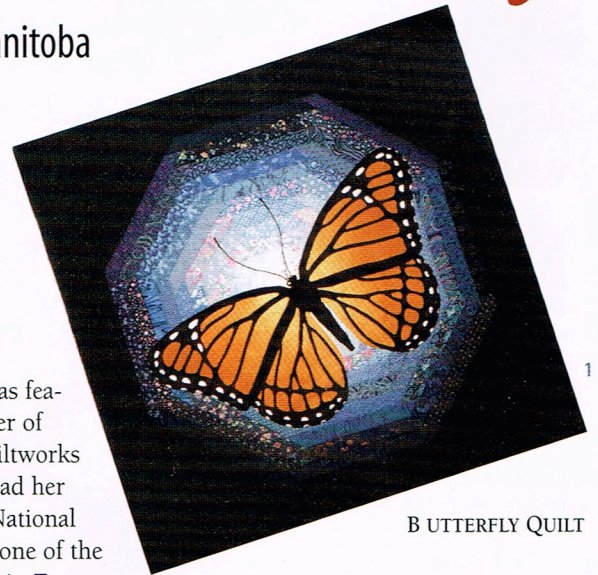
Two years after joining MPQ, Carol was asked to demonstrate for the guild and slid into a teaching role. Fascination with colour led to dyeing experiments, which turned into a home-based busi-

1. "Flight of Fancy" (29.5" square) was designed for Gail Hunt's book, "Quiltworks Across Canada". It features a combination of machine work (piecing, quilting) and hand work (appliqué, quilting).

2. "After the Rain" (73.5" x 85") Inspired by the writings of Chief Dan George, this quilt was hand pieced out of a cookie tin on my lap in our van, and machine quilted when I returned home.

Carol Galloway

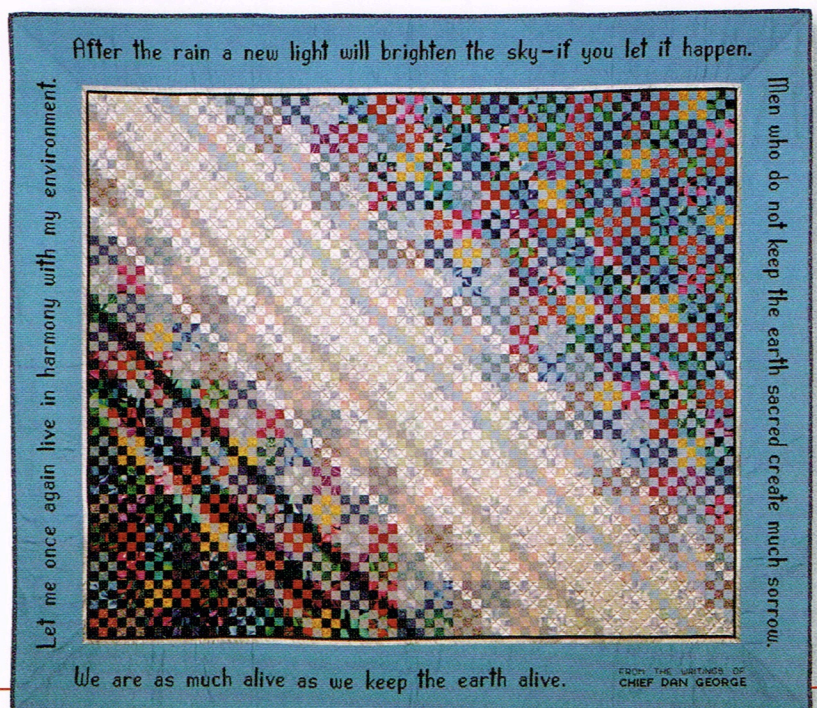
Winnipeg, Manitoba

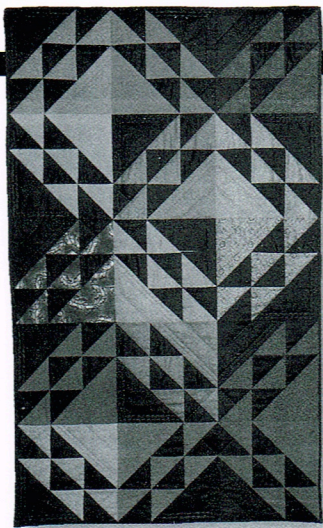


BUTTERFLY QUILT

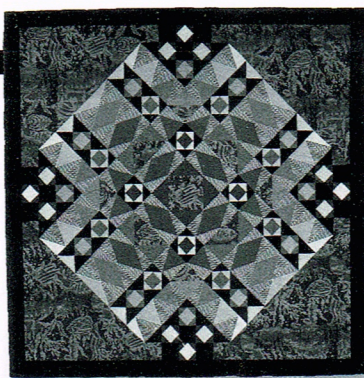
ness for several years. She was featured in the Manitoba chapter of Gail Hunt's 1996 book, "Quiltworks Across Canada". Carol has had her work accepted into several National Juried Shows. She served as one of the jurors for the upcoming NJS in Toronto, and found the elimination process a huge challenge. She also judges, and enjoys the opportunity to critique. Occasionally she does commission work; most recently, banners for the Centennial Concert Hall to celebrate the 50th anniversary of the Winnipeg Symphony Orchestra.

But teaching holds the greatest rewards for Carol, even though she admits some regret that it takes time and energy away from her own quilting. Since her first class ten years ago she has taught for guilds coast to coast across Canada, in New Zealand, at Quilt Canada '96 in





3. "Amish Wash" (45" x 27") the Amish palette is my comfort zone. I was playing with positive and negative shapes when I made this.



4. "Making Waves" (59.5" square) is an original design based on the traditional block, "Storm at Sea", with the central block fractured as it moves outward. The fish print, a 3-dimensional wave border and wave quilting pattern continue the ocean theme. Machine pieced and quilted.

Saskatoon, and will be at QC2000 in Toronto. As a regular shop teacher in Winnipeg, Carol especially enjoys initiating newcomers to quilting. She is, primarily, a teacher of techniques and tries to instill in her students both an appreciation for good workmanship, and the confidence to bend rules in favour of creative expression. She feels that learning as many techniques as possible enables quilters to interpret their ideas more effectively, and credits a workshop

with Libby Lehman for giving her the knowledge she needed to develop her "Prairie Skyscape" idea into a workable project.

Carol's own work is often based on modified traditional patterns or inspired by nature. She likes to introduce unusual fabrics or unexpected techniques into the development of her designs. During the most recent trip to New Zealand, Carol learned to felt fleece and is very excited about its application to quilting and fibre art... "There are always ideas to explore, new techniques to learn, wonderful fabrics to inspire us. That's why we start the next quilt, and why the popularity of quilting will continue to grow for a long time." ❖



We present the twelfth block in our series of Millennium Blocks.

Prairie Skyscape

by Carol Galloway

The mountains are spectacular and the ocean is awesome, but nowhere on earth do I feel more connected to the universe than on the prairie. Away from the cities and towns, when you stand out in the wide open, you may very well be the tallest thing for miles. The earth melts away; the sky is a huge dome over your head, and you are drawn up into it... into the puffy white clouds, the thunderstorms, the Aurora Borealis or the black night sky, stars spilling out of the heavens around you. I saw my first prairie sunset from the back of a train when I was sixteen. The memory still fills me with reverence.

Manitoba has boreal forest, parkland and tundra, native grassland, over 100,000 lakes, even an ocean coast and desert. But it is our constantly changing skyscape I wanted to portray in my block. Silhouetted against the sunset is a Red River Cart. These ox-drawn carts were instrumental in the development of western Canada before the railway was built. They were made locally of wood and buffalo hide, and carried furs, produce and goods for trade. At the junction of the Red and Assiniboine Rivers, early Winnipeg served as an important transportation, distribution and communication centre, connecting resources with markets, north, south, east and west. It still does. At the geographical centre of Canada, Manitoba is the keystone province.

THE BLOCK (12 x 15" finished)

The background is raw-edge strips applied to a base fabric. The cart is reverse appliqué by machine, and satin stitch.

SUPPLIES

Base Fabric: 13 x 16" sky fabric, or muslin if it will all be covered with your sky fabrics
Sky: sunset colours, assorted sizes
Ground: strip of textured brown fabric, 2.5 x 16"

Cart: darker brown fabric, 6 x 12"

Thread: two 100 metre spools of dark brown thread to match the cart fabric

Freezer paper: one sheet 8.5 x 14", one sheet 6.5 x 12"

Fusible web (optional but recommended)

TECHNIQUE

The Background Block

Assemble your best sunset fabrics and lay them out in a pattern of your choosing. A

Continued from page 35

photo of a sunset may be helpful, to give you a starting point. Cut strips/pieces the size you need and back them with fusible web. Iron them on to the base fabric, starting with the colour furthest back and overlapping for the best effect.

Back your ground fabric with fusible web and iron it across the bottom, covering the lowest edge of sky fabric. If you prefer, you can cut your strips with a bias edge which will not fray, lay them in order on the base fabric, and sew along each edge with matching or invisible nylon thread.

The Cart

Enlarge Figure A to full size (the front wheel should be 5.25" high); centre it on the larger piece of freezer paper, and trace it on the dull paper side. Enlarge Figure B to full size; centre it on the smaller piece of freezer paper, and trace.

On the back side of the prepared block, position the larger piece of freezer paper (Fig. A), shiny side down. Align the centre of the grainline cross with the centre of your block, the cross lines parallel to the vertical and horizontal edges of your block. Pin the top edge to keep it in place, then slip the 6 x 12" cart fabric under it, right side toward the front of the block. The fabric should cover the wheels, flat bed and poles out the front (as in Fig. B). With a hot dry iron, press the freezer paper on to the cart fabric and muslin.

Align Fig. B with Fig. A and give it a light press, just so the smaller piece of freezer paper sticks to the larger piece. With a short stitch length, straight stitch all the lines marked in Fig. B, but not across the spaces. Carefully pull off and discard the smaller piece of freezer paper, leaving Fig. A on the back of the block.

From the front, very carefully trim away the sky/ground from within the stitched area, close to the line of stitching, revealing the cart fabric behind the wheels, etc.

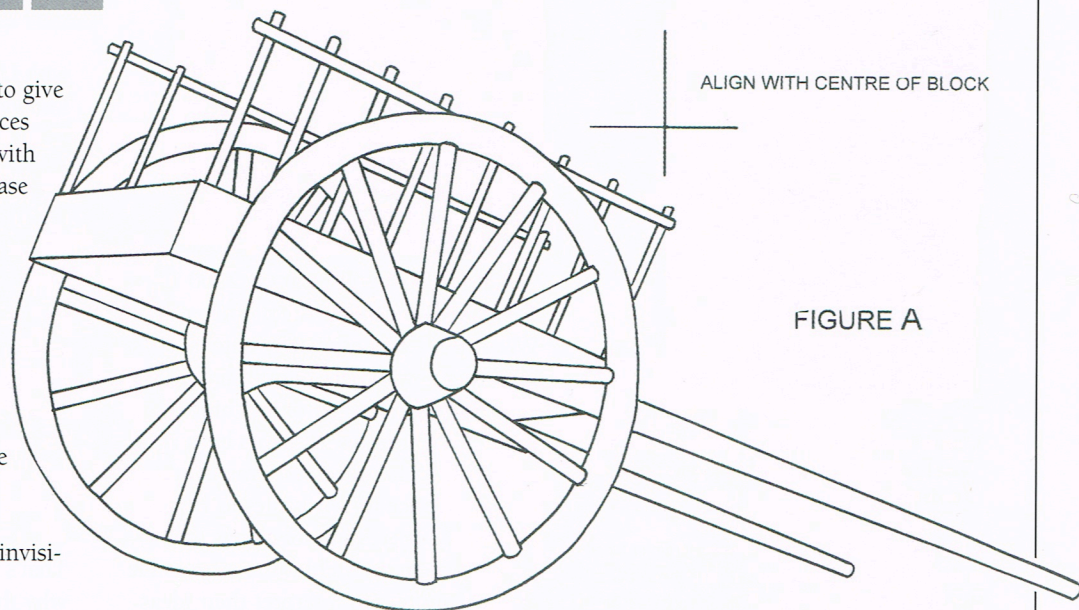


FIGURE A

50% actual size

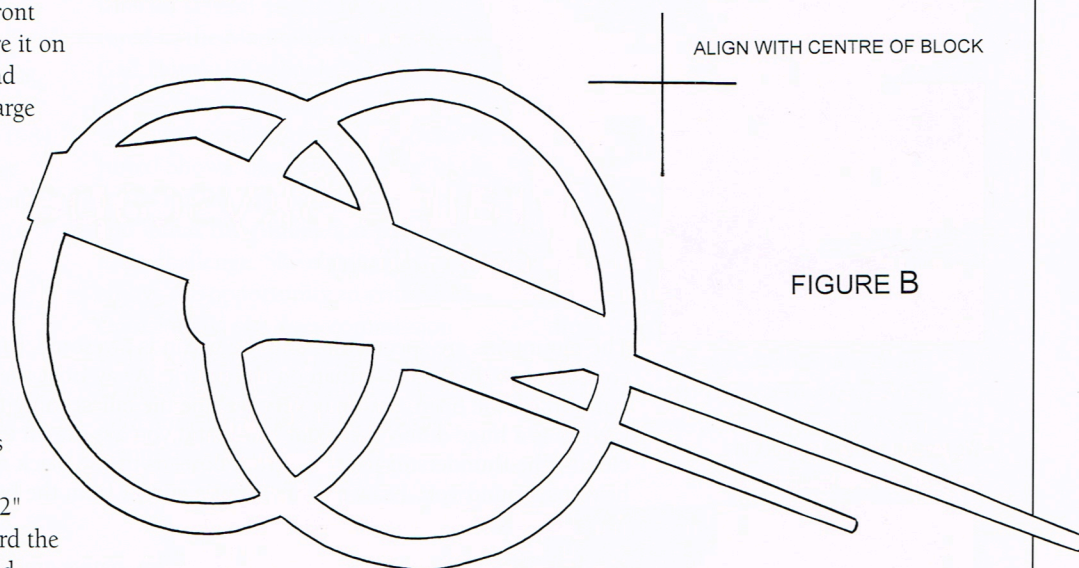


FIGURE B

If you accidentally cut through the brown fabric, you can mend it with a little piece of iron-on interfacing (or iron-on patch) from the back.

Use a satin stitch around the trimmed edges, and to add all the other details to the cart. It can be done paper side up so you can follow the drawing. Or, if you prefer to have the right side of the block up, you can straight stitch through the centre of the wheel spokes etc., from the back to mark their location on the front. You may want to test which gives you a better looking stitch. Vary the zigzag stitch width, wider for the close side of the cart, narrower for the far side to sug-

gest greater distance away. If you stitch the closer surfaces first and then fill in the gaps behind, it will help to make the cart more three-dimensional.

Remove the paper from the back. To avoid shadowing and excess bulk, you may want to trim close to the stitching to remove the excess cart fabric behind the sky areas. Trim the block down to 12.5 x 15.5".

If you were to find a Red River Cart on the prairie, it would be skeletal. You could simplify the design by removing a few spokes or spindles, or embellish it with grasses growing around the wheels... Have fun with it!