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February 2018

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Joanna Kent
Editor



Helen Kent
Assistant Editor

Welcome

It's funny how we think of December and January being our winter here in the UK, when quite often February can be colder with a higher likelihood of snow. To warm myself up, I'm thinking of our designer Alex who is taking a well earned break back home in Australia. I believe she was expecting temperatures to be in the 30s. Alex probably works harder than any of us on the magazine and is worth her weight in gold, and more. I can't wait for her to come back though. Deadlines wait for no man!

So this February seems to be jam-packed with a multitude of projects, although several of them are small or quick pieced as the aftermath of Christmas and New Year is still a very busy time. We have several cushions for you in this issue highlighting different techniques. The **Little Hearts Cushion** is a delightful appliqué cushion with some big stitch quilting detail, while the **Stained Glass Cushion** has a stylish Art Deco look. English Paper Piecing is very much in vogue now so we have the pretty **Roses and Hearts Cushion** to charm you. I've made a quick pieced quilt designed to showcase the **Chroma** fabrics it's made from; it would have been made a lot more quickly if one of my cats hadn't chosen it as one of her favourite sleeping places mind you! The **Erratic Batik** quilt can be made with random strips while the **All the Hearts Runner** is strip roll friendly. We also make a new mushroom house and pieced block in our **Mushroom Village** series quilt.

Packed with projects and lots to read too. We take a look at the wonderfully vibrant mini quilts from Brazil in **Let's Colour the World** and see the work created by a group of textile artists in **12 by the Dozen**. Sheilah Daughtree tells us about the **Silk Museum** in Macclesfield and we find out the story behind Vendulka Battais' quilted jacket in **Pumpkin in Silk**. Frances Meredith shows us her **First and Last** quilts and we meet Montague Patchers in **Introducing**.

Wow! I think I need a break after all that!

Joanna

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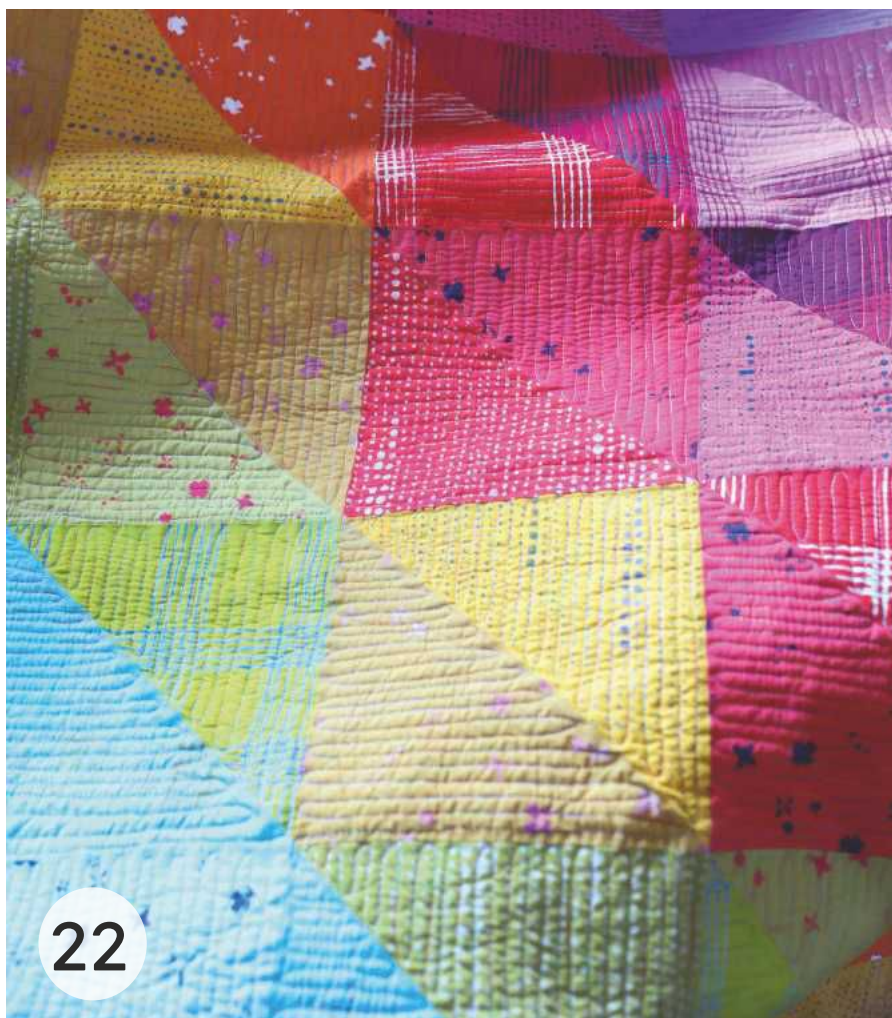
BASIC INSTRUCTIONS

BEGINNER

INTERMEDIATE

EXPERIENCED

WHERE INSTRUCTIONS ARE PRINTED
IN BLUE, FURTHER DETAILS OF THE
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Coming next month
A glimpse at what's
coming up



fabulous **FABRIC**

This month we look at a selection of romantic florals!



BLUSHING PEONIES

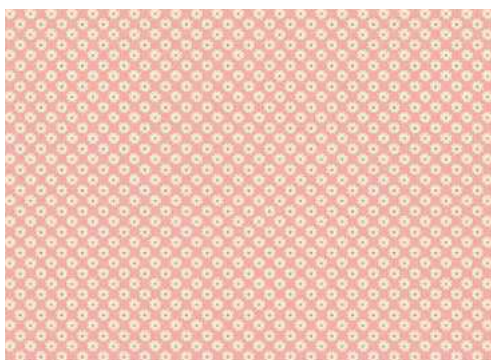
Peony buds, round and full, burst open to magnificent blooms, full of romance and beauty! Blushing, but certainly not bashful, these peonies bring spring color and splendour into your home. The pinks, corals and greens of the garden mix with the calm soft greys of early morning dawn or evening dusk. Just as bold and glorious as nature intended, these peonies are large and lovely and add a dramatic presence in large blocks and in your sewing projects! The collection adds to the feeling of a romantic garden with oral sketches and cameo-like shapes. The botanical sketchbook is full of color and life!

For stockist information visit www.winbournefabrics.co.uk



KATIE JANE

Makower bring us this charming floral collection in pretty shades of pink, turquoise and reds with the odd shot of dark blue. Large florals, toile and coordinating small ditzy prints, make this group perfect for scrappy projects. For stockist information visit www.makoweruk.com

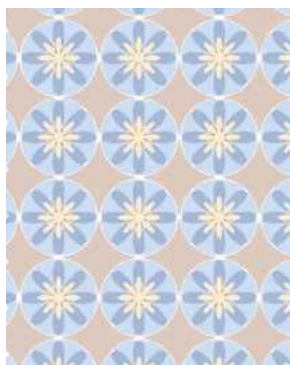


THE ENGLISH GARDEN

Liberty, of course, needs no introduction, being the quintessential embodiment of traditional British design. Famed in particular for its stunning range of lawn cottons, the company has now extended its offering to classic craft and quilting weight cotton. Vintage style petite florals float across greens and lilacs, yellows and blues. A stunning collection of twenty three designs along with a range of accessories, all make using the fabric from the collection a delight.

For stockist information visit www.eqsuk.com





PORTOFINO

Italian air and Mediterranean zest for life are the hallmarks of the Portofino Collection. A well-known travel destination in the '50s on the Ligurian Coast, it is even more sought-after today. Against the background of warm ochre and rose-pink coloured houses, lies the gorgeous natural harbour in which sailing boats and yachts anchor during the summer months.

Triggered by this stimulating, colourful world, the Portofino collection includes a mixture of patterns skilfully combining both traditional and modern design. The basic colour palette includes a light powder blue, a delicate rose pink and an elegant sandy clay hue. Each of these principal colours are cleverly assembled with complementing tones in such a way that all the designs can be combined together perfectly. Striking patterns such as feathers and opulent florals that incorporate roses and hydrangeas merge with contemporary zigzag patterning in new, invigorating shades.

For stockist information email gutermann@stockistenquiries.co.uk





New Marble Head Pins from Clover

If you enjoy sewing then you'll love these high-quality pins. Not only do they look gorgeous with their marbled glass heads but they are also sharp and strong. No matter what the creative project, pins often play a crucial part and so it pays to buy the best. You can also relax about using the iron around them as, unlike plastic headed pins, they won't melt! Each assortment pack includes a variety of colours. 20 pins per pack.

The RRP is £7.15. For stockist information, email clover@stockistenquiries.co.uk



Retail Therapy

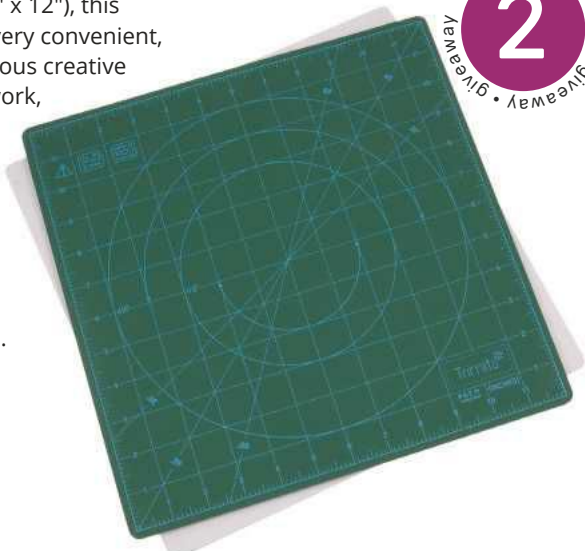
Bringing you news of what's available in our shops, online and by mail order. This month we take a look at some new products on the market.

Trimits Rotating Mat

No more rotating your project, just rotate your mat! This ingenious self-healing cutting mat from Trimits rotates so you don't have to. Taking the hard work out of turning your projects, it rotates 360° making it easier and more accurate when cutting multiple layers. Featuring a non-slip, stationary bottom layer and an interlocking top cutting mat, it can also be converted to make it stable and stationary when required.

Measuring 30 x 30cm (12" x 12"), this versatile mat provides a very convenient, clever solution for numerous creative projects including patchwork, painting, sewing, card making and many others.

The RRP is £22.80.
To find your local stockist email groves@stockistenquiries.co.uk



Absolutely Blooming



By Michaela Smith

Absolutely Blooming

Quilting Antics have done it again, bringing us a fabulous pattern by Michaela Smith to make a scrumptious tweed bag ideal for shopping, going to the beach or carrying round town. This beautiful bag has floral appliqué both front and back. Very comfortable on the shoulder. Also available as a kit.

The RRP for pattern is £6.50 and the kit £55.99. To purchase visit www.quiltingantics.co.uk



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- * THE RADIANCE TENSION CHALLENGE by Radiance Quilters
- * THE RADIANCE DESIGN CHALLENGE by Radiance Quilters
- * TOGETHER BUT DIFFERENT by Greta & Michael Fitchett
- * MOSTLY BY THE SEA by Brenda Thomas
- * ENDLESS LANDSCAPE by Greenstede Quilters
- * INTERCHANGE APPLIQUÉ QUILTS by Gillian Travis
- * JOURNEYS IN STITCH by Gillian Travis
- * JOURNAL QUILT CHALLENGE 2018: Sweet Treats
- * NEW VIEWS THROUGH CATHEDRAL WINDOWS by Vendulka Battais
- * FROM DURHAM TO THE GALAXY by Andrea Ashwell
- * SO THIS IS WHAT HAPPENS WHEN YOU RETIRE! by Lynda Jackson

All displays are subject to change



Above: 'Funky Flowers' by Roz Rossiter
(Radiance Tension Challenge)



Above: 'Purple Passion' by Lynda Jackson
(Radiance Design Challenge)



Left: 'Toilet Roll Lady' by Gillian Travis



Above: 'Romania on a Washing Line' by Gillian Travis

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Above: 'Early Flight' by Brenda Thomas

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EQS Product OF THE MONTH

Add-a-Quarter Ruler

The Add-A-Quarter combines the speed of rotary cutting quilt pieces with the accuracy of using templates. Once your templates are made, the Add-A-Quarter will automatically add the customary $\frac{1}{4}$ " seam allowance to any straight edge.

Also suited to precise foundation piecing.



We asked for some willing quilting volunteers via our Facebook page, to test out the product for us, review and record their findings. This is what they had to say...

'As an everyday ruler, for general quilting, this wouldn't be my preferred tool; I would rather use my Creative Grids rulers that have the extra quarter highlighted at the edges. Even for cutting fabric with templates, I've always either bought templates that already have the seam allowance printed on them so don't feel a need for this. However, this ruler comes into its own for English Paper Piecing. The transparency is good and the lipped edge compensates for any bulk, helping with neat edges. If you do a lot of EPP, the lip makes this much quicker and efficient rather than having to keep adjusting your alignment. This is perhaps an unnecessary investment if you only ever make the odd EPP block but if you are an EPP fan and make full quilts with this method, I would definitely recommend it.'

Amy Marsland

'I have tested the Add-a-Quarter ruler over the past couple of days. The main thing I liked about it, for foundation paper piecing it has the raised edge for trimming excess fabric which was really useful and I would continue to use it for this purpose, as it does make it easier.'

I wouldn't use it for adding the seam allowance as I quite like the maths involved in quilting, working out the sizes, but I think for people who don't, this could be a useful tool.'

Yolly Kaye

'I had heard of these rulers previously and was pleased to be able to try one out. It came just at the right time. I found it very useful in creating templates for Christmas decorations as I could just draw around the shape I required to accurately cut the fabric sizes that I needed without convoluted measuring. I also found it very useful in foundation piecing to cut away excess material leaving no bulk behind. I must admit for some intricate foundation piecing I found it a little large and as such am now going to treat myself to the smaller size as I am very impressed with it. Thank you to British Patchwork & Quilting for the opportunity to review this item. It is certainly going to find a permanent place in my workbox.'

Karen Blackman



'Oh not another ruler!! But this actually does exactly what it says on the packet. It's been a week and it hasn't moved from my work station, such a simple idea. It doesn't chip when I hack into it with my rotary cutter, I'm a very cack handed crafter. Plus it's getting used in my papercraft efforts as well, so win, win.'

Kaye Steeper

'This could be useful for those not used to judging $\frac{1}{4}$ " by eye and, if I were going to make competition pieces, or samples for portfolio purposes, I might consider using it. The ruler is sturdily made (does not bend when cutting), is marked in $\frac{1}{8}$ " and has a frosted surface for grip. The only hitches are that the lip slides over, or creases paper templates, so you should use thicker card/plastic templates. It measures a full rather than scant $\frac{1}{4}$ ", which if you draw/cut along the edge will be even larger, a possible problem for purists.'

Alison Walne

For more information and details of where to buy the Add-a-Quarter Ruler visit www.eqsuk.com or phone 0116 271 0033.

If you would like the opportunity to review a product for us visit our Facebook page and look out for our next product review post.



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All displays are subject
to change



Above: 'Peacock Parade' by Vendulka Battais



Right:
'What a Shambles'
by Michael Fitchett

Right: 'African Adventure'
by Linda Forey
(Radiance Tension Challenge)



Left: 'Changed My
Mind, Again'
by Lynda Jackson

Below:
'Looking Out'
by Brenda
Thomas



Above: 'Bukhara Door Knocker'
by Gillian Travis



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Office Hours : Mon - Fri 9.00am - 5.00pm

Website: www.grosvenorshows.co.uk

*All advance orders incur a 50p postage fee

Deadline for advance ticket bookings: 9th February 2018



Erratic Batik

Stitch and flip piecing - Marian Turner

This wonderful quilt can be same with same colour batiks as Marian has done, or why not just raid your stash?

REQUIREMENTS



Size: 49" square

Block: 7½" square

- 6, Fat ¼s assorted pink batiks
- 1½m Pink spot
- 3m Solid white (includes backing)
- 60" Square wadding
- Stabiliser e.g. Stitch & Tear

Alternately if you wish to have a plain backing, you will need 60" square backing



illust. 1. Assorted width strips



Cutting

Cut across width of fabric unless stated otherwise.

1. From pink spot cut:
 - four, 2½" strips,
 - five, 2½" strips – binding.
2. From white cut:
 - two, 4" x 52" strips cut along length of fabric,
 - two, 3" x 49" strips cut along length of fabric,
 - two, 3" x 44" strips cut along length of fabric,
 - two, 1½" x 40" strips cut along length of fabric,
 - two, 1½" x 38" strips cut along length of fabric.
3. From stabiliser cut:
 - twenty five, 8" squares.

Piecing

Use ¼" seam allowance throughout

- 1a. Cut strips at random from pink batiks of varying widths of 1¼", 1½", 1¾" and 2". Cut strips along longest edge of fat quarters.
- b. Do likewise with white, noting that longest white strips for centre of blocks need to be at least 12" long so as to span the length of the diagonal, *illust. 1*.

illust. 3. Joining strips



a. Pin white strip along diagonal line

illust. 2. Draw diagonal line on stabiliser squares



- c. Cut a few strips from remainder of pink spot in similar manner.
2. Take stabiliser squares and draw one diagonal line on each square, *illust. 2*.
- 3a. Take one stabiliser square and place one white strip, right side up, along diagonal line. Strip should be at least 12" long.
- b. Pin strip on one side to hold it in position, *illust. 3a*.
- c. Take one pink strip and place it right sides together with long edge of white strip. Ensure there is sufficient surplus strip at each end, *illust. 3b*.
- d. Join strips, stitching through both fabrics and stabiliser below.
- e. Backstitch at each end where your stitching meets the paper edges.
- 4a. Flip pink strip over and finger press seam.
- b. Trim some excess fabric but do not trim excess fabric back to edge of stabiliser, *illust. 3c*.
- 5a. Continue adding strips of various widths and fabrics chosen at random until you reach corner of the stabiliser.
- b. Ensure last strip covers all of corner plus seam allowance on all sides.
6. Rotate block and complete second half of block in similar manner.
- 7a. Turn square over to stabiliser side and stitch a scant ¼" seam around all four edges of square to secure all fabric



b. Add pink strip

tip: Save short leftover strips for when you reach the corners

seams, *illust. 4a*.

b. Trim remaining excess fabric from paper side so that block measures 8" square, *illust. 4b*.

8. Repeat to make twenty five blocks in total.

Assembly

1. Carefully remove stabiliser from back of each block.

2a. Refer to *quilt layout* and arrange blocks into five rows of five blocks.

b. If preferred, create your own layout.

tip: Photograph each layout to help you select your favourite one.

3a. Join blocks together in rows.

b. Join rows together to complete quilt centre which should measure 38" square.

4a. Take 1½" x 38" white strips and join to opposite sides of quilt centre.

b. Press seams towards blocks.

c. Add 1½" x 40" white strips to top and bottom edges in similar manner.

5a. Take 2½" pink spot strips and sub cut into:

- two, 2½" x 40" strips,
- two, 2½" x 44" strips.

b. Depending on the width of your fabric, you may need to use leftover strips and join them to the WOF strips to make the longer strips.

c. Add shorter strips to opposite sides and longer strips to top and bottom edges.

d. Press seams away from white strips.

6. Add 3" x 44" white strips and 3" x 49" white strips in similar manner to complete quilt top.



c. Finger press seam open and trim some excess fabric

Pieced backing

1. Use leftover pink strips to make a pieced backing.
- 2a. Choose one pink strip and measure its length.
- b. Cut two pieces of white the same width as pink strip. Their length should be such that when all three strips are joined together, their minimum length will be 52" long.
3. Continue using up leftover strips to make pieced strips, *illust. 5a*.
- 4a. Lay out strips to make a pleasing pattern.
- b. Join two strips together along their length.
- c. Press seam to one side.
- d. Continue adding strips until backing piece measures 45" high, *illust. 5b*.
- e. Make more pieced strips if necessary to achieve this.
5. Take 4" x 52" white strips and add these to top and bottom edges to complete pieced backing.

Completion

- 1a. Make quilt sandwich with quilt top, wadding and pieced backing (or regular backing if not making a pieced backing).
- b. Ensure rows of backing are lying horizontal and central.
- c. Pin or baste layers.
2. Quilt as desired. Parallel lines work well.
3. Double bind edges with 2½" pink spot strips.
4. Add a hanging sleeve, if wished and a label.

Enjoy!

Complete block



illust. 4. Complete block



a. Stitch scant ¼" around outside edges



b. Trim excess fabric to edge of stabiliser

illust. 5. Pieced backing



a. Pieced strips



b. Join strips together

Quilt layout





'The Breath of Life', Natalia Manley

Let's Colour the World

by Natalia Manley

Last summer with the generous support of Grosvenor Shows, it was my pleasure to introduce a group of Brazilian textile artists, known collectively as Let's Colour the World, to British quilters. If you visited the shows in Malvern, Springfield, Sandown and Harrogate, you will have seen a collection of sixty wonderfully colourful quilts by these quilters. The group was brought together by artist and curator, Cica Mora, who wanted to showcase the variety of Brazilian textile art. Cica's challenge to the group was to create one or more textile pieces using only one colour per work. A little black or white was also allowed. Each work was to be no smaller than 35cm x 35cm and no larger than 50cm x 50cm. There were no limits on techniques that could be used but the group were asked to consider how colour could highlight and perhaps offer solutions to the problems facing our natural world and those who inhabit it.

The group rose to the challenge magnificently and nearly 200 works were shown in two exhibitions in Sao Paulo in 2016. A special Facebook page was created for the group and for many months they debated the ins and outs of colour, for example, is lilac a shade of purple or is it a separate colour? I thought that the exhibition needed to be seen in the UK and approached Vicky Manson of Grosvenor Shows who immediately said yes and agreed to find as much space as possible to show a selection of quilts. She then had the difficult task of choosing a selection but managed to find space for the sixty quilts which were shown at four of Grosvenor's shows during 2017.

Colour, and especially working with just one colour to express an idea, can be very challenging. Blues and greens proved to be very popular but every colour of the rainbow was represented in the exhibition, sometimes with surprising twists such as 'All Blue' by Luiz Vaz, one of two male members whose work was on display in the UK exhibitions. His quilt is actually a very vibrant pink quilt! Luiz explains 'Reality challenges us and Utopia comforts us. Superficiality colours all and sincerity is often considered politically incorrect. But you can imagine a pink world and relearn to live'. Aldri Zenetti also hopes for rosy world with her quilt 'A Rose Tinted Look'.



'A Rose Tinted Look', Aldri Zenetti

LEFT: 'All Blue', Luiz Vaz



LEFT: 'A Trusting Eye', Eliana Azevedo



'In contemplation', Virginia Reid

LEFT: 'Gabi', Adriana H M Sleutjes

Many of the quilts used portraits to express the maker's hope for a better world such as Virginia Reid's blue 'In Contemplation' and Eliana Azevedo's 'A Trusting Eye', a beautiful portrait of a child in shades of green. Adriana H M Sleutjes created two beautiful portraits 'Dolly' and 'Gabi' for the exhibition and chose brown and grey to reflect on the value of life.

Monica Wutzl is an award winning textile artist whose work you may have also seen at Sandown in June last year where two of her quilts won top awards. She chose blue for her beautifully executed image of a baby that illustrates her sadness at the uncertain future facing our children because of the unscrupulous destruction of our planet by mankind. She hopes that her quilt will help us to reflect and change the situation. Marina Landi, a designer and artist who has also won many awards, most recently at Houston, showed us two quilts. 'Ballerina' uses blue to illustrate harmony and 'Close Up', a beautiful portrait in a delicate shade of peach which she believes transmits creativity energy and sensibility.

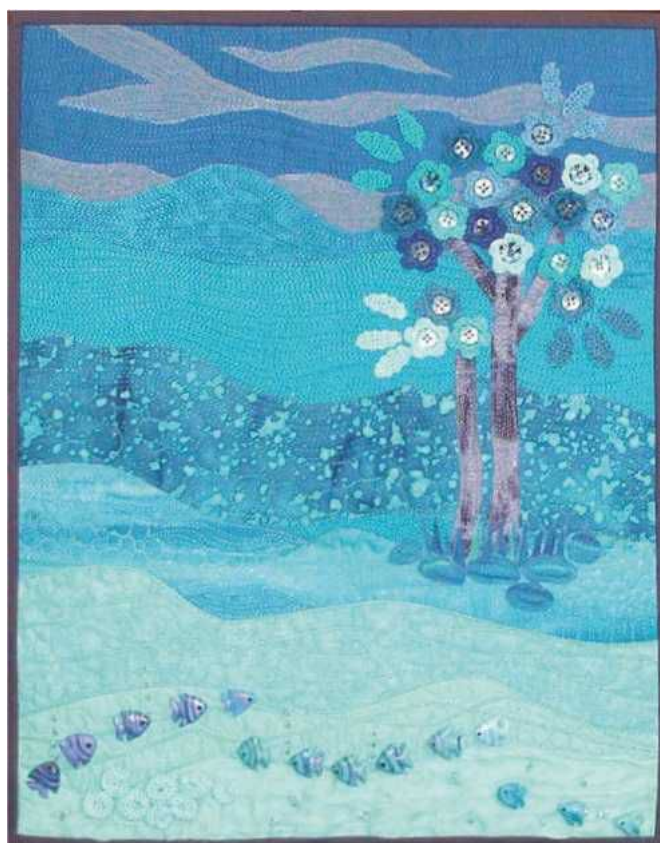
One of the most striking features of the exhibition was the adventurous use of techniques. 'Blue Lights of Light' by Parisina Tameirao Ribeiro used hand embroidery, beads, buttons and quilting on a blue background. Rosa Maria Faria used crochet and buttons to create a tree in her serene landscape 'The Land is Blue' and Rosa Sirota's green 'Compassion' had many viewers intrigued by its adventurous use of embellishments. Embroidery, both hand and machine, also featured in many quilts amongst them Lea Picelli's white 'Flower Walk' and Rita Rocco's white 'Peace on Earth to the Men of Goodwill'.

Exquisite quilting could also be found notably on Cleo Magno's pale blue quilt 'Hummingbird' and Eva Malinowski's two brown quilts, 'Context' and 'Valence'. I have never been a brown person but Eva, Adalene Ritter, Luna Lomeu and Regina Loureiro, amongst others, have definitely changed my mind!

One of two round quilts 'Sieve of Life' by Regina Garcia, was a technically perfect and beautifully quilted peach mandala. Ana Paula Cavalari showed us two quilts; one of which 'Gaia Phoenix – Living Ash' was a very original yellow round quilt featuring a wealth of detail.



'Feeling Blue', Monica Wutzl



'The Land is Blue', Rosa Maria Faria



'Ballerina', Marina Landi



*'Blue Lights of Light',
Parisina Tameirao Ribeiro*



'Close Up', Marina Landi



'Compassion', Rosa Sirota



'Dream in Red', Rute Sato



*'Gaia Phoenix - Living Ash',
Ana Paula Cavallari*



'Sieve of Life', Regina Garcia



'Hope', Luna Lomeu

**RIGHT: 'Context',
Eva Malinowski**

Landscapes were also well represented and amongst them a beautiful blue quilt by Fabia Diniz 'Turning Blue' and 'Dream in Red' by Rute Sato, which used the confetti technique. 'Finger of God' by Luna Lomeu – one of three quilts by Luna – 'River of Peace' by Gloria Tyrell and 'Burning River' a red quilt by Maria Helena Goncalves were others of note.



Amongst the green quilts was Anderson Delfino's 'Green, the Vortex of Life', created to highlight man's aggression towards nature. It is a protest against the unmeasured devastation of our planet and reminds us that the secret of the fountain of life depends on the preservation of our planet. Anderson, who discovered quilting when his future wife Nancy asked him to accompany her to a patchwork class, runs Studio Arts in Sao

Paulo where he teaches and hosts national and international teachers on all aspects of textile art.

I would love to show you all the quilts but space does not permit it but you can see all the quilts on the group's website which was created by my husband as a gift to the group. You can also see my six quilts there. A big thank you to all the artists, Cica Mora, Vicky and the team at Grosvenor Shows – true professionals and to Joanna for the opportunity to show you some of the talented quilt artists of Brazil.

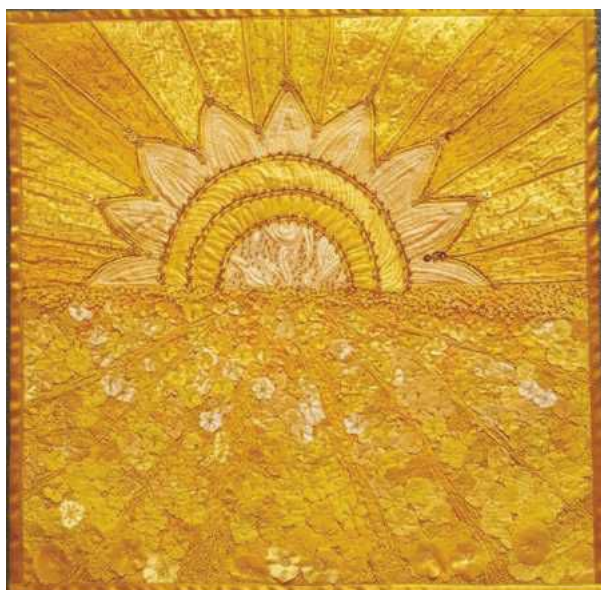
Enjoy!



Contacts

To see more of the group's quilts visit
www.textileartbrazil.uk.
Studio Arts -
www.studioarts.net.br

**LEFT: 'Hummingbird',
Clea Magno**



'The Rising Sun', Natalia Manley



'Green, Vortex of Life', Anderson Delfino



Chroma

Quick piecing – Joanna Kent

Sometimes you just have to go large and let the fabrics speak for themselves which is what I've done in this quick pieced quilt featuring Chroma batiks designed by Alison Glass.

REQUIREMENTS



Size: 63" square

Block: 9" square

Fabrics from the Chroma collection from Makower UK, or to your choice:*

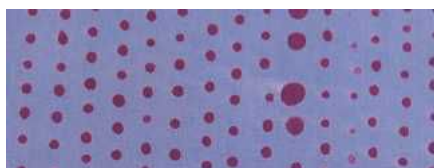
- 26, 12½" x 21" Assorted prints
- 50cm Dark print – binding
- 70" Square wadding
- 3½m Backing
- 12½" Square ruler - optional

**See end of project for supplier details*





8131-B



8131-B2



8131-C



8131-E1



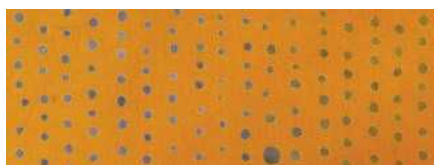
8131-P1



8131-R5



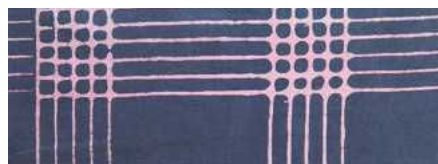
8131-V



8131-Y



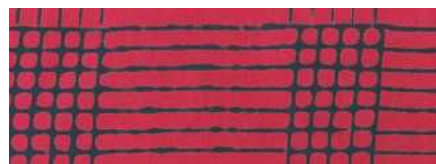
8132-B



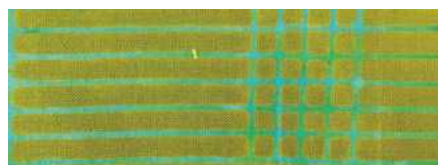
8132-C



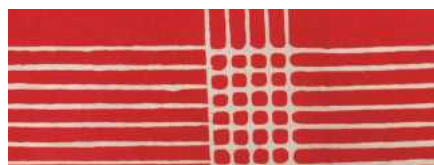
8132-E1



8132-E2



8132-G1



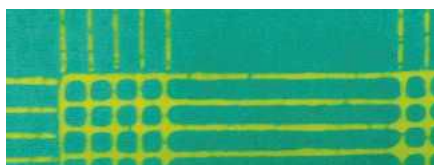
8132-R



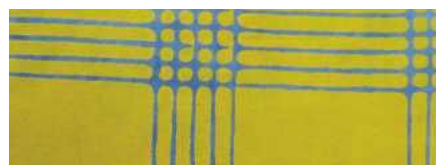
8132-R1



8132-T



8132-T2



8132-Y1



8133-B1



8133-C2



8133-E



8133-O2



8133-R



8133-T1



8133-T2



8133-V1



8133-Y1

Cutting

1. From each assorted print cut: two, 10½" squares.
2. From dark print cut: six, 2½" strips.

* Note extra squares are being cut to create more colour combinations. Some spaces/HSTs will not be needed.

Piecing

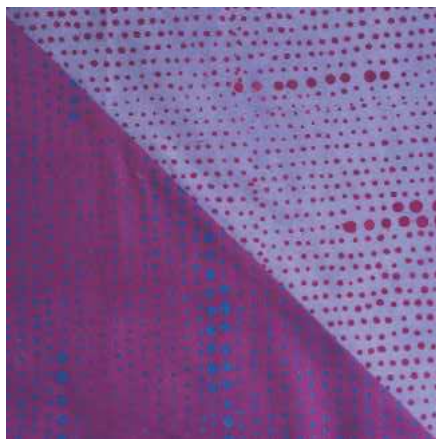
Use ¼" seam allowance throughout

- 1a. Refer to **quilt layout** and note shaded arrangement of fabrics.
 - b. If preferred, arrange your colours as desired into another pleasing pattern.
 - c. Note, each pair of squares will make two, Half Square Triangle blocks.
 - d. Only forty nine blocks are needed for quilt top.
2. Take two, 10½" squares from different fabrics which will be next to each other in the finished quilt and draw diagonal line on wrong side of one square.

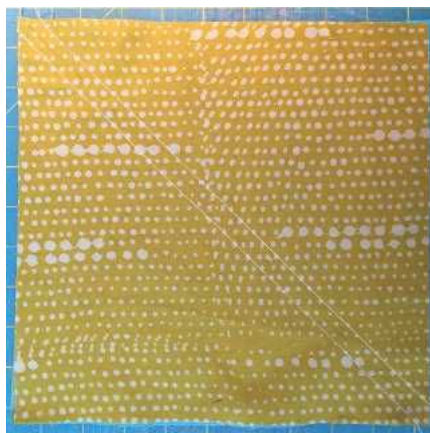
tip: Note, batiks don't always have a right or wrong side.

- 3a. Place squares right sides together and stitch ¼" seam each side of diagonal line, **illust. 1a**.
- b. You may find it helpful to pin squares together along the diagonal line to prevent movement when stitching these longer seams.

illust. 2. Complete block



illust. 1. HST blocks

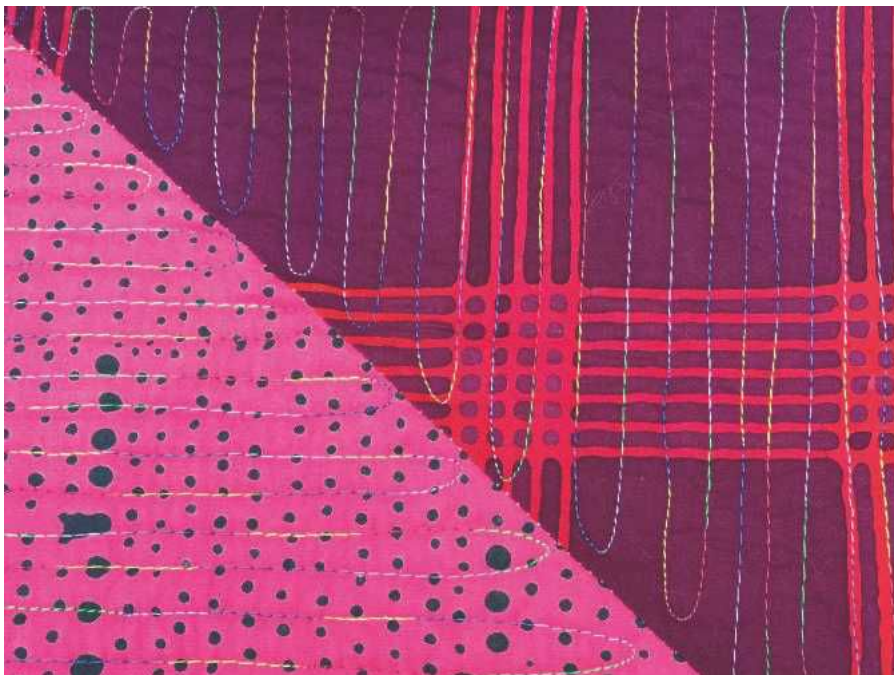


a. Stitch ¼" seam each side of diagonal line



b. Cut squares in half along diagonal to make two HST blocks

Quilting detail



tip: Whilst not essential, adding both a large square ruler and a smaller 6½" ruler to your stash of quilting equipment will not be a decision you regret as both rulers are very useful for trimming HST units of various sizes as well as squaring up blocks.

- c. Cut squares in half along diagonal to make two Half Square Triangle (HST) blocks, **illust. 1b**.

4. Using square ruler, trim each HST block so it measures 9½" square, **illust. 2**.

- 5a. Continue pairing squares to make a total of fifty, HST blocks. One block can be discarded.

- b. I found it easiest to work my way from one corner of the quilt to the other.

Assembly

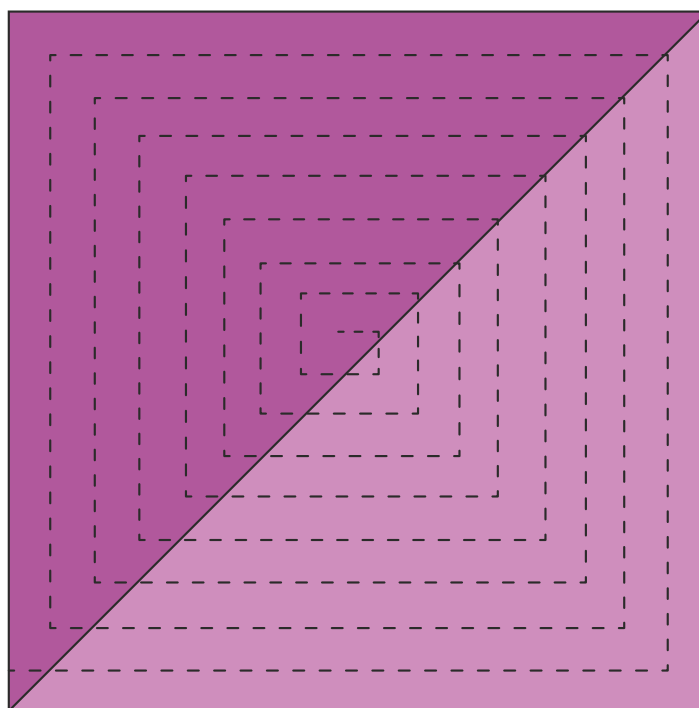
- 1a.** Refer to [quilt layout](#) and arrange blocks into seven rows of seven blocks.
- b.** Join blocks together in their rows.
- c.** Press seams for alternate rows in opposite direction.
- 2.** Join rows together to complete quilt top.

Completion

- 1a.** Make backing by cutting backing fabric in half to make two pieces measuring approx. 69" x WOF.
- b.** Rejoin pieces along 69" length to make backing.
- 2a.** [Make quilt sandwich](#) with quilt top, wadding and backing.
- b.** Pin or baste layers.
- 3.** [Quilt](#) as desired. I quilted my blocks with my favourite wiggle pattern but a feathered wreath or a concentric spiral would work well too, [dia.1](#).
- 4.** [Double bind](#) edges with 2½" dark print strips.
- 5.** Add a [hanging sleeve](#), if wished and a [label](#), perhaps writing or embroidering on one of the blocks discarded earlier.

Enjoy a burst of brightness on an otherwise dull winter's day!

Spiral quilting suggestion



Quilt layout



Kits

Kits to make this quilt top are available from The Crafty Quilter. For more information visit www.craftyquilter.co.uk or telephone 07971 505208.

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Raw silk and bobbins

Paradise Mill and Silk Museum – a Brief History

by Sheilah Daughtree

Silk has been known over many centuries beginning way back 5,000 years ago in China. It was kept secret for 3,000 years until it found its way to Constantinople in the Mediterranean by way of what we now call the 'Silk Road'. In Roman times silk was worth more than gold and was known as 'The Queen of Fibres'. Japan, however, became a master in silk farming and woven silk panels. The Crusades brought the knowledge of silk production to Western Europe and the Moors had taken silk to Spain. This had spread to silk production in Italy and by the 12th century Venice, Florence and Lucca were centres for luxury textiles. In 1540 Francis 1st set up a monopoly on silk production in Lyon in France which became the capital of the European silk trade. Although silk was imported into Britain from Roman times, silk weaving wasn't established here until the late 15th century.

Three major world events changed the course of the silk industry for Britain. Firstly Louis XIV of France revoked the Edict of Nantes in 1685 which led to mass emigration of the Huguenots to England, many of whom were involved in the silk trade. Secondly he banned the marketing, working and selling of printed calico. Thirdly, England also banned East Indian cottons, embroidered cottons and silks in 1721. These three events were the catalyst of the very lucrative silk industry

that grew up in Britain with its centre at Spitalfields in London, supported by silk preparation and weaving in Cheshire. Macclesfield in Cheshire was one of the five major towns. It was foremost in industrial design and recognised the needs of the manufacturers by setting up the School of Arts in 1851. A purpose built Art School was opened in 1879 next to Paradise Mill (the Art School is now the Silk Museum).



20th century bobbin winding machine



Silk ties that were last made in the mill before it closed down



Beautiful coloured silk that the mill was famous for



Weaving floor

It was at this time that Thomas Wardle and William Morris were heavily involved in silk dyeing, design and printing. William had joined his father's dye works when he was only sixteen and later bought two dye works in the town. For two years William and Thomas worked together from 1875 to 1877. Both men had great influence in the town and on the silk industry, especially the Tussar or raw Indian silk. They were both inspired by India with its vibrant colours, especially indigo dyeing, and Indian exotic designs. The Art School played a large part in recognising the relationship between design and manufacture. The school also produced artists such as Charles F. Tunnicliffe (1901-1979), illustrator of some Ladybird books and most famous for 'Tarka the Otter' by Henry Williamson.

Strangely the Macclesfield silk industry began with the cottage industry of making silk buttons. The base of the button was holly wood which was plentiful and grew on the town's common and was easily moulded. The buttons were then wrapped in intricate patterned silk. The early raw silk was obtained from Turkey in the late 16th century, sent to London and then to Macclesfield and was the start of their connection with silk. In 1743 the first water powered silk mill was set up (built by Charles Roe a button maker). This was where the silk yarn was thrown, cleaned, wound and twisted. Throwing silk was a backbreaking job consisting of many processes. One in particular consisted of a turning wheel that twisted four threads whilst a helper ran the length, called a shade, between 23 and 32 metres, hooked the threads on to a stationary pin and ran back to start the process again. This was usually undertaken by children. Still a cottage industry, the silk was then woven in narrow strips for ribbon, tapes and garters. Sometimes woven silk was also sent from Spitalfields to cover the buttons. Most of the 'thrown' yarn and 'strips' went back to Spitalfields.



PIRN winder which looks like a spinning wheel. This machine wound the silk onto the shuttle bobbins (weft). Originally wound by a handle, mostly by children, later the machine was run by electricity.



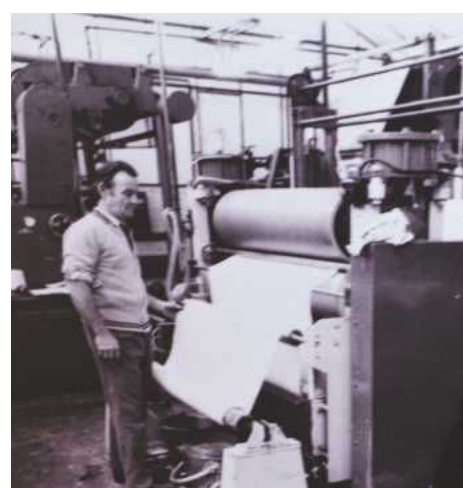
Woven silk using the Jacquard loom. Notice the shuttle on top of the silk



Silk being made ready for weaving



Punch cards for the Jacquard loom



Roller Printing Machine 1920/30s. In 1783 Thomas Bell patented a process using engraved metal rollers instead of flat plates or blocks. By 1830 printing was more complex and could use up to eight rollers for one design and produce 5,600yds of silk fabric a day.



Stocking maker



Electric machines winding coloured silk

Until 1749, buttons were the principal industry of Macclesfield, both as a cottage industry and in the 'throwing' mills. The silk was by now obtained directly from the Far East by the East India Company. It lasted until bone was preferred for button making and wood was no longer used. This left the town with a pool of people with a great understanding of silk preparation and links with Spitalfields. Although there was broadloom hand weaving in Macclesfield from 1750, it wasn't until 1780 that it became a major silk outlet. It was particularly well known for beautiful coloured wide silk, as well as shawls and handkerchiefs (these were nearly as large as shawls) and much later, ties.

In 1802 Joseph Marie Charles, later known as Joseph Jacquard, of Lyon, France, invented a revolutionary new loom attachment of the punch card that automated woven patterns. Before this, patterns had to be picked out by hand. By 1833 there were over 100,000 textile Jacquard looms in Britain. Although silk weaving was still done in homes, as more mills were built the population drifted to mill work where pay was regular. The Jacquard loom changed weaving forever but loading the bobbins was mostly the work of children. An advert in the Macclesfield Courier of 1825 read:

'Wanted immediately, from four to five thousand persons from seven to twenty years of age to be employed in the Throwing and Manufacture of Silk. The great increase of the Trade having caused a scarcity of hands...'

The Poor Law Authorities were encouraged to send children from the workhouse to the mills where their nimble fingers could tie together broken threads, clean under the machinery and wind bobbins on the PIRN Winder.

Upper Mill in Macclesfield was built specifically for silk in 1824. In 1860 the owner John Bagshaw pulled down an earlier 18th century mill and built Tower Mill. It was not until 1870 when the mill was sold that it was renamed Paradise Mill for both silk and cotton. Later it was used exclusively for silk. In 1920 the mill was again sold to Arthur Cartwright and Percy Sheldon who had the old looms mended or replaced with new Jacquard looms and by the 1930s there were 70 looms in use. The firm also expanded using the new artificial silk named rayon which could be woven on the same looms. Scarves, ties and even some knitted fabrics were produced. During the Second World War, the mill was active in producing parachute silk and silk maps for the airman. The mill has been used for both silk and cotton over the years but finally closed in 1981. As a Grade II listed building, work was undertaken in 1983 to restore the machinery and make it a working museum. Today it is a great place to step back in time, tread the floor of the old mill, see some of the woven silk and trace the history of its proud silk industry.

For more information visit www.macclesfieldmuseums.co.uk

© Images courtesy of Macclesfield Museums



Stained Glass Cushion

Appliqué – Katharine Guerrier

This stylish cushion was inspired by a glass door panel and is reminiscent of the 'Art Deco' style.

REQUIREMENTS



Size: 20" square

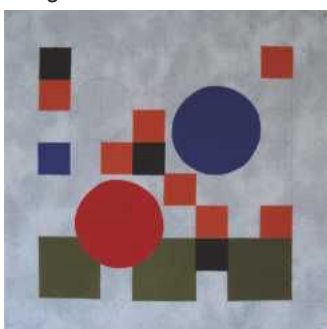
- Fat ¼ light grey
- 1m Dark grey
- Assorted scraps in green, black, blue, red and orange
- 23" Square low loft wadding
- 23" Square thin cotton or muslin
- 60cm Lining for cushion back
- 50cm Fusible web e.g. Bondaweb
- Template plastic or thin card
- ¼" Wide bias bar
- 18" Zip



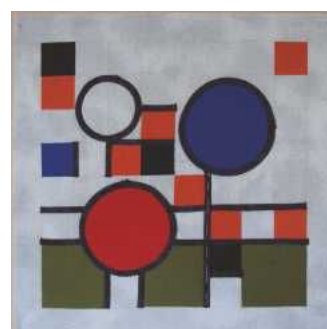
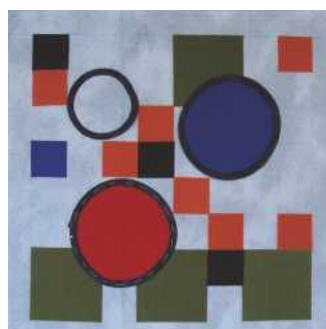
illust. 1. Mark background grid



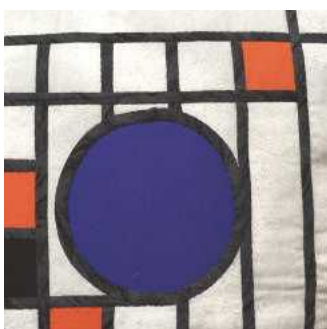
illust. 2. Fuse circles and squares to background



illust. 3. Bias appliqué



illust. 4. Bias strip detail



a. Add strips around circles

b. Add short strips that go under circle edges

Cutting

1. From light grey cut:
one, 15" square.
2. From dark grey cut:
two, 4" strips sub cut into:
two, 4" x 15" strips,
two, 4" x 23" strips,
one, 23" strip sub cut into:
two, 12" x 23" rectangles,
one, 18" square.
3. From lining cut:
two, 12" x 23" rectangles.

Stained glass panel

- 1a. Take 15" light grey square and marking lightly with a pencil or removable fabric marker, mark out a grid of 1½" squares.
- b. The grid should be made up of eight squares across by eight squares down, with a 1½" margin around the outside edge, *illust. 1*.
- 2a. Trace circle template A given full size on *Pattern Sheet* twice onto paper side of fusible web.
- b. Cut out roughly.
3. Using a ruler draw three, 3" squares and eleven, 1½" squares on paper side of fusible web and cut out roughly.
- 4a. Following manufacturer's instructions, iron fusible web pieces

onto wrong side of fabrics as follows:

- blue – one, circle A and
one, 1½" square
- red – one, circle A
- green – three, 3" squares
- black – three, 1½" squares
- orange – seven, 1½" squares.

- b. Cut out pieces carefully on lines.

5a. Trace circle B given full size on *Pattern Sheet* onto template plastic or thin card and cut out carefully on lines.
b. Refer to **cushion front** and using grid as a guide, draw around template on light grey square.

6. Refer to **cushion front** and after removing paper backings, fuse squares and circles onto light grey square, *illust. 2*.

Bias appliqué

- 1a. Note, bias strips for appliqué can be bought readymade but it is preferable to make your own from a matching fabric.
- b. If using readymade bias, you will need approx. 5¼m of strips.
- 2a. To make your own bias strips, take 18" dark grey square and fold square in half along its diagonal.
- b. Press the fold and then cut along the crease.
- c. Using cutting ruler and rotary cutter, cut strips along crease 1⅛" wide.

- d. Fold strips in half along their length, wrong sides together and stitch a scant ¼" seam along long edges.

e. Insert ¼" bias bar into fabric tube and manoeuvre the seam so it lies down centre of bias bar.

f. Press the fabric tube whilst bias bar is inside it to create bias strip. Seam should not be visible from front of strip.

tip: Note bias bar may become hot so take care when pressing and depending on length of strip, you may need to ease fabric tube off bias bar as you press.

- 3a. Take one bias strip and neaten one short end.
- b. Tack strip down around outside edge of one circle ensuring raw edges of circle are covered by bias strip.
- c. Tuck raw edge of end of strip under neaten end.
- 4a. Hand appliqué inner edge of bias strip *only* at this stage.
- b. Outer edge will be appliquéd in position once strips for grid have been added.
5. Add bias strips around second fused circle and drawn outline of circle B, *illust. 3a*.
- 6a. Refer to **cushion front** and use short

illust. 5. Quilting detail



leftover bias strips to make lengths on grid which need to be added first and tucked under outer edges of circles, [illust. 3b](#).

b. Appliqué outer edges of circles.

7a. Working with remaining shorter lengths first, appliqué these in position first and then add longer strips which will cover raw edge ends of shorter strips, [illust. 4](#).

b. Press centre panel.

Assembly

Use $\frac{1}{4}$ " seam allowance

Cushion front

1a. Take 4" x 15" dark grey strips and add to top and bottom edges of cushion centre.

b. Add 4" x 23" dark grey strips to opposite sides.

2. Trim cushion front so it measures 21" square, ensuring dark grey borders are same width on all four sides.

3a. Make quilt sandwich with cushion front and 23" wadding and muslin squares.

b. Pin or baste layers.

4a. Quilt close to seams between centre panel and borders, [illust. 5](#).

b. Trim excess wadding and backing to same size as cushion front.

Cushion back

1a. Place 12" x 23" dark grey and lining rectangles right sides together and stitch along one long edge of each pair of rectangles.

b. Turn pieces so they are wrong sides together and press to make one neatened long edge on each pair of rectangles.

2. Insert zip between the two rectangle pieces along neatened edges, [illust. 6](#).

3a. Open zip a little and then place cushion back right side up on work surface.

b. Place cushion front on top, right side down and then pin all four outer edges.

4a. Stitch all four edges, using a walking foot if possible.

b. Zigzag stitch seam to neat edges and trim corners to reduce bulk.

5a. Turn cushion cover right side out

illust. 6. Zip detail



and then top stitch $\frac{1}{2}$ " away from outer edges to create faux bound edge, [illust. 7](#).

b. Insert cushion pad.

Enjoy!

Contact

To see more of Katharine's work, including details of her talks and workshops, visit her website www.katharineguerrier.com

illust. 7. Faux bound edge



Cushion back



Cushion front



*"The purpose of art is
washing the dust of
daily life off our souls."*

Pablo Picasso

In August 2017, we attended the Festival of Quilts,
and we asked people to tell us why they sew.

It was overwhelming how many people referred to their craft as a
form of therapy. A break away from the stresses of life, a focus away
from health issues, a sense of purpose during difficult times.

So, we have decided to launch a blog sharing the stories of inspirational
people, in the hope that we can inspire more people to craft, or motivate
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experience and your preferred craft(s).

*P.S. Our story may have started with
sewing, but we love all crafts
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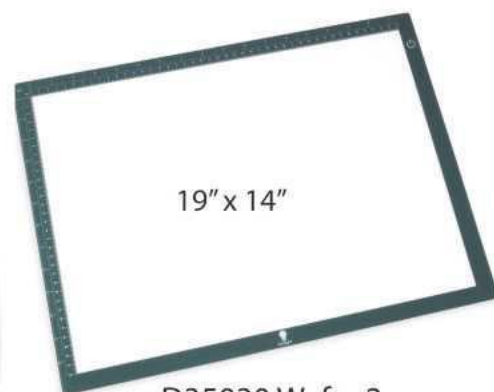
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L to R: Jinnie Robisson, Dianne Robinson, Hilary Gooding, Phillida Fisher, Heather Dubreuil (past member), Colleen Paul (past member), Helena Scheffer

12 by the Dozen

by Joanna O'Neill

P&Q has featured many quilt groups over the years; happy bands of people who meet regularly to chat, sew, swap news and share inspiration, generally supporting each other as friends do. In 12 by the Dozen they do things differently. Some of its members have never even met!

It all began in 2009 in a hotel room in Houston, Texas. Founder member Hilary Gooding tells the story. 'A group of us decided to go to the Houston Quilt Festival,' she explained to me.

'Dianne Robinson and I knew each other and she came with a group of her friends from Montreal.' Inspired by the work of the original 'Twelve' group, Hilary wanted to do something similar. 'I put the idea to the others at a sort of show-and-tell one evening in one of our hotel rooms. They all immediately agreed – it was such a happy moment!'

They decided on twelve members and immediately set about selecting quilters to join them. Keeping the group international was a core aim from the start and with the recruitment of Hilary's sister, Phillida Fisher in South Africa, the path was set.

Inevitably life has occasionally interfered and some members have had to leave while others have stepped in, but so far the target of one dozen artists has been maintained.

The current line-up includes tutors, professional longarm quilters and major prizewinners and is as follows: Dianne Robinson and Helena Scheffer in Canada; Jinnie Robisson in France; Uta Lenk in Germany; Mai-Britt Axelsen in Guernsey; Rosemary Rush in New Zealand; Patricia A'Bear and Phillida Fisher in South Africa; Linda Bilsborrow, Hilary Gooding and Claire Passmore in the UK and Venetta Morger in the USA. An impressively international cast only made possible by the World Wide Web.



Dianne Robinson



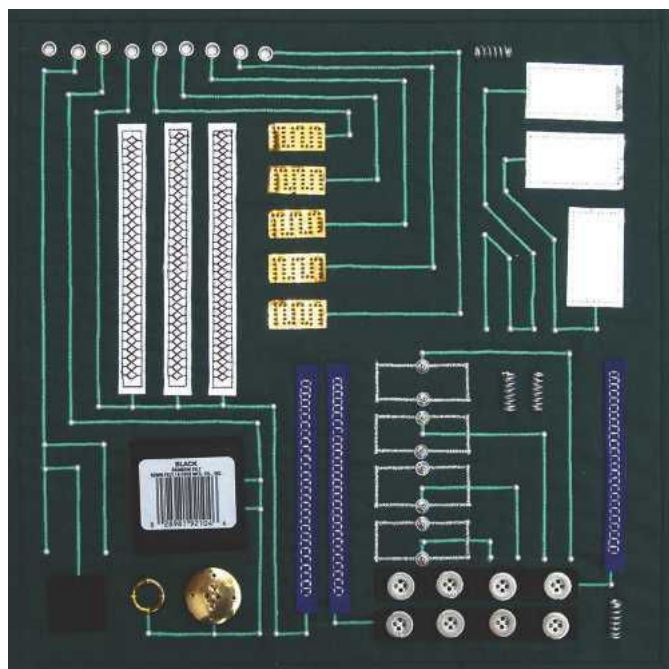
Detail, 'Industry', Rosemary Rush



'Industry', Rosemary Rush from the 'Works Inspired by Artists' challenge

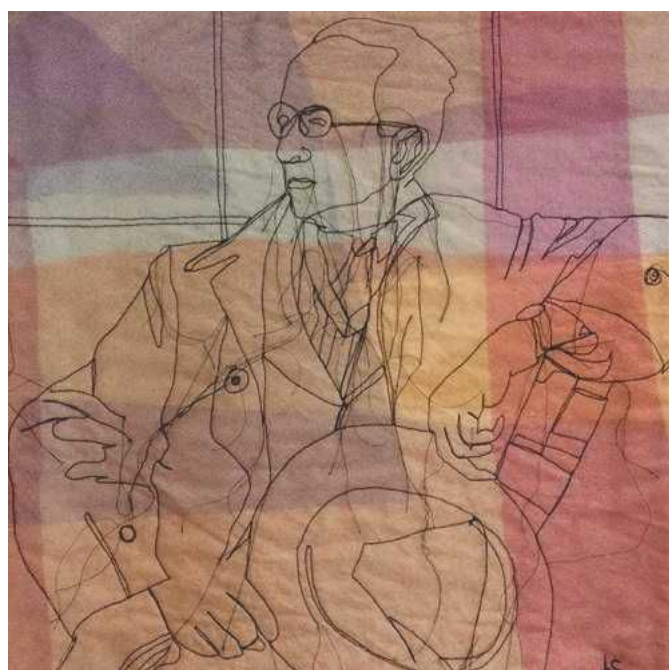
RIGHT: Hilary Gooding





'Motherboard', Hilary Gooding from the 'Connections' challenge

RIGHT: Jinnie Robisson



'Sheeler', Helena Scheffer from the 'Works Inspired by Artists' challenge

The aim of the group is simple: to set members a regular challenge that is easily achievable but rigorously maintained, because a little rigour in life never hurts. The friendly size of a 12" square was chosen and the first word theme set: 'Connections', which was appropriate enough. Hilary (described affectionately as 'the mover and the shaker', 'having

amazing skill on a computer', and most of all as 'the glue that holds us all together') set up a blog for the group through which they could share their ideas and progress and three months later each member had posted an image of her small quilt. The next word theme was chosen – 'Seeing Red' – and the cycle repeated. Each maker had her turn to select the theme and after three years, twelve quarterly themes had been set, twelve pieces of work made, and the challenge was complete.

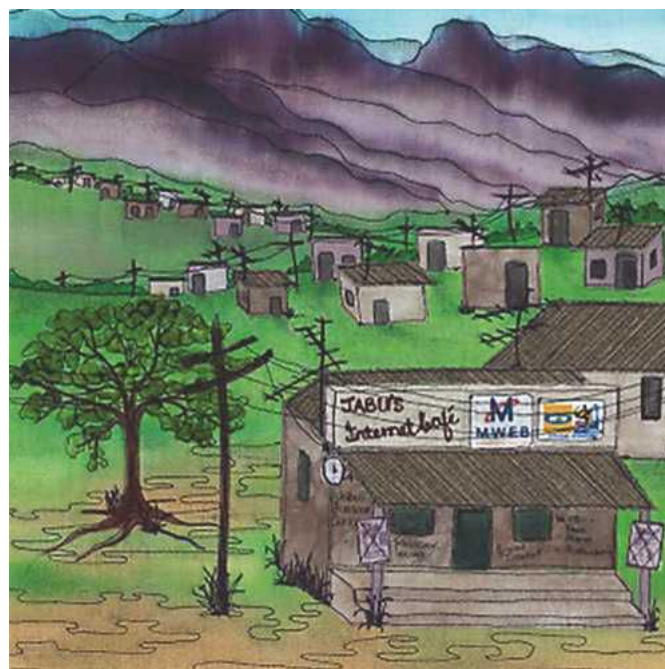
But of course it didn't end there. Why would you walk away from a project that was so much fun? A second series was launched, this time to be A4 in size and based on colours, with a different colour nominated each quarter by a different member. With textile artists of such talent and skill, the themes are interpreted widely, inspiration being key. By way of examples, for that original theme of 'Connections', Phillida portrayed telegraph wires bringing the internet to a rural settlement while Hilary translated a circuit board into fabric and stitch; and in the current series, 'Inspired by Artists', Rosemary offers an abstract composition reminiscent of Charles Sheeler's architectural painting 'Ballardvale', while Helena has stitched the man himself.

So with the group in its ninth year, with the blog ongoing and a thriving website, how do its members feel about the project? 'I think we have all grown in confidence and skill,' says Hilary. 'Our work has matured. Everyone is interested but non-judgmental,' adds Rosemary. 'I feel that belonging to this group has encouraged me to try something different and has thus expanded my horizons.'

All agree that the discipline of the quarterly schedule is beneficial and while 'no one is running around with rulers', having to complete a piece on time is stimulating. The internet can help here too. I was told it is has been known for a piece to be close-cropped to conceal the horrible truth that as yet it lacks a binding!

'Reveal Day' is eagerly anticipated, with carefully considered critiques between members that are always positive but help makers to look at their work objectively. More than one member admits to learning much from her colleagues and that the mutual support from the group is strong. 'We've worked through illness, hatches, matches and dispatches together,' Linda told me, 'and the warmth of the group can be felt strongly.'

And they have, after all, managed to meet in person, at least some of them, at least sometimes. Following the Festival of Quilts in 2016, a large group spent a week together in Shropshire staying in the converted outbuildings of a manor house. 'We visited local villages, went to museums and larked about in costume, ate together, cooked and shopped, sketched and shared,' Helena told me. 'I thought it would never happen, but it did and it was sensational!' And when new member Jinnie arrived by train, she found ladies on the



'We connect - You can', Phillida Fisher from the 'Connections' challenge

platform brandishing the latest completed quilts to guide her to them!

And what of the difficulties, because surely there must be some? 'The hardest part is finding new members,' Hilary said. 'Not easy to keep the locations as widespread as possible without knowing people.' But with eight countries between a dozen members, I don't think they're doing too badly.

When interviewing these creative and energetic quilters – which was, of course, made easy by the internet – I asked what they wanted to tell me about. Everyone talked about their enjoyment of the challenges, the support they received and how their work had benefitted. But Hilary added that she was so in favour of others getting together in the same way. 'I feel the discipline of setting a task and having to complete it is good for everyone.'

In other words, a little rigour. Hear hear!

Contact

Joanna O'Neill is available for talks and workshops. Please visit www.joannaoneilltextiles.co.uk

To see more of the group's work, visit their website www.12bythedozen.weebly.com and read their blog to see their current exploits www.12bythedozen.blogspot.co.uk



Little Hearts Cushion

Fusible appliqué – Catherine Galliers

This delightful cushion will add a touch of love to any room.

REQUIREMENTS



Size: 18" square

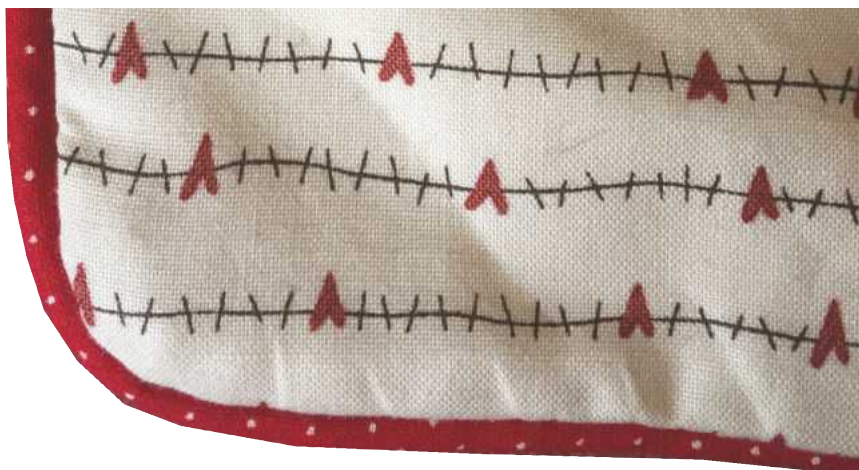
- Fat ¼ cream
- 2, Fat ⅛ red prints
- 50cm Hearts print
- 50cm Red spot - piping
- 20" Square wadding
- 20" Square thin cotton or muslin
- 25cm Fusible web e.g. Bondaweb
- 50cm lining
- Removable fabric marker
- Embroidery thread or cotton perlé
- 2m Piping cord
- 18" Cushion pad



illust. 1. Quilt grid lines



Piped edging detail from back



Cutting

1. From cream cut:
one, 14½" square.
2. From hearts print cut:
two, 2½" x 14½" strips,
two, 2½" x 18½" strips,
two, 14½" x 18½" rectangles –
cushion back.
3. From lining cut:
two, 14½" x 18½" rectangles.

Piecing

Use ¼" seam allowance throughout

- 1a. Take 2½" x 14½" hearts print strips and join them to top and bottom edges of 14½" cream square.
- b. Add 2½" x 18½" hearts print strips to opposite sides to complete pieced background of cushion front.

illust. 2. Appliqué



a. Place one heart upside down if wished

- c. Press seams towards border strips.
2. Using removable fabric marker, or marking lightly with a pencil, divide centre cream square into a 4x4 grid with each square in the grid measuring 3½" square.
- 3a. Make quilt sandwich with cushion front and 20" wadding and muslin squares.
- b. Pin or baste layers.
- 4a. Using a longer stitch length than usual and a walking foot, quilt along lines of grid working from centre outwards, illust. 1.
- b. Quilt in the ditch around outside edge of centre panel.

Fusible appliqué

- 1a. Trace heart template given full size on Pattern Sheet sixteen times onto paper side of fusible web.

- b. Cut out roughly.
- 2a. Following manufacturer's instructions, iron fusible web pieces to wrong side of red fat eighth prints
- b. Cut out each heart carefully on lines.
- 3a. Remove paper backings from hearts and position each one in the squares marked out by stitching on grid.
- b. Alternate heart prints and when happy each one is centred within its square, fuse in place.
- c. If you wish to be a little quirky, place one heart upside down, illust. 2a.
- 4a. Appliqué hearts in place with straight stitch, illust. 2b.
- b. If preferred, appliqué hearts with zigzag or buttonhole stitch.
5. Using embroidery thread or cotton perlé, use big stitch quilting for additional hand quilting around each heart, illust. 2c.



b. Appliqué detail



c. Big stitch quilting detail

Assembly

- 1a.** Take 14½" x 18½" lining rectangles and place them on wrong side of 14½" x 18½" hearts print rectangles.
- b.** Pin both short edges and one long edge to hold layers together.
- 2.** Make a ¼" double hem on remaining long edge of each pair of rectangles and topstitch in place, *illust. 3*.
- 3a.** Cut several 2" strips on the bias from red spot so that when joined together they will cover length of piping cord.
- b.** Join strips together end to end. Press seams open to reduce bulk.
- c.** Fold joined strips in half along their length wrong sides together and press.
- 4a.** Open out fabric strip and lay piping against the fold.
- b.** Fold strip in half again so that piping cord is enclosed within fabric.
- c.** Using a zipper foot, stitch neatly up against piping cord.
- d.** Trim excess fabric leaving ¼" seam allowance.
- 5a.** Take cushion front and place it right side up on work surface.
- b.** Lay piping on top, aligning raw edges of piping with raw edges of cushion front.
- c.** Leaving approx. 3" of piping free, join piping around edge of cushion front, stitching approx. ⅛" away from raw edges.
- d.** Note piping will curve around corners.
- e.** Finish piping by overlapping start and end of cord and allow ends to poke out over raw edges so they will be contained within seam allowance when cushion is assembled.
- 6a.** With right side of cushion front still facing uppermost on your work surface,

illust. 3. Stitch double hem



Cushion front



Piped edge detail from front



- lay one cushion back rectangle on top, right sides together and aligning raw edges at sides and bottom edge.
- b.** Add second cushion back rectangle in similar manner, aligning raw edges at sides and top edge.
- c.** Hemmed edges should overlap by several inches at centre of cushion.
- 7a.** Using a zipper foot, stitch around all four edges of cushion. Zipper foot should be nestled up neatly next to edge of piping that you can feel through the layers.
- b.** Once all four edges are stitched, trim any excess piping.

- c.** Neaten seams by zigzag stitching within seam allowance.

- 8.** Turn cushion right side out and insert cushion pad.

Enjoy!

Contact

Catherine gives talks and teaches workshops. For more information email exfordsgreenvenison@btinternet.com or telephone 01743 718706



Pumpkin in Silk

by Vendulka Battais

I am a quilter and, like many quilters, I started my sewing as a young girl with dress making. I wanted to look different but didn't have enough money to buy pretty, expensive clothes. However, since I attended my first beginners' patchwork class many years ago at Meg's Attic in Banchory in Aberdeenshire, I have abandoned the idea of making my own clothes as there was always a quilt on the go and after opening my own patchwork shop, OliVen, there has never been time to make things just for myself. But since watching the Great British Sewing Bee on television, my fingers have been itching to sew some garments again, something 3D opposed to the flat quilts as stunning as some of them were!

And so one day I bought myself a class on Craftsy called Fashionable Quilted Jackets by Mary Ray. Her jackets were beautiful, unique and fitting! The only thing which had always put me off making a quilted jacket was the fact that they always looked so 'boxy'. This was not the case with Mary's jacket! I also noticed that all of her jackets were quilted with straight lines and a walking foot. She is obviously a great tailor but maybe not a quilter. I could see what a difference I could bring to my garment by quilting it with free-motion quilting. Nevertheless I loved every minute of this online class, learned heaps and couldn't wait to start.

The wedding shop next door to us had a sale of the end of the bolts of their material, amongst which I found couple of metres of a gorgeous silk in a very pumpkin colour. Full of enthusiasm I rampaged through my stash of fabric in search of some interesting lining that would work with this colour. The only thing I came across was a silk scarf which had unusual colours but at the same time looked quite good with the silk. In the class Mary had used different colours for the lapel to give it more interest. That turned out to be quite tricky as nothing I had matched or complimented this vibrant colour. In the end I had to settle on grey and black and actually it's the



Vendulka and her jacket at the Festival of Quilts 2017



Lapel detail with its fine black binding



Back detail



Back

best combination as it looks fabulous with a little black dress and black heels!

Fabrics were chosen, the pattern was ready and so I cut out all my layers – top, wadding and my fancy lining (which I had to supplement with polyester lining fabric for the sleeves as my scarf was only just enough for the bodice). I added at least 1" seam allowance around each piece to allow for the shrinking due to quilting and also to have extra material to hold on to when quilting. I basted everything and was ready to roll... except I had no idea how to quilt it! And so I put it in a bag not wanting to get it damaged and there it stayed...for a week, a month, a year, another one... it took me three years before tackling it again. Although in my defence, I gave birth to my son, moved house twice and made numerous quilts and wall hangings in the meantime!

This brewing period was apparently exactly what it needed. During this time I found just the right thread for quilting and also quilted large part of a quilt in what I call graffiti quilting,

where several different quilting designs are all stacked one right next to another. There is no order, there are no rules, just filling the space with quilting. Having tried this on a quilt, I knew exactly how I wanted to finish my jacket and it only took couple of days before the pieces were quilted.

Next step was the fitting. I have never made a toile for anything in my life but having spent so much time on the quilting I didn't want to ruin it. Making just one half of the toile gave me enough fitting and I set out cutting and piecing the individual parts together. The class had suggested several different finishes of the seams – overlocker and topstitch was one of them – but when I saw a neat tiny binding there was no other option for me. Mind you the cream strip of bias binding is under ¼" wide. But it's probably the perfectionist inside of me who had to finish it this way and I loved all the hand sewing as the binding is stitched down by hand. And again it was worth it as most people are impressed with the inside as much as they are with the outside.



The silk scarf lining



Cuffs were added at the end as it needed another element of grey other than just the lapel.



Neat tiny binding of the raw edges on the inside of the jacket



Each part was first cut out larger before being basted and quilted. Only then cut to the right size.



See how the intensive quilting shrinks the fabric

I finished the jacket just in time to gift it to myself for Christmas in 2016, which was when I had shaved my head for charity in support of a local girl who needed an operation in the US so she could learn to walk. All my pictures are from that time. I must say it was the best present I have received in some time! I displayed it in our shop as well as wearing it every time I gave a talk to a quilting group and the comments I received were so encouraging that I entered it in to Festival of Quilts in 2017 in the Quilt Creations category. To my great surprise it was Highly Commended and it received very positive and kind comments from the judges. I was so thrilled and encouraged that I sent it to the Pacific International Quilt Festival in California. They have a special category for Wearable Art. I must admit it was nerve wracking sending such a valuable item all the way to America; my heart was pounding as the UPS guy collected it!



Vendulka's jacket at the Festival of Quilts 2017

Well all that fear was needless and well worth it as the jacket came safely home five days after the show ended. And it didn't come back empty handed as it won 1st runner-up in the Wearable Art category. This award is sponsored by Bernina and the prize was a Bernina RED. It is the favourite colour of my 7 year old daughter, Jasmine, who is now excited to get her first sewing machine! All of which means I now need to return to my sewing machine and start working on another item as I have 4 year old son Balthazar as well!

Contact

To see more of Vendulka's work, visit her blog www.journeywitholiven.com or visit her shop website www.oliven.co.uk



The award winning jacket with its rosette from the Pacific International Quilt Festival

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All the Hearts Runner

Foundation piecing – Collette Howie

This stylish table runner is strip roll friendly and makes a great addition to your home.

REQUIREMENTS



Size: 17" x 45" Block: 6" square

- 1, 2½" Strip roll
- 1m Beige
- 20" x 49" Wadding
- Foundation paper

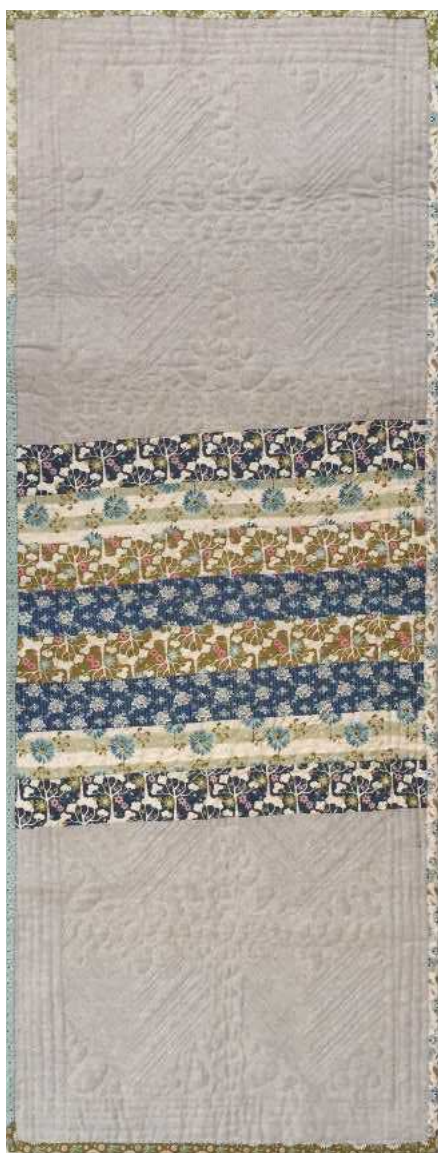
*Collette used a Tilda strip roll and Essex yarn dyed linen in flax.
Note leftover strip roll strips are used for backing and binding.*



illust. 1. Complete block



illust. 2. Pieced backing



Cutting

Cut across width of fabric

1. From beige cut:
 - three, 1½" strips sub cut into:
 - five, 1½" x 13½" strips,
 - six, 1½" x 6½" strips,
 - one, 21" strip – backing,
 - three, 2½" strips.

Foundation piecing

Use ¼" seam allowance throughout

- 1a. Trace heart foundation pattern given full size on *Pattern Sheet* twelve times onto foundation paper.
- b. Cut out each pattern on outer seam allowance line.
- 2a. Take one pattern and cut piece of fabric from beige large enough to cover patch 1 plus seam allowance on all sides.
- b. Place fabric right side up on unmarked side of pattern.
- c. Pin in place.
- 3a. Choose one strip from strip roll pack and cut a length from strip long enough to cover patch 2 plus seam allowance on all sides.
- b. Place strip right sides together with beige patch on unmarked side of pattern.
- c. Holding pieces along line between patches 1 and 2, flip patch 2 strip over to check it will still cover patch 2.
- d. When happy that it does, place strip back right sides together with patch 1 fabric and pin in place if wished.

- e. Turn pattern over to marked side and stitch along line between patches 1 and 2. Use a shorter stitch length than usual and start and stop stitching a couple of stitches beyond each end of line.

- f. Turn pattern over and finger press pieces open.

- 4a. Take another strip from strip roll and cut a length long enough to cover patch 3 plus seam allowance.

- b. Turn pattern over to marked side and fold pattern down towards you along line between patches 1 and 3.

- c. Trim any excess fabric from patches 1 and 2, leaving ¼" seam allowance beyond folded pattern.

- d. Lift up pattern and place strip for patch 3 right sides together with fabrics on unmarked side of pattern. Align raw edge of strip with freshly trimmed edge.

- e. Pin in place if wished.

- 5a. Open out pattern again and with marked side uppermost, stitch along line between patches 1 and 3.

- b. Finger press pieces open.

- 6a. Continue adding strips chosen at random for patches 4 to 7 in similar manner.

- b. Complete block by cutting fabric pieces for patches 8 to 11 from beige.

- 7a. Press block and trim any excess fabric beyond outer seam allowance line.

- b. Block should measure 6½" square, *illust. 1.*

- 8a. Make twelve blocks in total.

- b. Gently remove foundation paper.

Matchstick quilting in blocks



Assembly

- 1a.** Refer to [quilt layout](#) and arrange blocks into six rows of two blocks.
- b.** Add 1½" x 6½" beige strips between blocks in each row and 1½" x 13½" beige strips between each row.
- 2a.** Join blocks and short sashing strips together in rows.
- b.** Press seams towards sashing strips.
- c.** Join rows together with longer sashing strips.
- d.** Quilt top should measure 13½" x 41½".
- 3a.** Take two, 2½" beige strips and trim so they measure 2½" x 41½".
- b.** Adjust length of strips to fit *your* quilt as necessary. Measure quilt down its centre of length of runner to check.
- c.** Add strips to long sides of runner.
- d.** Press seams towards border strips.
- 4.** Add top and bottom borders in similar manner to complete runner top.

Pieced backing

- 1a.** Take four strips from strip roll and cut each strip in half to make eight, 2½" x 21" lengths.
- b.** Note actual length of strips will depend on WOF of your strip roll strips.
- 2a.** Join strips together along their length to make a pieced rectangle measuring approx. 16½" x 21", [illustr. 2](#).
- b.** Press seams in same direction.
- 3a.** Take 21" beige strip and cut two rectangles from strip measuring approx. 16" x 21" and 19" x 21".
- b.** Rectangles will be joined to opposite sides of pieced rectangle section. If you prefer this to be central, cut two beige rectangles measuring approx. 17½" x 21".
- 4a.** Join rectangles to opposite sides of pieced rectangle section and press seams towards beige.
- b.** Backing should measure approx. 21" x 50".

Completion

- 1a.** [Make quilt sandwich](#) with runner top, wadding and backing.
- b.** Pin or baste layers.
- 2.** [Quilt](#) as desired. Collette quilted her runner with parallel lines and pebbles.

Pebble quilting detail



Corner detail



Quilt layout



- 3a.** Join leftover strips from strip roll together end to end to make a length approx. 150" long.
- b.** Press seams open to reduce bulk.
- 4.** [Double bind](#) edges.
- 5.** If wished add a [hanging sleeve](#) to make runner into a wall hanging.
- 6.** Add a [label](#).

Enjoy!

Contact

To see more of Collette's work visit her blog
www.poppyandpoochie.blogspot.co.uk



Roses & Hearts Cushion

English Paper Piecing – Naomi Clarke

English Paper Piecing, or EPP as it affectionately known, is very much back in fashion these days and new contributor, Naomi, introduces us to how fussy cutting shapes can create exciting results.

REQUIREMENTS



Size: 12" x 16"

- 50cm Pink floral stripe*
- 15cm Solid white
- Fat ¼ floral – cushion back
- Pre-cut papers or thick paper**
- 1" Acrylic hexagon template** - optional
- Glue pen – optional
- Template plastic – optional
- 12" x 16" Cushion pad

**Naomi used fabrics from FreeSpirit Fabrics for her cushion. **See end of project for suppliers*

tip

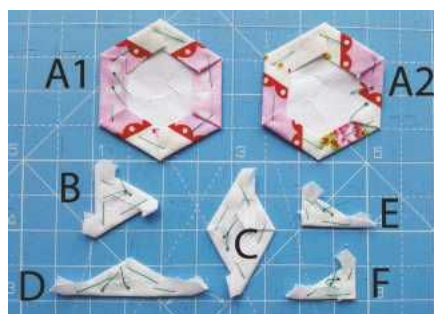
Whilst not necessary, an acrylic template will help ensure your fussy cutting is exact and buying pre-cut paper pieces will also ensure the accuracy of your piecing.



illustr. 1. Baste pieces

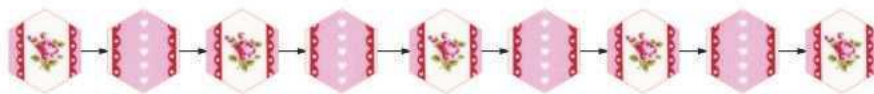


a. Front

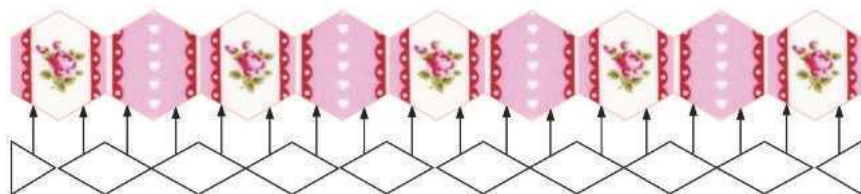


b. Back

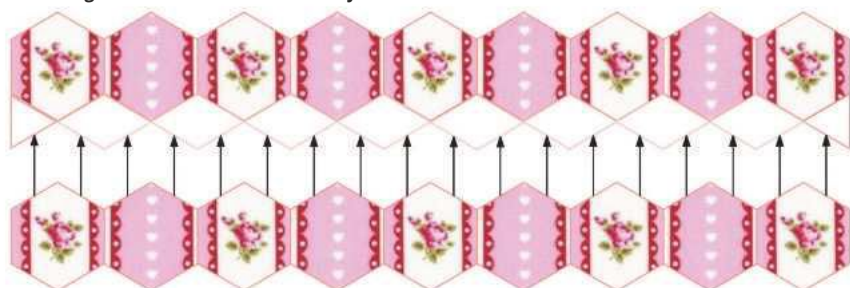
illustr. 2. Join hexagons in a row



illustr. 3. Assemble cushion front



a. Add triangles and diamonds at bottom of row



b. Join next hexagon row

Cutting

1. From floral cut:
 - one, 9½" x 15" rectangle,
 - one, 7½" x 15" rectangle.

Preparation

- 1a. If using pre-cut paper pieces, skip this step.
- b. Trace templates A to E given full size on *Pattern Sheet* onto thick paper as follows:
 - fifty four, template A
 - ten, template B
 - forty, template C
 - sixteen, template D
 - four, template E.

- c. Cut out each paper piece carefully and accurately on lines.
- 2a. If using acrylic template, chose an aspect of floral stripe fabric and draw around template thirty times on same aspect of fabric to make patch A1.
- b. Cut out each piece on lines.
- 3a. If not using an acrylic template, trace template A onto template plastic and cut out carefully on lines.
- b. Chose an aspect of floral stripe as before and draw around template thirty times.
- c. Cut out adding a minimum ⅜" seam allowance.
4. In same way, either using acrylic template or not, choose a different aspect of floral stripe and cut further

twenty four hexagons to make patch A2.

5. Trace templates B to E on template plastic and cut out carefully on lines.

6a. Draw around plastic templates on solid white as follows leaving space between each template:

- ten, template B
- forty, template C
- sixteen, template D
- two, template E
- two, template E reversed.

b. Cut out each piece adding a minimum ⅜" seam allowance.

English Paper Piecing

1a. Take one, 1" hexagon paper and one, A1 fabric hexagon and centre paper hexagon on wrong side of fabric hexagon.

b. Using tacking thread, fold over seam allowance to paper side and tack each side down in turn.

c. Repeat with remaining A1 hexagons, A2 hexagons and pieces B to E, *illustr. 1a* and *illustr. 1b*.

d. Note piece F is template E reversed.

2. If preferred, seam allowance can be glue basted with a glue pen.

3a. Take one, A1 hexagon and one, A2 hexagon and place them right sides together.

b. Using a tight whipstitch, join pieces together on one edge only making sure you stitch through the very edges of the two fabrics and not the papers.

c. Continue adding hexagons to make a row of nine hexagons, alternating hexagons, *illustr. 2*.

d. Repeat to make six rows in total.

4a. Add eight, white template C diamonds and two, white template B triangles to bottom edge of first hexagon row, *illustr. 3a*.

b. Note, add one template at a time using a whip stitch as before.

c. Add next row of hexagons to opposite sides of diamonds and triangles, *illustr. 3b*.

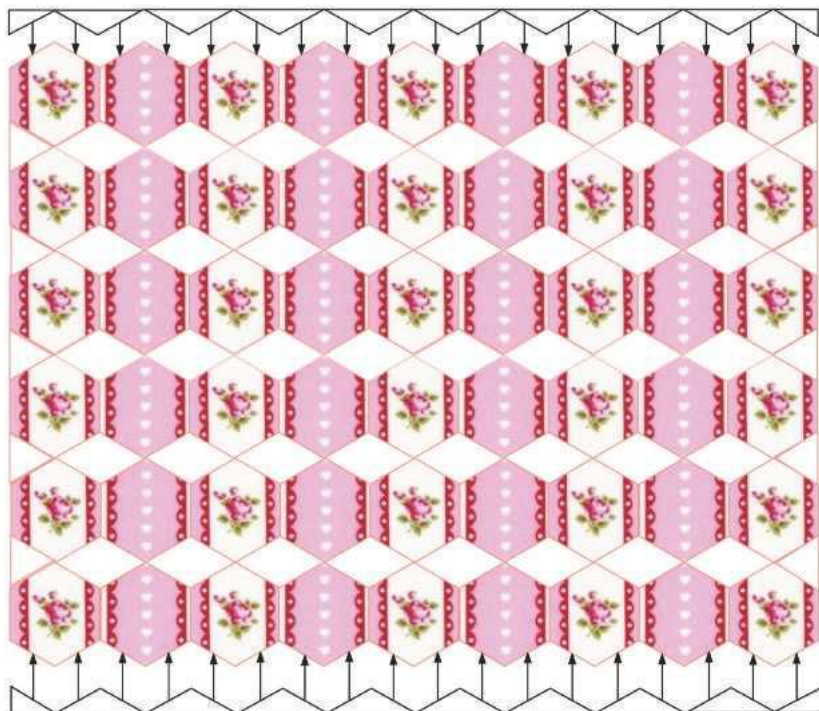
d. Repeat until all six hexagon rows are joined together.

5a. To 'square off' top edge, add one, template E followed by eight, triangle D and one, template E reversed.

b. Square off bottom edge by adding one, template E reversed followed by eight, triangle D and one, template E, *illustr. 4*.

6a. Press pieced front.

illust. 4. Square off top and bottom edges



b. Carefully remove paper pieces before pressing front again.

Completion

Use $\frac{1}{4}$ " seam allowance

1. Take floral backing rectangles and fold and stitch a $\frac{1}{4}$ " hem along one long edge on each rectangle, *illust. 5*.

2a. Lay pieced cushion front right side up on work surface.

b. Lay larger background rectangle on top, right sides together with hemmed edge towards centre of cushion and pin outside edges.

c. Place small background rectangle on top in similar manner.

Cushion front

Cushion back



illust. 5. Hem long edge of cushion back rectangles



d. Hemmed edges should overlap at centre of cushion by several inches.

3a. Stitch around all four edges of cushion.

b. Turn right side out and insert cushion pad.

Enjoy!

To see more of Naomi's work, find her on Instagram @naomialicec

Suppliers

Acrylic templates, pre-cut paper pieces and glue pens can be bought from Lina Patchwork www.linapatchwork.com



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Competition 2018

Take part in our Quilt and Embroidery Competition; there
are classes for all levels. The special theme this year is:

'Fantasy and Myth'

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www.quiltandstitchvillage.com



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Mushroom Village

-Part 2

Mixed Techniques – Betty Croke

In the second part of this fun series quilt we make another mushroom house and some tree blocks.

REQUIREMENTS



Size: 78" square

For whole quilt:*

- 4¼m Cream
- 3¾m Green
- 50cm Dark green
- 1m Brown
- 1m Orange
- Assorted scraps
- Tracing paper
- Fusible web e.g. Bondaweb
- Freezer paper
- Stabiliser e.g. Stitch 'n' Tear
- Fabric glue - optional
- Starch

**Betty made her quilt a bit scrappy and used different fabrics of a similar shade. The requirements given above are for using the same fabrics throughout. If you prefer to make a scrappier version like Betty, requirements for each set of blocks will be given each month.*



illust. 1. Mushroom house block



Month 2 Requirements

- 16" Cream
- 16" Green
- 2" Brown
- Assorted scraps – appliqué

Cutting

Cut across width of fabric

1. From cream cut:
two, 2½" strips sub cut into:
fourteen, 2½" x 5" rectangles,
three, 2¼" strips sub cut into:
fourteen, 2¼" x 3¼" rectangles,
twenty eight, 2¼" squares,
one, 3½" strip sub cut into:
fourteen, 2" x 3½" rectangles.
2. From green cut:
six, 2¼" strips sub cut into:
fourteen, 2¼" x 9½" rectangles,
seven, 2¼" x 7½" rectangles,
one, 2½" strip sub cut into:
seven, 2½" x 5" rectangles.
3. From brown cut:
seven, 2" x 3½" rectangles.

illust. 2. Appliqué detail



a. On chimneys



b. On building



c. On windows



d. On door

Mushroom House 2

- 1a. Trace mushroom house templates given full size on *Pattern Sheet* onto tracing paper.
- b. Turn tracing over and redraw over lines with a marker pen so they can be seen clearly.
- 2a. Take freezer paper and trace reversed main building and roof templates onto papery side of freezer paper.
- b. Cut out pieces carefully on lines.
- 3a. Iron freezer paper pieces to wrong side of fabric scraps as desired.
- b. Cut out each shape adding ¼" seam allowance to each piece.
- 4a. Using a small paintbrush, paint liquid starch in seam allowance.
- b. Fold seam allowance over edge of freezer paper and press gently in position.
- c. Clip curves as necessary to ensure a smooth edge.
- d. Press pieces again from front and gently remove freezer paper from appliqué pieces.
- 5a. Position appliqué pieces on right side of one, 10½" cream square, *illust. 1*.
- b. When happy with their position, pin or tack in place or if wished use fabric glue to keep the pieces in place.
- 6a. Trace reversed door, window and chimney pieces onto paper side of fusible web.
- b. Cut out pieces roughly.
- 7a. Follow manufacturer's instructions and iron fusible web pieces to wrong side of fabric scraps. Betty used a silver fabric for her windows, but a white or silver grey works just as well.
- b. Cut each piece out on lines.
- c. Remove paper backing from chimney pieces and place in position on roof section.

- d. Fuse chimney pieces in position.
- 8a. Cut one, 10½" square from stabiliser and place on wrong side of cream square.
- b. Tack around outside edges to hold in place.
- 9a. Appliqué edges of appliqué pieces with narrow zigzag or satin stitch, *illust. 2a*.
- b. If preferred, use invisible thread to appliqué edges, *illust. 2b*.
- 10a. Remove paper backings from window and door pieces and fuse these in position on house.
- b. Appliqué with contrasting thread and narrow zigzag stitch including window and door detail, *illust. 2c* and *illust. 2d*.
11. Once appliqué is complete, carefully remove stabiliser and trim block so it measures 9½" square, ensuring house is centred before trimming.

Pieced Trees block

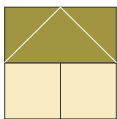
Piecing

Use ¼" seam allowance throughout

- 1a. Take one, 2½" x 5" green rectangle and fold rectangle in half. Finger press a small crease to mark centre.
- b. Draw two diagonal lines on wrong side of rectangle from bottom left corner to top centre and bottom right corner to top centre.
- 2a. Place green rectangle right sides together with two, 2½" x 5" cream rectangles, *dia. 1a*.
- b. Stitch along drawn lines on green rectangle.
- c. Trim excess fabric leaving ¼" seam allowance and press open, *dia. 1b*.
- 3a. Take one, 2¼" x 7½" green rectangle and draw two, 45° lines from bottom corners up to top edge of green rectangle.

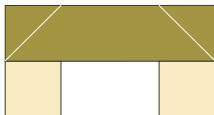
dia. 1. Pieced tree block assembly

a. Place green rectangle right sides together with cream rectangles

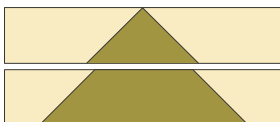


b. Press pieced strip open

c. Draw 45° lines and place rectangles right sides together



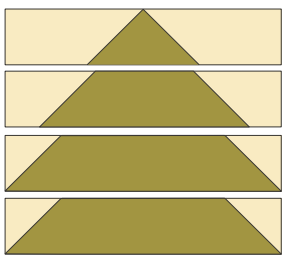
d. Open out and press strip



e. Join first two strips



f. Place cream squares right sides together with green strip, open out and press

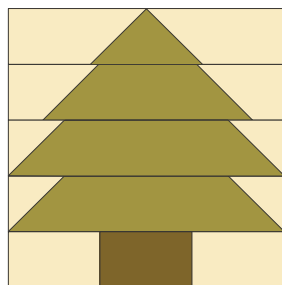


g. Join tree section strips

dia. 2. Trunk



a. Join cream rectangles to brown rectangle



b. Add trunk section to tree section

Quilt layout



- b. Place green rectangle right sides together with two, $2\frac{1}{4}$ " x $3\frac{1}{4}$ " cream rectangles, dia. 1c.
 c. Stitch on lines, trim excess and open out and press, dia. 1d.
 4. Join pieced strips together, dia. 1e.
 5a. Take two, $2\frac{1}{4}$ " cream squares and draw diagonal line on wrong side of each square.
 b. Place squares at each end of one, $2\frac{1}{4}$ " x 9" green rectangle, right sides together.
 c. Stitch along lines, trim and press open as before, dia. 1f.
 6. Make a second pieced strip in similar manner and joined these strips to previously joined pieced strips, dia. 1g.
 7a. Take one, 2" x $3\frac{1}{2}$ " brown rectangle and join one, 2" x $3\frac{1}{2}$ " cream rectangle to each end of brown rectangle, dia. 2a.
 b. Join trunk section to bottom edge of tree section, dia. 2b.
 8. Repeat to make seven blocks in total which should measure $9\frac{1}{2}$ " square, illust. 3.

illust. 3. Pieced tree block

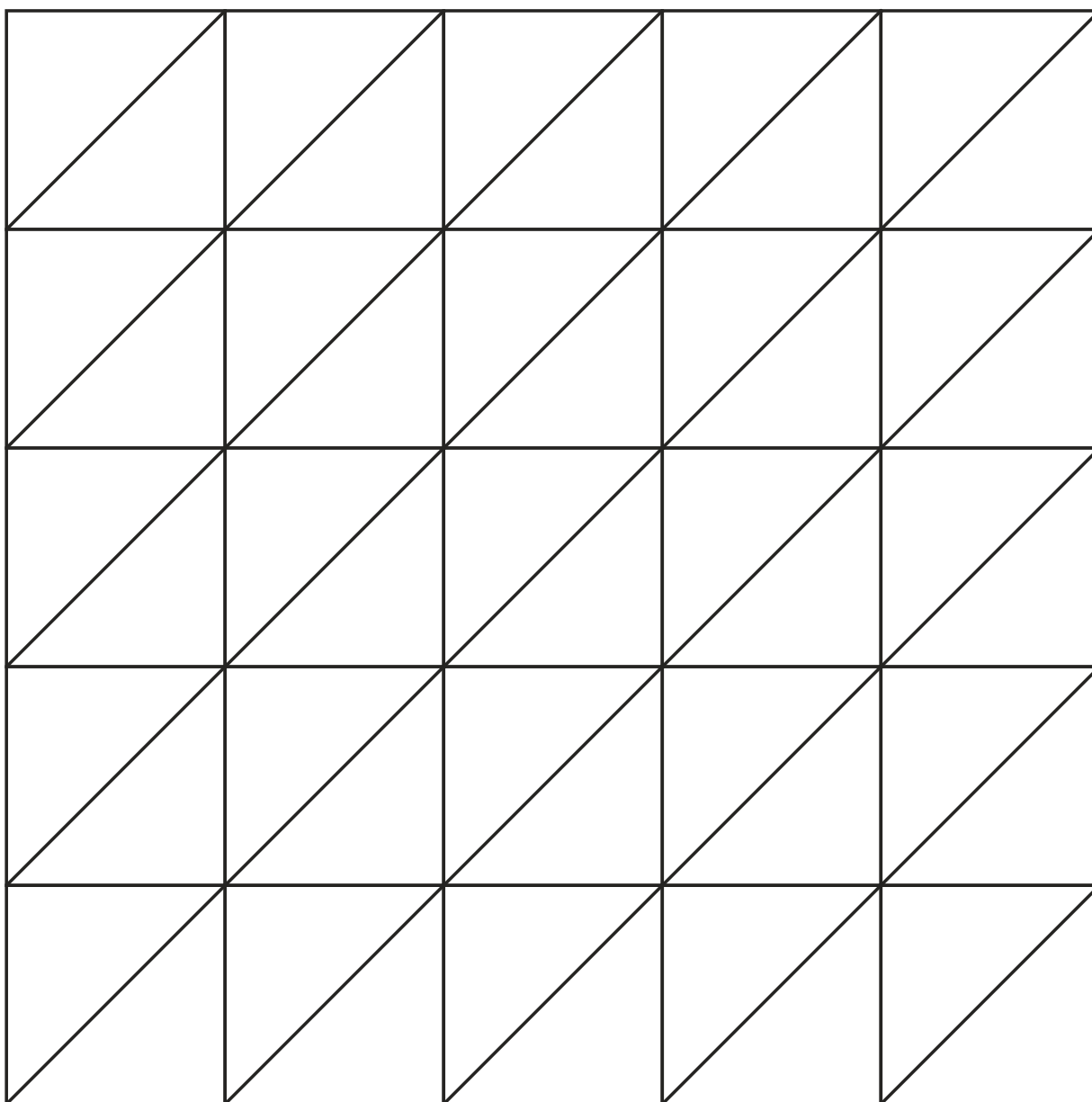


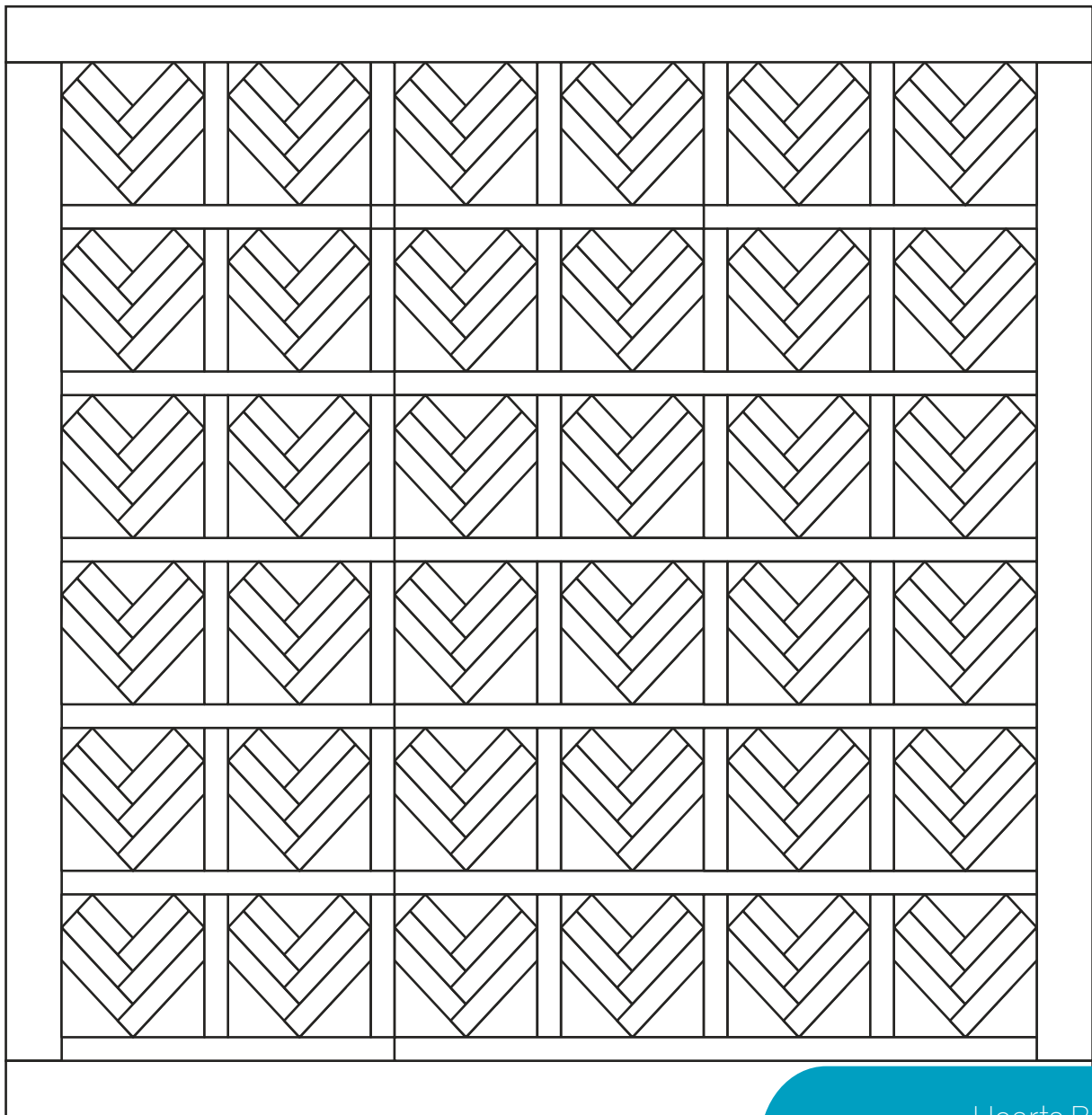
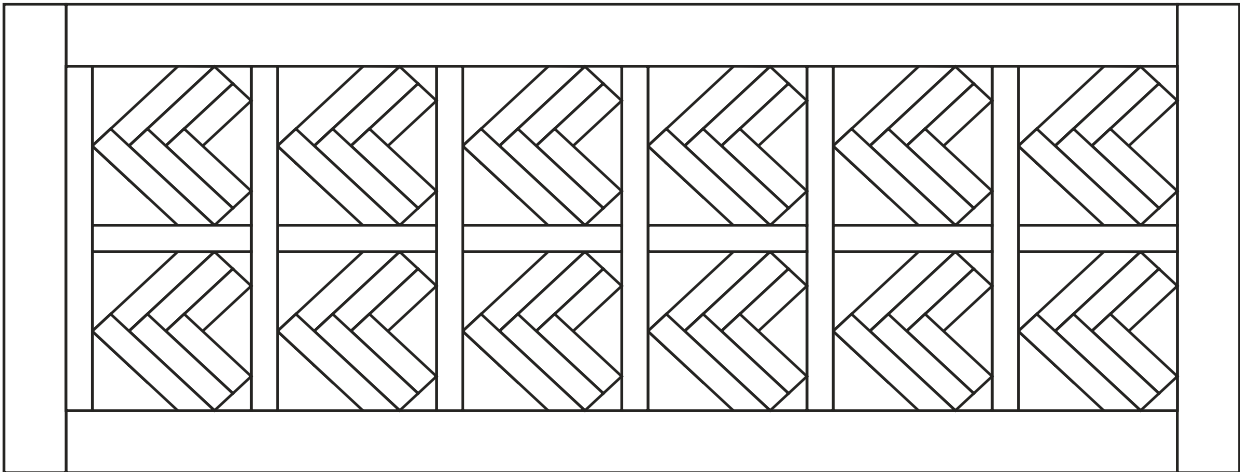
Next month we make another mushroom house and the outer path border.

Colour Me, *Quilt me!*

Want to try out different colour schemes for some of this month's projects?
Or maybe some quilting ideas? We've put together some layout diagrams for
you to play around with.

Chroma
Try out different
quilting ideas





Hearts Runner
Play around with the block
arrangements

Giveaways

For details of how to enter this month's giveaways, turn to page 84. Closing date for reader offers, unless otherwise stated, **28 February 2018**

Book Reviews



Piece and Quilt with Precuts

Christa Watson © 2017

An unusual collection of eleven pieced quilts combined with detailed machine quilting instructions.

The quilts are made from precut squares and strips.

It begins with quilting using a walking foot, next is free motion quilting with the final third combining both techniques. The walking foot section starts with vertical 'squiggly' lines, starting at one side to the middle, rotating the quilt 180° and continuing to the other side. The same order is used with free motion quilting. An entirely different approach as most quilting instructions recommend beginning in the centre.

The free motion quilting begins with simple loops and stars and progresses to swirling flowers motifs. There are quilting plans to illustrate the starting and finishing points.

READER OFFER: Buy Piece and Quilt with Precuts for £17.99 using code PRECUT17 at www.roundhousegroup.co.uk/shop.



It is a welcome original approach, I recommend it as my Book of the Month.

Martingale and Company
96 pages
ISBN 978-1-60468-870-2
£22.99

Teach me to make My First Quilt

Pat Sloan © 2017

There is a very good introduction to using and maintaining the sewing machine. Common expressions are explained, e.g. fat quarter and the necessary equipment described. There is also advice on choosing fabric, rotary cutting and chain piecing.

Nine simple blocks such as Four Patch and Log Cabin lead on to machine stitched fusible appliqué. There are nine projects - table runners and quilts using these techniques together with some quilting suggestions.

It is an excellent introduction to patchwork, part of a series by the same author, so more detailed quilting methods are in another book.

Martingale and Company
96 pages
ISBN 978-1-60468-827-6
£24.99



READER OFFER: Buy Teach Me to Quilt for £16.99 using code FIRSTQ17 at www.roundhousegroup.co.uk/shop

The Big Book of Civil War Quilts

Martingale and Company © 2017

All the quilts are made using the muted prints copied from fabrics popular in the U.S.A. during the 1860s.

The 58 projects are mainly bed quilts but there are a few smaller quilts too. They are traditional blocks, Nine Patch, Hourglass etc. Many quilts have stars, some made with Half Square Triangles but one, Buckwheat Star, is made with eight strippy diamonds. The levels of difficulty range from simple patterns to the more complex.

A full-page photo illustrates each quilt, followed by detailed written instructions and diagrams.

The 'Finishing Techniques' section covers borders, sandwiching the quilts and binding. It is recommended to add a label to the quilts.

Martingale and Company

240 pages

ISBN 978-1-60468-855-9

£24.99



READER OFFER: Buy Big Book of Civil War Quilts for £18.99 using code BBCW17 at www.roundhousegroup.co.uk/shop.

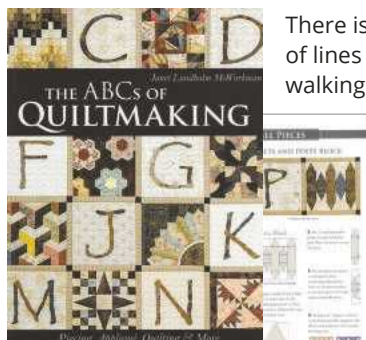
The ABCs of Quiltmaking

Janet Lundholm McWorkman © 2016

A complete introduction to patchwork and quilting starting with equipment and progressing through fabric choice and rotary cutting to assembling and binding a quilt.

All the blocks are 10" square with requirements and cutting instructions for each block. The overall project is to make each single block and finally assemble an alphabet quilt.

It begins with simple blocks, Rail Fence and Log Cabin. Later many techniques are taught including curved seams, Y seams and foundation piecing. Newer methods like hand turned appliqué using starch and glue are shown.



There is simple machine quilting of lines and gentle curves with a walking foot.

C & T Publishing Inc.
80 pages and pull-out sheets
ISBN: 13 978-1-61745-222-2
£19.99



Rainbow Quilts for Scrap Lovers

Judy Gauthier © 2017

These twelve scrap quilts are made using only 3½", 4½" and 5½" squares. They are not random scraps but colours divided into light, medium and dark tones and spaced apart by neutral fabrics.



Many quilts use 5½" squares cut at 60° angles to create trapezoids (4 sided shapes with no parallel sides) with bias seams.

There are unusual blocks e.g. triangles made with six different fabrics and rings of irregular shape hexagons, all made from trapezoids. The patterns have clear instructions and diagrams but this is a book only for an experienced quilter.

C & T Publishing Inc.

96 pages

ISBN 13: 978-1-61745-461-5

£23.99



Terrific T-Shirt Quilts

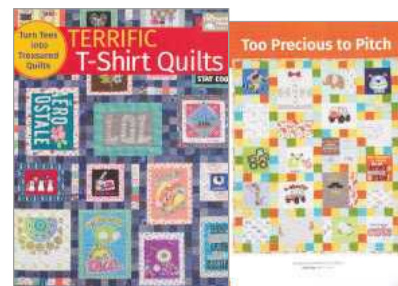
Martingale and Company © 2016

These memory quilts use treasured T shirt logos as blocks, framed and sashed with cotton fabrics.

The excellent instructions show how to carefully cut up a T shirt before stabilising the chosen section with lightweight fusible interfacing.

T shirts are made with many different materials e.g. four way stretch fabrics, metallics, waffle fabric etc., all needing different treatment.

The ½" seams are sewn with large or narrow zigzag stitches. It is suggested to quilt with large overall lines or curves. The ten projects offer many possible arrangements of the blocks.



Martingale and Company

64 pages

ISBN 978-1-60468-703-3

£15.99



Exhibitions

Cheshire, Nantwich CW5 5DG

21 January

Quilters' Exhibition and Fabric Sale at Nantwich Civic Hall, Market Street, Nantwich. Open 10 – 4. Exhibition of quilts, featuring 'My Favourite Quilts' by Maureen Crawford, traders, demonstrations and refreshments. Disabled access and parking. Admission £3 (£1.50 after 1pm). Contact: 02087 423685
mcgohlish@googlemail.com

West Sussex, Ardingly RH17 6TL

26 – 28 January

'Spring Quilt Festival' at Norfolk Pavilion, South of England Showground, Ardingly. Open 10 – 4. Quilt displays from quilters and textile artists, competition quilts, trade stands, workshops and demonstrations. Refreshments, disabled access and parking. Admission fees apply, see website for details. Contact: www.grosvenorshows.co.uk

Denbighshire, Llangollen LL20 8SW

1 – 28 February

'Quiltfest' at the Royal International Pavilion, Abbey Road, Llangollen. Open 10 – 4. 'Showcase North West' exhibition of wall hangings from Region 13 of The Quilters' Guild. Light refreshments available. Free parking and disabled access. Admission Mon – Fri by donation, Sat – Sun £2. Contact: shieldsval@gmail.com
www.quiltfest.org.uk

Denbighshire, Llangollen LL20 8PW

1 – 28 February

'Quiltfest' at the Museum and Art Gallery, Parade Street, Llangollen. Open 10 – 4. Showcase North West exhibition of wall hangings from region 13 of The Quilters' Guild. Light refreshments available. Local parking and disabled access. Free admission. Contact: shieldsval@gmail.com
www.quiltfest.org.uk

Denbighshire, Llangollen LL20 8SW

11 February

Trading Day at 'Quiltfest' at the Royal International Pavilion, Abbey Road, Llangollen Open 10 – 4. 'Showcase North West' exhibition of wall hangings from Region 13 of The Quilters' Guild. Wide range of traders. Light refreshments available. Free parking and disabled access. Admission £3.50. Contact: shieldsval@gmail.com
www.quiltfest.org.uk

Manchester, Sale M33 3DU

16 – 17 February

Montague Patchers' 14th Biennial Exhibition at the Montague United Reformed Church, Montague Road, Sale. Open 10 – 4. Quilt display, traders, tombola quilt raffle and homemade refreshments. All proceeds to charity. Disabled access and parking. Admission £2. Contact: www.montaguepatchers.org.uk

Scotland, Edinburgh EH28 8NB

16 – 18 February

'Spring Quilt Festival' at Lowland Hall, Royal Highland Centre, Edinburgh. Open 10 – 4. Quilt displays from quilters and textile artists, competition quilts, trade stands, workshops and demonstrations. Refreshments, disabled access and parking. Admission fees apply, see website for details. Contact: www.grosvenorshows.co.uk

Suffolk, Woodbridge IP12 1FE

16 – 18 February

Cotton Club Quilters' Quilt Show at the Community Hall, Station Road, Woodbridge. Open Fri/Sat 10 – 4, Sun 10 – 3. Demonstrations by Lynne Edwards, Helen Howes, Mary McIntosh, Helen Butcher, Gillian Strange and Tina Finbow. Traders, refreshments and raffle in aid of Lighthouse Refuge and Riding for the Disabled. Local parking and disabled access. Admission £4, accompanied children free. Contact: www.cottonclubquilters.co.uk

South Gloucester, Thornbury

BS35 2AQ

23 – 24 February

Severn Valley Quilters' Exhibition at Thornbury Methodist Church Hall, Castle Court, Thornbury. Open Fri 2 – 5, Sat 10 – 4. Sales table, tombola and refreshments. Trader - The Patchwork Basket. Disabled access and local parking. Admission £3. Contact: cooper_lesley@sky.com

Yorkshire, Harrogate HG2 8NZ

23 – 25 February

'Spring Quilt Festival' at Hall 1, Great Yorkshire Showground, Harrogate. Open 10 – 4.30 (Sun 4). Quilt displays from quilters and textile artists, competition quilts, trade stands, workshops and demonstrations. Refreshments, disabled access and parking. Admission fees apply, see website for details. Contact: www.grosvenorshows.co.uk

Cambridgeshire, Duxford CB22 4QR

2 – 4 March

'Spring Quilt Festival' at Airspace Conservation Hall, Imperial War Museum, Duxford. Open 10 – 4.30 (Sun 4). Quilt displays from quilters and textile artists, competition quilts, trade stands, workshops and demonstrations. Refreshments, disabled access and parking. Admission fees apply, see website for details. Contact: www.grosvenorshows.co.uk

Norfolk, Methwold IP26 4PQ

3 March

Alvea Quilters' 'Meg's Quilts' at St George's Church, Crown Street, Methwold. Open 10.30 – 4. An exhibition of quilts from the collection of the late Meg Browne (Small). Over twenty vintage American quilts, many from 1920s, as well as Meg's own quilts and appliquéd waistcoats plus two early Pauline Burbidge quilts. Many will remember Meg from the 1980s/90s when she owned The Blue Goose quilt shop and gallery in Elm Hill, Norwich.

Limited disabled access and local parking. Admission £3.
Contact: thenallys@hotmail.com

Textiles

Greater Manchester, Wigan WN6 8HA 2 – 28 February

'Reprise' exhibition by Natural Progression Textile Group at Shevington Library, Gathurst Lane, Shevington, Wigan. Open Mon - Wed 9 - 2, Thurs/ Fri 12 - 5, Sat 9 - 2. Closed Sun. Retrospective exhibition and sale of textile work. Disabled access and local parking. Free admission.
Contact: www.wigan.gov.uk
01257 252618.

Scotland, Edinburgh EH3 6HZ 3 – 10 February

'North and South' exhibition at Dundas Street Gallery, 6 Dundas Street, Edinburgh. Open 10 - 4. An exhibition of textile art by Sheila Dalglish. Local parking and limited disabled access. Free admission.
Contact: www.northsouthtextileart.co.uk

Northamptonshire, Oundle PE8 4JF 3 – 18 March

'Contrasts' exhibition at The Yarrow Gallery, Glapthorn Road, Oundle by All Threaded Together. Open Mon - Sat, 10.30 - 13.00 and 14.00 - 17.00, Sun 14.30 - 17.00. All Threaded Together, a group of ten textile artists from a variety of backgrounds and working in diverse styles, are commemorating the gallery's centenary with pieces based on their interpretation of an image from Ypres during the First World War conflict. Local parking. Limited disabled access. Free admission.
Contact: www.allthreadedtogether.com

Craft

Somerset, Glastonbury BA6 9EL Until 28 January

'Traces Revealed: Artwork in cloth, tile and clay inspired by the abbey' at the Abbey Gatehouse, Magdalene Street, Glastonbury. Open 10 - 4. This exhibition of artwork in cloth, tile and clay is inspired by the Abbey which is one of England's earliest, most important and most fascinating

abbeys, providing sanctuary, tranquillity, history and heritage in one special place. The exhibition features work by three Somerset artists; renowned contemporary quilt artist Alicia Merrett, mosaic artist Kate Rattray and ceramics artist Hiro Takahashi. Parking and disabled access. Admission fees apply, see website for details.

Contact: www.glastonburyabbey.com,
Alicia Merrett 07753 677850
aliciamerrett@gmail.com

Devon, Exeter EX5 1DJ 15 – 17 February

'Craft4Crafters' show at WestPoint Exhibition Centre, Exeter. Open 10 - 5. Featuring a mass of crafting delights including textile displays, demonstrations, lectures, workshops and over 170 national and local craft businesses selling crafting supplies. Refreshments and disabled access. Free parking. Free shuttle bus service from Exeter train station. Admission fees apply, see website for details.
Contact: www.thecraftshow.co.uk

Scotland, Glasgow G3 8YW 8 – 11 March

'Creative Craft Show' at SEC, Exhibition Way, Glasgow. Open 10 - 4.30 (Sun 4). A haven for knitting, cross stitch, paper crafting, jewellery & dressmaking and stitching enthusiasts, offering all the very latest supplies, ideas and innovations in the hobby world! You'll find everything from kits, charts and patterns to fabrics, yarns, threads and buttons plus opportunities to glean advice from industry experts. Ticket includes entry to the Scottish Quilt Show. Refreshments, disabled access and parking. Admission fees apply, see website for details.
Contact: www.ichfevents.co.uk

We are happy to give brief details of your forthcoming exhibitions free of charge, BUT need the information at least 4 months in advance. When sending information it is helpful if you can include the post code of the venue and if there is access for disabled people. Send to Helen Kent at *P&Q Magazine*, PO Box 129, Monmouth NP25 9BF or email helen.kent@mytimemedia.com

ADVERTISEMENT

TUTOR FEATURE



Name:

Angela Daymond

Signature Technique:

Kantha running stitch and natural dyeing

Top Tips:

- The consistency of your stitch is more important than the size
- Enjoy the uniqueness and unpredictability of natural dyeing
- HB pencils can be used to transfer a pattern and then washed out easily

Most Viewed Classes



Eco-dyeing from your kitchen



Kantha Stitching



Big Stitch Quilting

To find out more about Britain's premier online classes for quilting, knitting and textile arts, visit:



Wandering the Web

with Chris Franses

I was browsing the shelves of my local quilt shop earlier this month trying to resist the temptation to just ask for a fat quarter of everything by wondering about the people who design all these wonderful patterns. We have a few UK manufacturers of quilting fabric (Lewis & Irene www.lewisandirene.com and Dashwood www.dashwoodstudio.com spring to mind) but are there many British (or even European) designers?

In fact there turned out to be quite a few. There are a great many British designers who work with fabrics – with silks, wools or furnishings – but I could only find a handful that work with the quilting fabric manufacturers and many of these design for other companies and media as well. I found it really interesting reading their webpages, blogs and the few interviews I found with some of them so I thought I would introduce you to them. To find out further information have a look at the links to the blogs or Facebook pages. You can also find most of these designers on Instagram and Pinterest. One thing I did discover is that, although they all design for quilting fabric manufacturers, their official (if you like) title is Surface Pattern Designer rather than fabric designer.

Our first three designers have produced fabric ranges for Dashwood Studio. Aless Baylis is otherwise known as 'This is Gold' (thisisgold.co.uk) and sells some of her designs through her Etsy shop - www.etsy.com/uk/shop/thisisgold although this is closed for a few months, but should be open again sometime in January. She designed last year's Festive Friends Christmas range for Dashwood.

An interview with Ali Brookes can be found on the Fish Ink blog (bit.ly/2msQyJX). Alison comes from Northamptonshire and designed Dashwood's New Horizons range. Rachel Cave (www.rachelcave.co.uk) studied Surface Design in London and designed the recent Confetti range for Dashwood. Janet Clare (bit.ly/2mrNJJ4) is a designer for Moda and you can find their blog post about her on their site at bit.ly/2AOqs7i together with a list of her designs for them.

We go back to Dashwood to meet our next few designers. Joanne Cocker (jojococo-design.com) is our first. She designed the Birdsong range and you can find a little more about the range and Joanne on this website - bit.ly/2iXfMep. Like one or two of our other featured designers Joanne took a course in Surface Design and you can read an interview about the effect this course had on her business life at bit.ly/2zKZBZI. We

shall revisit the Make It In Design website several times for different alumni, but I would urge you, if have any interest in design and art, to thoroughly explore it not just read the interviews I have highlighted. Phyllida Coroneo (www.phyllidacoroneo.com and bit.ly/2jrnykN) is our next Dashwood designer. She was featured as an 'emerging talent' in a 2012 interview with Creative Sketchbook (bit.ly/2jqmlKq) and has done several designs for Dashwood including Distant Dreams. Another alumnus of Make It In Design is



ABOVE: 'Birdsong',
Joanne Cocker,
Dashwood Studio



RIGHT: 'Trellis Quilt',
Aneela Hoey - 'Vignette'
Cloud 9 Fabrics



'Leopard Lotus', Philip Jacobs, FreeSpirit Fabrics



'Harvestwood', Wendy Kendall, Dashwood Studio

Susan Driscoll (bit.ly/2A1wCUz) and you can read about how the course helped her in her design business on their blog at bit.ly/2mxBTgT. She designed the Cotton Candy range for Dashwood. Elena Essex (www.elenaessex.com and bit.ly/2zL0Tnw) and Jane Farnham (bit.ly/2z4bFIB and bit.ly/2zZMxCS) are also Dashwood designers. Elena is from Hove and has designed the Serengeti range while Jane is from Hertfordshire and is the designer of the 2017 Merry Little Christmas range – her debut for Dashwood.

Aneela Hoey studied in Winchester and has designed ranges for Moda including A Walk in the Woods and Cherry Christmas. She has recently started designing for Cloud9 and you can read about that collaboration on their website - bit.ly/2AGlesr. Aneela is also a keen quilter and her blog (bit.ly/2zZNH1c) is full of interesting ideas and sew-alongs to join in with. Jessica Hogarth (bit.ly/2APywVI and bit.ly/2ihQmsn) is another Dashwood designer having been responsible for their Streetlife range. You can find an interview with her on the Design Sheppard website (bit.ly/2yHrwbR).

Philip Jacobs from Surrey designs for FreeSpirit and you can find out more on their website (bit.ly/2ijHD98) and his Facebook page (bit.ly/2ijKChO). Bethan Janine (bit.ly/2hv3g5C or bit.ly/2zZGZID) is a regular designer for Dashwood, her most recent designs being Flock and Norrland. Another regular is Wendy Kendall (wendykendalldesigns.com) who designed the Harvestwood range. She is another product of the Make It In Design school and you can find her interview on their website as well (bit.ly/2AHFjQg). As an aside, Wendy came to our quilt group last year to give a talk (she lives locally) which was a fascinating insight into the world of design for quilting fabrics. Karen Lewis (bit.ly/2mqLbuV) is from Leeds and designs for Robert Kaufman who have written about her on their fabric

designers page at (bit.ly/2z3WEXc). She is also a keen quilter and produces her own screen-printed fabrics. Cathy Nordstrom (www.cathynordstrom.com) designed the Millefleur range for Dashwood Studio. She is a designer for Andover fabrics too – the Floral Splendour and Forest Talk ranges among others - and they have a profile of her on their website (bit.ly/2iie1sQ). She was also a 'featured designer' on the Pattern Observer website (bit.ly/2iWRUYp) back in 2015.

We head back now to Dashwood Studio for a few more designers starting with Jilly P otherwise known as Jillian Phillips from Dorset (jilyp.co.uk and bit.ly/2jrjQaj) who has done many ranges for them including Autumn Rain, Copenhagen and Paper Meadow. Pippa Shaw (pippashaw.com and bit.ly/2hB8Wyl) has designed Jardin Anglais and Altitude ranges for Dashwood while Rebecca Stoner (www.rebeccastoner.co.uk) has designed their Prairie range. I found two interviews with Rachel – one from the Pattern Observer in 2014 (bit.ly/2AHYjy2) and one from the Homemakery blog (bit.ly/2zL5sON). Beth Studley (lovefrombeth.com) designed the Sundance range for

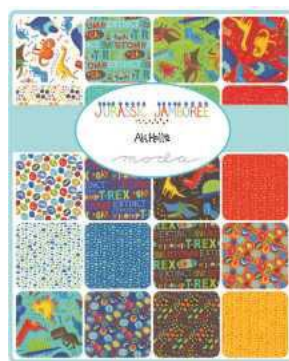
Makower (bit.ly/2yHy6z5) and Stephanie Thannhauser (www.ric-rac.co.uk and bit.ly/2APLsdO) has designed several ranges for Dashwood, including Club Tropicana. Finally we have Nel Whatmore (bit.ly/2A0s7tg and bit.ly/2iWxWgA) who designs for FreeSpirit and you can find out more on their website at bit.ly/2A1jwXj.

I'm sure I have missed quite a few of our talented designers from this list, for which I apologise – I think it's a topic I shall have to revisit as there was such a lot to discover. But I can't leave without mentioning Lisa Watson – not a fabric designer but a designer and maker of quilts using British fabrics (mostly wools) who gave a fascinating interview to Merchant and Makers (bit.ly/1k3o6aK).

European designers - Abi Hall - bit.ly/2APH9PJ (English based in Ireland), Brigitte Heitland - bit.ly/2zKN8W6 and bit.ly/2iWz8AC (Germany), Annie Brady - bit.ly/2AlgAuU (Irish), Wenche Wolff-Hatling - bit.ly/2zLymhV and www.northernquilts.no (Norwegian) website in English is at bit.ly/2APvn87



'Cassini Quilt', Beth Studley, www.lovefrombeth.com



'Jurassic Jamboree', Abi Hall, Moda

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Frances Meredith. Photograph: Alan Meredith

first and last Frances Meredith

This month Frances Meredith tells us about her First and Last quilts and how she came to be a professional longarmer.

My creative journey with threads and fabric has included many things including dressmaking and creative embroidery, but it was only in 2002 when I inherited a collection of beautiful patchwork fabric that I considered making a quilt.

In pre-Pinterest days the original inspiration for my first quilt came from a picture of a butterfly quilt in a book from my local library. The picture was no more than a couple of inches big, but it was enough for me to work out a pattern for a block. At the time, the only technique I knew was English Paper Piecing, so after designing my own paper pattern, I cut out all the paper and fabric pieces with scissors and off I went. Working full time meant that I didn't have much time to sit and sew, so the quilt gradually came together over a few years by snatching moments on my daily commute and on long car journeys.

When it came to the quilting, I knew I wanted to hand quilt it, but I didn't know where to start, so I booked onto class with Sandie Lush at Busy Bees Patchwork in Newport. It was a brilliant class and I left with the confidence to start hand quilting my Butterfly Quilt. I was quilting to a deadline as I had entered it into the 2006 Festival of Quilts. My Butterfly Quilt was the first quilt I entered into a show and the following year I entered it into the Quilts UK, Malvern and was fortunate to be awarded a Judges' Choice Award from Carolyn Foster and to win the 2007 South West Quilters Award for Traditional Quilts. It also won First Prize in 2007 at the Great Northern Quilt Show in the category 'My First Bed Quilt'. My Butterfly Quilt is regularly on our bed and I still love it. Several hand pieced quilts later I am still using English Paper Piecing as my favoured technique and my latest hand pieced quilt is my red and white 'Nearly Insane' quilt. Again it has taken several years



'Butterfly Quilt', Frances Meredith from *The New England Quilt Museum Quilts* by Jennifer Gilbert

to complete but I was kept motivated by posting my progress on my blog. However, as it moved towards being finished the same question arose of 'How will I quilt it?' Many of the 6" blocks in this sampler quilt have over 100 pieces and I dreaded the thought of hand quilting it. Not only did I have this quilt requiring quilting, but a cupboard full of pieced tops which had not seen the light of day. This is when I started to seriously consider purchasing a longarm quilting machine. I bought the machine and, as I gradually completed my cupboard of quilts, I felt a great sense of relief and joy that my quilts were finished.

Eventually, I decided it was time for the 'Nearly Insane' quilt to go on the frame. Knowing each block so intimately, I knew I wanted the blocks to be the stars of the show and custom quilted it to let them shine. This quilt has also had success as the Overall Champion at the Northern Quilt Show, Visitors Choice at the 2016 West Country Quilt Show and Best Sampler Quilt at 2017 Quilts UK.

Gradually, I received more and more requests from friends and family to finish their quilts which is when I realised that I really enjoyed helping others finish their quilts. Hence, Fabadashery Longarm Quilting was born. Whilst nowadays my



Detail, 'Nearly Insane'



Detail, 'Butterfly Quilt'

short commute in the morning does not allow much time for hand sewing, the wonderful quilts of my customers allow me to follow my creative journey with threads and fabric every day.



'Nearly Insane', Frances Meredith from the book *'Nearly Insane'* by Liz Lois

All photographs by Frances Meredith unless otherwise stated

For more information on Frances' longarm quilting, phone 01291 629120, email frances@fabadashery.co.uk or visit her website www.fabadashery.co.uk



Busy at work!

Introducing...

Montague Patchers

by Margaret Menzies

This month Margaret tells us a little about Montague Patchers reaching their 30th Pearl Anniversary last year.

Dare I say it? Montague Patchers enjoy good food as much as good patchwork and quilting and so it was that we celebrated our thirty years of stitching and ever growing friendship at our June 2017 meeting with delicious strawberries and shortcake. We had the revealing of my (Founder's) challenge which was to make a 6" square quilt to celebrate our Pearl Anniversary. Carol and Emma Galbraith of Quilter's Quarters helped me choose the winner from over thirty clever little quilts, each one a winner really. These were later shown at the Great Northern Quilt Show in September.

Strangers sitting near each other at meetings can strike up great friendships. The late Maureen Hoyle, Pat Simmonds and I met at a Regional Day in 1986 and felt the need for a local group. Carolyn Whitley brought her house group friend and Montague Patchers came into being - so called as we met at Sale URC on Montague Road in Sale. After our second biennial exhibition in 1994 we were too many for the room and so we approached the Salvation Army and have met in their well-lit, spacious hall ever since with a smaller afternoon gathering back at the church.

Over the years we have continued a programme of talks, demonstrations and workshops with well known quilters and our own members. The Saturday workshops and Desert Island days are usually well attended - tea and coffee provided, bringing a shared lunch contribution, and wow, the food is good! Such attractive and innovative work is shared and friendships cemented or should that be stitched together?

Exhibitions have been held biennially in February - a raw time of the year perhaps but we do provide warming soups and appetising cakes to sustain our visitors from near and far. There are ever increasing numbers of beautiful quilts, cushion, bags, toys and two raffle quilts.

Many of our quilts have been entered in shows at Uttoxeter, Malvern, Festival of Quilts and Harrogate with exciting rewards for their painstaking makers. For those of us who visit the shows, it is always great to see our work on wider display, easily holding its own.



30th Anniversary Quilt



Desert Island Day - Charity Quilt



2016 Exhibition

The two raffle quilts, one from the evening group and one from the afternoon group, have benefitted many worthwhile charities from our local children's hospice to Arthritis Care. Breast Cancer Research, The Linus Project and The Premature Baby Unit at Wythenshawe receive many small quilts and larger ones have been sent to Help for Heroes and a local women's refuge. House groups create their own ideas through round robin projects and in-house challenges such as Chinese Whisper quilts.

Several members have widened their horizons within the Guild nationally, through the excellent newsletter editing, creation of the website, workshops and talks to other groups, involvement in organising area and regional days and even the annual conference at Southport, Blackpool and more recently at Llandudno.

We don't actually proclaim ourselves as a 'teaching' group, but all these projects and Show and Tells, the favourite part of our meetings, are bound to inspire, enthuse, encourage and develop the talents of our members from the oldest to the newest. As a founder member, I hope that spirit of friendship, communication and beautiful workmanship continues for many more years at Montague Patchers. P.S. If this account of Montague Patchers sounds just like your group that is because quilters are like this - all around the world.

Montague Patchers 14th Biennial Exhibition will be held on 16 - 17 February, see Exhibitions page for details. Their group has two sessions; the afternoon group meet on the first Thursday of the month and the evening group meet on the second Tuesday of each month. For details visit www.montaguepatchers.org.uk.

News and Views

NEWS?

Do you have Patchwork and Quilting news, maybe some views you would like to share or a charity quilt that you or your group has made? Then, do get in touch - email editor.pq@mytimemedia.com.

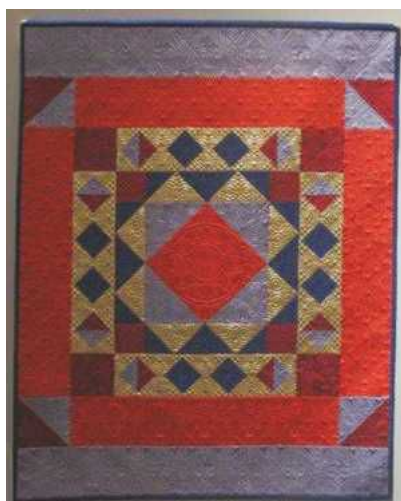
Vilene Name Change

For decades the name Vilene, now Vlieseline, has been the generic term for interfacings. Dressmakers, quilters, tutors, artists and makers have been praising their products and it is a brand trusted for their creative pursuits.

From interfacings for stretch fabrics to water-soluble stabilizers, quilt battings to fusible tapes...and everything in between! Vilene, now Vlieseline, is so well established as the brand leader it is has become the generic term for interlinings.

As the leading brand for quality interfacings they want to ensure you are getting the best possible product from the Vlieseline range for your makes. So make sure you are getting the trusted brand by asking for Vlieseline and don't be led into thinking other interfacings are the same as their perfect and safe solutions. You can find out more about the entire range, applications, hints & tips and free projects on the Vlieseline website and find them on Facebook!

Visit: www.vlieseline.com www.facebook.com/VlieselineFreudenbergUK



'Welsh Treasure' Helen Burnham



'A Tasty Dish', Judith Dursley

Apologies

In the December 2017 (issue 287) we published the winners of the Jen Jones 2017 Challenge. Unfortunately we transposed the captions on two of the images. The correct ones are printed here. Our apologies to both Helen and Judith.



Director's Choice Beginners' Challenge 2018

As a beginner it can be very daunting to enter a quilt into a show. After receiving many requests, Grosvenor Shows have decided to create a competition for the beginner at the National Quilt Championships, Sandown. The Director's Choice Beginner's Challenge is aimed at new quilters and there are three categories to enter: bed quilt, large wall hanging and small wall hanging. All entries will receive a quilting related gift and the Director will choose their favourite in each group. No formal judging or critic will be given. Closing date for entries is the 2 April 2018.

If you'd like to take part visit www.grosvenorshows.co.uk



UKQU - New Website Launched

The Facebook group, UK Quilters United, have launched their new website. To celebrate, they are running a fabulous competition with the fantastic prize of a complete quilting kit including a Janome Horizon Memory Craft 8200 QCP Special Edition sewing machine, Lynette Anderson fabrics, a selection of accessories from Barnyards and lots of other quilting goodies.

This online group has grown from strength to strength since Juliet Nice and Nina Danielsson began a conversation in an American group. They were looking for a UK based Facebook group filled with relevant resources for British quilters and so decided to start one. The group has been so successful that the next step is to launch a full website and this is where Sylvia Priest has stepped in as she has the experience to get the project off the ground.

The new UKQU website features all the popular boards from the Facebook group and gives easy access to information about workshops, retreats and training, local shops and quilting groups. There are blogs released daily from a wide range of people, from famous published quilters to new members beginning their quilting journey. Product and book reviews are also available, along with a directory of UK shops and businesses.

The website is free to access and can be found at www.ukqu.co.uk where you can head over to register and, if you're quick, enter the wonderful competition before it closes at the end of January.

New Deborah Kemball Pillow or Panel Kits from Oakshott Fabrics

'This wreath is a great favourite of mine' says Deborah Kemball, 'I just love how the colours pop against the background.' The doyenne of handworked appliqué, embroidery and quilting is referring to 'Sumac on a Rainy Day', the latest addition to her eponymous collection for Oakshott Fabrics. 'I love the contemporary feel of using plain colours. The 'shot' effect adds light and shade to my motifs, producing the most beautiful results. With one fabric I get two shades, depending on how I place each element and how the light falls.'

As with its companion 'Chilli Pepper Wreath', the design uses shades taken from Deborah's sumptuous Colour Pick - her palette of twenty seven go-to colours. Equally beautiful as 18" square pillows or panels, they are available now as kits, accompanied by her hand drawn pattern and colour guide.



Designs such as these lend themselves to being coloured to suit your own personal decorating style or to create a seasonal look. Finished as panels, they would be a stunning adornment to a mantelpiece or window ledge.

Wonderful *Workshops*

In this section of the magazine we aim to highlight some of the patchwork and quilting workshops and courses on offer around the country. If you have a course that you would like to suggest, then please get in touch, email editor.pq@mytimemedia.com



Little Dose of Sunshine with Karen Fanzo

24 February

Thimblestitch at Zoë's

Capture that great summer holiday feeling with this appliqué picture. Using all those scraps you can't bear to part with Karen builds a picture to grace your walls or as a gift. Karen will have a several designs to choose from or build your own design.

This one day workshop (10 - 4) costs £32.

For more information and to book this course visit www.thimblestitch-devon.co.uk or call 01404 549871
Thimblestitch at Zoë's, Devonshire Way, Heathpark, Honiton, Devon, EX14 1YF.

Hawaiian Cocktail with Carole Wood

3 February

The Bramble Patch

Fancy a taste of summer sun in beautiful Hawaii? This versatile Hawaiian quilt can be made any size you like, from a small square lap quilt to a super king size. You could even simply make the Hawaiian blocks and make a table runner, the choice is yours. The Half Square Triangles are a super fast method of piecing, perfect if you are short of time.



This one day workshop (10 - 4) costs £45.

For more information and to book this course visit www.bramblepatchonline.com or call 01327 342212
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Or email alex.marshall@mytimemedia.com supplying ALL of the required information (including the code above) as given on the relevant entry coupon. A separate email should be sent for each competition or the month's giveaway selection that you wish to enter.

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WINNERS

... of the Oakshott Colour Therapy in a Box Competition

Sue Langton, Suffolk

...of the November Giveaways

'Jelly Roll Quilts in a Weekend'

Margaret Taylor, Northampton

'Just Be Claus'

Maureen Mitchell, Scotland

'Peculiar Primitives'

Susan Griffiths, Lancashire

'Treasury of Quilts'

Janine Akin, Lincolnshire

Gütermann Metallic Effect Threads

Monica Bascombe, Wiltshire
Ruth Wells, Durham
Janis Dare, Yorkshire

Sew Easy Quilter Sets

Adam Bradbury, Surrey
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Christmas Sparkles Pattern

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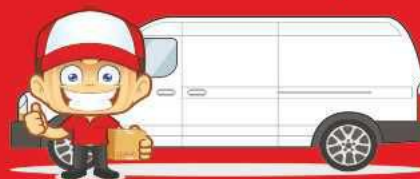
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In a Nutshell

PREPARATION OF FABRICS

It is advisable to use 100% cotton fabric if the finished item is to be laundered. Ideally fabrics should be washed and pressed before using as this allows for shrinkage and colourfastness. To check a fabric is colourfast, dampen and lay it on top of a white cotton fabric and press. Check for any dye transferred to the white fabric. If the colour bleeds when the fabric is washed, rinse repeatedly until water runs clear and, if necessary, soak in a solution of 3 parts water to 1 part vinegar.

TEMPLATE MAKING

These need to be accurately made from either rigid plastic or cardboard. The templates given on the *Pattern Sheet* are usually full sized. A seam allowance of $\frac{1}{4}$ " is used in all projects unless otherwise stated. Refer to the *Pattern Sheet* for more information.

PRESSING

When piecing fabrics it is essential to press each seam as it is stitched. Firstly, press the seam flat on the wrong side before opening the pieces, to set the stitches. Then, on right side of the fabric, press both seams towards the darker fabric using tip of the iron and then press again on the wrong side. Seams can also be pressed open as this helps to distribute the bulk of fabric created when lots of seams meet at one point. Press rather than iron, preferably without steam. Spray starch can also be used.

ROTARY CUTTING

Squares, rectangles and other shapes can be quickly cut from strips of fabric using a rotary cutter, a self-healing cutting mat and a special cutting ruler. A rotary cutter has a very sharp round blade which must be shielded at all times when not in use.

Always cut away from the body and store cutter out of the reach of children. Cutting rulers come in a variety of sizes and are usually marked in inches with $\frac{1}{8}$ " increments. To straighten the edge of the fabric prior to cutting strips, fold in half with selvages together and place on cutting mat. Place ruler on the fabric, at right angles to the fold and cut the fabric to give a straight edge. Place the cut edge of fabric to the left of the cutting board, if right handed (to the right, if left handed) then using the ruler, measure width of strip to be cut. Hold ruler in place and cut along edge of the ruler. Several layers of fabric can be cut at one time. Strips can then be sub cut into squares, rectangles, triangles and other shapes.

APPLIQUÉ

The technique of applying one or more fabrics to a background with hand or machine stitching. Always use a thread to match the colour of the shape to be appliquéd.

Hand appliqué

Also known as needleturn appliqué. The appliqué pattern can be traced onto the background fabric or an overlay method can be used. Draw around appliqué shape and cut out, adding an approx. $\frac{1}{4}$ " seam allowance. Pin shape in place on background fabric and slip stitch down, turning under seam allowance with your needle as you go.

Freezer paper appliqué

Cut freezer paper to exact size of design and iron shiny side of paper to wrong side of fabric. Cut out adding approx. $\frac{1}{4}$ " seam allowance. Press seam allowance over the freezer paper to give a smooth edge. Pin in place on the background fabric and slip stitch almost all of the way round the shape, leaving a small gap. Remove the paper and complete stitching.

Machine appliqué

Apply fusible web to back of appliqué fabric before cutting out each drawn shape accurately, without a seam allowance. Fuse into position and use a zigzag, satin or buttonhole stitch to attach.

REVERSE APPLIQUE

This is the 'opposite' of appliqué, where a layer or layers of fabric are removed to reveal the design.

By hand

Cut two pieces of fabric and draw design on right side of top fabric. Pin the other fabric beneath top fabric, right side up, *dia. 9a*. Tack layers together approx. $\frac{1}{2}$ " outside drawn design, *dia 9b*. Use a

small, sharp pair of scissors to cut $\frac{1}{4}$ " within marked line. Clip curves and corners as necessary. Using a thread to match top layer, use tip of your needle to turn under the top fabric to the drawn line of the design, *dia. 1c*. Slip stitch to bottom layer. Turn work over and trim away excess fabric, *dia. 1d*.

By machine

Mark the design on wrong side of bottom layer of fabric. Sandwich fabrics as for hand reverse appliqué. Use a straight stitch and working from back of fabric, stitch exactly along line of the design. From the right side of fabric sandwich, use a sharp pair of scissors to cut as close as possible to the inside of stitched line thus removing the top layer to reveal the design. This cut edge can then be covered with a line of satin stitching.

Reverse Appliqué

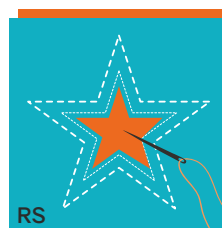
dia. 1a



dia. 1b



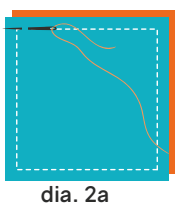
dia. 1c



dia. 1d



Hand piecing a unit



dia. 2a

Machine piecing a unit



dia. 2b

Chain piecing



dia. 3.

Four Patch



dia. 4a



dia. 4b

PIECING

By hand

Place two patches right sides together and pin at right angles to the seam. Sew the seam through your drawn lines using a short running stitch. Begin and end each seam at the seam line (not at the edge of the fabric) with 2 or 3 backstitches, dia. 2a.

By machine

As patches already have $\frac{1}{4}$ " seam allowance added, it is necessary to stitch with an accurate $\frac{1}{4}$ " seam. This can be achieved by adjusting the needle position to give $\frac{1}{4}$ " with a normal sewing foot, by using a special $\frac{1}{4}$ " foot or by sticking a strip of masking tape to the throat plate $\frac{1}{4}$ " away from the needle. Align patches and pin together at right angles. Stitch all the way from edge to edge, dia. 2b.

Chain piecing

Pairs of fabric pieces can be sewn together, one after the other, without lifting the presser foot on the machine or cutting the threads. They are cut apart later. This saves time and thread, dia. 3.

QUICK PIECING

Chequerboard

To piece a Four Patch block with alternate coloured squares, cut two strips of contrasting fabrics. Place strips right sides together with long raw edges matching.

Nine Patch

dia. 5a



dia. 5b



dia. 5c



Half square triangles



dia. 6a



dia. 6b

Quarter square triangles



dia. 7a



dia. 7b

Join strips together along one long edge with $\frac{1}{4}$ " seam allowance and press seam towards darker fabric. Cross cut the joined strips into sections the same width as the original strips, dia. 4a. Take two of these cut units, rotate one so that the central seams lock together, place right sides together and stitch seam, dia. 4b.

To piece a Nine Patch block, two different sets of three strips are required:

- Set 1 two sets of dark, light and dark strips, dia. 5a.
- Set 2 one set of light, dark and light strips, dia. 5b.

After joining strips together and pressing seams towards the dark fabric, cut apart as described for Four Patch block. Arrange cross cut units and join together to make the block, dia. 5c.

Half Square Triangles

Cut one square from two different fabrics $\frac{7}{8}$ " larger than the finished size of the unit. Place squares right sides together and draw diagonal line on wrong side of one square. Stitch $\frac{1}{4}$ " seam each side of this line, dia. 6a. Cut squares apart along the drawn line, open out each pieced square and press seam allowance towards the darker of the two fabrics, dia. 6b.

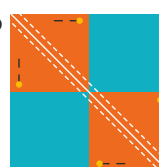
Flying Geese

dia. 8a



- sky fabric
- goose fabric
- reverse of sky fabric

dia. 8b



dia. 8c



Quarter Square Triangles

Cut one square from two different fabrics $1\frac{1}{4}$ " larger than the finished size of the unit. Place squares right sides together and draw both diagonal lines on wrong side of one square. Stitch $\frac{1}{4}$ " seam each side of one diagonal line. Cut apart along both diagonal lines, dia. 7a. Press towards the darker fabric. Join these pieced triangles together in pairs to form two pieced squares, dia. 7b.

Quick Pieced Flying Geese

These instructions will produce a strip of Flying Geese blocks measuring 4" x 8", dia. 8a. Cut one, $5\frac{1}{4}$ " square of 'goose' fabric and four, $2\frac{7}{8}$ " squares of 'sky' fabric. Draw diagonal line on wrong side of each of 'sky' square. Place 'goose' fabric square right side up on work surface. Pin one sky square, right side down, onto one corner and a second sky square on opposite corner, dia. 8b. Trim off corners where they meet in the centre. Stitch $\frac{1}{4}$ " seam each side of diagonal line from corner to corner. Cut apart along the drawn line. Take one of the halves and place another sky square onto remaining corner, noting diagonal line on square is perpendicular to existing diagonal seams, dia. 8c. Finger press the two sewn triangles out of the way. Stitch as before each side of line. Cut apart on drawn line to make two Flying Geese blocks. Repeat with other half to make four blocks in total.

ENGLISH PAPER PIECING

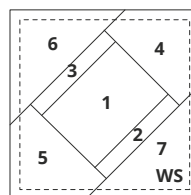
A traditional patchwork method where the fabric is folded and stitched over accurately cut stiff paper shapes. The fabric is cut out with an added seam allowance and tacked, or glue basted with a glue pen, over the paper. The fabric covered shapes are then placed right sides together and overstitched with small neat stitches. On completion all of the tacking stitches and papers are removed. Hexagons and diamonds are often stitched in this way.

FOUNDATION PIECING

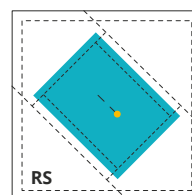
This is a very accurate piecing technique where fabric patches are stitched to the reverse of a foundation block. It is particularly useful where sharp points are needed. Depending on the material used, the foundation fabric/paper can be either left permanently in place (e.g. lightweight cotton fabric or sew-in interfacing) or can be removed (e.g. foundation paper or stitch 'n tear). Trace block design accurately on to the foundation paper together with the order of stitching of each patch, **dia. 9a**. The design will appear in reverse to that of the finished block. Fabrics are stitched to the blank side of the foundation pattern. It is useful to have a light source (e.g. window or lightbox) to help position patches. Seam allowances are trimmed down as the block is stitched so accurate cutting of the pieces is not necessary. Use a slightly smaller stitch than usual on your sewing machine, especially if the foundation is to be removed. Begin with patch 1 and cut a piece of fabric larger than patch 1 plus an approx. $\frac{1}{4}$ " seam allowance on all sides. Place fabric right side up onto blank side of foundation pattern ensuring it covers patch 1. Pin in place, **dia. 9b**. Next cut a piece of fabric that will cover patch 2 plus seam allowances. Place this fabric right sides together with patch 1 piece, aligning the corresponding seam line. If wished and to help with placement of fabric, mark each

Foundation piecing

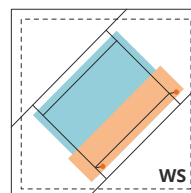
dia. 9a



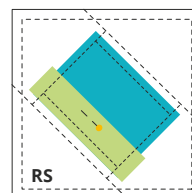
dia. 9b



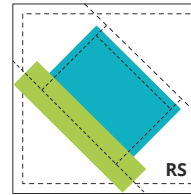
dia. 9c



dia. 9d



dia. 9e



dia. 9f



end of the stitching line with a pin, **dia. 9c**. Pin fabric 2 in position. Turn foundation pattern over to printed side and stitch along line between patches 1 and 2. Start and finish stitching a few stitches beyond the marked line. Turn block over and trim seam allowances, **dia. 9d**. Open out fabric pieces so that right side of the fabrics is visible and finger press flat, **dia. 9e**. Continue adding fabric pieces in number order, making sure that final fabrics extend over the seam allowance around outer edge of the block. When block is complete, trim it to the $\frac{1}{4}$ " seam allowance, **dia. 9f**.

MARKING QUILTING DESIGNS

Quilting designs may be marked before or after the quilt is sandwiched, depending on the method used. Various types of marking pencil are available. If the design is on paper, it should be traced onto the quilt top before sandwiching, with the help of a light box or a window. Designs can also be traced from homemade cardboard templates or from commercial plastic stencils. Masking tape is useful for marking straight lines and is generally applied after the quilt has been sandwiched. Make sure that whatever method chosen to mark the design can be easily erased. Always test on a scrap of fabric used for the quilt. Do not iron over any marked areas as the marker may set in the fabric.

WADDING or BATTING

This is the filling for the quilt and it is available in a variety of fibres from 100% polyester to 100% cotton plus mixtures and wool wadding. The type chosen will depend on whether the item is to be hand or machine quilted; whether a high or low loft is required and whether the item is to be draped over a bed or hung on a wall. 'Loft' refers to the weight and thickness of the wadding. Always allow at least 2" extra wadding all the way round the quilt as it will

'shrink' as it is quilted. Open out the wadding for the creases to fall out and to allow it to breathe before using.

BACKING

The piece of fabric that will be on the reverse of the quilt should be of similar weight to the quilt top. A large quilt will need a pieced backing. It should be at least 3" larger than the quilt top to allow for shrinkage on quilting.

MAKING THE QUILT SANDWICH

Give quilt top and backing a final press if they haven't been marked with a quilting pen. Polyester wadding should not be pressed as it becomes flattened. Lay backing fabric right side down on a flat surface and secure with masking tape. Lay wadding on top, smoothing out any creases as you go. Place quilt top, right side up, on top of wadding, matching centres of each layer on all sides. If hand quilting, tack or baste the layers together using a large tacking stitch. Start in the centre with a long length of thread and stitch to one edge; finish off with a back stitch. Return to the centre, re-thread needle and stitch to the other side. Tack in a grid pattern about 4" apart across the quilt. If machine quilting, use sharp or curved safety pins to hold layers together as tacking threads can get caught up in machine quilted stitches. Pin every 4" in a

grid pattern as before and remove as you quilt. Alternatively the quilt sandwich can be tacked with a basting gun or spray basted.

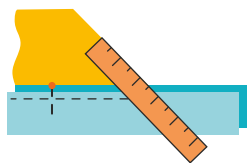
QUILTING

The quilting stitches hold the quilt layers together permanently once the tacking stitches have been removed.

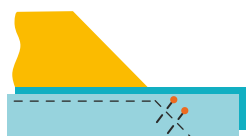
Hand Quilting

The size of the stitch is not important when hand quilting but the aim is to have even stitches on both the back and front of the quilt. Use a 'betweens' needle which is short and sharp. They come in a variety of sizes – 8/9 are slightly longer than 10/12. Experiment to find which is most comfortable for you and which takes the thread comfortably. A quilting thread is thicker than a regular sewing thread. Cut a length of thread approx. 18" long and make a small flat knot at the end just cut from the reel, to prevent knotting whilst stitching. Sit comfortably, in a good light and use a frame to support the quilt and also help keep the stitches even. To prevent creasing, never leave the quilt in the frame at the end of a quilting session. Always start quilting from the centre of the quilt and work outwards. To start quilting, insert needle into the front of the quilt, approx. $\frac{1}{2}$ " along the line from

Mitred Border



dia. 10a



dia. 10b



dia. 10c

BORDER

Plain border

A border can have butted or square corners, i.e. where one strip is joined to another to form a 90° corner. To measure fabric for a border, measure length of the quilt top through its centre. Cut side borders to this measurement and join to quilt top.

Measure width of the quilt, again through its centre including the width of the border at each end plus ½" seam allowance and join to top and bottom edges of quilt.

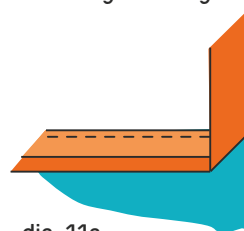
Mitred corner

A mitred border has two strips with 45° ends, which are joined to form a 90° corner. Cut border strips the length of each side of the quilt, plus the border width each end, plus 1". When joining, begin and end stitching ¼" from corner edges. To make the mitre, fold quilt top right sides together, diagonally at one corner, **dia. 10a**. Place a ruler along diagonal folded edge of quilt top, through the last stitch in the border seam and across the border and draw a line. Align long raw edges of borders and pin together along drawn line. Stitch along the line from inner ¼" to edge of border, **dia. 10b**. Trim seam allowances to ¼". Press open, **dia. 10c**. Repeat for each corner. If multiple borders are to be used, join these together first and treat as one piece before adding to quilt top and mitring corners.

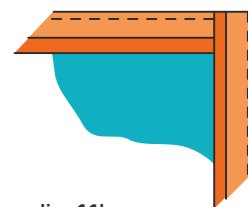
BINDING

Trim edges of the quilt so that all of the layers are even and the corners are square. For double fold binding, cut strips of fabric 2½" wide and long enough to go all the way round the edge of your quilt. Join strips as necessary with a diagonal seam. Fold joined strips in half along their length, wrong sides together and press. Starting at centre of one side of the quilt, place folded binding strip on top of quilt, aligning raw edges and machine stitch strip to the quilt. Stop stitching ¼" from the corner, backstitch a little and remove quilt from the machine. Fold the strip up at 45°, **dia. 11a** and then back down to align it next to the adjacent quilt edge, **dia. 11b**. Pin and continue stitching. Continue in the same way around the quilt. For smaller projects, a narrower 1½" wide single binding can be used. All bindings can be cut on the straight of the grain unless the edge of the quilt is curved, in which case a binding cut on the bias of the fabric should be used.

Attaching a Binding



dia. 11a



dia. 11b

your starting point, bring it out on the top of the quilt at the beginning of the line. Tug slightly to bury the knot in the wadding. Make a small backstitch to secure the thread then take regular running stitches following the marked line, ideally 3 to 4 at a time. Place your non-stitching hand under the quilt to feel where the needle comes out each time and to guide it back through again. Finish by making a knot about ¼" from the surface of the quilt, take a back stitch and pull the knot into the wadding to bury it again.

Machine Quilting

This can be a quicker method for quilting a top but it does take practice. For normal stitching, keep feed dogs raised and use a walking foot which allows the layers of fabric to pass through the machine without puckering or shifting. When stitching a more intricate design, it is worth spending time considering how to stitch as long a continuous line as possible, to prevent constantly starting and stopping.

Quilting in the ditch

Stitch along the seam lines around each block, preferably on the lower side of the seam, i.e. where there are no seam allowances. This will stabilise the blocks of a quilt. This can be done using a matching

thread or invisible thread. It is always sensible to practice on a replica sample of layered fabrics before beginning on the actual piece so that any adjustments to stitch length and tension can be made.

Free motion quilting

Use a darning or free motion foot and lower feed dogs. Reduce stitch length to 0 and remember to lower the foot, thus engaging the top tension. The speed at which the quilt is moved determines the stitch length. With practice, the benefit of this technique will quickly be discovered as the quilt can be moved forwards, backwards and sideways without having to be turned. Start quilting in the centre of the quilt and work outwards. Begin by putting the needle down into the quilt and bring up the bottom thread to prevent knotting on the back. There are various ways of dealing with the threads at the start and end of a row; some machines have a locking stitch that can be used or the ends can be left to be knotted and sewn in at the end.

Tied Quilting

Thread a needle with a long, unknotted length of perlé type cotton. Mark the quilt with pins to show the position of each knot, about every 4". Take a backstitch over the

pin and through all the layers, leaving a 3" length of thread. Make another backstitch over the first one, cut thread leaving the same length at the end of the stitch as at the beginning. Tie the tails of thread into a square knot (right over left, then left over right). Trim ends neatly to the required length. Repeat over rest of the quilt.

HANGING SLEEVE

If a quilt is to be hung on the wall, it is necessary to attach a sleeve to the back of it. Cut a length of fabric 8½" wide equal to the width of the quilt minus 2". Turn under each short edge and stitch to neaten. Fold in half lengthways, wrong sides together and place the raw edges to the top of the wrong side of the quilt. Pin. This can then be machine stitched at the same time as the binding is attached. Slip stitch the folded edge of the sleeve to the back of the quilt.

LABELS

Always add a label to the back of a quilt as a record of who pieced and quilted it, where and when it was made and if it was made for someone in particular or a special occasion. The label can be hand written using a water resistant pen, or it could be hand or machine stitched. It is also possible to print labels from your printer.

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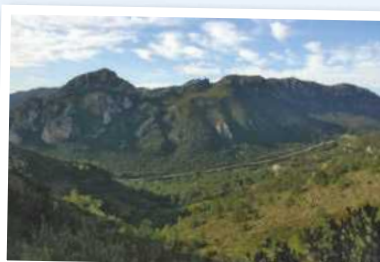
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JANOME Memory Craft 350E only used once £500. Janome Horizon 8900 with quilting table £1000. Collect or pay carriage, both items still boxed. Lancashire. 01253 738337

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from you to us

At P&Q we always love to see readers' quilts and projects and hear your thoughts and stories too. Please send in your photos, emails and letters - we will try to feature as many as we can. Write to P&Q Magazine, MyTimeMedia Ltd, P.O. Box 129, Monmouth NP25 9BF or email editor.pq@mytimemedia.com

FEBRUARY STAR LETTER

To inspire Hilary we will send her a copy of Jo's Little Favorites II



Celtic Braid Runner – A Popular Pattern

You reprinted the runner pattern just as I was looking for inspiration for my bereaved Mother-in-Law. They ate together every day and his place mat was empty. The Celtic runner symbolises continuity between the two and has filled his space on their small kitchen table. He grew apples too and the runner now comes out every day.

Hilary Saunders by email.

Hilary what a lovely thought. This has proven to be a really popular pattern and you have done a wonderful job with it. Thanks for sharing. Readers can now contact Marilyn Hornby, the designer of the runner, if they wish to obtain a copy of the pattern. For more information, email admin@patchfloradesigns.co.uk.

Helen



Inspiration Strikes

After another fantastic three days at FOQ last year, I felt I would like to share a picture of a bag I made after getting the idea from the show. I made it to take small sewing projects when I go away in the UK and abroad. I only lightly quilted it to keep it light and easily packable in a suitcase. There are no pockets inside but plenty outside to fit all sizes of sewing essentials. I even keep small snips in a pocket for use if travelling abroad. The bag came in very useful when we were delayed a few hours for a flight last year.

Linda Bane, by email

What a great idea Linda. Perfect for travelling with everything easily to hand. I love attending the shows to get inspired by different ideas for my next project.

Helen

To the Rescue!

I have indeed got a copy of the October 2005 issue. It was the very first quilting magazine I bought and inspired me to make my first quilt - Bloomsbury Beauty. As you will see from the photo I increased the size to fit our bed and as a consequence gave myself a lot of extra work. I was able to teach myself from the detailed instructions which must have been well written as it started my quilting journey which now spans many years and many quilts.

Thanks to that special issue back in October 2005 I discovered a true passion for patchwork and quilting. Hope this helps.

Sue Savage, by email

Sue, thank you so much for your copy of the October 2005 issue. P&Q readers are the best! The P&Q team and I are so glad it started you on your patchwork journey and was able to inspire you along the way. And I have to say, what a fantastic first quilt!

Helen



Cat's Cradle Surprise

When the doorbell rang, I was not expecting the postman to be standing there with a parcel. I am absolutely delighted with the Cat's Cradle bundle, beautiful colours and super quality fabrics. Unfortunately I will not have time to do anything with them just now but will put them away and look for a pattern to do them justice.

Very many thanks and loving the magazine.

Anne Cowan, by email.

I really loved these fabrics too Anne. The all over stars and the little black cats! You will have to find a special project and let us see the result when you have finished it.
Helen

Another Fantastic Reader!

My hoarding habits have come into good use! Please accept my P&Q October 2005 for your archive collections. I have enjoyed P&Q over the years and find it very difficult to part with them but this is in a very good cause. Thank you for a lovely magazine.

Gillian Hewish, by letter.

What can we say Gillian but a big thank you for the offer. Sue beat you to it but I shall return your copy to you so it can remain in your library. I loved looking back through it as it's from before I started with the magazine so I found it really interesting to read! Having met Katharine Guerrier recently it was fun to see her quilt in that issue.
Helen

Don't forget

you can also get in touch by visiting our social media sites. Find us on Facebook, Blog or Twitter. We would love you to join us and share your thoughts, ideas and opinions on **Patchwork & Quilting** with others in our online community.



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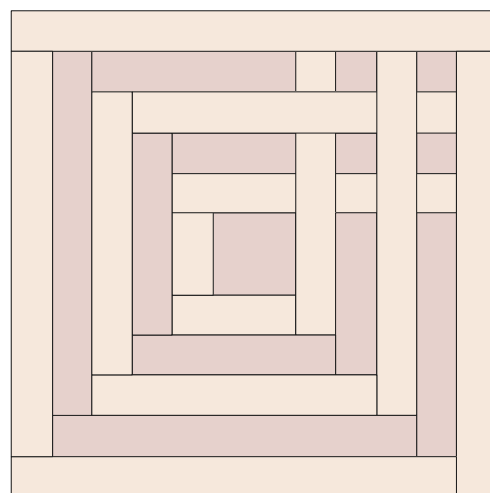
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Block of the month

True Lovers Knot

With a name like this we had to show you this block for February and Valentine's Day! The True Lovers Knot is along the lines of a Celtic Knot and is stunning when worked in two, or even three fabrics. The block could be said to be an adaptation of a log cabin where the use of fabric is what makes the colours weave around and through each other to create the everlasting knot. The design of the everlasting knot is also used in Buddhism, such as Mongolia, where it is used on the doors of the yurts to bring good luck.



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