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bold and bright

Golden Plait Runner
revisiting a favourite project

Right from the Start
stash busting quilt

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Joanna Kent
Editor



Emma Horrocks
Assistant Editor

Welcome

Happy New Year everyone! They seem to come around so quickly these days. How did you fare with your quilting resolutions last year? For this year, I think I need to do more quilting as I've neglected my personal quilting projects over the last year or so. We'd love to know what quilting New Year resolutions you have for 2015.

So, we have some great projects for you to start your new year in style. [Popping Pinwheels](#) is a contemporary and chic quilt using a fresh new fabric range from Art Gallery Fabrics. We welcome in 2015 with our [New Year Cushion](#) and for those of you new to patchwork and quilting, [Right from the Start](#) is a good project to begin with! The [Arboretum Quilt](#) is a quick pieced quilt using the rich floral fabric collection from Lewis & Irene and this month we start to assemble the [Heirloom Quilt](#).

Your reading material this month includes a visit to Step by Step in [Let's Go Shopping](#) with Judi Mendelssohn. We meet the world renowned and prestigious quilter Paula Nadelstern in our [Meet a Quilter](#) series and take a closer look at the valuable work of [The Quilters' Guild](#) here in the UK.

No sooner have we said goodbye to one celebration; our 250th issue, than we have another one fast approaching. The autumn of 2015 will see the 30th anniversary since P&Q was first published in 1985. And so throughout this year we plan to revisit some inspirational projects which have proved popular with many readers over the years. We start off with the majestic [Golden Plait Runner](#) which was first featured in February 2008. We would love to hear from you - so please do get in touch and tell us your favourite projects over the years. And being a celebratory year, we have another wonderful make it competition in the pipeline for you with an absolutely fantastic prize.

Joanna

write to us at

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Lewis & Irene
fabric roll

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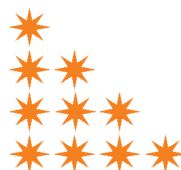


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BASIC INSTRUCTIONS
BEGINNER
INTERMEDIATE
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WHERE INSTRUCTIONS ARE PRINTED
IN BLUE, FURTHER DETAILS OF THE
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OAKSHOTT MINI PACKS

Oakshott are renowned for their fabulous colours and sumptuous shot cottons, perfect for quilting. They have recently launched some new Mini Pack fabric bundles in eight delicious colourways, pictured here are Freesia, Derwent and Spice. Each tempting bundle contains a selection of eight fat eighths in vibrant colours from the 57-shade Colourshott collection and each includes a highlight colour and complementary shades that work together to create beautiful harmony. They all share the trademark Oakshott colour intensity and 'shot' effect - created by combining different warp and weft hues so the fabrics shimmer and shine.

To give you added inspiration, each pack has a matching free design from a talented quilt blogger. The Oakshott 'blog hop' was organised by Lynne Goldsworthy of Lily's Quilts (lilysquilts.blogspot.co.uk). To find out more about the 'Quick Makes with Oakshott 8ths Booklet' - visit the Oakshott blog shotthrough.co.uk

Available from Oakshott with a special introductory price £22.50 (+P&P) for a limited period (normal price £25)
To buy visit www.oakshottfabrics.com or call 01452 371 571



fabulous FABRIC

This month we look at some beautiful and essential fabrics for your stash – plains, batiks and blenders.



WORN & WASHED

Kim Porter started worn and washed fabrics over 10 years ago. After being inspired by both her love of patchwork quilts and seeing beautiful prints and the softness of pre-worn clothing, she set about how to turn this lovely medium into patchwork. She sells bundles of pre-loved fabric packs, Liberty print Tana Lawn packs, and custom orders to quilters and patchwork enthusiasts all over the world. Kim and her team carefully select 100% soft cotton and flannel garments including many rare prints and vintage designs. The garments are hot washed, dried in the fresh air and then prepared by hand into either 2 or 4 metre bundles. Each pack is a unique blend of soft co-ordinated fabrics and she can absolutely guarantee that no two bundles will ever be the same!

Available from Worn & Washed, 2m bundles are priced at £30 and 4m bundles priced at £60 (+P&P), to buy contact Kim by email kim@wornandwashedfabrics.com, or visit her facebook page worn and washed fabrics. Kim will also be exhibiting at the Spring Knitting & Stitching Show at Olympia and Sewing for Pleasure, at the NEC in March this year.



STEF FRANCIS HAND DYED FABRICS

Stef Francis supplies wonderful hand-dyed fabrics, fibres, yarns and threads as well as a pleasing range of neutral and naturals for you to put your own stamp/colour on. Most are dyed by Stef Francis herself in her very unique creative range of colours. The cotton scrim (pictured) is an open-weave fabric is useful for creating textural effects, but dyed silk organza, silk velvet and silk strips are also available in a similar range of colours.

The large size shown here measures a stretched size of 50"x 34" and is available to buy priced at £7.50 (+P&P) from www.stef-francis.co.uk or call 01803 323004.



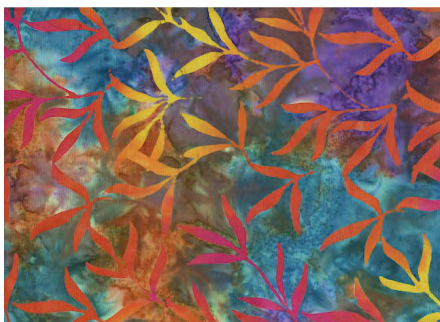
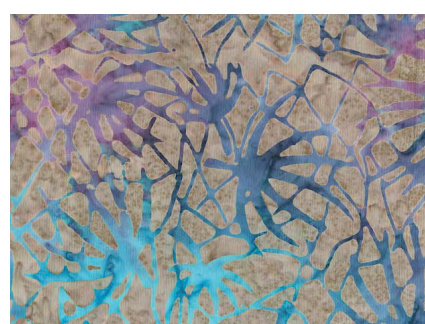
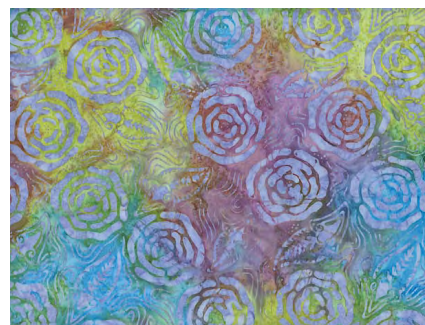
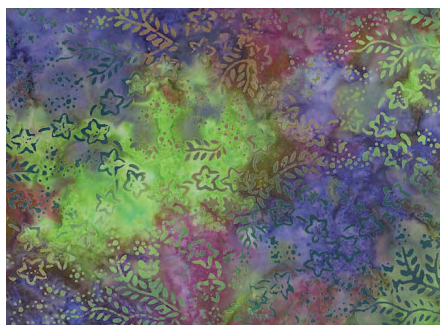
HANTEX BALI BATIKS



Hantex Bali Batiks are printed on quality cotton by skilled artisans in Indonesia. These designs have been specially selected to give a wide range of colours and co-ordinating prints including large patterns and smaller prints. The fabrics will not shrink and are colourfast making them ideal for any projects from bags to quilts. The bundle pictured contains 10 fat quarters from the range.

For further details and to find your local stockist visit www.hantex.co.uk/mystockist

We have 8 bundles of Hantex Bali Batiks to giveaway!



Giveaway

For your chance to win one of these fabulous fabric giveaways, turn to page 66 and fill in the entry form.

Daylight Wafer 2 Light Box

The Daylight Company aims to bring the daylight effect indoors and give you a comfortable light for crafting and sewing at any time of day. It is perfect for this time of year where we have such short hours of daylight! Their new Wafer 2 Light Box is, as the name suggests a light box that enables you easily to trace quilting designs and patterns onto paper and fabric plus many uses for other crafting projects. It has dimmable, high quality LEDs that provide an even spread of light from edge to edge. And this new product is indeed wafer thin at only $\frac{3}{8}$ " thick and so easily transportable. The A3 version shown has a tracing area that measures 12.5" x 17".

Priced at £149.99, for more information and details of where to buy visit www.uk.daylightcompany.com

We have one Wafer 2 A3 Light Box to Giveaway!



Mini Fat Quarter bag



For quilters, crafters and anyone who loves working with a variety of fabrics, storage is an important consideration. Sew Easy offers a great solution with these Fat Quarter Bags which are available in a variety of sizes. All are highly functional with see-through lids and strong supporting handles; The mini version is a very handy 31 x 25 x 10cm size, includes compartments and is a great for anyone embarking on a new quilting or similar project where you want to keep a range of fabrics all in one place.

The Mini Fat Quarter bag has an RRP of £10.95, and is available to buy nationwide from haberdashery, sewing and craft suppliers. For stockist information, email groves@stockistenquiries.co.uk.

We have two Mini Fat Quarter Bags to Giveaway!



Vanishing Fine Line Fabric Marker

The bright purple ink of this Vanishing Marker Pen disappears automatically within 48 hours or can be removed with a damp cloth. It is suitable for providing the necessary and detailed guidelines on your quilting, patchwork and stitching projects. The fine nib is ideal for ensuring accurate end results.

The Vanishing Fine Line Fabric Marker has an RRP of £3.99, and is available to buy nationwide from haberdashery, sewing and craft suppliers. For stockist information, email groves@stockistenquiries.co.uk.

We have four Vanishing Fine Line Fabric Markers to Giveaway!



Product OF THE MONTH

Sew Simple Sew-in Magnets



With a surprisingly powerful pull, these magnets are an elegant alternative to normal closure magnets. They are covered in transparent PVC, which can be easily sewn into your fabric without the need to punch out or cut holes into it. With the new Sew Simple Sew-In magnets, the closing is invisible and safe. Each pack contains 2 pairs of magnets and are available in two sizes; 14mm and 18mm.

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

useful element is that you cannot see the magnet after insertion. I used them on cotton and so are unsure about the hold using a thicker material. I would definitely use them again. A must have in your sewing box.'

Edith Dixon



'On a light cotton bag the magnets were very easy to place, insert and sew around, much simpler than making pouches for loose magnets. Contact is firm and secure, but does not drag the fabric. I am confident they will be excellent for the sturdier bag I'm making next!.'

Liz Pilley

'The Sew Simple, sew in fasteners were great, they were so light, and very easy to use, simply position between fabric and sew through the plastic surround. The magnetic hold was very good and as they are flat I did not have to search for the hold. Another



'To try out the product, I decided to use around the neck glasses case, which I had already made. I unpicked the top and sewed the magnets into the top of the case which was very quick to do, my only comment are that you need to use a thimble to sew through the plastic. I have been using the case at work as I do hand sewing and need to take my glasses on and off several times a day. I found that the magnets opened and closed easily and would certainly recommend this product. I would find it useful in making bags and would so be happy to purchase it in the future.'

Jane Timmins

For more information on the Sew Simple Sew-in Magnets and details of where to buy, visit www.eqskuk.com or phone 0116 2710033.

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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New Year Cushion

Piecing and embellishing - Chris Hammacott

A cushion to bring in the New Year with a bang!

REQUIREMENTS

Size: 19" square



- 2, ½m Bright reds
- 1m Solid black
- 21" Square 2oz polyester wadding
- 21" Square muslin or fine cotton
- 1 Red button
- 4 Black buttons
- Bright embroidery thread
- Template plastic
- Cushion pad



illust. 1. Prepare squares



a. Stitch sides



c. Stitch sides leaving turning gap

illust. 3. Join folded squares



b. Refold squares



d. Turn right side out

illust. 4. Insert windows



a. Slip stitch folded edges

- b.** Stitch sides of each square, *illust. 1a.*
- c.** Refold squares and match remaining two sides of each square, *illust. 1b.*
- d.** Stitch sides ensuring you leave a turning gap, *illust. 1c.*
- e.** Turn each square right sides out and hand stitch opening closed.
- f.** Press, *illust. 1d.*
- 2a.** Take each square and turn on point.
- b.** Using needle and matching thread, draw up opposite corners and secure with small over stitch, *illust. 2a.*
- c.** Secure remaining two corners at centre in similar manner, *illust. 2b.*
- 3.** Join all four squares together by hand, *illust. 3.*
- 4a.** Take 3" black squares and place on point over seams joining red squares together.

illust. 2. Fold squares



a. Fold corners to centre and secure



b. Complete folded square



b. Corner detail

- b.** Fold back folded edges of red squares over raw edges of black squares and slip stitch down to create curved edges, *illust. 4a.*
- c.** If wished, cut scrap from black and insert in corners of joined squares. Fold back red edges and stitch down as before.
- d.** Complete Cathedral Window centre by folding back and stitching remaining folded red edges, *illust. 4b.*
- 5.** Hand embroider a New Year message with bright embroidery thread as desired, *illust. 5.*

Assembly

- 1a.** Take one, 4" x 7¾" black strip and join it to top edge of Cathedral Window centre.
- b.** Note Cathedral Window centre does

Cutting

- 1.** From first red cut:
two, 2½" x 15¼" strips,
two, 6" squares.
- 2.** From second red cut:
two, 2½" x 19¾" strips,
two, 6" squares.
- 3.** From solid black cut:
two, 15" x 19½" rectangles,
two, 4" x 15¼" strips,
two, 4" x 7¾" strips,
four, 3" squares.

Cathedral Window Centre

Use ¼" seam allowance throughout

- 1a.** Take 6" red squares and fold each square in half right sides together.



illustr. 5. Add embroidered message

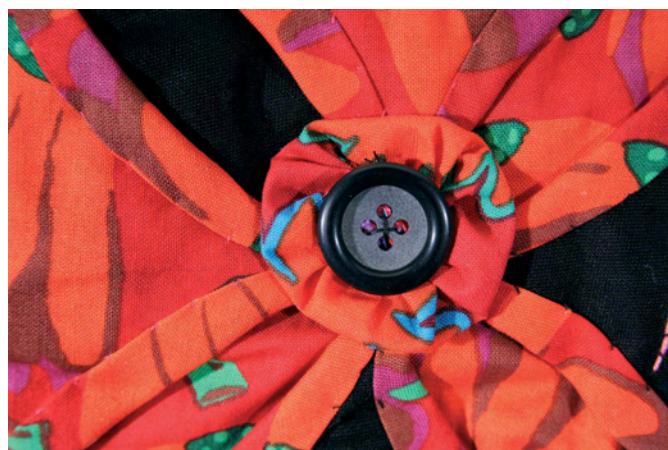


illustr. 6. Complete cushion front

illustr. 7. Embellishment



a. Free motion quilt firework bangs



b. Suffolk Puff detail

not have any seam allowance as such so ensure scant edge of centre is caught with your stitches.

c. Add second 4" x 7¼" black strip to bottom edge in similar manner.

d. Add 4" x 15¼" black strips to opposite sides of Cathedral Window centre in same way.

2. Add 2½" red strips to complete cushion front, *illustr. 6*.

Completion

1a. Make quilt sandwich with cushion front, wadding square and muslin square.

b. Pin or baste layers.

2a. Quilt cushion as desired.

b. Free motion quilt firework bang shapes with several different coloured threads, *illustr. 7a*.

3a. Trace circle template given full size on *Pattern Sheet* onto template plastics and cut out on line.

b. Draw round template on wrong side of each red twice and black once.

c. Cut out on lines.

d. Fold over scant seam allowance and stitch line of running stitches around outer edge of each circle.

e. Gently pull thread to draw up circle to create Suffolk Puff.

f. Flatten and use tail of thread to attach Suffolk Puffs to cushion with contrasting button, *illustr. 7b*.

4a. Take 15" x 19½" black rectangles and stitch double fold hem along one long edge of both rectangles.

b. Place cushion front right side up on work surface and lay one, black rectangle on top right side down. Ensure hemmed edge is

towards centre of cushion.

c. Add second black rectangle in similar manner.

d. Hemmed edges of black rectangles should overlap by several inches.

5a. Machine stitch around outer edges.

b. Trim any excess and then turn right side out.

c. To create faux piped edge, stitch around inside edge of outer border through all layers.

d. Insert cushion pad.

Enjoy!

Contact

Chris is best known for working with local Harris Tweed and teaches workshops locally. Contact her by emailing wswweaver@btinternet.com



Let's Go Shopping to Step by Step, South Molton, Devon

with Judi Mendelssohn

Sometimes you 'step' into a shop and you know, just by that first sense you are feeling, that you are in a happy place. Step by Step is a long established business in North Devon which has undergone some fairly monumental changes and adjustments - all of which have led to the time and the place they are in now.

Julia Davis and Anne Muxworthy had owned and run the very successful Step by Step business just on the outskirts of South Molton for 14 years. It was a huge place as their premises were part of Anne and her late husband, Bernard's house and

mechanics business. Anne had anticipated retiring, but this was forced upon her when Bernard became very ill and sadly passed away and the premises needed to be sold. It had been Julia and her daughter Emily's long held plan that when Anne retired Emily





would join Julia in the business, so when circumstances met them, they met the circumstances.

This meant that they needed to find somewhere to rent and decided that they would like to actually move into the town of South Molton. They found a former curtain shop and as soon as they walked in knew they liked it. It felt like it 'fitted'. It is in the George Arcade, which leads from one of the main streets to the market area. However, the proceedings took some length of time and they found themselves waiting between the months of January and May in 2013 for the lease to be sorted out. They finally got the key in the middle of May, but kept going in the old place until the middle of June before reopening on 1st July in the new premises. Throughout this time Julia and Emily would help Anne by running the original shop by day and going to the new premises every evening to paint, fit and generally make ready. The fittings were painted white which has led to a light, fresh feel to the shop. Fortunately they live only ten minutes walk away from the new shop but even so, it was a punishing regime.

Step by Step is now a much smaller shop, but frankly there are few quilt shops in the UK that would ever have been in a space as large as the original. This meant they had to rationalise as they knew they wanted to serve their loyal customers but also attract a new, sometimes younger, audience from the town. This led to the bold decision to stop stocking their enormous collection of Oriental fabrics, for which they had become very well known – especially when Anne and Bernard attended the big quilt shows. Julia knows that at first, this was not a popular decision but now honestly admits that it isn't missed at all.

What they have now is a wide variety of old favourites and classics such as Moda plains and Makower Spraytime – what Julia describes as the 'infill bits', combined with new and interesting fabric collections of batik, Tilda, Timeless Treasures, Robert Kaufman's Fusion Mist range, Stof, EQS and some new 54" wide fabrics from Gutermann. She also laughs and says it was quite cathartic and liberating to be able to decide on these changes. If they haven't got something a customer needs, then Emily is brilliant at tracking them down for people. In other areas of rationalisation, they reduced the collections of threads, ribbons and notions - but have retained a good choice without being overwhelming.

What hasn't changed is the welcoming, friendly and comfortable atmosphere. During my visit one of the many classes and workshops was taking place and very content and happy everyone was too! Classes are held every weekday morning and

afternoon except Friday afternoon – when Julia and Emily take it in turns to have the afternoon off. Saturdays have workshops taught by other tutors and the year's programme holds a wide range of choices from the basics of patchwork, through to learning to use your sewing machine, projects and quilts, fabric printing and Emily is using her photography and technology knowledge to bring in some courses such as Photography 101 and mastering your iPad. It's very apparent that in a stunningly good combination, Julia is combining her years of experience coupled with Emily's fresh and youthful approach. For the loyal customers and the new, younger mums they are able to provide what everyone needs.

Another thing that hasn't changed is the free pincushion that is given for each spend over £40. These, and needle cases, are still being made by Julia's mum Genevieve and to date, she has made nearly two and a half thousand pincushions as free gifts. What a family! Julia had been taught by her mum to sew from an early age and then she went on to teach Genevieve patchwork. Emily laughs and says she has learnt 'purely by osmosis'. Emily came out of university with a degree in Press and Editorial Photography. She worked for an independent photography retailer, where she ended





up running the branch in Tiverton. When she was made redundant at the end of August 2012, she started working with Julia and Anne the very next day in the original shop and hasn't looked back. She has discovered a dormant love of sewing and well and truly caught the bug. To which the cry of 'Good!' emanated from someone in the classroom!

Anne was happy for Julia and Emily to keep the name Step by Step for the business and Julia's niece designed them a new logo. As a serendipitous aside, when the arcade was painted the colours chosen match exceptionally well with the shop signage - it truly is a shop that 'fits'.

On a practical note - there are a couple of small steps up into the shop but there is disabled access immediately at the side round to a back entrance. Pay and display parking is available at the end of the arcade only yards from the shop. They have a website for information and they are also always willing to help customers over the phone. And if you want to get a real sense of the place, then there is an excellent Google shop view via the website.

I have known Anne and Julia for a good few years and I know they have both met sadness and challenges and have found the true benefit of the patchwork and quilting community giving whole hearted support. Now, outside the shop there is a sign which says, 'Step by Step, Davis and Daughter, Licensed to Sew'. It just sums up perfectly the new direction and the sense of enjoyment and fun Julia and Emily are finding together. I cannot tell you how much I enjoyed the visit or the pleasure in seeing Julia's smile when she said 'I am ever so happy' - I think the best description of a shop you can have.



Contact

Step by Step
Units 11 & 12
The George Arcade
South Molton EX36 3AB

Tel: 01769 574071
Email: info@stepbystep-quilts.co.uk
www.stepbystep-quilts.co.uk

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Top images from left to right: 'Littering the Sky with Diamonds' by Jane Hopkins, 'Harbour' by Delyth Mattingly, 'The Folks Who Live on the Hill' by Penny Howe

All Enquiries: Grosvenor Shows Ltd, 282 High Road, Whaplode, Spalding, Lincs, PE12 6TG. **Office Hours:** Mon - Fri, 9am - 5pm

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Knit & Stitch it

February 2015

At **Knit & Stitch it**, needle crafters can again enjoy a dedicated exhibition showcasing all aspects of craft under one roof. Indulge yourself in three fun-filled **Knit & Stitch it** shopping days and enjoy the best that the needle craft industry has to offer. Choose from thousands of fabulous supplies, kits and materials, with many of your favourite companies (plus some new ones) and enjoy special show offers and exclusive discounts. Watch the experts demonstrate from their stands, sit in on a free make 'n' take or participate in a crafting workshop to get to grips with a new skill.

Two shows for the price of one!

Even better, visitors will enjoy two shows for the price of one. **Knit & Stitch it** is running alongside **Make it**, one of the biggest and most popular paper crafting and extensive crafting supplies events in the South of England, attracting the leading names in the craft sector and thousands of enthusiastic visitors.

Knit & Stitch it 2015 runs from 27th February – 1st March,
at Five, Farnborough, Hampshire, GU14 6XA

For more information about the show visit www.make-it.org.uk



knit & stitch it 15

27th February-1st March 2015
FIVE, Farnborough

For your chance to a pair of tickets to Knit & Stitch it 2015 worth £9.50 each, simply answer the following questions from this January issue of P&Q:

1. From which country does Paula Nadelstern originate from?
2. Which quilt shop did we go shopping to this month?
3. What is the special theme for the 2015 British Quilt & Stitch Village?

The winners will be the first 15 correct answers, selected at random. Entries must be received by 31st January 2015. Don't forget you can now enter competitions online at www.pandqmagazine.com. Please turn to page 66 for full competition rules and details of how to enter.

Knit & Stitch it Competition

To be received by 31st January 2015

Full name:

Address:

.....

Post code:

Telephone:

Email:

Answers:

1:

2:

3:

Send your entry to **Knit & Stitch it** Competition, *Patchwork & Quilting* magazine, Traplet Publications, Traplet House, Pendragon Close, Malvern, Worcs. WR14 1GA to arrive no later than **31st January 2015**.

For full terms & conditions please refer to our website www.inspiredtomake.com

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1 family tradition

5 nights with my quilting guild

389 precise seams

64,478 consistent BSR stitches

6 bowls of pasta

1 engagement present my daughter
will cherish forever

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made to create **BERNINA**



Popping Pinwheels

Piecing - Karen Maxwell

The bright pink in this quilt just makes those pinwheels pop!

REQUIREMENTS



Size: 52" x 64" Block: 12" square

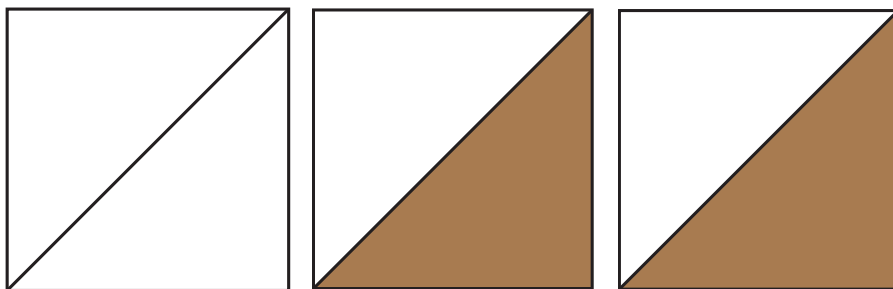
Fabrics from the Cherie collection from Art Gallery Fabrics or to your choice:*

- 50cm Tree Fleur Blanc (CHE-9806)
- 1.2m En Route Sable (CHE-9801)
- 35cm Plummet Magnolia (CHE-8808)
- 35cm Joie de Vivre Beryl (CHE-9802)
- 25cm Bon Voyage Noir (CHE-9800)
- 60cm Les Points Rose (CHE-9803)
- 50cm Telegrammes Ciel (CHE-9807)
- 1.4m Decoupage Couleur (CHE-9811)
- 3m Backing
- 60" x 72" Wadding
- Water soluble marker

**See end of project for supplier information*



dia. 1. Half square triangle units



a. Stitch $\frac{1}{4}$ " seam each side of diagonal line

b. Complete units



dia. 2. Block layout

Cutting

Cut across width of fabric

1. From Tree Fleur Blanc cut: four, $\frac{3}{8}$ " strips cut into: thirty six, $\frac{3}{8}$ " squares.
2. From En Route Sable cut: five, $\frac{3}{8}$ " strips sub cut into: forty eight, $\frac{3}{8}$ " squares, seven, $2\frac{1}{2}$ " strips – binding.
3. From Plummet Magnolia cut: three, $\frac{3}{8}$ " strips sub cut into: twenty four, $\frac{3}{8}$ " squares.
4. From Joie de Vivre Beryl cut: three, $\frac{3}{8}$ " strips sub cut into: twenty four, $\frac{3}{8}$ " squares.
5. From Bon Voyage Noir cut: two, $\frac{3}{8}$ " strips sub cut into: twelve, $\frac{3}{8}$ " squares.
6. From Les Points Rose cut: five, $\frac{3}{8}$ " strips sub cut into: forty eight, $\frac{3}{8}$ " squares.
7. From Telegrammes Ciel cut: six, $2\frac{1}{2}$ " strips – inner border.
8. From Decoupage Couleur cut: eight, $6\frac{1}{2}$ " strips – outer border.

Piecing

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

- 1a. Take one, $\frac{3}{8}$ " Tree Fleur Blanc square and draw diagonal line on wrong side of square with water soluble marker.



illustr. 1. Mitred corner detail



Quilting detail

- b. Place square right sides together with one, $\frac{3}{8}$ " En Route Sable square and stitch $\frac{1}{4}$ " seam each side of diagonal line, dia. 1a.
- c. Cut squares in half along diagonal line to make two, Half Square triangle (HST) units, dia. 1b.
- d. Press seam towards darker fabric and trim 'ears'.
2. Repeat with remaining Tree Fleur Blanc squares and further thirty five En Route Sable squares to make total of seventy two HST units.
- 3a. Make further HST units with $\frac{3}{8}$ " squares as follows:
- b. Twenty four, Plummet Magnolia and Les Points Rose squares to make forty eight HSTs.



Quilt layout

- c. Twelve, Joie de Vivre Beryl and Les Points Rose squares to make twenty four HSTs.
- d. Twelve, Joie de Vivre Beryl and En Route Sable squares to make twenty four HSTs.
- e. Twelve, Bon Voyage Noir and Les Points Rose squares to make twenty four HSTs.
- 4a. Take six Tree Fleur Blanc/En Route Sable HSTs, four Plummet Magnolia/Les Points Rose HSTs and two HSTs each of Joie de Vivre Beryl/Les Points Rose, Joie de Vivre Beryl/En Route Sable and Bon Voyage Noir/Les Points Rose and arrange units in four rows of four units, [dia. 2](#).
- b. Join units together in rows and join rows together to complete block.
- c. Block should measure 12½" square.
- 5. Repeat to make total of twelve blocks.

Assembly

- 1a. Arrange blocks in four rows of three blocks.
- b. Refer to [quilt layout](#) to ensure blocks are facing same way.
- c. Join blocks together in rows and then join rows together.
- 2a. Take 2½" Telegrammes Ciel strips and join one strip to top and bottom edges of quilt top. Ensure strips are centred on quilt top and start and stop stitching ¼" from each end.
- b. Join remaining strips together in pairs and add to opposite sides of quilt top in similar manner.
- c. [Mitre](#) corners.
- 3. Add 6½" Decoupage Couleur strips for outer border in similar manner to complete quilt top, [illustr. 1](#).

Completion

- 1a. [Make quilt sandwich](#) with quilt top, wadding and backing.
- b. Pin or baste layers together.
- 2. [Quilt](#) as desired.
- 3. [Double bind](#) edges with 2½" En Route Sable strips.
- 4. Add a [hanging sleeve](#), if wished and a [label](#).

Enjoy!

Contact

Karen has kits available to make the quilt priced at £60 (+P&P) which include the fabrics for the quilt top and binding. Contact her via her website www.lisnawearyquilts.eu



meet a quilter

Paula Nadelstern

with Joanna Kent

It's not often you get the chance to meet one of your quilting heroes. I have long admired internationally renowned quilter, Paula Nadelstern's quilts and fabrics so when an email arrived with details of her talk and workshops in Northumberland together with an invite to interview her, I jumped at the chance!

Paula is a native New Yorker; being born and bred in the city and still living a few blocks from where she grew up in The Bronx. She made her first quilt back in 1969 in her college dorm, cutting up old clothes into 10" squares and sewing them back together again using a Singer Featherweight machine purchased by her aunt at a yard sale for \$25. She used to call it an old machine until she discovered it was made a year after she was born! It was a good reliable machine though and was used to make the first twenty seven quilts in her kaleidoscope quilt series.

This kaleidoscope series of quilts has formed the main body of her work for close to twenty years. She first became inspired by lines of symmetry and all things kaleidoscopic in 1987 when she discovered a bolt of Liberty of London fabric whilst visiting a quilt store upstate. At the time she was a stay-at-home mum with very little money but she was so struck by the fabric and its sumptuous, sinfully expensive, bilateral symmetry that she bought a quarter yard; little knowing that purchasing this piece of fabric would change her life forever, leading her three or four quilts later to the state of the art kaleidoscope, and a new career. Her moral of this anecdote: buy that piece of fabric no matter how expensive it is!



Red lanthe Liberty of London fabric



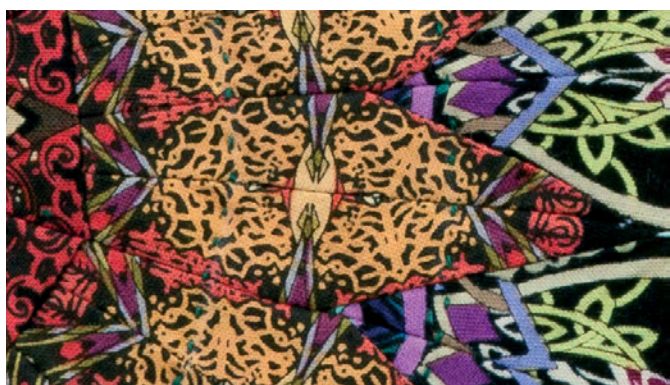
'KALEIDOSCOPIC XIX: Tulips in the Courtyard Below'



'A Visual Palindrome: Squares'



'KALEIDOSCOPIC XVII: Caribbean Blues'



Detail, 'Service for Eight'



KALEIDOSCOPIC XXXV: Service for Eight'



Paula's piecing technique involves a lot of fussy cutting!

land right along the seam line and connect to the neighbouring patch's background colour. For Paula, a quilt design needs to work from far away as well as up close.

Paula will begin a quilt with the semblance of an idea in her head but does not draw out the finished version. She is not a mathematician but knowing there are 360° in a circle, divides this figure by the number of slices of 'pie' she wants in each quilt. It is important to ensure the slices add back up to 360 though; one degree out in each slice could add an extra 8° in an eight-slice kaleidoscope for example and then the centre will not lie flat. She constantly asks herself 'what if?' and edits and auditions fabrics. 'I want to be both the one who makes the magic and the one who is surprised at the same time' she says. Sometimes a quilt is the creative kindling for the next quilt, or a response to the last and working in a series provides

The source of her inspiration is literally the world around her and she is acutely aware that inspiration may strike at any moment such as the view down from her ninth floor two-bedroom apartment, 'KALEIDOSCOPIC XIX: Tulips in the Courtyard Below', sitting on a beach in Cancun, Mexico, 'KALEIDOSCOPIC XVII: Caribbean Blues' or her collection of hand-painted dinnerware from Deruta in Italy that she has gathered over many years from a local shop and is sadly never able to lay out all at once and set a table for eight in her small apartment, 'KALEIDOSCOPIC XXXV: Service for Eight'. She is also inspired by the fabrics she has designed for Benartex, 'A Visual Palindrome: Squares'.

A traditional quilter will use contrast fabrics to show the seams in her quilt to create a pleasing design. Paula's modus operandi is to camouflage seams through fabric manipulation, to encourage an uninterrupted flow of design or colour from one fabric patch to the next creating the illusion that there are no seams at all and as the eye moves around the kaleidoscope, elements appear in a regular, and eventually, anticipated order. The key to camouflaging a seam for a smooth transition is to choose a fabric based on the colour in its background; the colour that will

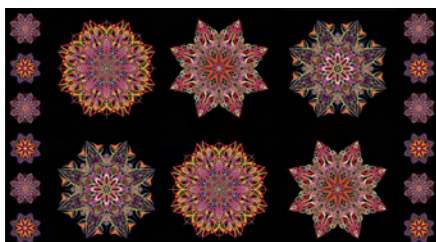


Above & Right: Paula's exhibition at the American Folk Art Museum

Paula with the time to revisit an idea and that time can provide the clarity to see a familiar idea from a different point of view.

One thing I was surprised to discover about Paula, in addition to her piecing the majority of her quilts on an old featherweight machine (on the 42" round table in her tiny kitchen of her small apartment I might add!), was that until recently she hand quilted all her quilts. It is often the notion that art quilts are entirely made on a machine. In recent years she has used a Bernina and is now a Bernina Ambassador.

In 2009 Paula's quilts became the American Folk Art Museum's first one-person exhibition highlighting the work of a contemporary quilt artist. For almost five months 'Kaleidoscope Quilts: The Art of Paula Nadelstern' wowed visitors with her quilt series, made all the more easier as she has kept her quilts as body of work. The curator of the exhibition cleverly accentuated Paula's quilts with



Fabracadabra, Paula's latest fabric collection for Benartex



'Kaleidoscopic XXXVIII: Millifiori'

kaleidoscopes and other kaleidoscopic items.

She was included in the Twentieth Century's 100 Best American Quilts and has also received many awards including fellowships to the New York Foundation for the Arts and The Bronx Council on the Arts.

Paula has designed numerous fabric collections for Benartex (also based in NYC) and has recently released her 14th and 15th collections, Fabracadabra and Ruffles respectively, at the Fall Quilt Market in Houston. The fabrics are always rich in colour and reflect Paula's love of kaleidoscopes and lines of symmetry. Over the years she has developed a vocabulary to describe the personality and function of the fabrics she designs; prima donnas and alovers. Prima donnas are powerful design elements; they are the divas that give the design its distinctive voice. Any fabric that is composed of motifs that are the exact duplicates of one another is a prima donna. Alovers play a vital supporting role; they are versatile, forgiving, non-directional and just as important in the collection as a whole as the prima donnas.

Not only has Paula designed fabrics but she has also written five books to date, each one beautifully written and illustrated explaining her piecing techniques. Just reading them is an inspiration. Her most recent quilt 'Kaleidoscopic XXXVIII: Millifiori' explores also the idea that kaleidoscopes don't have to be round.

Sometimes it can be a mistake to meet your heroes but I can safely say Paula was a delight to meet and wonderfully down to earth; and a true quilter at heart!

Contact

For more details on Paula's quilts, books and fabrics visit her website www.paulanadelstern.com



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* **THE JOY OF QUILTING**
by Christine Dobson



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Right:
'Windfall 2'
by Christine
Restall



* **FROM RAGS TO PATCHES**
by Jeanette Orr
(Not Ardingly)

Left: 'Gather Ye Rosebuds'
by Jeanette Orr

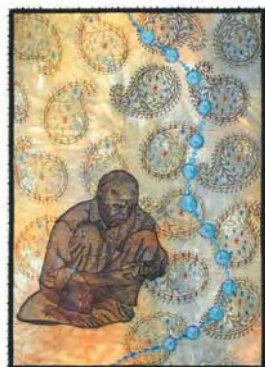
* **MY COMFORT OF QUILTS**
by Jacqueline Martin
(Duxford & Exeter only)

* **DUAL JOURNEYS IN STITCH: TWO TEXTILE ARTISTS' IMPRESSIONS OF INDIA** by Pat Archibald & Gillian Travis



Above: 'Red Porter'
by Gillian Travis

Left: 'The Bead Maker'
by Pat Archibald



* **MAPPING EARTH** by Alicia Merrett
(Exeter only)

* **WILD & WONDERFUL**
by Delia Cecil

* **QUILTS BY SOUTH WEST QUILTERS' COMMITTEE MEMBERS PAST & PRESENT** (Exeter only)

ARDINGLY
23rd-25th January 2015
Norfolk Pavilion, ARDINGLY,
Haywards Heath,
West Sussex RH17 6TL.

* **NATURAL EXPRESSIONS**
by Christine Restall

* **LAYERS** by Exe Valley Quilters

EDINBURGH
20th-22nd February 2015
MacRobert Pavilion,
Royal Highland Centre, Ingliston,
EDINBURGH EH28 8NB.
Workshops - Book At The Show!

* **IT'S A FAMILY AFFAIR: A COLLECTION OF QUILTS BY MOTHER & DAUGHTER**
by Mary & Karen Milne



Left: 'Stained Glass Jewels'
by Karen Milne

* **FULL CIRCLE**
by Terry Donaldson
(Exeter only)

DUXFORD
6th-8th March 2015
Conservation Hall
Imperial War Museum, Duxford,
CAMBRIDGE CB22 4QR.
Workshops - Book At The Show!

* **TRADITIONAL QUILTS WITH A MODERN TWIST** by Eileen Blood

* **FIGURES IN THE LANDSCAPE**
by Kathy Unwin
(Exeter only)



Above: 'Breadfruit' by Eileen Blood

EXETER
27th-29th March 2015
Westpoint Exhibition Centre,
EXETER EX5 1DJ.
Workshops - Book At The Show!

All displays are subject to change

* **JOURNAL QUILT CHALLENGE: PICTURE THIS**

* **SOUTH WEST QUILTERS' CHALLENGE: FLOWER POWER** (Exeter only)

* **A 10-YEAR STASH!**
by Orton Quilters
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*All card bookings are subject to a 50p booking fee

Deadline for advance ticket bookings: 2 weeks prior to the show



Right from the Start

Piecing - Barbara Chainey and Chris Franses

This lovely quilt has graced the cover of Barbara and Chris' book of the same name for many years now and is a great introduction to patchwork and quilting. Make it scrappy by raiding your stash or use a Layer Cake.

REQUIREMENTS

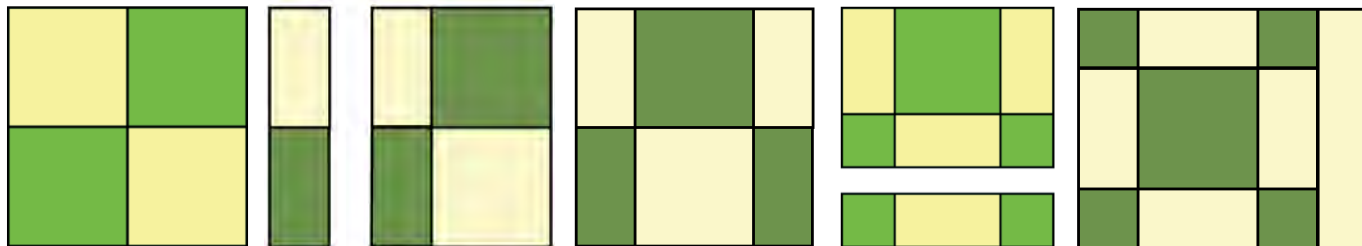


Size: 71" x 86" **Block:** 8½" square

- 1, Layer Cake or 30 assorted fat eighth scraps
- 4, Fat quarters
- 2½m Off white
- 80" x 95" Wadding
- 6m Backing
- ¾m Binding



dia. 1. Block assembly



a. Join squares to make Four Patch unit

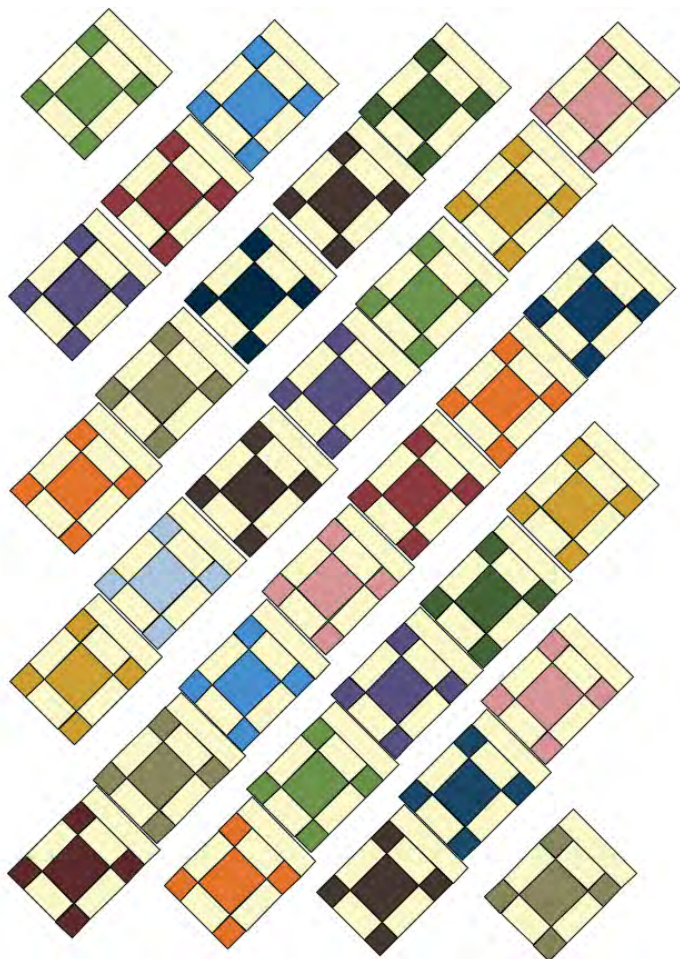
2 1/2"

b. Cut 2 1/2" from left side

c. Rejoin strip to right hand side

d. Cut 2 1/2" from bottom edge

dia. 2. Join off white strip to side of block



dia. 3. Arrange blocks



illust. 1. Complete block



Corner detail

Cutting

Cut across width of fabric

- From off white cut:
eight, 5" strips sub cut into:
sixty four, 5" squares,
twenty, 2 1/2" strips sub cut into:
eighty, 2 1/2" x 9" strips.
- From each Layer Cake square or scrap cut:
two, 5" squares to give total of sixty four squares,
one, 2 1/2" square to give total of forty nine squares.
- From fat quarters cut total of:
four, 14" squares. Cut each square in half twice along diagonal to make total of sixteen side setting triangles.

two, 7 1/2" squares. Cut each square in half along diagonal to make four corner setting triangles.

- From binding cut:
eight, 2 1/2" strips.

Piecing

Use 1/4" seam allowance throughout

- Take two, 5" off white squares and two, 5" squares cut from same Layer Cake or scrap and join squares together in pairs.
- Press seams towards print square.
- Join pairs of squares together to make one, Four Patch unit, [dia. 1a](#).
- 2a. With print square of Four Patch unit top right, cut 2 1/2" strip from left hand side of

unit, [dia. 1b](#).

- Rejoin 2 1/2" strip to right hand side of unit, [dia. 1c](#).

c. Press seam.

3a. Cut 2 1/2" from bottom edge of unit in similar manner, [dia. 1d](#).

b. Rejoin strip to top edge of unit to complete block which should measure, [illust. 1](#).

- Repeat to make total of thirty two blocks.

Assembly

- Take thirty two, 2 1/2" x 9" off white strips and join one strip to one side of each block, [dia. 2](#).
- 2a. Arrange blocks on point in five rows of four blocks, [dia. 3](#).



Quilt layout

- b.** Ensure an even spread of fabrics and colour value.
- c.** Place remaining $2\frac{1}{2}$ " x 9" off white strips between diagonal rows of blocks and at ends of rows.
- d.** Add $2\frac{1}{2}$ " print squares between sashing strips as well as ends of rows and place side and corner setting triangles around outer edges.
- 3a.** When happy with arrangement and spread of fabrics join blocks together in diagonal rows.
- b.** Add setting triangles to each end of diagonal row.
- c.** Note setting triangles are cut larger than required so match edges at right angled corner of triangles to edges of block row.
- d.** Assemble diagonal sashing rows by joining $2\frac{1}{2}$ " squares and off white strips.
- e.** Join rows and sashing rows together, taking care to match seams as necessary.
- 4.** Using cutting ruler and rotary cutter, trim edges of quilt level and ensuring you leave $\frac{1}{4}$ " seam allowance so that border can be added.

Border

- 1.** Cut remainder of print scraps into 6" strips of varying lengths.
- 2a.** Measure quilt top vertically through its centre and join sufficient strips together end to end to make two side borders to this length.
- b.** Add border lengths to opposite sides of quilt top.
- 3.** Make top and bottom borders in similar manner by measuring quilt top horizontally through its centre and join borders to top and bottom edges of quilt top.
- 4.** Press seams.

Completion

- 1a.** Make quilt sandwich with quilt top, wadding and backing.
- b.** Pin or baste layers together.
- 2.** Quilt as desired.
- 3.** Double bind edges with $2\frac{1}{2}$ " binding strips.
- 4.** Add a hanging sleeve if wished, and a label.

Enjoy!

Contact

Chris and Barbara teach regular workshops. For more information visit their website www.chrisandbarbara.co.uk and their blog www.chrisandbarbaraquilts.wordpress.com

They would like to thank The Bramble Patch for quilting their quilt. For more information on their longarm quilting services contact the shop via their website www.bramblepatchonline.com

This quilt is featured in the Right from the Start book available from Traplet Publications and priced at £11.69. With an abundance of tips and easy to follow step-by-step instructions, Chris and Barbara guide you through all the stages of making patchwork by hand or machine. To order a copy of this really useful book telephone 01684 588599.





Golden Plait Runner

Fusible appliqué - Marilyn Hornby

This stylish runner is the first in a series of past projects that we are revisiting and giving a fresh new look to in celebration of 30 years of P&Q.

REQUIREMENTS

Size: 11" x 62"



- 50cm each Dark, Medium, Light Medium and Light Rust
- 50cm Cream
- 1m Gold – bias strips and binding
- ¾m Backing
- 1½m Fusible web e.g. Bondaweb
- 13" x 65" Low loft, heatproof wadding e.g. Thermolam
- Invisible thread
- 2 Tassels – optional
- ¼" Bias binding bar
- Tracing paper

Many thanks to Eckington Manor in
Worcestershire for use of the lovely premises
for photography of this quilt.

For further details of their accommodation visit
www.eckingtonmanor.co.uk





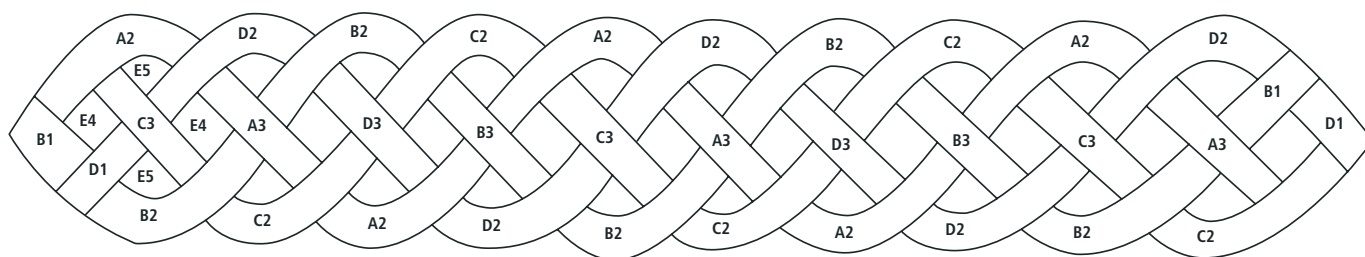
Plait detail



End detail



dia. 1. Arrange fusible web pieces



Cutting

Cut across width of fabric

1. From backing cut:
two, 13" strips.

Appliqué

- 1a. Label fabrics for plaits of runner A to D.
- b. Label cream as E.
- 2a. Trace templates given full size on *Pattern Sheet* onto tracing paper.
- b. Turn tracing over and retrace lines with marker pen.

- 3a. Trace reversed templates onto paper side of fusible web as follows:

two - template 1
twenty - template 2
ten - template 3
eleven - template 4
twenty - template 5

- b. Cut out shapes roughly.

- 4a. Lay out fusible web pieces on work surface with web side up, **dia. 1**.

- b. Mark fabric code on paper side of each piece.

- 5a. Following manufacturer's instructions,

iron fusible web pieces to wrong side of appropriate fabrics.

- b. Cut out pieces carefully on lines.

- 6a. Take wadding and lay out on ironing board.

- b. Starting at one end, lay fusible web pieces a few at a time on top of wadding, web side down.

- c. Ensure pieces are butted next to each other leaving smallest gaps possible.

7. When happy with position of pieces, remove paper backings and fuse pieces to wadding.



Flat shot



Stitching detail

tip:

Cover pieces with baking parchment or appliqué pressing sheet to protect surface of iron.

8. Continue adding appliqué pieces until all have been fused to wadding.

Bias strips

- 1a.** Take gold fabric and cut 1" strips along the bias.
- b.** Fold strips in half lengthwise and stitch seam $\frac{1}{4}$ " from folded edge.
- c.** Trim raw edges close to line of stitching leaving seam allowance of scant $\frac{1}{8}$ ".
- 2a.** Insert bias bar into strip and twist seam so it lies on centre of one flat side.
- b.** Press bias strip flat, easing it off bias bar as you press.

c. Ensure seam is centred throughout and take care as bar may get hot.

3a. Take one bias strip and place it at one end of runner, ensuring strip covers raw edges of appliqué pieces underneath.

b. Tack in position.

tip:

It is important to ensure raw edges at ends of each strip are covered by a subsequent strip crossing over it.

- c.** Take time to work out order in which to add strips so that no ends are showing. Note it may be necessary to stitch part of a strip first and then continue after another strip has been added.
- d.** Continue tacking strips in position.
- e.** Note outer edges are covered by binding in usual way once runner has been quilted.

Completion

1a. Take 13" backing strips and join strips end to end.

b. Trim joined strips so they measure 65" long.

2a. Make quilt sandwich with fused appliqué wadding and backing.

b. Pin or baste layers.

3a. Appliqué edges of bias strips using blind hemming stitch and invisible thread.

b. If wished, zigzag stitch edges instead.

4. Remove tacking stitches in bias strips once they have all been stitched down.

5a. Stitch through all layers just inside seam allowance around outer edge of runner.

b. Trim excess backing and wadding.

6a. Cut $\frac{1}{4}$ " strips from gold on the bias.

b. Join strips end to end and ensure length is sufficient to go all around outer edge of runner.

7a. Double bind edges easing binding around curved edges.

b. Pleat binding at inner corners, taking care not to stretch bias.

8. Add tassels to each end before stitching binding down at these points.

Enjoy!

Contact

Marilyn has written projects for P&Q for many years. Contact her at admin@patchfloradesigns.co.uk or visit her websites www.patchfloradesigns.co.uk and www.patchflora.co.uk

We hope you have enjoyed revisiting this project as part of our 30th anniversary celebrations. We love to know which have been your favourite projects over the years. Email us at pq@traplet.com or write to us at the usual address.

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Arboretum

Piecing - Sally Ablett

This lovely quilt evokes those cosy bright days of autumn during the depths of winter.

REQUIREMENTS

Size: 50" x 50" **Block:** 10" square



Fabrics from the Arboretum collection of fabrics from Lewis & Irene or to your choice:*

- Fat ¼ each of Pink Buds (AO25.1), Aubergine Buds (AO25.2), Gold Lime Buds (AO25.3)
- Fat ¼ each of Pink Bloom Blender (AO26.1), Purple Bloom Blender (AO26.2), Green Bloom Blender (AO26.3)
- Fat ¼ each of Brown Flowering Shrub (AO27.1), Purple Flowering Shrub (AO27.2), Cream Flowering Shrub (AO27.3)
- Fat ¼ each of Pink Floral Stems (AO28.1), Aubergine Floral Stems (AO28.2), Pale Grey Floral Stems (AO28.3)
- Fat ¼ each Pink Berries (AO29.1), Gold Lime Berries (AO29.3), Pale Grey Berries (AO29.4)
- Fat ¼ each Bumbleberries in Gold (BB3), Red (BB6), Cherry (BB7), Plum (BB8) and Forest (BB15)
- 54" x 64" Wadding
- 3m Backing

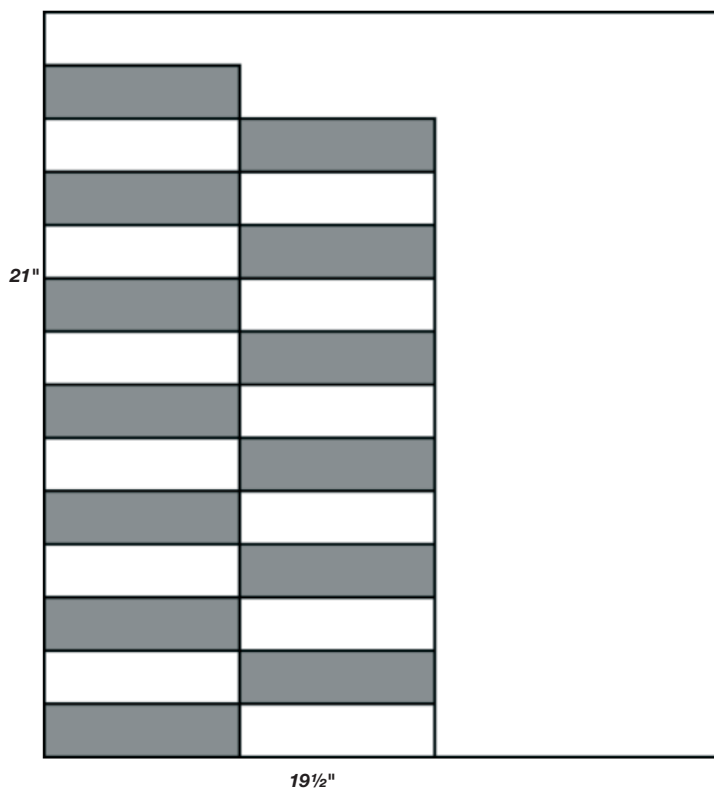
**See end of project for details of suppliers*

Many thanks to Eckington Manor in Worcestershire for the use of their lovely premises used in the photography for this project.

For further details of their accommodation, visit www.eckingtonmanor.co.uk



dia. 1. Cutting



dia. 2. Block assembly



a. Join strips

b. Complete block of joined strips

Quilting detail



Cutting

Cut across 21" width of fabrics

1. From each fat $\frac{1}{4}$ cut:
two, $5\frac{1}{2}$ " x 21" strips sub cut into:
twenty five, $1\frac{1}{2}$ " x $5\frac{1}{2}$ " rectangles,
dia. 1.

Piecing

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

- 1a. Arrange strips into four sets of five.
- b. Take one of each strip from one set and join strips together along their length, *dia. 2a.*
- c. Press seams in same direction.
- d. Joined strips should measure $5\frac{1}{2}$ " square.

2. Repeat with remaining strips from set to make total of twenty five squares of joined strips.

3. Join strips from remaining three sets together in same way to make further twenty five squares of joined strips from each pile and total of 100 squares altogether.

- 4a. Take one of each square and arrange in two rows of two squares.



Quilt layout

- b. Note direction of strips, [dia. 2b](#).
- c. Join squares together in rows and then join rows together to make block.
- d. Block should measure 10½" square.
- 5. Make twenty five blocks in total.

Assembly

- 1a. Refer to [quilt layout](#) and arrange blocks in five rows of five blocks.
- b. Join blocks together in rows.
- c. Press seams in alternate directions.
- d. Join rows together to complete quilt top.

Completion

- 1a. [Make quilt sandwich](#) with quilt top, wadding and backing.
- b. Pin or baste layers.
- 2. [Quilt](#) as desired. Creating curved shapes works best with all those straight lines.
- 3a. Cut 2½" strips from remainder of fat ¼s for binding. You will need a total length of approx. 230".
- b. Join strips end to end.
- c. [Double bind](#) edges with joined strips.

- 4. Add a [hanging sleeve](#), if wished and a [label](#).

Enjoy!

Suppliers

The Arboretum collection is designed and distributed in the UK by Lewis & Irene. For details of shops stocking the collection, contact them by emailing info@lewisandirene.com or by visiting their website www.lewisandirene.com



A Friendship Quilt

by Kath Garner

As a teacher, I am always looking for new ways to inspire the children I am working with. Sometimes ideas come from colleagues, books or websites, whilst at other times inspiration strikes from the most unlikely of sources.

Tasked with organising an activity relating to Anti-Bullying week for a mixed class of children aged 5 to 7, I spent quite some time racking my brains. I work part time at Linton on Ouse Primary in North Yorkshire, a small village school with a lovely friendly family atmosphere. The school has a high proportion of children from military families which means that people come and go throughout the school year, but the children have learned to deal with the constant changes and are both welcoming and accommodating to newcomers, eager to support and help them to settle in quickly. Bullying is not an issue – the children respect and care for each other – but the Anti-Bullying message is still promoted in line with schools throughout the country.

It was whilst flicking through an old copy of P&Q that inspiration struck! I'm not an expert quilter but after looking at various photographs, I had the idea that the children might enjoy making their own patchwork quilt, a 'friendship quilt' that would promote ideas of how we could make people feel happy and welcome in our school. With less than two hours available to complete the activity, a stitched quilt was out of the question. Picking up a piece of squared paper I began to doodle and after about 20 minutes, sat back to survey my work. Unwittingly, I had produced a paper patch, decorated with crayoned patterns and framing the simple statement 'Be gentle to each other.' The idea to create a paper patchwork quilt was forming.

On my next visit to the class I was surprised to find that the children weren't clear on what a patchwork quilt was. They were familiar with the stories of Elmer, the brightly coloured patchwork elephant but that was as far as their knowledge went. Armed with a quilt for them to look at, we discussed how patches of material were cut and sewn together to make a wonderful, warm, comforting bed cover. The children were intrigued, discussing the different materials, colours and patterns used. 'Can we make one?' they clamoured and were disappointed to find that we had too little time, but when I showed the children my paper patch and asked for suggestions as to what it was and what I could do with it, eager hands waved enthusiastically. 'It's a message,' said one, 'It tells people how to be nice,' said another, 'It's telling people how to be a good friend,' said a third.

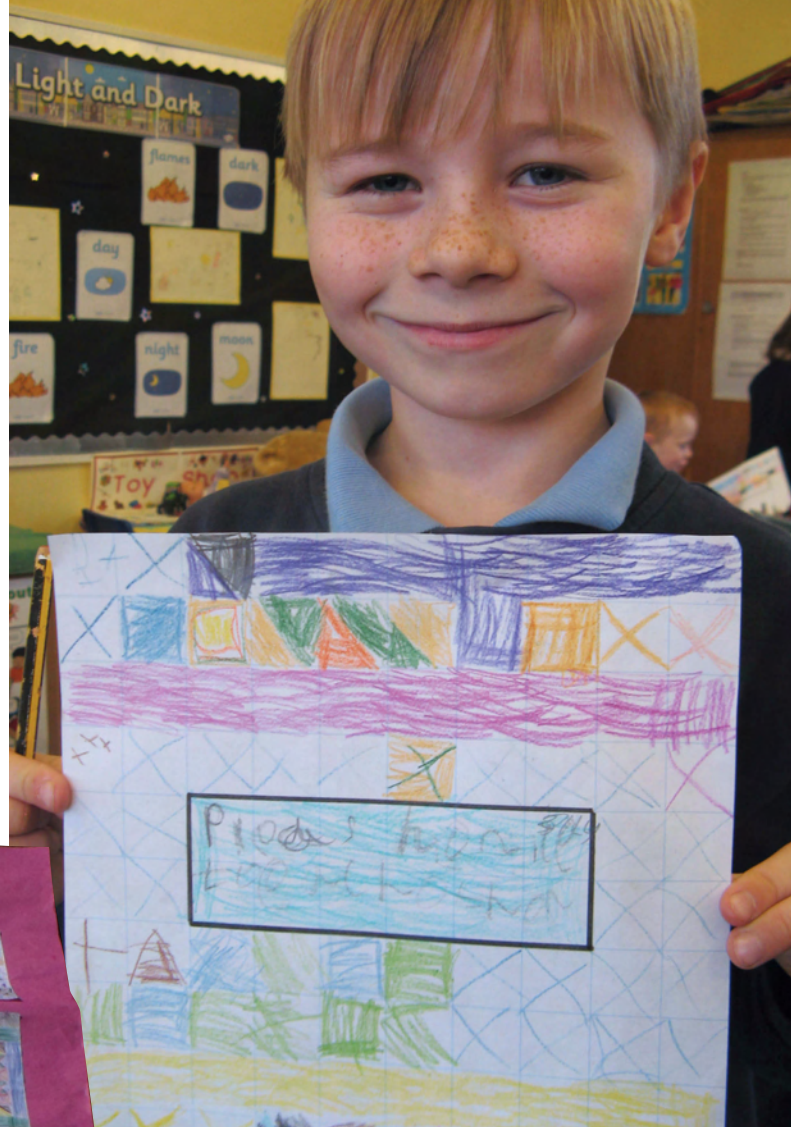
Throughout the week, the children had participated in a wide variety of activities to promote anti-bullying, so my suggestion to make a Friendship Quilt was met with enthusiasm. 'Is that to remind us how to make friends?' asked one child. 'Does it tell everyone what we do in our school to make sure everyone is happy?' asked another. We all agreed that this was so, and when I asked the children if they would like to make their own paper patch promoting this message, the squared paper pieces were seized eagerly.

Boys and girls sat in deep thought whilst they devised their own message and worked on their patterns. Equally engrossed, they worked hard to make an individual paper patch that they could be proud of. Messages varied but were all linked to how we could continue to keep our school a place where every child felt happy and comfortable, with all ages and abilities settling to the task

equally. I was fascinated by their focus and listened in when they chattered to their friends, heartened to hear them discuss their choice of statements, what it felt like to be new to the school and how friends helped each other.

With the lesson coming to an end, the children asked to take their patches home to complete, returning them the following week so that we could 'stitch' our 'quilt' together. The children took turns to stick their patches onto the background paper, forming a traditional rectangular quilt shape – each taking great care to glue their piece the correct way round and in the correct place. The final quilt was greeted with applause as every child felt justly proud of their part in completing the project.

I was amazed that this simple idea had been tackled so enthusiastically by all members of the class, uniting the children in their aim of producing a complete paper quilt. During our two sessions the children took part in discussions tackling serious subjects such as: how to ensure Linton school remained a welcoming place, how everyone could help sad children feel happy and how to make certain that all members of the school felt included.



Boys and girls alike took considerable time and care over their patches, colouring a wide variety of patterns and shapes. It was a joy to see the entire class fully participating in the idea and eager to share it with their parents and others within the school. It was also wonderful to see each child thinking carefully about their patch statement – their comments revealing great sensitivity and empathy in children so young.

I wish I were an expert patch worker as the children are desperate to produce 'a proper' friendship quilt made from material, but I am sure there are many dedicated patch-workers who could follow the children's example and produce something similar in fabric form. For the moment, Class 3 will have to make do with a paper version of a friendship quilt, but how wonderful to think that colouring squares of paper has drawn the class together, supporting existing friendships and encouraging new ones. Not only that, the activity has introduced a new generation to a wonderful art form and perhaps inspired them to discover more. Maybe one day, they will make a quilt of their very own!





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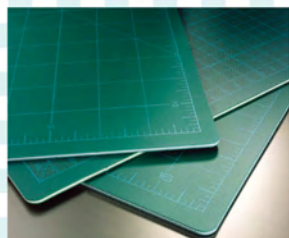
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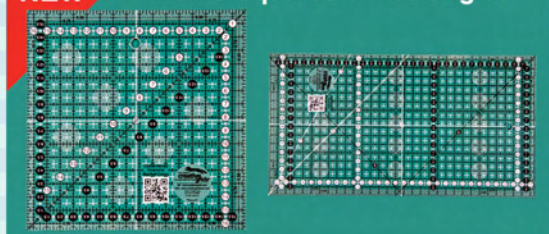


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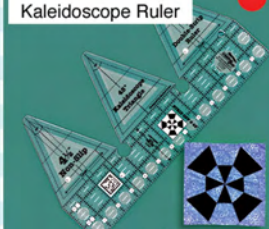
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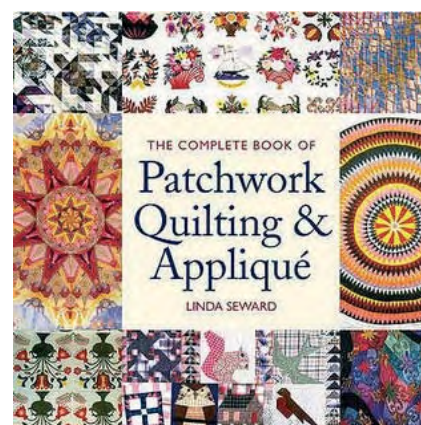
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Behind the scenes at The Quilters' Guild

by Lucy Winter

To celebrate the tremendous and diverse work of The Quilters' Guild of The British Isles, this month we begin a series exploring the many facets of an organisation that is at the very heart of the quilting community in the UK. Discovering the 'who, what, why, where, and when' and looking forward to activities, projects and events in store for 2015 and beyond.

The motto of The Quilters' Guild President, Vivien Finch, is 'have fabric, have fun'. It's a simple statement but one that so aptly captures the spirit of a craft that has its roots steeped in a culture of friendship, community and creativity. It is this culture that has nurtured the growth of The Quilters' Guild into the organisation that it is today, with eighteen regions, thousands of members, over 300 affiliated groups and a challenging and varied remit.

Grassroots led

The word 'guild' can often conjure up negative associations, a throwback perhaps to medieval days when guilds were elitist. An educational charity, The Quilters' Guild couldn't be further from this; it's a guild in its purest sense - a group of people coming together with a common goal.

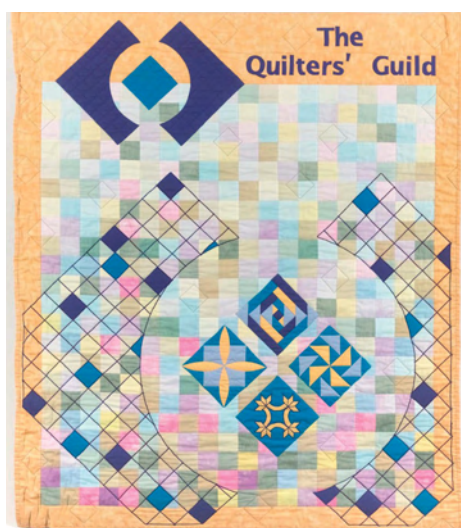
A large body of volunteer members organised into regional groups supports a core team of staff headed up by Chief Executive, Liz Whitehouse. It makes for a very

democratic organisation where members get to shape their own programme of events, form their own committees and manage their own communications through specialist pages on The Quilters' Guild website and regular newsletters. It's this network that makes it easy for quilters to connect with fellow quilters to share techniques, tips, stories and friendship; it's the very lifeblood of The Quilters' Guild and an integral part of its enduring success.

Knowledge base

Over its thirty-five year journey, The Quilters' Guild has had to adapt and expand to embrace the interests of its members, ensuring that it promotes quilt making in all its forms across the UK. Today, there are five specialist groups: the British Quilt Study Group, Contemporary, Miniature and Traditional Quilt Groups and more recently a Modern Quilt Group. The membership of these groups represents some of the leading lights in UK quilting and the British Quilt Study Group has established itself as highly respected group in the textile scene, both at home and abroad. Within each specialist group there are opportunities to attend conferences, workshops, group visits and to take part in quilt challenges and exhibitions

News and events from these specialist groups as well as the regions are published in a quarterly magazine, *The Quilter*, which goes out to all members as part of their annual subscription. In addition to important Guild business, it offers so much more, including topical features, projects, reviews and nuggets of information from the international quilting world. Another valued resource is the permanent library facility at the Head Office in York. The catalogue is extensive and covers many areas from Amish



and Mennonite Quilts, Japanese Quilts, Techniques, Projects and even Wearables and Costumes.

Ensuring a vibrant future

As an educational charity, The Quilters' Guild has an important role in teaching and promoting the craft of quilting, particularly to young quilters. A dedicated website includes projects, tutorials, links to their blog and gallery pages filled with pictures of young quilters showing their emerging talents. Every region has a Young Quilters Officer who arranges events in the region. In addition, Young Quilters can attend workshops at The Quilters' Guild Annual Conference and they even have their own newsletter.

The Quilters' Guild reaches out to all skill levels and there is always a full calendar of learning events including beginners classes, workshops, guided talks from the Museum Curator, guest speakers including quilt historians, collectors, quilt makers, authors and much more. For quilters looking for financial assistance to develop their quilting skills and knowledge, there is a programme of bursaries available and this includes support for students at degree level and those studying City and Guilds. In terms of specialist further study, a two-year distance-learning course in Quilt Judging is organised by The Quilters' Guild and attracts students throughout Europe. It's a fascinating area of quilting and one that will be explored in a future article in this series.

Quilting heritage

One of the most exciting areas for quilters to explore is our quilting history and the first dedicated museum to quilt making and textile art opened in 2008 at St Anthony's Hall in York. The Quilters' Guild Collection of over 800 quilts and quilted items found a permanent home at the Quilt Museum and Gallery. Treasures from the Collection are displayed in a rolling programme of exhibitions and visiting quilt groups can arrange to see requested items from the Collection guided by the Museum Curator, Heather Audin.

Recognising the need to document, preserve and share our rich and diverse quilting heritage, the Talking Quilts oral history project was successful in winning close to £90,000 from Heritage Lottery Fund in 2013. Talking Quilts is now in its second year and is



Children's holiday workshops

travelling the length and breadth of the UK, capturing the stories of today's quilt makers in their own words through recorded and transcribed interviews, together with photographs of their quilts. When the Project comes to the end of its three-year lifecycle, a permanent Talking Quilts archive will



Hearts and Crosses Coverlet from The Quilters' Guild Collection (1875 – 1900)



The 1718 Silk Patchwork Coverlet - Britain's oldest dated patchwork coverlet. From The Quilters' Guild Collection

reside in The Quilters' Guild library and will be available online for everyone to access and enjoy.

Looking outside The Quilters' Guild, a Heritage Committee exists to collaborate with external organisations, museums and experts, organising trips to view quilts collections and to visit heritage events. These outings can be real gems in that they attract members with a wealth of knowledge who are willing to discuss and share this with the group.

Did you know?

- The Quilters' Guild of the British Isles was established in 1979 with 300 members.
- The Quilters' Guild has a Board of Trustees of up to 12 people, most of whom are drawn from the membership. They hold their position for three years, share a passion for quilting and bring a wealth of knowledge to the table gained from varied careers in academia, private and public sector.
- The Quilters' Guild worked with City and Guilds to create the first courses in Patchwork and Quilting. These courses are still being delivered by learning centres throughout the UK today.
- You can buy a range of products inspired by The Quilters' Guild Collection by visiting www.quiltmuseum.org.uk
- The Quilters' Guild works closely with the European Quilt Association hosting their annual meeting at Festival of Quilts in Birmingham and taking part in exhibitions and quilt challenges.
- Kaffe Fassett is a Patron of The Quilters' Guild and his first solo exhibition at The Quilt Museum and Gallery, Ancestral Gifts, will be held from 15 May to 5 September 2015.

Making connections

It's so important for an organisation with such a varied and active membership to have a website that not only reflects their interests but also gives them a platform to share their visual hobby. A new website with a Members Area was launched in 2013 where members can share patterns, projects, view important documents



Sea Blue Exhibition from Region 3 at the AGM

and take part in their very own virtual 'Show and Tell'. The website is also a wealth of information on every aspect of The Quilters' Guild.

Did we mention that quilters are by nature extremely sociable and community-focused?! This coupled with their creative flair and an interest in such a visual hobby are the ideal ingredients for a large-scale gathering. The AGM of The Quilters' Guild takes place over a weekend each year and includes a programme of workshops, lectures, master classes and presentations as well as a forum for discussing Guild business. It's also a great opportunity to make new friends and catch up with familiar faces. This year's AGM 'A Celebration of Quilting' takes place in Harrogate in April.

On a different and larger scale is the incredibly exciting Festival of Quilts which takes place in Birmingham in August each year and attracts over 30,000 visitors worldwide. It's the largest quilt show in Europe and The Quilters' Guild works closely with Upper Street Events to agree competition categories, undertake the judging of the quilts and stewarding of the exhibitions.

Membership of The Quilters' Guild is open to all quilters, whatever their specialist interest or level of experience. It's a great time to join when you are just beginning as there is so much to learn.



Learning new skills and techniques



One of the perks of being a member is receiving The Quilters' Guild quarterly magazine!



The Quilters' Guild stand at Festival of Quilts

It's also a great organisation to volunteer with as the more you put in, the more you will get from this rich resource. We hope you will enjoy discovering more about The Quilters' Guild as the months unfold. For more details on becoming a member visit www.quiltersguild.org.uk

For more information on The Quilters' Guild and its work or where to find your local group, visit www.quiltersguild.org.uk.

Next month, Vicky Martin - Project Manager for the Talking Quilts project gives us an introduction to the world of oral history and updates us on the progress of this fascinating project.

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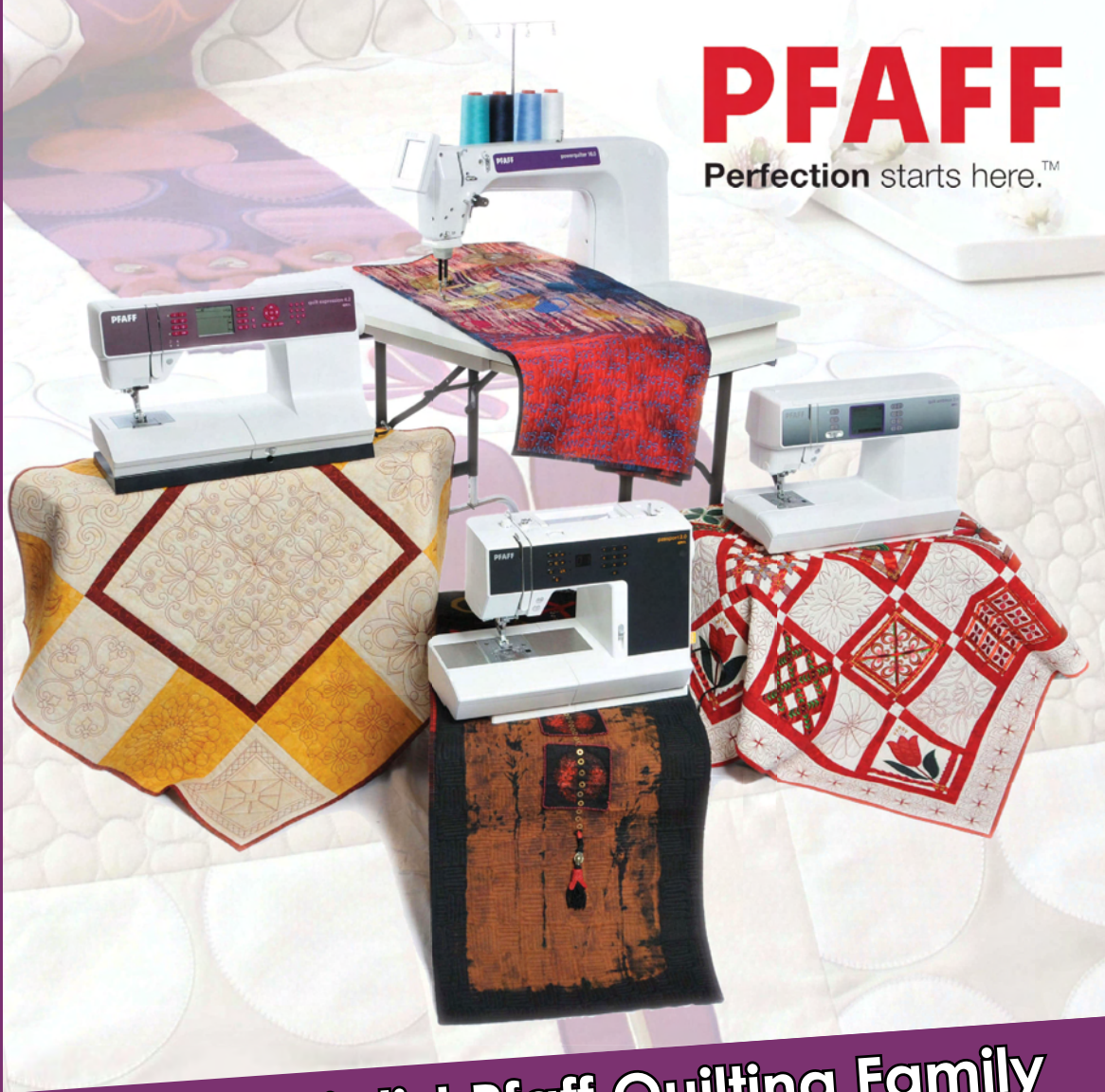
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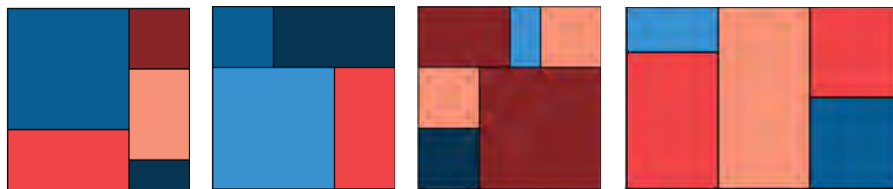
Fabrics from the Aurelia collection from Makower UK or to your choice:*

- Fat ¼ each of Red Abstract (1392/R) and Cream Abstract (1392/Q)
- Fat ¼ each of Blue Trees (1393/B) and Cream Trees (1393/Q)
- 40cm Blue Circles (1394/B)
- Fat ¼ Cream Circles (1394/P)
- 40cm Blue Triangle Stripe (1395/B)
- Fat ¼ Cream Triangle Stripe (1395/Q)
- 50cm Turquoise Diamonds (1396/B)
- 50cm Fuchsia Diamonds (1396/P)
- 50cm Blue Dotty Texture (1397/B)
- 40cm Red Dotty Texture (1397/P)
- Fat ⅛ each solid Royal Blue, Light Blue, Peacock Blue, Teal, Fuchsia and Burgundy
- 45" Square wadding
- 1m Fusible web e.g. Bondaweb

**See end of project for supplier information*



dia. 1. Runner assembly



a. Section 1

b. Section 2

c. Section 3

d. Section 4

Runner layout



illust. 1. Stitching detail

Cutting

Cut across longest length of fabrics

- From Red Abstract cut:
one, $8\frac{1}{2}$ " x 22" strip sub cut into:
two, $8\frac{1}{2}$ " squares,
one, $4\frac{1}{2}$ " x 22" strips sub cut into:
one, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangle,
one, $4\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangle.
- From Cream Abstract cut:
one, $8\frac{1}{2}$ " x 22" strip sub cut into:
two, $8\frac{1}{2}$ " squares,
one, $4\frac{1}{2}$ " x 22" strip sub cut into:
one, $4\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangle,
one, $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangle,
one, $4\frac{1}{2}$ " square.
- From Blue Trees cut:
one, $8\frac{1}{2}$ " x 22" strip sub cut into:
two, $8\frac{1}{2}$ " squares,
one, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangle.
- From Cream Trees cut:
one, $4\frac{1}{2}$ " x 22" strip sub cut into:
one, $8\frac{1}{2}$ " square,
one, $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangle,
one, $4\frac{1}{2}$ " square,
one, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangle.
- From Blue Circles cut:
one, $6\frac{1}{2}$ " strip sub cut into:
one, $6\frac{1}{2}$ " x 14" rectangle,
one, $4\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangle,
one, $4\frac{1}{2}$ " square,
one, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangle,
three, $2\frac{1}{4}$ " strips – binding.
- From Cream Circles cut:
one, $8\frac{1}{2}$ " x 22" strip sub cut into:
two, $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangles,
one, $4\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangle,
two, $4\frac{1}{2}$ " squares.
- From Blue Triangle Stripe cut:
one, $4\frac{1}{2}$ " strip sub cut into:
one, $4\frac{1}{2}$ " square,
two, $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangles,
one, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangle,
three, $2\frac{1}{4}$ " strips – binding.
- From Cream Triangle Stripe cut:
two, $4\frac{1}{2}$ " x 22" strips sub cut into:
two, $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangles,
two, $4\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangles,
two, $4\frac{1}{2}$ " squares.
- From Turquoise Diamonds cut:
one, $4\frac{1}{2}$ " strip sub cut into:
one, $4\frac{1}{2}$ " square,
one, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangle,
one, $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangle,
one, 14" strip sub cut into:
two, 14" x 21" rectangles – backing.
- From Fuchsia Diamonds cut:
one, $4\frac{1}{2}$ " strip sub cut into:
two, $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangles,
one, $4\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangle,
one, $4\frac{1}{2}$ " square,
one, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangle,
one, 14" strip sub cut into:
two, 14" x 21" rectangles – backing.
- From Blue Dotty Texture cut:
one, $4\frac{1}{2}$ " strip sub cut into:
two, $2\frac{1}{2}$ " x $4\frac{1}{2}$ " rectangles,
one, $4\frac{1}{2}$ " square,
one, 14" strip – backing.
- From Red Dotty Texture cut:
one, $4\frac{1}{2}$ " strip sub cut into:
two, $4\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangles,
two, $4\frac{1}{2}$ " squares,
three, $2\frac{1}{4}$ " strips – binding.
- From wadding cut:
one, 14" x 45" rectangle,
four, 14" x 21" rectangles.

Table Runner

Piecing

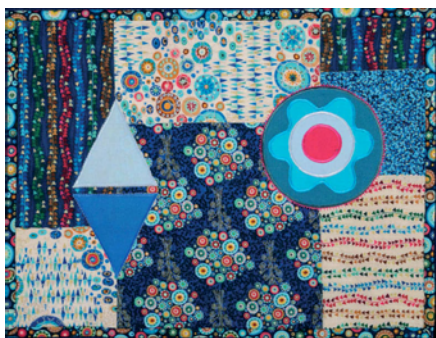
Use $\frac{1}{4}$ " seam allowance throughout

- Take following cut pieces:
 $8\frac{1}{2}$ " Blue Trees square,
 $4\frac{1}{2}$ " x $8\frac{1}{2}$ " Cream Circles rectangle,
 $4\frac{1}{2}$ " Red Dotty Texture square,
 $4\frac{1}{2}$ " x $6\frac{1}{2}$ " Cream Triangle Stripe rectangle,
 $2\frac{1}{2}$ " x $4\frac{1}{2}$ " Blue Circles rectangle.
- Join pieces together to make section 1, **dia. 1a**.
- Press seams towards darker fabrics.
- Join following cut pieces to make section 2:
 $4\frac{1}{2}$ " Turquoise Diamonds square,
 $4\frac{1}{2}$ " x $8\frac{1}{2}$ " Blue Triangle Stripe rectangle,
 $8\frac{1}{2}$ " Cream Abstract square,
 $4\frac{1}{2}$ " x $8\frac{1}{2}$ " Fuchsia Diamonds rectangle. **dia. 1b**.
- Join following cut pieces to make section 3:
 $4\frac{1}{2}$ " x $6\frac{1}{2}$ " Red Dotty Texture rectangle,
 $2\frac{1}{2}$ " x $4\frac{1}{2}$ " Turquoise Diamonds rectangle,
 $4\frac{1}{2}$ " Cream Triangle Stripe rectangle,
 $4\frac{1}{2}$ " Cream Trees square,
 $4\frac{1}{2}$ " Blue Triangle Stripe square,
 $8\frac{1}{2}$ " Red Abstract square, **dia. 1c**.
- Join following cut pieces to make section 4:
 $2\frac{1}{2}$ " x $4\frac{1}{2}$ " Blue Dotty Texture rectangle,
 $4\frac{1}{2}$ " x $6\frac{1}{2}$ " Fuchsia Diamonds rectangle,

illustr. 2. Placemats



a. Placemat 1



b. Placemat 2

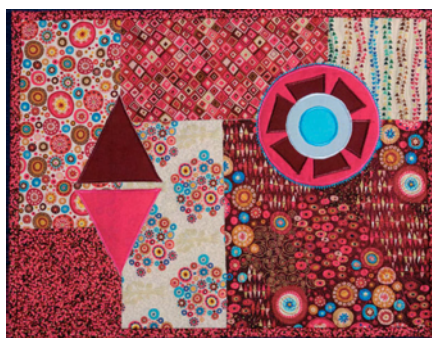
4½" x 8½" Cream Triangle Stripe rectangle,
4½" Cream Circles square,
4½" Blue Circles square, *dia. 1d.*
5. Refer to *runner layout* and join sections together to complete pieced background.

Appliqué

1a. Trace appliqué motifs given full size on *Pattern Sheet* onto paper side of fusible web.
b. Add as many or as few shapes as you wish, varying combinations as desired.
c. Cut out pieces roughly.
2a. Following manufacturer's instructions iron fusible web pieces to wrong side of chosen solid fabrics.
b. Cut out each piece on lines.
3a. Remove paper backings and position appliqué pieces on pieced background.
b. When happy with arrangement, fuse pieces in position.
4. Using a tearaway stabilizer if wished, satin stitch raw edges of appliqué pieces, *illustr. 1.*

Completion

1a. Take 14" x WOF Blue Dotty Texture strip for runner backing and cut strip in half.
b. Insert 6½" x 14" Blue Circles rectangle to make pieced backing.



c. Placemat 3



d. Placemat 4

2a. Make quilt sandwich with runner, 14" x 45" wadding strip and pieced backing.
b. Pin or baste layers.
3. Quilt as desired.
4. Double bind edges with 2¼" Blue Triangle Stripe strips.

Placemats

1. Make pieced backgrounds for placemats as follows:

Placemat 1 –

4½" x 8½" Cream Triangle Stripe rectangle,
2½" x 4½" Blue Dotty Texture rectangle,
4½" x 6½" Cream Abstract rectangle,
4½" x 8½" Turquoise Diamonds rectangle,
8½" Cream Abstract square,
2½" x 4½" Blue Trees rectangle,
4½" x 6½" Blue Circles rectangle, *illustr. 2a.*

Placemat 2 –

4½" x 8½" Blue Triangle Stripe rectangle,
4½" Cream Abstract square,
4½" x 8½" Cream Abstract rectangle,
8½" Blue Trees square,
2½" x 4½" Blue Triangle Stripe rectangle,
4½" Blue Dotty Texture square,
4½" x 6½" Cream Triangle Stripe rectangle, *illustr. 2b.*

Placemat 3 –

4½" x 8½" Cream Circles rectangle,
4½" Red Dotty Texture square,
4½" x 8½" Fuchsia Diamonds rectangle,
4½" Cream Triangle Stripe square,
4½" x 8½" Cream Trees rectangle,
8½" Red Abstract square, *illustr. 2c.*

Placemat 4 –

2½" x 4½" Red Abstract rectangle,
4½" x 6½" Cream Circles rectangle,
4½" Fuchsia Diamonds square,
4½" x 6½" Red Dotty Texture rectangle,
2½" x 4½" Fuchsia Diamonds rectangle,
8½" Cream Trees square,
2½" x 4½" Cream Trees rectangle,
4½" Cream Circles square,
4½" x 6½" Red Abstract rectangle, *illustr. 2d.*

2. Add appliqué motifs as desired.

Completion

1a. Make quilt sandwich for blue mats with blue mat tops, 14" x 21" wadding rectangles and 14" x 21" Turquoise Diamonds rectangles.

b. Pin or baste layers.

2. Quilt as desired.

3. Double bind edges with 2¼" Blue Circles strips.

4. Complete red mats in similar manner using 14" x 21" Fuchsia Diamonds rectangles and 2¼" Red Dotty Texture strips.

Enjoy!

Suppliers

The Aurelia collection of fabric is distributed by Makower UK. For details of shops stocking the collection contact them by phoning 01491 579727, email info@makoweruk.com or by visiting their website www.makoweruk.com

Giveaway

We have one kit to giveaway, courtesy of Makower UK. For your chance to win see page 66 for further details.

British Patchwork & Quilting *goes digital*



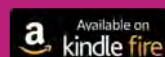
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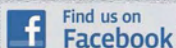


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Chinese Heirloom Quilt

Piecing – Lynne Edwards MBE

This month we make the remaining edge blocks and assemble the quilt centre.

REQUIREMENTS



Size: 97" square

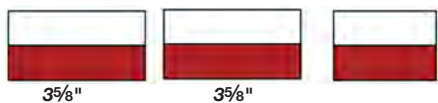
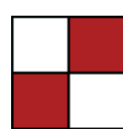
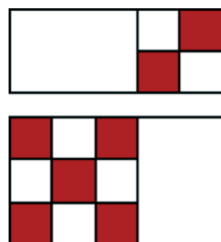
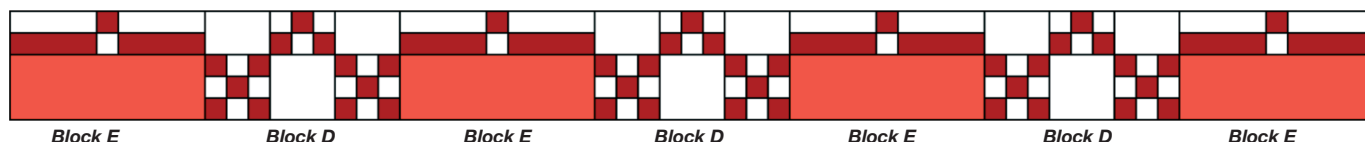
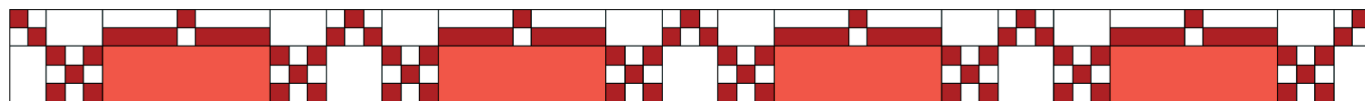
- 2½m White or light background (Fabric 1)
- 3¼m Small scale medium/dark (Fabric 2)
- 2¼m Large scale medium/light (Fabric 3)
- 1¼m Dark (Fabric 4)
- 1m Medium (Fabric 5)
- 110" Square wadding
- 8¼m Backing

Many thanks to No. 5 B&B in Malvern for the use of their lovely premises used in the photography for this project.

For further details of their accommodation, visit their website www.no5bandb.co.uk



Quilt by Dorna Owen

dia. 1. Block E**a. Cross cut slices****b. Cross cut slices****c. Join cross cut slices****dia. 2. Cornerstone block****a. Nine Patch unit****b. Four Patch unit****c. Join units****illust. 1. Block E****dia. 3. Edge rows****a. Join blocks to make row****b. add cornerstone blocks****Block E****Cutting**

Cut across width of fabric

1. From fabric 1 cut:
four, 1 3/4" strips.
2. From fabric 2 cut:
four, 1 3/4" strips.
3. From fabric 3 cut:
two, 8" strips sub cut into:
sixteen, 4 1/4" x 8" rectangles.

Piecing

Use 1/4" seam allowance

- 1a. Take 1 3/4" fabric 1 and 2 strips and join them together in pairs along their length.
- b. Press seams towards fabric 2.
- c. Cross cut one pair of strips into sixteen, 1 3/4" cross cut slices, **dia. 1a.**
- d. Cross cut remaining pairs of strips into thirty two, 3 5/8" cross cut slices, **dia. 1b.**
- e. Set remainder of strips to one side.
- 2a. Take two, 3 5/8" cross cut slices and one, 1 3/4" cross cut slice and arrange on work surface.
- b. Join units together and press seams away from centre slices, **dia. 1c.**
- c. Repeat to make sixteen sections in total.
- 3a. Join one, 4 1/4" x 8" fabric 3 rectangle to bottom edge of section.
- b. Press seam towards fabric 3 rectangle to complete block.
- c. Block should measure 6 3/4" x 8", **illust. 1.**
- d. Repeat to make sixteen blocks.

**illust. 2. Edge row detail****Cornerstone block****Cutting**

Cut across width of fabric

1. From fabric 1 cut:
one, 3" strip sub cut into:
eight, 3" x 4 1/4" rectangles,
one, 1 3/4" strip. Cut strip in half along its length.
2. From fabric 2 cut:
one, 1 3/4" strip. Cut strip in half along its length.

Piecing

- 1a. Take both 1 3/4" fabric 2 half strips and join them to opposite sides of one, 1 3/4" fabric 1 half strip.

- b. Cross cut joined strips into eight, 1 3/4" cross cut slices.

- 2a. Cut remaining 1 3/4" fabric 1 half strip in half to make two, 11" lengths approx.

- b. From leftovers from previous blocks, cut one, 1 3/4" strip from fabric 2. You will need a length of approx. 8".

- c. Join fabric 1 strips to opposite sides of fabric 2 strip.

- d. Cross cut joined strips into four, 1 3/4" cross cut slices.

- 3a. Join three cross cut slices together to make Nine Patch block as before, **dia. 2a.**

- b. Make four Nine Patch blocks.

- 4a. Take pieced strips set aside from making block E and cross cut into eight, 1 3/4" cross cut slices.

- b. Join cross cut slices together in pairs to make four, Four Patch units, **dia. 2b.**



Quilt layout

5a. Take one Nine Patch block, one Four Patch unit and two, 3" x 4¼" fabric 1 rectangles.

b. Join pieces together in rows and join rows together to complete Cornerstone block, *dia. 2c*.

c. Make four Cornerstone blocks in total which should measure 6¼" square.

Assembly

1a. Refer to *quilt layout* and arrange blocks in two alternate rows.

b. Note orientation of Block C in each row.

2a. Make row 1 with four, Block A and three, Block C and alternate blocks, starting and ending row with Block A.

b. Press seams towards Block C.

c. Make four of row 1.

3a. Make row 2 with three, Block B and four, Block C. Alternate blocks starting and ending row with Block C.

b. Press seams towards Block C.

c. Make three of row 2.

4. Join rows together alternating rows and starting and ending with row 1.

Edge blocks

1a. Take three, Block D and four, Block E and join blocks together, alternating blocks and starting and ending with Block E to make one edge row, *dia. 3a*.

b. Ensure blocks are facing the right way.

c. Repeat to make four edge rows in total.

2a. Join two edge rows to opposite sides of quilt.

b. Ensure Nine Patch blocks are innermost, *illust. 2*.

c. Press seam towards border.

3a. Add one, Cornerstone Block to each end of remaining two edge rows, *dia. 3b*.

b. Join edge rows to top and bottom edges in similar manner to complete quilt centre.

Next month we add the pieced fan border.

Contact

Contact Lynne at
lynneedwardsquilts@me.com



Pillow cover size quilt with large flowers (from my personal collection)

Sujni Quilts – Upcycled wonders

by Chitra Balasubramaniam

Upcycle, re-use, reduce, recycle are heard a lot these days to conserve and save the environment. The story of Sujni is one which is a byword in thrift – they are quilts which are made by recycling Saris. These beautiful, recycled quilts can last a couple of generations if properly used. Sujni (pronounced Su ja nee) actually means needlework and is derived from the word Sozni (Persian for needlework). This form of quilt making is popular in the regions of Bihar (approximately 1200 km from Delhi). It is known by different names and can be called Gudari or gudariya or Salgi. Whatever the name, the process of its making remains the same.

So what is a Sujni quilt? Simplistically, old saris, dhotis and the like were collected and arranged to form a uniform pile. Usually two saris or dhotis go into the making of a Sujni quilt, depending



A close up of the Sujni stitches.

on the size. The number of layers can vary between two to four of recycled cloth which is then covered with a new cloth and muslin or a lining cloth is used for the backing. This is quilted and then embroidered to give a new look and dimension to the recycled fabrics.

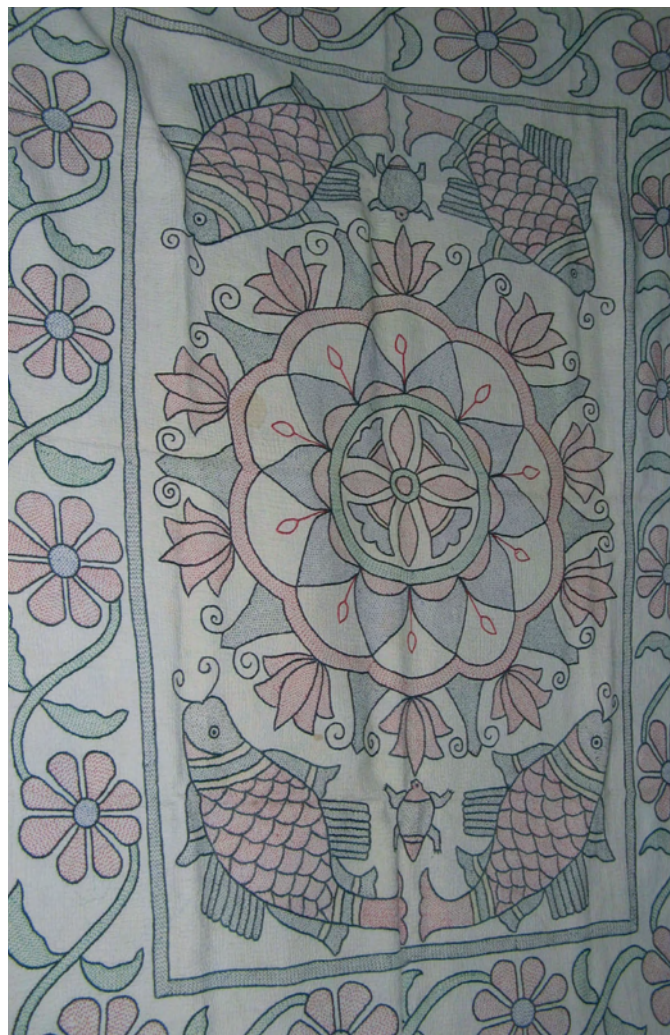
Sujni is another form of Kantha. The difference being Sujni was the work of a housewife. It was, and is still made to a certain extent for day to day use - for weddings or the arrival of a new baby. Once upon a time it formed part of a dowry but today just a few pieces are given to keep up with tradition. In Kantha work, the base stitches which hold the layers of fabric together are circular - authentic Kantha uses minute stitches running around in circle. In contrast, in Sujni work the stitches are straight and follow the geometric or linear approach, where the next line of stitches falls between those of the line before. Also the motifs used in Sujni are more folk like, with an earthy charm, while the ones of Kantha are more sophisticated and refined. Old museum pieces of Sujni quilts are rare and very difficult to come by and Sujni has almost never been documented or researched in the same way other quilts have been.



A quilt with one of my mother's sari on the inside. The figures are Raas Lila of Lord Krishna with the cow girls dancing in the centre. There are peacocks embroidered at both ends.

In the book 'Handmade in India', by Aditi Ranjan and M.P.Ranjan, they describe Sujni as, 'labour intensive - the number of stitches per square inch varies from 105-210. A fine running stitch all over the sheet in the same colour as the base cloth creates the background upon which motifs are outlined in chain stitch. The design is then filled in with tiny running stitches in coloured thread. An age-old practice among women in almost all parts of the country, what makes Sujni remarkable is the unique narrative elements in its embroidery. Women stitch and relate their experiences and emotions - their sorrows and their realities on the Sujni, transforming a mundane quilt into a testimony of their lives.'

These Sujni quilts that I write about are from the District of Madhubani (1240 km from Delhi) in Bihar. Sujni initially was historically made by those in the districts of Madhubani using very simplistic geometrical forms - squares, rhombus, and zigzag patterns. However, for the market the women started embroidering more intricate patterns drawing heavily from the rich tradition of the highly symbolic Madhubani painting. In these quilts, it is the motifs which stand out as exceptional. Mrs Bina Pathak, a Sujni quilter herself tells me that the images often used of lotus and fish are considered auspicious - for good luck. My love of Sujni quilts began in 2007 when I researched and



A small quilt showing fish and lotus motifs



This is an unusual piece more for the wall or decoration. It has the Hindu Gods Lord Ganesha and Lord Shiva embroidered. It is not traditional to find such motifs in Sujni and is akin to a painting (from my personal collection)



Close up of a round pond with lotus growing in and around it.



A vintage quilt, the images are in a folk style - a simple outline of the motifs.



An array of my mother's saris. Several have the borders removed – these are being upcycled for other purposes! The white fabric are old dhotis.

wrote an article on the Sujni technique and started documenting old Sujni quilts. A few years later in 2010, I lost my mother. She loved saris and wore only them, each of her saris has a story or memory for me of my mother and so I did not want to see these cotton saris cut up and made into dusters. This is when I had the idea of making them into new Sujni quilts which can be displayed and enjoyed at home. I then began the quest to find someone to make them! I quickly realised that nobody was making Sujni quilts anymore and those who knew how to, refused outright! They felt that it needed a lot of space to make, takes time and is not remunerative. Focussing on recycling element, I am now working and encouraging a couple of women to revive the art of Sujni. For one lady based in Delhi, it has taken over two years to convince her to make them again. Her initial reaction to my request was to offer me Sujni that she had at home. When I visited her a year later to get some Madhubani work done on a silk sari, and on seeing my enthusiasm and that her stock had sold, she agreed to make a couple for me. This is how the process of making the quilts has started. It is a fine example of hand quilting. My work is now twofold, to convince makers to once again start creating Sujni and to encourage the market to buy these lovely quilts. My work has barely begun, it is a long road ahead. Hopefully our efforts to revive this wonderful craft will succeed.



Close up of motifs of fish and a village woman.



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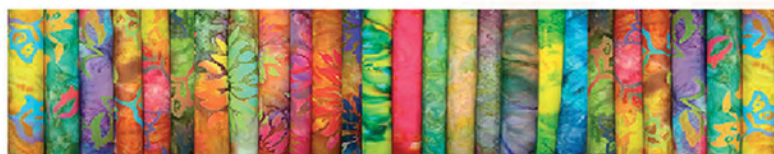


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Ramblings

with Chris Hammacott

HAPPY NEW YEAR TO YOU!

For me, this year brings the challenge of manufacturing my own Harris Tweed, something that was always planned in our move north, but only now is coming to fruition. We have a wonderful old loom which was one of the first that came to the Island after the First World War during an initiative to allow the men to work again. We have it in the weaving shed - where Andrew works a modern loom weaving Harris Tweed and the plan is for me to weave fabric for our own market. Smaller runs of cloth suitable for patchwork and quilting, different colour ways and small checks and patterns. I want to try and capture the colours of the moors and the summer meadows, the peat streams and maybe even a run of cloth with the colours of the Northern Lights threaded through it - wouldn't that be a stunner! I trained as a weaver some blah blah years ago and have always loved the whole fabric thing; from spinning threads to embroidery and patchwork. I have always believed to fully appreciate a cloth you must know a little about how it is made, it helps with matching warp and weft and understanding just why a bias moves the way it does.

It is thought that the basis of any civilisation is its ability to create cloth and weaving along with basket making is the oldest craft.



I know potters have long refuted this, however when they point out that ancient piece of pottery, you will see it is imprinted with a woven pattern!

So, this year will see me chained to my old loom, creating the type of fabric I want as a quilter. I have even planned a cloth that would perfectly fold into a cushion with different colour flap, back and front...would work for a bag as well (hum, must make a note of that...)

January is the month for winds here in the Outer Hebrides and boy do they roll in. Hearing the walls being buffeted as I work, it is reassuring that the weaving shed has been here as long as the house. Talking of hearing things - we again heard the phantom piper go past our home on New Year's Eve, that's the third year now. In the pitch dark after midnight, the dogs make no noise and you can hear no footsteps - only the pipes being played wonderfully. It's not scary, just beautiful and yes we could lie in wait to see who (or what) it is, but we just like to hear it as we lay tucked up in bed.

How to enter Competitions and Giveaways

Complete the relevant competition or giveaway coupon and send it to:

Patchwork & Quilting Magazine

Traplet Publications
Traplet House, Pendragon Close
Malvern, Worcs WR14 1GA

Unless stated otherwise we are happy to accept photocopied coupons or hand written entries. Coupons for competitions and giveaways, from the same person, may be sent in a single envelope.

Or fax a copy to 01684 578558

Or send an email to competitions@traplet.com supplying ALL of the required information 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.

Or fill in the coupon on our website (www.pandqmagazine.com) and enter online. Please note the code for the giveaway coupon this month is **IAGPS**.

General rules

1. One entry ONLY per person (photocopy, plain paper copy, fax, email or online entry) is permissible per competition or giveaway selection.
2. The appropriate number of winners for each competition and giveaway winners will be selected at random from all correct entries received by the appropriate closing dates.
3. Unless otherwise stated, competition and giveaway winners will be notified of their success within a month of the closing date.
4. No correspondence will be entered into regarding any competition or giveaway.
5. The Judges' decisions are always final.

For full terms and conditions please see our website www.pandqmagazine.com

JANUARY 2015 GIVEAWAY COUPON

To be received by 31st January 2015

- | | |
|---|--|
| ☐ 'Appliqué Mastery' | ☐ 'Harris Tweed Appliqué for Beginners' |
| ☐ 'Jelly Roll Jambalaya Quilts' | ☐ Batik Fat Quarter bundles |
| ☐ 'Quilted Projects with Wool and Wool Felt' | ☐ Wafer 2 A3 Light Box |
| ☐ 'Minimal Quilts' | ☐ Mini Fat Quarter Bags |
| ☐ 'Modern Appliqué Illusions' | ☐ Vanishing Fine Line Fabric Marker |
| | ☐ Aurelia Table Runner kit |

Name:

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My favourite item (project, feature or regular) this month is:

My least favourite item is:

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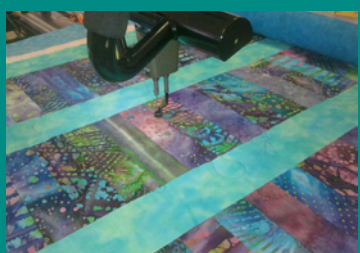
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Happy 2015!

USA

Kalona, Iowa

11-27 April

includes the magic of Mennonite
and Amish communities in Kalona,
Ohio

New Mexico and Colorado

24 Sept-10 Oct

includes two day seminar with
Ricky Tims and audience at taping
of The Quilt Show

Quilt cruise to Spain and Portugal

2-12 September

includes four days of workshops
with Barbara Chainey and Judi
Mendelssohn

Donegal, Ireland

14-21 September

includes Sew North and the
Antrim coast

UK Quilting Breaks

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Bettina Havig from Missouri

8-12 May

Just before Quilts UK
at Farncombe Estate, near
Broadway

Harriet Hargrave from Colorado

10-14 June

Hillscourt, Rednal, Birmingham

Lynne Edwards and Judi

Mendelssohn

9-13 August

Straight after the Festival of
Quilts
Hillscourt, Rednal

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Book Reviews

Giveaways

For details of how to enter this month's giveaways, turn to page 66. Closing date for reader offers, unless otherwise stated, **31st January 2015**



Appliqué Mastery

Philippa Naylor © 2014

The first half of the book teaches a wide range of techniques, the second gives detailed instructions to make the prize winning quilt 'Bird by Bird'. The explanations and photos show how to achieve perfect satin stitching, rouleau loops and decorative quilt edges. The advice covers the advantages of the correct stitch plate and filling the bobbin correctly. Philippa uses iron-on interfacing for the motifs; she rarely uses pins, preferring to tack through the layers before attaching them with straight stitches. This meticulous preparation leads to the stunning quilt. Every stage of the quilt making is explained, including her quilting designs.

This is an outstanding practical book.

It is my Book of the Month.

Dragon Threads Ltd, 128 pages
(plus a pull out sheet)
ISBN 978-0-9818860-5-3, RRP: US \$29.95

Available from www.philippanaylor.com



Jelly Roll Jambalaya Quilts

Jean Ann Wright © 2014

A collection of 10 Jelly Roll quilts with colourful designs progressing from simple blocks to the more complex. Nearly every quilt has a 'lesson' teaching a new technique e.g. cutting pieced strips into hexagons using a 60 degree ruler. These 'lessons' have clear diagrams but assume prior knowledge e.g. several blocks have long strips sewn together without a warning to start sewing at alternate ends. The quilts can be produced in various sizes; quantities are given for twin and double beds. Some require extra fabric for borders. The quilts can be hand or machine quilted.

Landauer Publishing LLC, 48 pages
ISBN 13: 978-1-935726-49-4
RRP: US \$14.95

READER OFFER:

Buy Jelly Roll Jambalaya for £8.95 with FREE P&P in the UK. To order a copy call Kaleidoscope on 01360 622815 or visit www.kalquilts.com





Quilted Projects with Wool and Wool Felt

Rachel Thomas Pellman and Beth Oberholtzer © 2014

This charming book has 4 projects, pot holders, cushions and wall hangings, all with jolly farm animals.

The first part is an excellent introduction to wool appliqué explaining the different types of wool and wool felt. The appliqué is attached with fusible web and outlined with decorative blanket stitching. The stitches and the outline quilting are shown with photos at every stage.

These are small simple appliqué projects, easy to make and finish. The templates and appliqué placements are given in actual size. They would make delightful presents.

Design Originals, 96 pages

ISBN 978-1-57421-727-8, RRP: US \$17.99



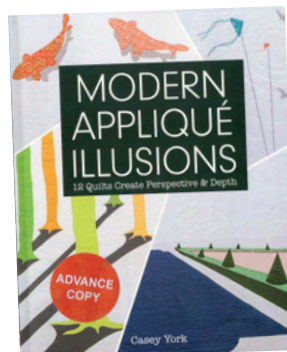
Modern Appliqué Illusions

Casey York © 2014

These large quilts create the impression of perspective with quilting lines further apart at the top and bottom of the quilt. Objects appear to recede into the distance with contrasting light and shadow.

The patterns have to be downloaded and printed full size on A4 paper. Some sheets have to be joined together for the larger motifs. The appliqué is attached with fusible web and over sewn with invisible thread. The various methods of marking the important quilting lines are discussed.

The 12 quilts are completely different from the architectural 'Concrete Jungle' to 5 koi carp and their shadows, swimming in 'Ripples'.



C&T Publishing Inc, 104 pages
ISBN 978-1-607059-25-7
RRP: US \$24.95



READER OFFER:

Buy Modern Appliqué Illusions for £14.99 with FREE P&P in the UK. To order a copy call Searchpress on 01892 510 850 or visit www.searchpress.com and quote PQ001.



Minimal Quilts

Gwen Marston © 2014

Gwen Marston creates Art Quilts in a style she calls 'minimal' that is blocks of colour, usually asymmetrical and heavily quilted. Her quilts 'grow', they are not planned in advance but she makes 'sketches', small quilts, approximately 9" in size, using the same scale as her later bigger quilt.

She works in solid colours and often chooses neutral colours.

Her quilting is inspired by historic wholecloth quilts and is an integral part of her work.

She finds inspiration in the paintings of Mondrian and Klee. The final 'Baker's Dozen', small quilts are inspired by Charles Rennie Mackintosh and hand quilted with traditional Welsh designs.



American Quilter's Society, 96 pages

ISBN 978-160460-13-50, RRP: US \$24.95

READER OFFER:

Buy Minimal Quilts for £12.95 with FREE P&P in the UK. To order a copy call Kaleidoscope on 01360 622815 or visit www.kalquilts.com

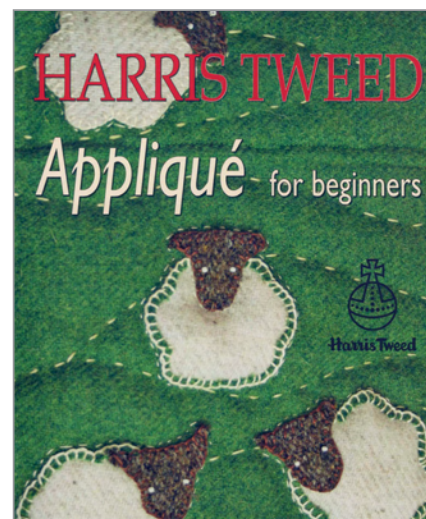
Harris Tweed Appliqué for beginners

Chris Hammacott © 2014

Harris Tweed is a versatile fabric for appliqué. It is easy to sew, hardly frays and comes in a wide range of colours. This book enables us to zoom in close up and to see and hear the technique being demonstrated.

The pieces are sewn with a row of hand stitching but it is possible to needle turn the edges. The motifs are decorated with a variety of colourful embroidery stitches.

The projects include cushions, tea cosies and an iPad case. All the light hearted motifs of cats, sheep, a rooster and a scarecrow have full size printable templates.



Vivebooks

ISBN 978-1-906314-68-2, RRP: £18

Exhibitions

Yorkshire, York YO1 7PW

24 January – 9 May

Exhibitions at the Quilt Museum, St Anthony's Hall, Peasholme Green, York. Open Mon – Sat 10 – 4.

Admission charges apply.

'All Shapes and Sizes' – a stunning collection of quilts that reveal complex, geometric designs that are pieced to perfection from The Billings Coverlet to the Concentric Row Hexagon Top.

'Voices from the Inside' – a guest exhibition of quilts hand stitched by prisoners trained by Fine Cell Work.

'Chinese Whispers' – a contemporary exhibition by York-based group Eboracum Quilters made for the Chinese Whispers challenge set by the organizers of the Loch Lomond Quilt Show in 2014.

Contact: the museum 01904 613242

www.quiltmuseum.org.uk

London, NW3 3HA

Until 4 January 2015

'Coming Home', an exhibition by London Quilters at Swiss Cottage Library, 88 Avenue Road, London. Open Mon – Thurs 10 – 8, Fri/Sat 10 – 5, Sun 11 – 4 (closed 24 Dec – 1 Jan inclusive). Quilt raffle in aid of WaterAid and Noah's Ark Hospice. Sales table and demonstrations. Disabled access.

Free admission.

Contact: exhibition@londonquilters.org.uk

Ayrshire, Kilwinning KA13 6PL

Until 31 January

Sew n Sews, Kilbirnie's exhibition of quilting and stitching at Museum of Ayrshire Country Life and Costume, Dalgarnen Mill, Kilwinning. Open Tues – Sat 10 – 4, Sun 11 – 5 (closed 22 Dec – 6 Jan). Disabled access and coffee shop.

Contact: Margaret McBride 01505 504360

Surrey, Farnham GU9 7QR

18 January

Quilters and Fabrics January Sale at Farnham Maltings, Bridge Square, Farnham. Open 10 – 4. Fabrics and related items at discounted prices. Exhibitions and demonstrations by Farnham Quilters, Heather Quilters, Village Green Quilters and Young Quilters from the Quilters' Guild.

Refreshments, disabled access and parking available. Admission £6 up to 1pm, £3 after 1pm (partners and children free).

Contact: Homecraft Quilted Designs 020 8742 3685

Cheshire, Sandbach CW11 3NT

25 January

Quilters and Fabrics January Sale at Sandbach High School, Middlewich Road, Sandbach. Open 10 – 4. Fabrics and related items at discounted prices.

Exhibitions and demonstrations by Sandbach Sew & Sews, Nantwich Piecmakers and Pinfold Textile Artists.

Refreshments, disabled access and parking available. Admission £2.50 (partners and children free).

Contact: Homecraft Quilted Designs 020 8742 3685

West Sussex, Ardingly RH17 6TL

23 – 25 January

Spring Quilt Festival at Norfolk Pavilion, South of England Showground, Ardingly. Open 10 – 4.30 (Sun 4).

Contact: Grosvenor Shows 01406 372600

www.grosvenorshows.co.uk

GENERAL CRAFT SHOWS

Surrey, Esher KT10 9AJ

22 – 24 January

Creative Crafts Show at Sandown Park Exhibition Centre, Sandown Racecourse, Esher.

Contact: Trident Exhibitions 01822 617744

www.sccshows.co.uk

OVERSEAS

Bahamas, Nassau

29 January – 7 February

Stepping Stone Quilters' 25th Annual Quilt Show at Trinity Methodist Church, Frederick Street, Nassau. Open 10 – 4 daily, Fri 10 – 6. Free admission.

Contact: Irene Knowles

irene@coralwave.com

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 Joanna Kent at Traplet Publications, Traplet House, Pendragon Close, Malvern, Worcestershire. WR14 1GA or email: joanna.kent@traplet.com

Contact the person given if you require further information on the event and especially if travelling any distance in case there has been a change of plan. Please note we do not publish details of group meetings.

For a fuller, eye-catching advertisement send or phone for rates.

When sending details of your exhibition

please include the following information:

- County
- Town/Village
- Post Code
- Dates
- Name of Group
- Exhibition Name (if applicable)
- Venue Address
- Opening Times
- Disabled access?
- Any further details
- Contact details

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Wandering the Web

with Chris Franses

The start of a New Year tends to bring resolutions for change in its wake. Rather than the long introduction each month about computers and computing I thought we'd change the format a bit and bring you more 'things' to look at. So as well as the usual blog and a few websites I've expanded the number of blogs and will also introduce Pinterest boards and Instagram feeds that have caught my eye in the last few weeks. Facebook pages and apps may also feature. If you see anything you feel deserves a wider audience please write and let us know so we can feature it here.



www.3and3quarters.net

Our first blog this year comes from Australia. Amanda describes herself as 'a Modern Quilter who loves fabric'. Her blog is very informative with regular tutorials and pictures of what she is making. Last year she made some New Year Resolutions (www.3and3quarters.net/2014/01/06/2014-quilting-new-year-resolutions) so why not check to see if she managed to keep them. Another interesting and useful post was about quilt labels (attaching a label to our quilts is a New Year Resolution for many of us I'm sure) where she describes how to go about making several different kinds (www.3and3quarters.net/2014/09/18/quilt-labels-101).



www.creativebug.com

By now most of you will have heard of and even explored Craftsby. Now there is a new website very similar in content – Creative Bug – providing online classes in a variety of crafts. Unlike Craftsby, though, it doesn't seem to have any patterns to download. You will find the quilting related classes at www.creativebug.com/subjects/quilting or you can try a free class which you find under the top menu button labelled 'Free'. Find out more from their blog (link on the top menu) or Facebook page - www.facebook.com/creative.bug - or you can find videos on Vimeo (www.vimeo.com/creativebug) or YouTube (www.youtube.com/user/cbugstudio).

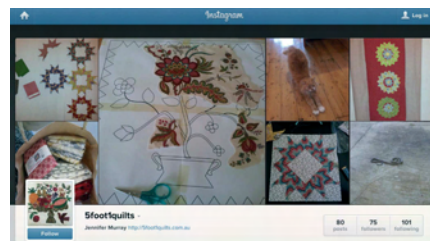
www.quiltindex.org

A while ago I pointed you in the direction of The Quilt Index a project of the Michigan State University Museum among others 'to preserve images and stories about quilt artists, quilts, and quilting activities and then to make this information searchable and freely accessible for research and education'. The Quilt Index also has a Facebook page - www.facebook.com/quiltindex - where you can read more about the project and get involved. You may find you have to join Facebook in order to do this. You will find lots of fascinating information about quilts old and new on these pages.



www.edwinamac.blogspot.co.uk

A homegrown blog next from Edwina Mackinnon. Many of you will have seen Edwina working, demonstrating and teaching on the Mettler threads stand at the Festival of Quilts; some will be lucky enough to have attended her classes and workshops too and most of us will have admired her work at various exhibitions. Her blog is full of colour and inspiration and a place to find out what courses, talks and workshops she offers for your group.



www.instagram.com/5foot1quilts

Many people are moving away from blogs and onto Instagram. This is much quicker and easier (especially with a smartphone) – just take and post a quick photo and a sentence or two of text – no more ‘essays’ or trying to download photos onto the computer, reduce their size, upload them to the blog and try to get them to stay where you want them. As with all these social media sites some users are more prolific and post more often than others. You can also click on the names of people who have ‘liked’ or commented on photos to see where it takes you as you will often find even more quilt-related posts. One I’ve come across recently on Instagram is Jennifer Murray from Australia with photos of all sorts of things and places as well as quilts and fabrics and ‘works in progress’.

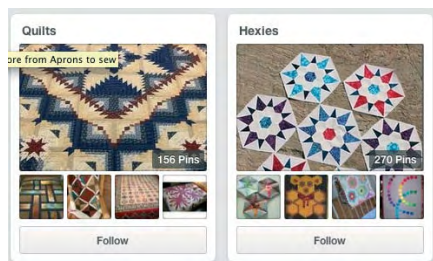
www.gloriahansen.com

Another website I came across recently was Gloria Hansen’s. She has written books on using digital images in art and textiles and takes the most stunning photos. If you click on the link to her blog you will see mostly photos of scenery, birds, butterflies and flowers in glorious close-up. She is also an art quilter and uses her photographs as inspiration; you can find examples on the Gallery page of the website. In addition she has featured in Linda Seward’s latest book on Art Quilting (The Ultimate Guide to Art Quilting). On the sidebar of the blog you will also find links to all sorts of tutorials from using digital images to storing your quilts. The Links page of the website also has a long list of all sorts of useful and interesting sites – including a long list of Mac-related sites.



www.pinterest.com/barbsintheuk

I have to confess, I just don’t ‘get’ Pinterest but there are many quilters (and others) out there who do. Some are prolific pinners with multiple boards and pins; others have only a couple of boards and even fewer pins. One prolific pinner is Barbara Howard with 67 boards and nearly 5000 pins covering a multitude of topics, including many to do with patchwork and quilting. If you are signed up to Pinterest you can look through the boards and elect to ‘follow’ any that take your fancy or re-pin any interesting pins that you find.



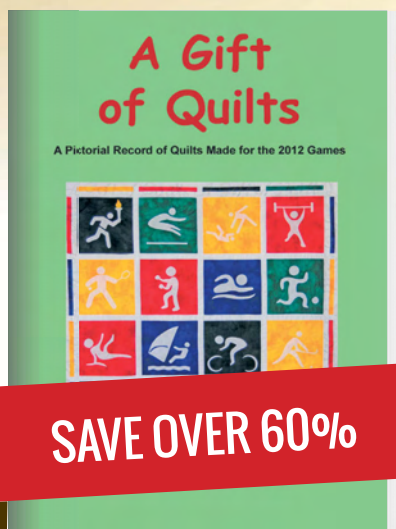
www.ismacs.net

Did you know that there was an International Sewing Machine Collectors’ Society? Neither did I, but then I came across their website with fabulous pictures and information about antique sewing machines. The oldest one I could see was dated to about 1830 (www.ismacs.net/thimonnier/the-most-important-sewing-machine-find.html), so it wasn’t just our grandmothers who used sewing machines – it could have been our great-great-grandmothers. As a confirmed machine-user this pleased me greatly! If you want to find a manual for your old machine, or spare parts this is the place to look first (which is how I found it; I now have a manual for my Mum’s old Singer).

I hope you’ve enjoyed this quick gallop through the world of social media and that you like the new format – do let us know! Don’t forget you can follow the magazine on Facebook - www.facebook.com/britishpatchworkandquiltingmagazine

Last chance to buy & save!

The Inspired to Make sale comes to an end on 31st January 2015, so hurry, there is still time to save!



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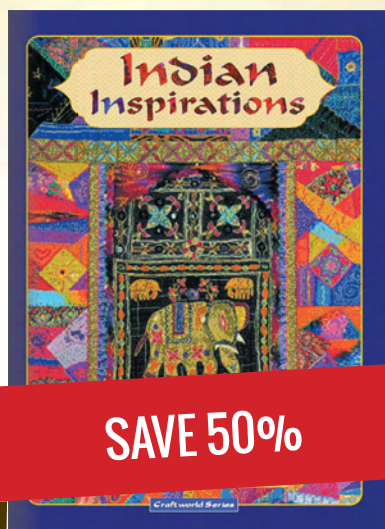
A GIFT OF QUILTS

A Gift of Quilts, By Jenny Rundle and Sharon Garrick, is the project formed with the intention of giving a patchwork quilt to each country taking part in the 2012 Olympic Games and Paralympics as a unique gift of friendship from the people of the United Kingdom. Each of the 414 quilts made is pictured in this publication and represents the work of over 10,000 stitchers from the length and breadth of the country.

Ref GOQ

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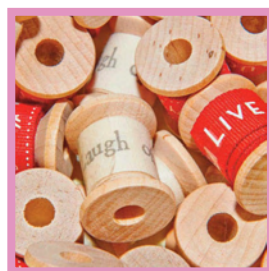
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News and Views

J-Club from Janome



JANOME

The new Janome J-Club website will go live on 5th January 2015.

J-Club is a members club for Janome Owners and will include project and gallery areas (via the J-Club website - www.j-club.co.uk) to display images of work and enable communication between those who want to share their experiences, skills and creativity. It has been trialled in the south of England and this first group has a membership already of over 70 members who meet monthly. Janome's concept is to replicate this club across the UK by inviting Janome machine owners, tutors to set up their own local J-Club. Janome are looking for Janome enthusiasts to become local Group Leaders. If you are interested email j-club@janome.co.uk for an information pack and application form.

Apology

Unfortunately a couple of names were misspelt in the article, Ailsa Craig – A Canadian Adventure in our December issue. The maker of the quirky and chirpy 'Funky Chickens Do-Si-Do' was made by Angela Rodda and the pretty and poignant 'No Butterflies in Auschwitz' quilt was by Sally Stott. Thank you Sally for letting us know and our apologies for the error.

WINNERS

...of our October Giveaways

'Feathers that Fly' from Kaleidoscope
Linda Fox, East Grinstead

'Sew Simple Hexi-flowers' from Quilters Haven
Barbara Patrick, Fife

'English Paper Piecing II' from Kaleidoscope
Wendy Delbridge, Farnborough

'Beyond Neutral' from Kaleidoscope
Keeley Nevill, Digswell

'Quiltmaking Essential Volume 1' from Martingale
Frances Thompson, Midlothian

'Seaside Quilts' from Kaleidoscope
Veronica Micklewright, Essex

Lord of the Manor quilt kit from Makower UK
Sue Williams, Derby

Fiskars ServoCut Scissors from Fiskars
Pauline Everett, Tiverton; C Robinson, Sutherland; D M Morgan, Abbey Hulton

Hemline Pro-Cut Embroidery Scissors from Groves
Roberta Fisher, Darley Dale

Flower Fairies Alphabet panel and fabric bundle from Cookes Quilting Supplies
Helen Bak, Kilmarnock

1930s Classics fabric bundle from Hantex
S Stevens, High Wycombe; Eve Mangold, Milton Keynes; Jacqui Smith, Cambourne; Janet Thomas, Croydon



AMANN
GROUP
Mettler
Thread.Colour.Imagination.

Threadeducation Star of the Month

To nominate an inspirational teacher, simply drop us a line or email, telling us in around 70 words how important this person has been to you and why you think they should be our 'Threadeducation Star' of the month. Please mark entries 'Threadeducation Star' and include your contact details. Email pq@traplet.com. Letters should be sent to *Patchwork & Quilting*, Traplet Publications, Traplet House, Pendragon Close, Malvern, Worcestershire, WR14 1GA.

I would like to nominate Ann Smith from 'Sew for Others' as Threadeducation Star of the Month.

Ann welcomed me warmly to the class with a smile on her face. The group has been inspired to make over 1000 quilts for Project Linus and other local charities. My friend who has never quilted before gave it a try and was encouraged and praised for her first attempt. Each month Ann organises a mini workshop on a new technique, she spends unlimited time and expense delivering quilts and other items and always arrives with donated fabrics. Please award her as your Threadeducation star of the month.

Nominated by Pam Alton

As nominator and nominee, both Pam and Ann will receive a fabulous box of Mettler sewing threads!

Quilters' Quarter Day Pop-up Shop

The Crafty Quilter is organising a Quilters Quarter day and pop-up shop on 10th January 2015 at Rushden Village Hall. They will have their usual bright, fun and unusual fabrics and Hoffman Bali pre-cuts available together with threads and other notions. The day will include their annual sale, with fabrics on offer from just £5 a metre. There will also be a sit 'n' sew day with free hot drinks and cake – what a great combination! If you book your place online, you will also receive a 10% discount off purchases on the day (excludes sales items), visit www.craftyquilter.co.uk. Opening hours are 10am to 3pm, Rushden Village Hall, The Village Green, Rushden, Herts, SG9 0SN.

Badger & Earl New - Badger & Earl Haberdashery

Badger & Earl is a new coffee shop, haberdashery and workshop, all rolled in to one. Based in Chiswick, London, they aim to be your crafting home from home, providing a 'place to come and enjoy fabric craft in a social setting, learn something new, remember and improve an old skill or get help and advice on a project' They sell a tempting selection of fabrics, yarn and notions and also work with local craft people to showcase work for you to buy. Open 7 days a week (10-4 on Mondays, 9-6 Tuesday to Saturday and 11-5 on Sundays). Visit their shop at 14a Sutton Court Road, London, W4 4NG or take a look at their website www.badgerandearl.com.



Winners of the Open European Quilt Championships 2014 announced!

The Open European Quilt Championships 2014 was juried by an international expert panel consisting of Dijanne Cevaal (Australia), Tatiana Samsonova (Russia / Belgium) and Verena Lenzlinger (Switzerland). They judged more than 130 competition quilts from all parts of the world in the days prior to the show. Each quilt was judged on technique, theme, craftsmanship, use of colour and materials. The theme was 'Old Masters', which led to unique interpretations of ancient masterpieces. In the category 'free theme' characteristic designs were submitted that managed to captivate both the audience and the jury. The jury had the difficult task of naming multiple winners in nine different categories. The title Best of Show was awarded to Tuula Mäkinen from Finland with her quilt Old Clock Masters (pictured). The jury considered her quilt a contemporary interpretation of science for which the foundation was laid in the days of the Old Masters. In addition to the jury the public also votes for their favourite competition quilt. The 2014, public's first choice award went to Henk van Kooten, second to Hanneke Kwakkenbos-Schilt and third to Sylvia Kaptein.

For more information and a full list of winners and photographs, visit www.textile-festivals.com.

Quilt Museum set to close

The Quilters' Guild has announced that the Quilt Museum and Gallery in York is to close at the end of October 2015. It has been working very hard to achieve challenging targets for income from visitors and business ventures but, sadly, these targets have not been achievable. This news comes only shortly after the museum received a VisitEngland Hidden Gem Accolade in recognition of it going the extra mile to create an enjoyable and memorable visitor experience. Guild President, Vivien Finch said 'The decision to close the Quilt Museum and Gallery is profoundly disappointing, but we can take comfort in the knowledge that since it opened we have welcomed over 75,000 people to over 50 exhibitions and introduced many visitors to the joy of quilts and quilting. In addition, we have taught sewing skills to over 8,000 children and adults.' The Quilt Museum and Gallery will remain open until 31 October 2015 and The Quilters' Guild will continue to care for its collection of historic and contemporary quilts, concentrating efforts on finding a location where the public can gain access to quilts by pre-organised visits. They are also exploring a wide range of opportunities for items from the Collection to be exhibited in other locations.

For more details on the closure and the museums 2015 exhibition calendar, visit www.quiltmuseum.org.uk.



HURRY COMPETITION CLOSING SOON!
closing date for entries is 16th January 2015

British Quilt & Stitch Village 2015

The 2015 British Quilt and Stitch Village Quilt show will be held on 24th - 26th April 2015 at Uttoxeter Racecourse, Staffordshire. The competition theme for 2015 is British Royalty. Last year's event was a roaring success, with a record number of entries across the Quilt and Embroidery competition categories. There was a friendly atmosphere, great shopping opportunities and inspiring exhibitions, galleries and workshops.

So go on, why not enter your work next year? There are seven quilt categories to tempt you; Bed Quilt, Innovative Quilt, Wall Hanging Quilt, Three-Dimensional Quilt, Special Theme Quilt, Children's Category and the brand NEW category for 2015 - Modern Quilting. There are also five embroidery competition categories; Traditional Embroidery, Innovative Embroidery, Three-Dimensional, Special Theme and Children's Category. To enter, fill in the competition entry form opposite or download from the website www.quiltandstitchvillage.com.

The closing date for entries is 16th January 2015 so now is a good time to get your thinking 'crowns' on and enter your work into the competition.

If entering into the competition isn't for you - then as ever, the event promises to be a fabulous weekend of quilt and embroidery exhibitions, galleries, workshops, traders and lots, lots more.

The Special Theme for both
Quilting & Embroidery is:



British Royalty



'Dreamcatcher', Birgit Schueller -
2014 Overall Winning Quilt



'Boys Waistcoat', Jacquie Harvey
- Winner of the Three Dimensional
Quilt category



'Asters II', Hilary Beattie - Third place
in the Innovative Quilt category



Janet Bevan, winner
of the Special
Theme category



Uttoxeter Racecourse, Staffordshire ST14 8BD
24, 25 and 26 April 2015

COMPETITION ENTRY FORM

QUILT COMPETITION

There are seven Quilt Competition categories:

1. *Bed Quilt Category*. Cot, single, double, or larger, up to the maximum size.
2. *Innovative Quilt Category*. To include non-traditional quilt designs, patterns, techniques and/or materials. At least 24" in one direction, up to the maximum size.
3. *Wall Hanging Category*. At least 24" in one direction, up to the maximum size.
4. *Three-Dimensional Category*. To include bags, soft sculpture, clothing etc and which can be displayed on a hanger or free-standing on a table.
5. *Special Theme Category*: 'British Royalty'. At least 24" in one direction, up to the maximum size.
6. *Children's Category*. Open to an individual child, or group of children, up to the age of 16 at the time of entry. No minimum size, up to the maximum size.
7. *Modern Quilting Category*. New for 2015. Modern designs, bold colours and prints. Let your imagination run away with you.

EMBROIDERY COMPETITION

There are five Embroidery Competition categories:

1. *Traditional Embroidery Category*. Traditional Techniques.
2. *Innovative Embroidery Category*. Non-traditional techniques and/or materials.
3. *Three-dimensional Category*.
4. *Special Theme Category*: 'British Royalty'.
5. *Children's Category*. Open to an individual child, or group of children, up to the age of 16 at the time of entry.

Please tick the Quilt or Embroidery category you wish to enter:

QUILT COMPETITION CATEGORY

- ☐ Bed Quilt ☐ Innovative Quilt ☐ Wall Hanging
☐ Three-Dimensional ☐ Special Theme ☐ Children's Category
☐ Modern Quilting

EMBROIDERY COMPETITION CATEGORY

- ☐ Traditional ☐ Innovative ☐ Three-Dimensional
☐ Special Theme ☐ Children's Category

Post your completed entry form and cheque by 16th January 2015 to:

TPL Exhibitions, Traplet House, Pendragon Close, Malvern, Worcestershire WR14 1GA

Or email: abbey.morris@traplet.com

COMPETITION ENTRY GUIDELINES

1. The Competition is open to all UK and international quilters and embroiderers, including two-person and group entries.
2. The maximum size for an entry into any of the categories is 90" square. Larger pieces may be accepted by prior arrangement.
 - All quilt entries must consist of at least three layers.
 - All quilts (apart from three dimensional pieces) must be able to be hung or attached to a wooden display board.
 - All embroidery entries must contain some embroidery.
 - All embroideries (apart from three dimensional pieces) must have mirror plates or a 4" deep hanging sleeve, attached to the back to facilitate hanging.
3. An Entry Form must be completed for each entry. **Your Entry Form(s) must reach TPL Exhibitions by 16th January 2015** together with the non-refundable competition entry fee of £5 per entry. If you wish TPL Exhibitions to post your entry back to you, the additional cost of postage and repackaging is £10 for an entry of up to 60" in any direction or £15 for an entry over 60" in any direction.
 - **You can post your completed Entry Form and cheque to:** TPL Exhibitions, Traplet House, Pendragon Close, Malvern, Worcestershire, WR14 1GA
 - or
 - You can email your Entry Form to abbey.morris@traplet.com and make payment by BACS transfer to: HSBC Bank, Sort Code: 40-11-20,

- Account Number: 03099202
- Please state your payment method on the Entry Form.
 - A label for submitting your entry, together with instructions for posting or delivery, will be sent to you in February 2015.
 - Please ensure that your entry is suitably packaged and labelled to withstand return posting or delivery.
 - Ensure that ALL of your packaging is labelled so that it can be identified for repackaging.
 - You can post your quilt or embroidery entry to TPL Exhibitions in Malvern or you can deliver it to TPL Exhibitions in Malvern or Uttoxeter Racecourse by hand. Entries must be received by Wednesday April 15th 2015 at the latest. Please state your delivery method on the Entry Form.
 - You can collect your entry from the Show after it closes on Sunday 26th at 4:30pm onwards, or we can post your entry back to you. Please state your return preference on the Entry Form.
 - If you or your agent wish to collect your entry from the Show after it closes on Sunday 26th at 4:30pm, you will need to provide your Collection Authorisation letter (which we will send with your quilt label).
- TPL Exhibitions can advertise your piece of work for sale in the
5. Show Programme, with any sales agreed during the exhibition including a 10% commission fee payable to TPL Exhibitions.
 6. Insurance for your entry, whilst in the possession of

- TPL Exhibitions, is available on request. Please state your insurance preference on the Entry Form.
- If you wish TPL Exhibitions to insure your entry for you for up to £500 in value, the additional cost of this insurance is £10 per entry.
 - Entries valued at over £500 in value may be accepted by prior arrangement, at additional cost.
 - Insurance will take effect only from the point at which TPL Exhibitions take possession of your entry. No insurance responsibility will be accepted whilst your entry is in transit to TPL Exhibitions.
 - On receipt of your entry, it will be opened and checked by TPL Exhibitions and the Show Manager, Angela Price. TPL Exhibitions' and the Judges' decisions are final and no correspondence can be entered into.
- TPL Exhibitions reserve the right not to hang entries due to space constraints or other limitations. Entries not meeting the requirements specified in these guidelines may not be hung. TPL Exhibitions reserve the right to use photographs of
9. competition entries in any publicity material or media. Entry into the competition confirms your acceptance of this. Please address any queries regarding these guidelines to:
 10. Abbey Morris, TPL Exhibitions, Traplet House, Pendragon Close, Malvern, Worcestershire, WR14 1GA, or email abbey.morris@traplet.com

NAME:

ADDRESS:

.....

POSTCODE: EMAIL:

TELEPHONE NUMBER: ☐ If you do not wish to receive marketing emails about our craft magazines & offers please tick this box

DAYTIME: EVENING:

MOBILE:

SIGNED: DATE: ____ / ____ / ____

TITLE OF YOUR ENTRY

.....

DESCRIPTION OF YOUR ENTRY. 30 words maximum

(Inspiration, techniques and materials used, original pattern, designer and/or teacher credits, etc)

.....

.....

.....

.....

.....

SIZE inches width AND inches height

AND inches depth (if three-dimensional)

IS THE PIECE FOR SALE? YES / NO (delete as appropriate)

SALE PRICE: £.....

(INCLUDING A 10% COMMISSION FEE PAYABLE TO TPL EXHIBITIONS)

ENTRY, DELIVERY, PACKAGING AND INSURANCE (UK ONLY)

Please tick the entry fee, delivery, return and insurance options you require:

- ☐ I enclose my non-returnable entry fee of £5.00
☐ I will deliver my entry to TPL Exhibitions Malvern
☐ I will deliver my entry to Uttoxeter Racecourse (Instructions will come with your label)
☐ I will post my entry to TPL Exhibitions
☐ I will collect my entry from the Show after it closes on Sunday 26th at 4:30pm
☐ I request that my entry be posted back to me, at a cost of:

Up to 60" in either direction £10.00 ☐ Over 60" in either direction £15.00 ☐

☐ I request that my entry be insured by TPL Exhibitions up to the value of £500 at a cost of £10.00

☐ I will insure my own entry £0.00

Quilts or embroideries not insured by TPL Exhibitions are entered at your own risk.

Glass and frames on picture entries are entered at your own risk.

TOTAL PAYMENT

Total paid: £

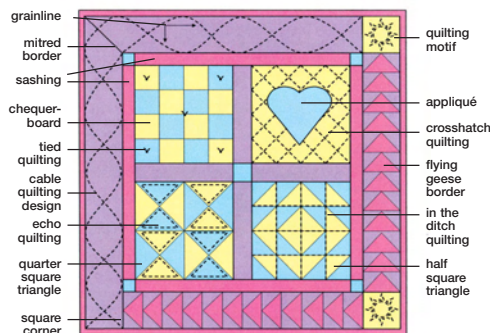
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In a Nutshell

PREPARATION OF FABRICS

It is advisable to use 100% cotton fabric if the item is to be laundered. Ideally fabrics should be washed and pressed before using. This allows for shrinkage and colourfastness. If the colour bleeds when the fabric is washed, rinse repeatedly until the water runs clear and, if necessary, soak in a solution of 3 parts water to 1 part vinegar. If the dye still runs, discard the fabric. To check that 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.

Popular quilting terms



PRESSING

When piecing fabrics it is essential to press each seam as it is stitched. First, before opening the pieces and therefore on the wrong side, press the seam flat, to set the stitches. Then, on the right side of the fabric, press both seams towards the darker fabric, using the toe of the iron and finally on the wrong side. It is also acceptable to press seams open as this helps to distribute the bulk of fabric created when lots of seams meet for example in the centre of a star block. Press rather than iron preferably without steam. Spray starch can be used to help return a washed fabric to its original condition.

TEMPLATE MAKING

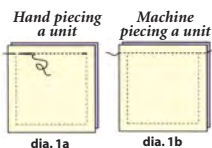
These need to be accurately made from either rigid plastic or cardboard. The templates given in our **Pattern Section** are usually full sized. Seam allowances of $\frac{1}{4}$ " are used unless otherwise stated. For hand piecing make templates without adding the seam allowance, but for machine piecing include the seam allowance. Label each template with the name of the design and the grainline. Rev. on the template or in the instructions, means the pieces are cut out with the template reversed (turned over).

ROTARY CUTTING

Squares, rectangles and other shapes can be quickly cut from strips of fabric using a rotary cutter, self-healing cutting mat and see-through acrylic ruler. A rotary cutter has a very sharp blade which must be shielded at all times when not in use. Always cut away from the body and dispose of used blades in a responsible manner. Store the cutter out of the reach of children. To straighten the edge of the fabric prior to cutting strips, fold in half with selvages together and place on cutting mat. Place the ruler on the fabric, at right angles to the fold and cut the fabric to give a straight edge. Place the cut edge of the fabric to the left of the cutting board, if right handed, (to the right, if left handed,) then using the ruler, measure the width of strip to be cut. Hold the ruler in place and cut along the edge. Always add on the appropriate seam allowance to finished dimensions. Several layers of fabric can be cut at one time.

HAND PIECING

Place a template, without an added seam allowance, on to the reverse of the fabric following the grainline and draw around it. This is the stitching line. Cut out adding a $\frac{1}{4}$ " seam allowance. Following the design, place two patches, right sides together and pin at right angles to the seam. Sew the seam through the pencilled 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. 1a**.



MACHINE PIECING

Patches are cut with a seam allowance already 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 the normal sewing foot, 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. 1b**.

CHAIN PIECING

Pairs of fabric pieces are 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. 2**.



SPEED PIECING

When following these instructions always join pieces using a $\frac{1}{4}$ " seam allowance.

CHEQUERBOARD

To piece a four patch block with alternating squares, cut two strips of contrasting fabrics the required width plus $\frac{1}{2}$ " for seam allowances. Place right sides together with long raw edges matching. Stitch and press towards darker fabric. Cut the sewn strip into sections the same width as the original strips **dia. 3a**. Take two of these cut units, reverse the colours so that the central seams lock together, **dia. 3b**. Stitch following instructions in Chain Piecing.

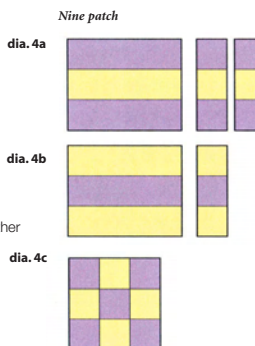
Four patch



To piece a nine patch, two different sets of three strips are required -

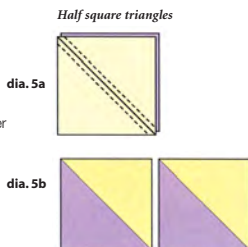
- Set 1 consists of two sets of dark, light and dark strips **dia. 4a**.
- Set 2 consists of one set of light, dark and light strips **dia. 4b**.

After stitching the strips together and pressing the seams towards the dark fabric, cut apart as described for the four patch. Reassemble as shown in **dia. 4c**.



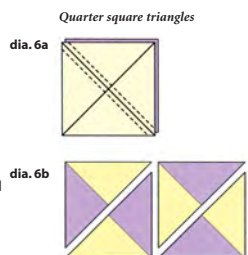
HALF SQUARE TRIANGLES

Cut two squares of different fabrics $\frac{7}{8}$ " larger than the required finished size of the unit. Place right sides together and draw the diagonal line. Stitch each side of this line **dia. 5a**. Cut along the drawn line, open out each pieced square and press seam allowance towards the darker of the two fabrics, **dia. 5b**.



QUARTER SQUARE TRIANGLES

Cut two squares of different fabrics $1\frac{1}{4}$ " larger than the required finished size of the unit. Place right sides together and draw on both diagonal lines. Stitch either side of one of these diagonal lines, then cut along both diagonal lines **dia. 6a**. Press towards the darker fabric. Join these triangles together in pairs to form two pieced squares, **dia. 6b**.

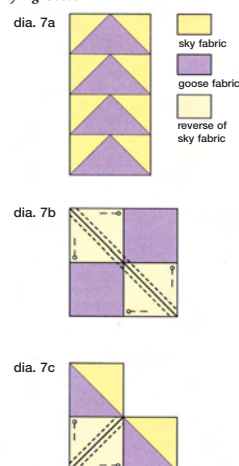


QUICK PIECED FLYING GEESSE

These instructions will produce a strip of 'Flying Geese' 8" x 4", **dia. 7a**. Cut one $5\frac{1}{4}$ " square of 'goose' fabric. Cut four $2\frac{7}{8}$ " squares of 'sky' fabric. Draw one diagonal line on the wrong side of each of the 'sky' squares. Place 'goose' fabric right side up. Pin one small square,

right side down, into the corner and likewise in the opposite corner, **dia. 7b**. Trim off corners where they meet in the centre. Stitch either side of drawn diagonal line from corner to corner. Cut along the pencil line. Take one of the halves and place another small square into the remaining corner, pin, carefully matching the edges, **dia. 7c**. Finger press the two sewn triangles out of the way. Stitch, as before, either side of the line. Cut on pencil line and repeat with other half.

Flying Geese



ENGLISH PIECING

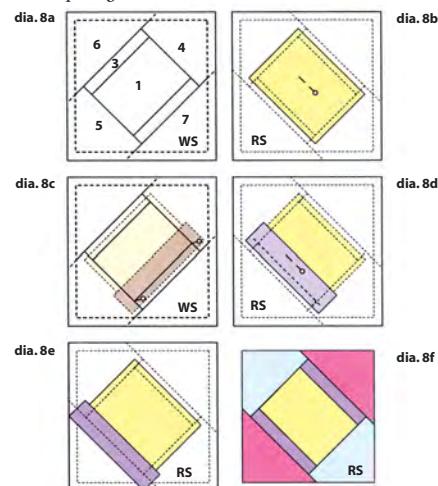
A traditional patchwork method where the fabric is folded and stitched over an accurately cut stiff paper shape. The fabric is cut out with an added seam allowance and tacked over the paper. The fabric covered shapes are then placed right sides together and over-stitched with small neat stitches. On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

FOUNDATION PIECING

A very accurate piecing technique where fabric patches are stitched to the reverse of a foundation block. Depending on the material used for the foundation it can be either left permanently in place (e.g. lightweight cotton fabric or sew-in interfacing) or can be removed (e.g. paper or stitch 'n tear).

First the block design must be traced or photocopied accurately on to the foundation fabric and the order of stitching each patch noted, **dia. 8a**. The design should appear in reverse to that of the finished block. Patches are stitched to the blank side of the foundation. 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. If machine stitching use a slightly smaller stitch than usual especially if the foundation is to be removed. Begin with the patch for area 1. Cut a piece of fabric slightly larger than the area to be covered and position this right side up, onto the blank side of the foundation, over area 1. Pin in place, **dia. 8b**. Now cut a piece of fabric that generously covers area 2. Place this right side down over patch 1, aligning the corresponding seam lines. To help with placement of fabric mark each end of the stitching line with a pin, **dia. 8c**. Pin patch 2. Turn the foundation over and stitch along the line between patch 1 and 2 starting and finishing a few stitches beyond the marked line. Turn block over and trim seam allowances, **dia. 8d**. Flip patch 2 so that the right side of the fabric is now visible and press flat, **dia. 8e**. Continue to stitch patches in numerical order, making sure that the fabric extends over the seam allowance around the outer edge of the block. When the block is complete, trim it to the $\frac{1}{4}$ " seam allowance, **dia. 8f**.

Foundation piecing



APPLIQUÉ

The technique of attaching one or more fabrics to a background with hand or machine stitching. For all methods lightly mark the front of the background fabric to show where to position the pieces. Always use a thread to match the colour of the shape to be appliquéd.

HAND APPLIQUÉ

Needle turned appliqué. Cut out shape adding a $\frac{1}{8}$ " - $\frac{1}{4}$ " seam allowance. Pin shape in place and slip stitch down, turning under seam allowance with the needle as you go.

FREEZER PAPER APPLIQUÉ

Cut freezer paper to exact size of design and press shiny side of paper to wrong side of fabric. Cut out adding $\frac{1}{8}$ " - $\frac{1}{4}$ " seam allowance. Press this over the freezer paper to give a sharp 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 fabric before cutting out each drawn shape accurately, without a seam allowance. Press into position and use a zigzag, satin stitch or buttonhole stitch to attach.

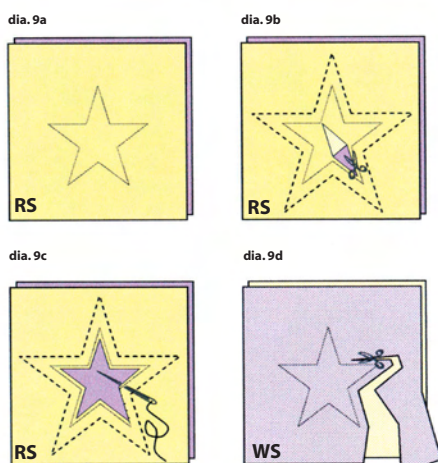
REVERSE APPLIQUE

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

By hand - cut 2 pieces of fabric and draw the design on the right side of the top fabric. Pin the other fabric beneath the top fabric, right side up, **dia. 9a**. Tack layers together about $\frac{3}{8}$ " - $\frac{1}{2}$ " outside the marked design, **dia. 9b**. Use a small, sharp pair of scissors to cut $\frac{1}{4}$ " within marked line. Clip curves and corners to the marked design. Use a thread to match the top layer. Use the point of the needle to turn under the top fabric to the marked line of the design, **dia. 9c**. Slip stitch to the second layer. Turn work over and trim away excess fabric, **dia. 9d**.

By machine - mark the design on the wrong side of the second layer of fabric. Sandwich fabrics as for hand reverse appliqué. Use a straight stitch and working from the back of the fabric, stitch, exactly following the line of the design. From the right side of the fabric sandwich, use a sharp pair of scissors to cut as close as possible to the inside of the stitched line thus removing the top layer of the fabric revealing the design. This cut edge can then be covered with a row of satin stitch.

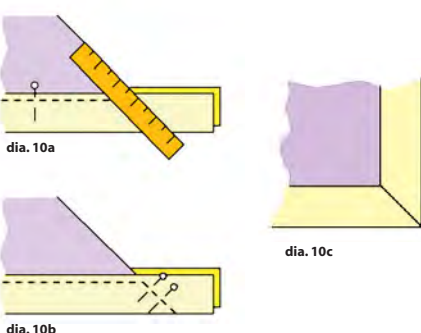
Reverse Appliqué



BORDER

This frames the finished quilt top. 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 the width of the quilt top through the centre. Cut top and bottom borders to this measurement. Now measure the length of the quilt, again through the centre adding twice the width of the border plus $\frac{1}{2}$ " seam allowance. Alternately, use a mitered border, where 2 strips, with 45° ends, are joined to form a 90°

Mitred Border



corner. Cut border strips the length of each side of the quilt, plus the border width, plus 1". When joining, begin and end stitches $\frac{1}{4}$ " from the corner edges. Referring to **dia. 10a**, fold the quilt top right sides together, diagonally at one corner. Fold the border and the quilt seam allowances toward the quilt top and pin through both layers. Place a ruler along the folded edge of the quilt top, through the last stitch in the border seam and across the border, draw a line. Align the long raw edges of the borders and pin together along drawn line. Stitch along the line from inner $\frac{1}{4}$ " to edge of border, **dia. 10b**. Trim seam allowances to $\frac{1}{4}$ ". Press open. If multiple borders are to be used, then stitch them together first and treat as one piece.

MARKING QUILTING DESIGNS

The quilting design may be marked before or after the quilt is sandwiched, depending on the method used. If the design is on paper, it has to be traced through the quilt top, before sandwiching, with the help of a light box or a window. Designs can be traced from home-made 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. Do not leave it stuck onto the fabric for any length of time. Intricate designs can be linked with simple straight and curved lines. Try not to have some areas heavily quilted and others with little or no quilting. 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 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 it.

BACKING

The piece of fabric that will be on the reverse of the quilt should be of similar weight to the quilt top. It could be pieced; this is then called back art. It should be cut at least 3" larger than the quilt top to allow for shrinkage on quilting.

PREPARING THE QUILT SANDWICH

Give the quilt top and the 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 the backing fabric right side down on a flat surface and secure with masking tape. Lay the wadding on top, smoothing out any creases as you go. Place the quilt top, face upwards, on top of the wadding, matching centres of each layer on all sides. For hand quilting, tack or baste the layers together using a tacking stitch which is longer than a normal running stitch, about $\frac{3}{4}$ ". 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 a grid, about 4" apart across the quilt. It is advisable to use sharp, curved safety pins to hold the layers together if the quilt is to be machine quilted as tacking threads get caught up and are difficult to remove after machine quilting. Pin every 4" and remove as the quilting progresses. A special basting gun with quilt tacks can be used in a similar way.

There are also basting sprays available that can be used to hold the layers together. Follow the directions on the can carefully as they all differ. Always use in a well ventilated room.

QUILTING

There are many wonderful threads available for both hand and machine quilting and it is quite acceptable to combine both techniques and a variety of threads in a single project.

HAND QUILTING

The size of the stitch is not important when hand quilting but the aim is to have stitches of the same size on both the back and the front of the quilt. Use a between 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 and which takes the thread, especially if using a slightly thicker thread than usual. Cut a length of thread 18" long and make a small flat knot in the end, just cut from the reel, to prevent knotting whilst stitching. A well fitting thimble for the middle finger of the sewing hand is advisable. 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 the needle into the front of the quilt, about $\frac{1}{2}$ " along the line from the starting point, bring it out on the top of the quilt at the beginning of the line. Tug slightly to bed the knot in the wadding. Make a small backstitch to secure the thread then take regular running stitches following the marked line, 3-4 at a time. Place the non-stitching hand under the quilt to feel where the needle comes out each time and guide it back through again. Finish by making a knot about $\frac{1}{4}$ " from the surface of the quilt, take a back stitch and pull the knot into the wadding.

MACHINE QUILTING

This can be a quicker method for quilting a top but it does take practice.

NORMAL STITCHING

Feed dogs raised. It is advisable to use a walking foot or the built-in, even-feed feature on some sewing machines. This allows the layers of fabric to pass through the machine without puckering or shifting.

QUILTING IN THE DITCH

This will stabilise the blocks of a quilt. Stitch along the seam line around each block, preferably on the lower side of the seam, i.e. where there are no seam allowances. 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. (Refer to sewing machine manual.) For repeating straight lines across the quilt top use a quilting bar, one is usually found in the machine tool box and is 'L' shaped. It fixes into the back of the walking foot and the spacing can be adjusted from $\frac{1}{2}$ " to about 4". 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.

FREE MOTION QUILTING

Feed dogs lowered Using a darning foot, reduce the stitch length to 0 and remember to lower the foot, thus engaging the top tension. The speed at which the quilt is moved will determine 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. It is advisable to start quilting in the centre of the quilt and work outwards. Start 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. Another option is to choose a satin stitch and reduce the stitch length and the stitch width to almost the smallest stitch on the dial and holding on to both upper and lower threads, take 4-6 stitches to secure the thread. Continue stitching by setting the stitch length to the required size and stitch to within $\frac{1}{4}$ " of the end and repeat the process. Trim threads at the start and finish.

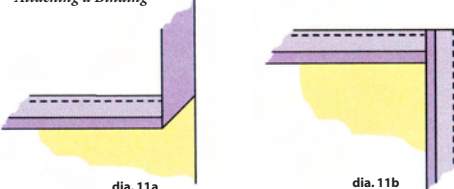
TIED QUILTING

Thread a needle with a long, unknotted length of perle 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 the rest of the quilt.

BINDING

Trim edges of the quilt so that all of the layers are even and the corners are square. For a double binding cut $2\frac{1}{2}$ " wide strips of fabric, long enough to go all the way round the edge, joining where necessary, on the diagonal. Fold in half, right sides out and press. Starting in the centre of one side of the quilt and with right sides together, machine stitch the strip to the quilt $\frac{1}{4}$ " 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** - this gives spare fabric to fold over to the back of the quilt for neat corners. Pin and stitch. Continue in the same way around the quilt. For smaller projects, a $1\frac{1}{4}$ " wide single binding, is appropriate. All bindings can be cut on the straight of the grain unless the edge of the quilt is curved, in which case, a bias cut binding should be used.

Attaching a Binding



HANGING SLEEVE

If a quilt is to be displayed at an exhibition or hung on the wall at home, it is necessary to attach a sleeve to the back of it. Cut a length of fabric equal to the width of the quilt minus 2", by $8\frac{1}{2}$ " wide. Turn under each short edge and stitch to neaten. Fold in half longways, wrong sides together and place the raw edge 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 centre folded edge of the sleeve to the back of the quilt.

LABELS

Always stitch a label to the back of a quilt - before or after quilting. It is nice to explain who pieced and quilted it, where and when it was stitched and if it was made for someone in particular or a special occasion. The label could be hand written using a water resistant pen, or it could be hand or machine stitched. Many quilters use their computers to print fabric labels. It is always good to find a quilt with information about its history and maker. **P&Q**

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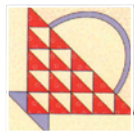
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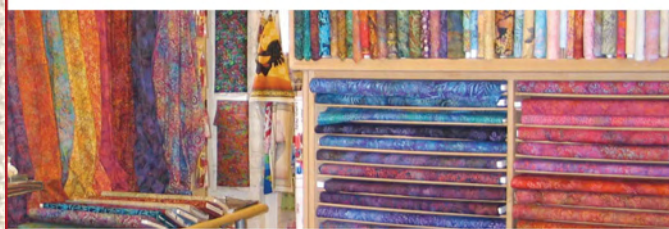
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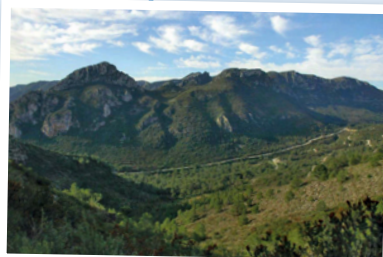


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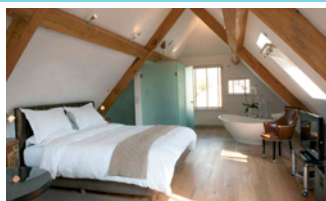
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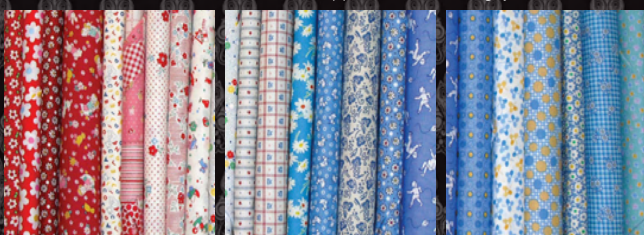
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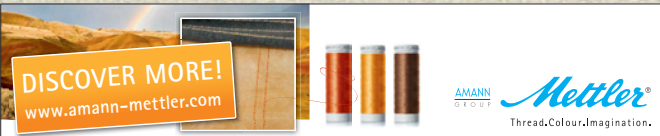
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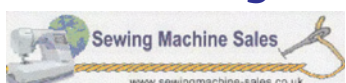
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JANOME TXL sewing machine, used twice, extension table in a teak cabinet, 4 drawers, door compartment, top compartment, health forces sale, the lot £500 ono. 01493 855875, Norfolk.

PLASTIC inserts for Horn Cabinet to fit Janome 4800, £20, buyer collects or arrange carriage. 0113 2864853, Leeds.

HORN hideaway table for sale, £90, buyer collects. 01208 832499, Cornwall.

BROTHER Innov-IS-955 sewing/embroidery machine, one year old, used once, with accessories, manual, etc., plus Embroidery Machine Essentials by Jeanine Twigg, £250, buyer collects. 01622 675448, Kent.

JANOME Platinum 720 for sale, excellent condition, machine has only been used 6 times, it has been fully serviced in June this year, price includes extension table and extra quilting feet, £250, buyer to collect or courier fee extra. 01303 241124, Kent.

JANOME 12000 sewing and embroidery machine, 4 hoops, 16 feet plus 2 dual feed, 18 months old, hardly used, excellent condition, £2,250 ovno. Any questions please call 02392 262066, Hants.

BERNINA Artista 180, walking foot, buttonhole foot, extra feet, thirty bobbins, Horn inset, in good working order, buyer collects, hard case, £550, reason for sale, updating. 01582 793718, Herts.

JANOME machine trolley bag, 50 cm W x 24 cm D x 40 cm H. Extendable handle and side pocket, hardly used, buyer collects or arrange carriage, £25. 0113 2864853, Leeds.

BROTHER Scan n Cut, brand new, unused, genuine reason for sale, £350, buyer collects please. 01284 705104, Suffolk.

A brand new (never used) Toyota sewing machine with overlocker, code no. SLR4D for sale, still in two years guarantee cover, the owner is unable to use due to mobility problems, new price paid £189.99, but prepared to sell for £160 ono. 01480 412232.

PAPER pieces (pre cut) shapes, Yesterday's Stars, 37" x 37", paper pieces pre-cut, 2" hexagon, 25 pieces made in the USA, £15. 01924 275214, W. Yorks.

VINTAGE type eleven inch long brown plastic grab handles, as used on old fashioned knitting and sewing bags, as new, £1.50 collect. 0117 9624450, Bristol.

DESIGNER Diamond hoops 260 x 200, £39, 120 x 120, £29. 01225 312463, Bath.

JANOME Memorycraft compulock overlocker, good condition, £75 plus carriage. 96 various Patchwork & Quilting magazines, January 2008 to November 2013, £15 plus carriage. 01328 823246, Norfolk.

FOR sale, my collection of quilting magazines, mainly American and British, all recent editions and in excellent condition, priced at £1 per copy. For more details 01706 670189 or email patricia.radcliffe@ntlworld.com Lancs.

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JANOME FM 725 embellisher machine with large extension table, as new, pick up only, cost £269, sell £125. 01758 740690, Gwynedd.

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BERNINA Quilters extension table, never used, still boxed, 24 x 24, fits Aurora 430, 430LE to 450, 630QE, 640E, B119B, cost £140, will take £100, postage £10 or buyer collects. 01626 770446, Devon.

ELNA Excellence computerised embroidery machine. Bought as second machine and only used once and it's now not needed. In "out of the box" condition. Cost £999 and I will accept £600 ono. This is exactly the same machine as the Janome 350e and is manufactured by Janome. Can be sent by courier as I have the shipping carton. 0151 527 2091, Liverpool.

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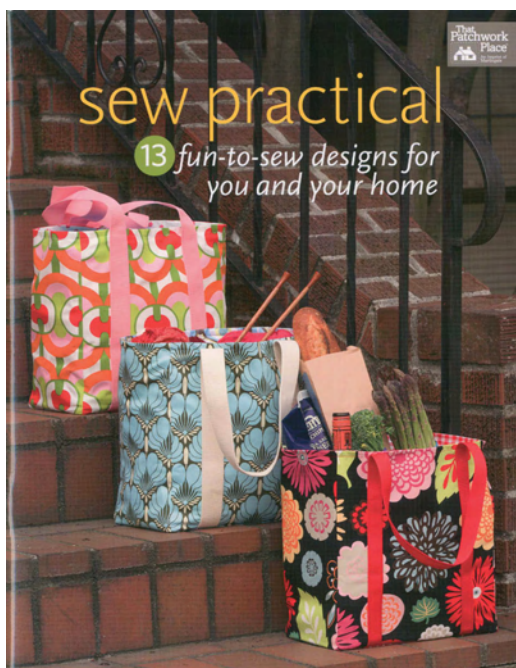
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from you to us

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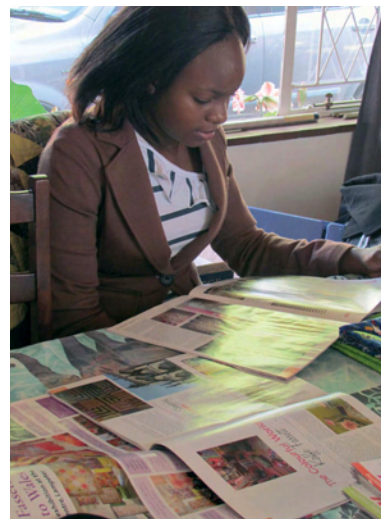
★ JANUARY STAR LETTER

As January's star letter - we will send Jeanette a copy of Sew Practical to further inspire her patchwork and quilting enthused students.



Treasure Chest

With the new changes in the IGCSE O level syllabus that we do here in Zimbabwe, the children are now allowed to include patchwork and quilting in the items they make. They have to study designers and be inspired to create in the spirit of the designer studied. One clever student has decided to study a patchwork and quilting designer rather than a designer of bags/dresses etc. She has opted to study Kaffe Fassett and his glorious colours and ideas. Our internet here is notoriously unreliable, but note the books on the table that we can always rely on - my copies of British Patchwork and Quilting Magazine!!! Delving into my copies of your magazine is like allowing the girls free reign in a treasure chest, they pour over the pictures, discuss ideas and laugh at me because I ration myself with my new copy; I am only allowed to read one article every few days, that way the magazine lasts most of the month!



Jeanette Delpont, by email

It is always a joy to hear from readers in other parts of the world and amazing to know that we can all enjoy the commonality of quilting. I am heartened by your approach and that British Patchwork & Quilting can play a part in nurturing the students' creativity.
Emma

Remembrance Quilt

This beautiful Remembrance Quilt was made by the ladies of Pilgrim Patchers and will be displayed at Mount Gould Methodist in Plymouth - well done ladies!

Pat King, by email

Well done indeed - your Remembrance quilt looks a stunning and an elegant tribute to such a poignant occasion.
Emma





Arizona Spirit

I thought you might like to see a few pictures of my recently completed quilt. We lived in Arizona in the late seventies and after revisiting the area a couple of years ago, I decided to make this king size quilt with the help of ideas from a Tree of life pattern, Southwest Shamans and some paper bag motifs. It uses hand and machine appliqué and is hand quilted. I have been a subscriber to your magazine for many years and always find something interesting - thank you.

Jenny Hockley, by email

Your quilt certainly captures the spirit of Arizona, the desert heat and Shamanistic symbols work tremendously well and to great effect – congratulations! Thank you for sharing it with us.
Emma

Christmas Wishes

I would like to say how much I enjoy the magazine and look forward to its arrival each month. I am a Christmas patchwork fanatic and was delighted with this December's article – Norwegian Wood. However, when I started to get in touch with suppliers to obtain the fabrics I was disappointed in their replies; 'We had all our fabrics for Christmas months ago', 'sorry sold out' and so on. Please could the Christmas projects come out in an earlier magazine or a supplier make up packs to purchase with the fabrics in them?

Joan Jones, by email

I am sorry to hear that you have had difficulties in obtaining the Norwegian Wood fabrics used in the cover quilt from our December issue Joan. I can understand your frustration. It is a delicate balancing act when we publish Christmas projects to ensure that the magazine is appropriately seasonal. Thank you for your comments – we will endeavour to include some festive projects in an earlier issue this year and see if we can get ahead of ourselves. It is also worth contacting the fabric manufacturer in these circumstances and seek their knowledge on where their products can be bought – after all it is in their interest to make the products available to those who would like to purchase!
Emma

Bloomin' Marvellous

Whilst living in the UK, I bought an April 2009 issue of P&Q magazine; I then relocated to South Africa in 2010. A few years later in 2012, I started to make this quilt and realised that only half of the instructions were listed in the issue that

I had and obviously all was lost to me as shops here don't hold back issues. To cut a long story short - I worked out the inner bits myself and so produced my second quilt for you to see! For ease of reference, the quilt was designed by Ros Jones and titled Bloom. If Ros Jones is still known to your company, I'd appreciate your forwarding her my attempt at replicating her quilt. Best wishes and hope you are having an awesome day.

Di Perry, by email

Sometimes not having quite the right fabric, or in this case – the full instructions, forces us to adapt designs, which in my experience often works out for the best. I call it 'design in progress'. The end result of your version of the quilt looks very accomplished. We will endeavour to make contact with Ros for you – or she may just spot this letter in the magazine!
Emma



You're a Winner!

What joy, on this very wet and grey day,
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A 'delight', your right,
25th and Pine, it's all mine.
I can't wait to get started, to plan and to stitch.
It'll brighten the day, so I say 'Thank you'

Gillie Lister, by email

Thank you Gillie for your ditty, it certainly brightened my day! I am pleased that your prize brought some sunshine to a 'grey day'. Don't forget to email us a photo of whatever you make!
Emma

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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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PUBLISHED BY

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