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British PATCHWORK & QUILTING

February 2015
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WIN
over
£600

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competition prizes

*My Donegal
Home*

cosy tweed
quilt

I ♥ Liberty
stash busting quilt

Heart Song
new series quilt

Talking Quilts
capturing quilt stories

* Closing date for competition and
giveaways is 28th February 2015



The UK's favourite patchwork and quilting magazine

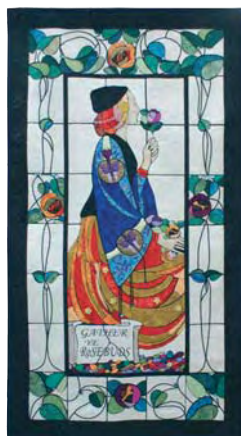
THE SPRING QUILT FESTIVALS 2015

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



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www.facebook.com/grosvenor

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
(Duxford only)

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Joanna Kent
Editor



Emma Horrocks
Assistant Editor

Welcome

February is always an interesting month. Quite often we can still be in the depths of winter, yet slowly but surely there finally signs of growth in the garden and the days start to get just that little bit longer as time passes. I've been enjoying hand quilting a nice big quilt over these winter months which has the added benefit of keeping my lap nice and warm.

As it's February we have a handful of heart-themed projects for you. [The I ♥ Liberty](#) quilt was a quilt I spied at a local quilt group's exhibition. So watch out if you see me at your show, I may be seeking out projects for P&Q! The [Scandi Heart Cushion](#) is a simple appliqué cushion but which will appeal to many and we start a new block of the month quilt, [Heart Song](#) which introduces us to different techniques for making hearts and embellishing. For the cold nights we have the delightfully cosy tweed quilt [My Donegal Home](#) and a [Touch of Yellow](#) reminds us that spring is just around the corner. We have also reached the final part of our [Heirloom Quilt](#) when we make its wonderful pieced fan border. We would love to see photos of your versions of this quilt.

In our features this month we [Go Shopping to Hannah's Room](#), who have a new quilt shop in Leicestershire and we [Meet a Mini Quilter](#); young Alice who at the age of 10 is already a very prolific quilter. We hear more about the Quilters' Guild oral history project [Talking Quilts](#) and its progress on capturing the history of quilting in Britain and we discover the inspirational story about [Sarah's Quilt](#); a blind quilter and her journey of learning and making her first quilt. We also look at some courses and workshops around the UK to learn or hone your quilting skills in our new [Theaducation](#) page.

Don't forget to tell us which have been your favourite projects over the years as part of our 30th anniversary celebrations and keep an eye out for next month's issue when we launch our new make it competition.

Joanna

write to us at

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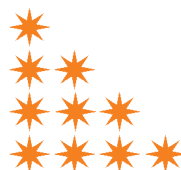


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PROJECT RATING

BASIC INSTRUCTIONS
BEGINNER
INTERMEDIATE
EXPERIENCED

WHERE INSTRUCTIONS ARE PRINTED
IN BLUE, FURTHER DETAILS OF THE
TECHNIQUES ARE GIVEN, 'IN A NUTSHELL'



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Subscribe to Patchwork
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Lewis & Irene
fabric roll

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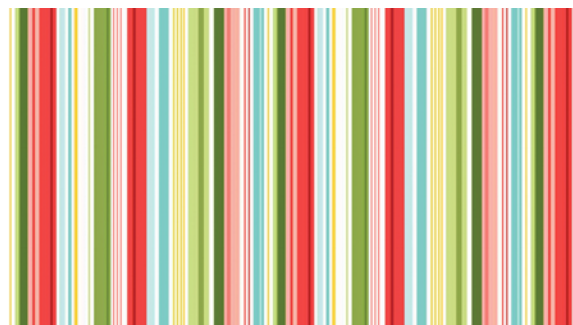
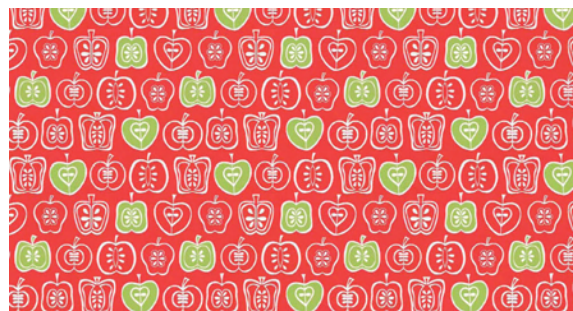


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JUICY

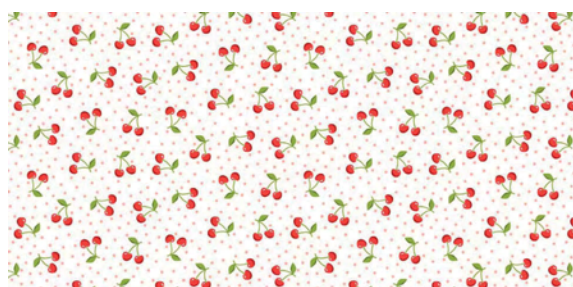
Take a walk into the orchards and fruit fields of the countryside with Makower's new range of fabrics. Choose from strawberries, cherries, apples and pear designs, enough to get your own creative juices flowing!

For your local stockist or retailer visit www.makoweruk.com



fabulous FABRIC

Enjoy this month's selection of nature-themed fabrics - think of a ramble in the countryside and all the flora and fauna that you might discover!

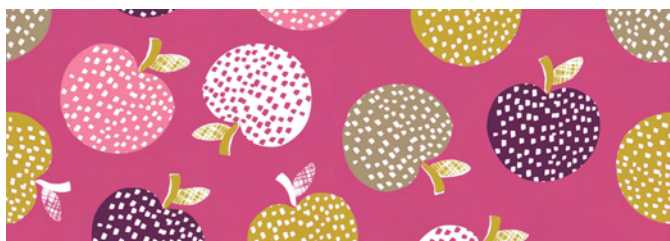


A FIELD GUIDE

Janet Clare's latest collection from Moda is inspired by family collections of everyday natural items that you might gather as treasure or make a quick sketch in your pocket notebook whilst on a nature trail.

Available from The Cotton Patch priced at £11.80 per metre (+P&P) and also available as Jelly Rolls, Layer Cakes and Charm packs. Visit www.cottonpatch.co.uk

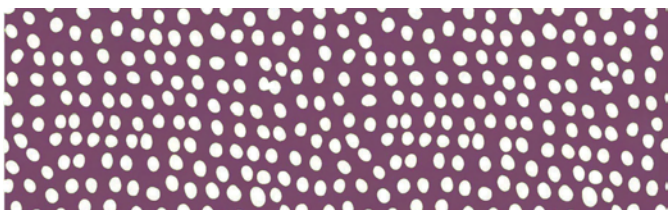




RETRO ORCHARD

Dashwood Fabrics' lovely range designed by Wendy Kendall combines bold graphic fruit motifs - apples and pears - with fun pattern fills. The contemporary colour palette makes the collection vibrant, exciting and ready to bite into!

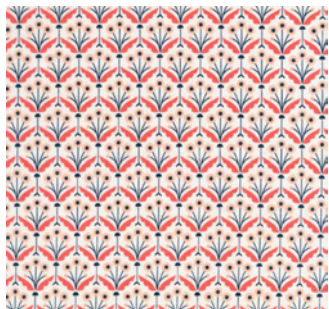
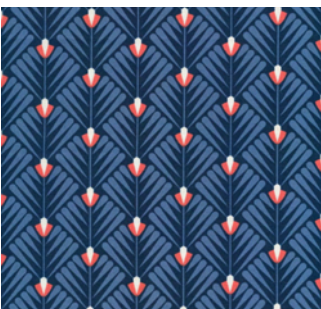
Available from The Homemakery priced at £12 per metre (+P&P) visit www.thehomemakery.co.uk



WILDWOOD

This collection by Elizabeth Olwen for Cloud9 Fabrics takes you deep into the heart of the woodland filled with vines, berries and blooms in a gorgeously mellow palette of navy, coral and khaki.

Available from The Village Haberdashery priced at £14 per metre (+P&P) visit www.thevillagehaberdashery.co.uk



Giveaway

For your chance to win one of these fabulous fabric giveaways, turn to page 80 and fill in the entry form.

Warm Company Warm Bond Batting

Warm Bond is a thermally bonded cotton batting. It is a 80% cotton/ 20% polyester mix, and bonded by the man-made fibres slightly melting throughout the 100% natural cotton fibres, holding them together. This creates a very soft, ultra-light weight bonded batting - a first in the history of the Warm Company. The results are an ideal hand quilters' cotton batting as it doesn't get rigid. It is more delicate than a needlepunch batting but with a little care it is easily used in quilt frames and longarm machines. Once quilted it can machine washed and dried.

Available from Doughty's priced at £12.99 per metre, visit www.doughtysonline.co.uk or call 01432 267 542.



Retail Therapy

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

Sew Simple Super-Soft Light Wadding

Sew Simple Super-Soft Light is a new wadding, 15% lighter than the standard type. It doesn't have scrim which means easy needling, ideal for hand quilters; and the result is a beautiful drape with a wonderful flat antique look. This wadding is ideal for both hand and machine quilting. As with all the Sew Simple cotton waddings, Super-Soft Light also has been treated with UltraClean technology which removes husks and other impurities for easy needling and no oil marks on the finished quilt. Super-Soft Light is available in 100% cotton or 80/20 cotton/polyester mix.

For more information and/or details of where to buy, please visit www.eqskuk.com or phone 0116 2710033



Vilene 100% Nature Soya-Mix Batting

100% Nature Soya-Mix is a lightweight needle punched batting in a 50/50 blend of soya and cotton fibres. It is softer and smoother than traditional battings. The soya fibres are eco-friendly and also antimicrobial making it an ideal quality for quilts and wall hangings and gives your completed projects a wonderfully luxurious handle.

The recommended retail price is £11.10 per metre. For more information visit www.vilene-retail.com and for details of your local stockist email crafts@stockistenquiries.co.uk or phone 01453 88358.

We have 1 metre to Giveaway!



EQS Product

OF THE MONTH

Fast2Fuse

Fast2Fuse is a stiff, regular weight interfacing with a fusible surface on both sides. It is easy to use - simply iron on the fabric for a secure bond which can then be both washed and tumble dried. Ideal for everything that needs flexible firmness. Great for use with creating three dimensional items; quilts, bags, clothing and all manner of textile crafts.



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...



'I loved that Fast2Fuse is fusible on both sides. It would be fantastic for making bags or 3D items like fabric bowls or flowers. It comes folded up inside the bag, with creases that did not disappear, so might be better if available rolled up. It holds its shape very well. I used the interfacing to line the cone as seen in my photos. I would buy this product.'

Annelize Littlefair



'Upon using the Fast2Fuse Interfacing, I thought the user instructions a little vague especially if you've never used this type of product before. However, once fused, it is nicely permanent and therefore I would use this product again. Also the supplementary pattern inside the pack was most welcome!'

Sally Wilkin

'Fast2Fuse is a heavy interlining fusible on both sides. I often use fusible web to bond pelmet weight interlining - for book covers, handbags, and hanging decorations. Fast2Fuse speeds the process up and fixes strongly, giving a firm, soft fabric. Edges colour easily and foiling is attractively fragmented. It stitches beautifully.'

Georgina Newson



For more information on Fast2Fuse and details of where to buy, visit www.eqsuk.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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I ♥ Liberty

Appliqué and quilting - Michèle Clarke

This classy quilt is made with pre-cut hearts and leaves appliquéd onto a neutral background and beautifully hand quilted.

REQUIREMENTS

Size: 68" x 82"

Block: 10" square



- 3 packs Liberty pre-cut hearts and leaves or assorted scraps*
- 3m Cream
- 60cm Blue – sashing
- 1½m Dark blue – border
- 40cm Light blue – border
- 1m Fusible web e.g. Bondaweb
- 75" x 90" Wadding
- 4m Backing
- ¾m Medium blue – binding

*See end of project for supplier details

Many thanks to Eckington Manor for the use of their wonderful premises for the photography for this project.

For more information on their accommodation, please visit their website www.eckingtonmanor.co.uk



illust. 1. Blocks



a. Block detail

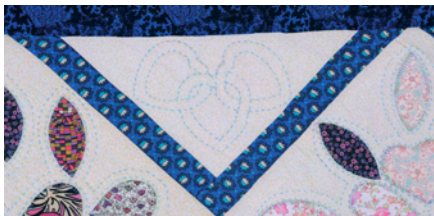


b. Block detail

illust. 2. Quilting



a. Echo quilting detail on appliqué blocks



b. Quilting detail on side setting triangle



c. Quilting detail on pieced blocks

Cutting

Cut across width of fabric

- From cream cut:
 - seven, 11" strips sub cut into:
 - twenty, 11" squares,
 - eight, 8½" squares,
 - one, 8½" strip sub cut into:
 - four, 8½" squares,
 - two, 9" strips sub cut into:
 - seven, 9" squares. Cut squares in half along diagonal to make fourteen side setting triangles,
 - one, 9" square. Cut square in half along diagonal twice to make four corner setting triangles.
- From blue cut:
 - twelve, 1½" strips sub cut into:
 - twenty four, 1½" x 8½" strips,
 - twenty four, 1½" x 10½" strips.
- From dark blue cut:
 - four, 6" strips cut along length of fabric.
- From light blue cut:
 - four, 6" x 13½" rectangles.
- From medium blue cut:
 - eight, 2¼" strips – binding.

Appliqué

Using pre-cut pieces

- Sort pre-cut hearts and leaves into two equal piles. There are ten different blocks and two of each block.
- 2a. If wished, pre-cut pieces can be fused to blocks.
- b. Place sheet of paper on ironing surface and arrange shapes on paper wrong side up, ensuring they are evenly spaced on sheet.
- c. Lay fusible web on top, web side down.
- d. Protect iron with appliqué pressing sheet or silicon paper and iron on paper side of fusible web to fuse web to wrong side of appliqué pieces.
- e. Allow to cool, remove sheet of paper and carefully cut around pieces so they are ready to use for fusible applique.

Using scraps

- 1a. If using scraps, trace heart and leaf templates given full size on *Pattern Sheet* onto paper side of fusible web.
- b. You will need 102 hearts and 98 leaves in total.

c. Cut out each piece roughly.

2a. Follow manufacturer's instructions and iron fusible web pieces to wrong side of scraps.

b. Cut out carefully on lines.

Creating blocks

1a. Refer to **quilt layout** and arrange appliqué pieces on 11" cream squares.

b. Ensure designs are centred on squares.

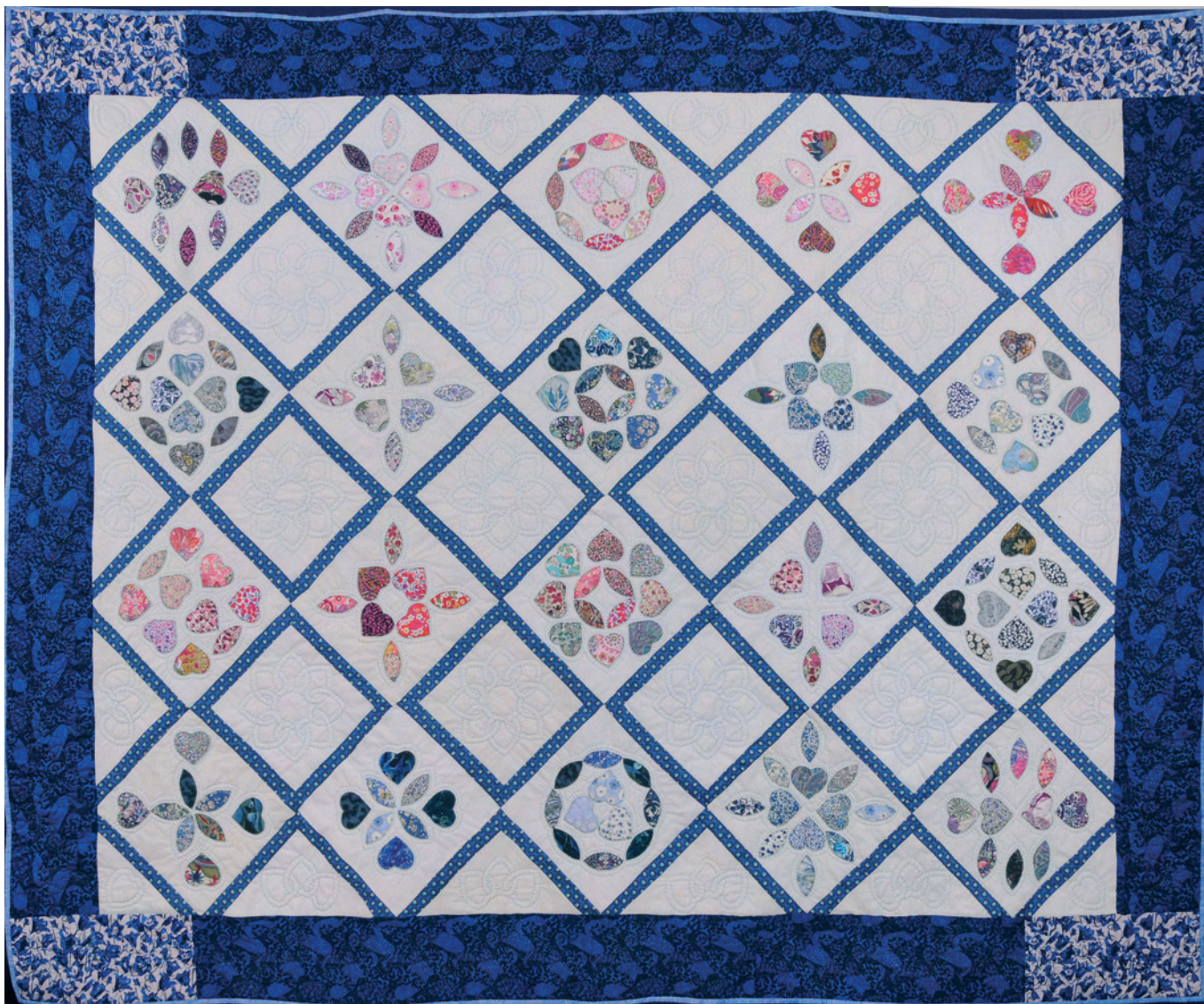
tip: Note squares are on point in quilt

c. Make two of each block design ensuring an even balance of colours.

2. When happy with arrangement of pieces on each square, remove paper backing on appliqué pieces and fuse to square, **illust. 1a** and **illust. 1b**.

3a. Appliqué each piece with buttonhole or other decorative stitch by hand or machine.

b. Press blocks and trim so they measure 10½" square.



Quilt layout

Pieced blocks

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

- 1a.** Take two, $1\frac{1}{2}$ " x $8\frac{1}{2}$ " blue strips and join strips to opposite sides of one, $8\frac{1}{2}$ " cream square.
- b.** Add $1\frac{1}{2}$ " x $10\frac{1}{2}$ " blue strips to top and bottom edges to complete pieced block.
- 2a.** Repeat to make twelve pieced blocks in total.
- b.** Blocks should measure $10\frac{1}{2}$ " square.

Assembly

- 1a.** Refer to [quilt layout](#) and arrange appliqué and pieced blocks on point.
- b.** Add side and corner setting triangles around outer edges.
- 2a.** Join blocks and setting triangles together in diagonal rows.
- b.** Join rows together to complete quilt centre.

- 3a.** Measure quilt horizontally through its centre and trim two, 6" dark blue border strips to this measurement.
- b.** Add strips to top and bottom edges of quilt.
- 4a.** Trim remaining two, 6" dark blue border strips to same length.
- b.** Add one, 6" x $13\frac{1}{2}$ " light blue rectangle to each end of strips so border length measures approx. 82".
- c.** Adjust trimmed length of dark blue strips to ensure border length measures length of your quilt.
- d.** Add borders to opposite sides of quilt to complete quilt top

Completion

- 1a.** Make [quilt sandwich](#) with quilt top, wadding and backing.
- b.** Pin or baste layers.
- 2a.** [Echo quilt](#) around appliqué pieces in appliqué blocks, [illustration 2a](#).

- b.** Quilt setting triangles and pieced blocks with interlocking hearts. Michèle used a heart quilting stencil, [illustration 2b](#) and [illustration 2c](#).
- 3.** [Double bind](#) edges with $\frac{1}{4}$ " medium blue binding strips.
- 4.** Add a [hanging sleeve](#), if wished and a label.

Enjoy!

Pre-cut hearts and leaves made from Liberty fabrics are available from Worn and Washed Fabrics. Contact them by emailing kim@wornandwashedfabrics.com or via their Facebook page

Contact

Michèle is an active quilt group member in Hertfordshire and also teaches workshops locally. Contact her via her website www.rosemaryrabbitquilts.co.uk



Hannah's Room – the new shop in Coalville, Leicestershire

with Emma Horrocks

Hannah's Room in Brierley, Yorkshire began as Claire Tinsley's hobby in 1997 and has grown into a well-respected shop and business. Their collection of quilting fabrics for sale initially started in Claire's daughter's bedroom (Hannah's room – hence the name) and it quickly grew to fill several floors of Claire's large house. Today there are more than a thousand fabrics and items available from stock and new material arrives every week. Hannah's Room has become best known for their large variety of Batik prints and their BBC (Beautiful Batik Club) where members receive eight new prints every other month. They also offer Gammill facilities and Claire hosts numerous workshops and courses. Their following has grown and grown and in 2014, they opened a second Hannah's Room in Coalville, Leicestershire.

The new Hannah's Room first opened its doors in June 2014 and is owned and managed by Claire's daughter Roxana. The shop is in the ex-mining town of Coalville in Leicestershire and aims to provide the cosy and homely feel that the Yorkshire shop has captured 'We want to welcome quilters to come and spend time, perusing and feeling comfortable - at home' says Roxana.

Roxana is fairly new to quilting, becoming inspired by her Mum's love of quilts and homely quilt shop in Yorkshire. She used to work with her husband looking after his business accounts, but she wanted to find something that would be a better fit with family life and create the same type of community that her Mum's shop had done. So, when a shop unit on the main high street in Coalville became available, she leapt at the opportunity





and received the keys to her new premises in May 2014. The shop used to be a dress agency and so had a very different layout and needs to a quilt shop selling bolts of fabric. Roxana took advantage of the May bank holiday and spent the time decorating and working to shape the space into her dream. She worked tirelessly for three weeks, removing fixtures and fittings and a platform separating two halves of the shop. Roxana knew she wanted a light and airy environment to display fabrics and for quilters to work in during courses. The results of all her hard work is a fresh and open shop that allows room to breathe and not feel overwhelmed or closed in. There is a large table in the workshop area which can easily seat 12 or more students and creates a very sociable environment where everyone can work together. There is also an electric, but realistic looking fire to help create that homely feel.

As with the shop in Yorkshire, Hannah's Room stocks an extensive range of Batiks, Roxana has quickly gained the knowledge that batik prints and fabrics are a mainstay for many quilters. 'They just blend together so well. They are great for new quilters or those who are a little daunted about colour choices. It's easy to work with batiks fabrics and get great results, so it gives people confidence in their work' says Roxana. The shop





stocks fabric collections from Moda, Stof, Robert Kaufman, Tilda and Makower UK, plus threads, sewing boxes, tins and general sewing equipment and notions.

Workshops are an important part of the business and anyone interested in learning to sew, quilt or create are most welcomed and catered for with their workshop's calendar. Hannah's Room offers a wide range of courses ranging from bring your own projects sessions to mother and daughter workshops encouraging parents and children to get crafting together. And for those new to quilting, there is a beginner's sampler quilt workshop, where people can come and learn at their own pace. The large workshop table encourages crafters to communicate and allow ideas to spark between everyone, enjoy themselves and feel at home. The courses have been a great success and do seem to be creating a strong community of quilters and sewers in the area. There is also a gallery area where makers can exhibit and sell their work and handmade wares.

Another key area in the shop is the tree that seems to be growing in the centre of the shop! The quilted tree was inspired by the 3-dimensional fabric clock by Kate Crossley that was exhibited at the 2014 Festival of Quilts. The quilted clock inspired Roxana to change the structural pillar in the shop into a tree. The idea has 'grown' and visitors to the shop are encouraged to add leaves, birds, caterpillars and butterflies to the tree. The trunk has been sculpted with chicken wire and covered with pieced patchwork which is free machine quilted to create the bark. As you stand underneath it, you feel a little like Jack looking up at the beanstalk and the magical things that may be in the trees canopy above. Roxana envisages that this focal point of the shop will continue to grow and change during the seasons.

Although in its early days, the shop seems buzzing and Roxana's enthusiasm is apparent. 'It's all going so well with the shop and the best thing of all is that I get to come into work each day and meet quilters and people who like making things, see and hear about their projects and maybe help them with finding that last fabric that they need or a brand new one to inspire their next idea.'

Hannah's Room is a lovely little shop where you will find a most warm welcome and feel at home. I am sure it will match the success of its counterpart - Hannah's Room shop in Yorkshire.

Contact

Hannah's Room
8b Hotel St
Coalville
Leicestershire
LE67 3EP

Tel: 01530 588890

The shop is open daily
between 9.30am and
2.30pm Mon - Fri and
9.30am - 1pm on Saturday.

Hannah's Room
50 Church Road
Brierley
Near Barnsley
S72 9HT

Tel: 01226 713427

Email info@hannahsroomonline.co.uk
or visit www.hannahsroom.co.uk or
www.hannahsroomonline.co.uk

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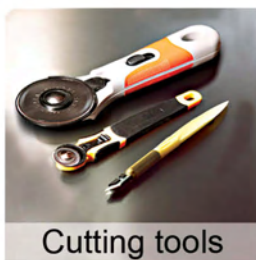
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www.creativegrids.com



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Cutting tools



Notions



Wadding



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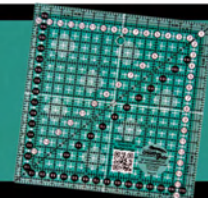
**BACK
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- * DUAL JOURNEYS IN STITCH: TWO TEXTILE ARTISTS' IMPRESSIONS OF INDIA by Pat Archibald & Gillian Travis
- * TRADITIONAL QUILTS WITH A MODERN TWIST by Eileen Blood
- * IT'S A FAMILY AFFAIR: A COLLECTION OF QUILTS BY MOTHER & DAUGHTER by Mary & Karen Milne
- * MY COMFORT OF QUILTS by Jacqueline Martin
- * NATURAL EXPRESSIONS by Christine Restall
- * THE JOY OF QUILTING by Christine Dobson
- * LAYERS by Exe Valley Quilters
- * WILD & WONDERFUL by Delia Cecil
- * JOURNAL QUILT CHALLENGE: PICTURE THIS
- * FROM RAGS TO PATCHES by Jeanette Orr
- * A 10-YEAR STASH! by Orton Quilters



Above: 'Paradise Lost' by Christine Dobson



Above: 'Blocks and Borders' by Eileen Blood

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Above: 'Morris and Custard' by Jacqueline Martin



Above: 'Les Dancers' by Jeanette Orr



Above: 'Lone Star Quilt' by Anita Bothamley (Orton Quilters)



Above: 'Indian Woman 2' by Gillian Travis

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Heart Song

Part 1: Foundation piecing - Leslie Harwood

Heart Song is our new block of the month programme which uses an array of hand and machine techniques with added embellishment to create a playful quilt with the freedom to alter the blocks as desired. There are twelve heart blocks altogether plus three filler blocks. The quilt will be made using the quilt as you go method.

REQUIREMENTS

Size: 41" x 50" including piano key border



Block 1: 5½" x 11½"

For heart blocks:

- Assorted red, black and black and white scraps – blocks
- 1½m Background*
- 1½m Wadding 45" wide
- 1½m Backing
- ½m Sashing – front and back
- ½m Binding

For block 1:

- Foundation paper
- Large scrap fusible web e.g. Bondaweb - optional

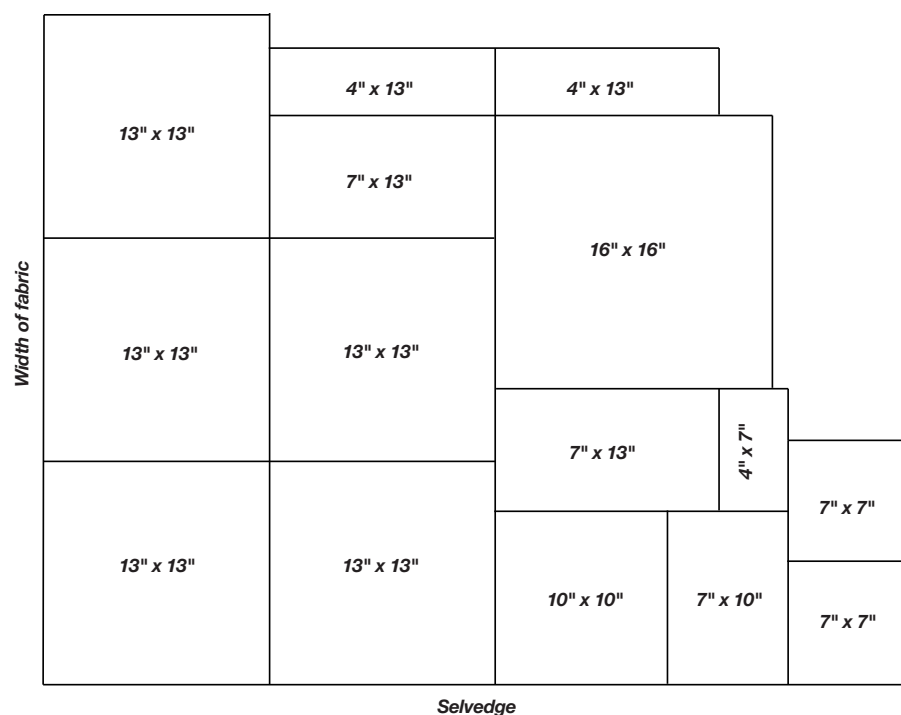
*Background can be one fabric or assorted fat quarters.

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

For more information on their accommodation, please visit their website www.eckingtonmanor.co.uk



Cutting diagram



Cutting

Cut across width of fabric

1. Refer to **cutting diagram** and cut background, wadding and backing each into:

- two, 13" strips sub cut into:
 - five, 13" squares,
 - one, 7" x 13" rectangle,
 - one, 4" x 13" rectangle,
- one, 17" strip sub cut into:
 - one, 10" square,
 - one, 7" x 10" rectangle,
 - one, 7" x 13" rectangle,
 - one, 4" x 7" rectangle,
 - one, 16" square,
 - one, 4" x 13" rectangle,
- two, 7" squares.

tip: Do not trim blocks until all have been made

Block 1 – Squashed and Stretched Hearts

Use assorted red and black scraps

Foundation piecing

- 1a.** Trace all four hearts given full size on *Pattern Sheet* onto foundation paper.
- b.** Cut out roughly adding generous seam allowance on all sides.
- 2.** Cut 1" strips from red and black scraps.
- 3a.** Take first heart and pin one strip right side up on blank side of foundation pattern

so that it covers all of patch 1 plus small amount of excess on all sides.

- b.** Place second strip right sides together with strip 1 and pin from foundation side.
- c.** Ensure strip will cover all of patch 2 once opened out.
- d.** Using shorter stitch length than usual, stitch along line between patches 1 and 2.
- e.** Start and stop stitching $\frac{1}{4}$ " beyond each end of line.
- f.** Open out strip 2 and press.
- g.** Trim seam allowance if necessary.
- 4.** Continue adding strips until all of heart is covered.
- 5.** Repeat for all four hearts in similar manner.

Appliqué

- 1.** You have a choice of how to appliqué your hearts.

Method 1

- 1a.** Trim hearts to outside lines drawn on foundation paper.
- b.** Gently remove foundation paper from back of hearts.
- 2a.** Arrange hearts on 7" x 13" background rectangle.
- b.** Using a ruler, ensure no heart lies outside finished area size of block which is $5\frac{1}{2}$ " x $11\frac{1}{2}$ ".

tip: If preferred, just arrange three hearts on background and use fourth heart for your quilt label.



Block detail



Corner detail

- 3.** Satin stitch edges of hearts to background.

Method 2

- 1.** Do not trim hearts but gently remove foundation paper as before.
- 2a.** Trace outline of heart shapes onto paper side of fusible web.
- b.** Cut out each heart adding $\frac{1}{4}$ " seam allowance.
- 3a.** Follow manufacturer's instructions and iron fusible web hearts to wrong side of foundation pieced hearts.
- b.** Trim fused hearts on drawn outlines.
- c.** Remove paper backings and fuse hearts onto 7" x 13" background rectangle.
- d.** Ensure heart arrangement lies within finished size area of $5\frac{1}{2}$ " x $11\frac{1}{2}$ " before fusing pieces in position.



Quilt layout

Quilting

- 1a. Make quilt sandwich with appliquéd block and 7" x 13" wadding and backing rectangles.
- b. Pin or baste layers.

2. Quilt as desired.
3. Block will be trimmed to size in final part.

Next month we will make the Ring of Appliquéd Hearts block.

Contact

To contact Leslie, email jhl99@aol.com. If you have specific queries with this block of the month quilt, add 'Heart Song' in the subject line.



It's good to talk

by Vicky Martin

Vicky Martin started working for The Quilters' Guild as the Talking Quilts Project Manager in April 2014. Talking Quilts is an oral history project to capture, preserve and share the stories of UK quilters. The project is supported by the Heritage Lottery Fund and overseen by a Project Committee. The project is volunteer-led, as quilters are trained to conduct the interviews, use the audio recording equipment and transcribe interviews.

Vicky tells us about her introduction to the world of quilting.

Early on I was asked, 'Do you quilt?' 'Erm... no' was my answer. If someone had dropped a pin, you'd have heard it. However, I'm starting to know quite a bit about quilting and region by region the Talking Quilts volunteers are gradually talking me into having a go.

I've spent 15 years either conducting oral history interviews myself, or supporting others to develop and deliver oral history projects. It's something I feel passionately about. Oral history is the oldest method of historical inquiry, our ancestors passed on traditions, skills and knowledge verbally from one generation to the next. Modern oral historians record these stories to help preserve them and enable them to share the stories with the wider world. What makes oral history so special is that the story is told in the teller's own words, so you hear their accent, local words and phrases. But you also hear their emotions, the joy, the excitement and the sadness, that's what makes it so powerful. The stories of everyday people are so interesting and give you a real insight into what's actually going on.

It's the same with Talking Quilts. The interviewees are everyday quilters who start by talking about one quilt or quilted object that they have made, going on to discuss what role quilting plays in their life. The project is using The Quilters' Guild regional structure to rollout the project. So far, over 50



Talking about quilts



Talking Quilts volunteers Nicky and Glenda practice using the audio recording equipment at the Region 14 training day



Talking Quilts volunteer Dorothy Baird talks to members of the public at Ryedale Folk Museum about the project



Talking Quilts Project Manager, Vicky Martin (far right), has a tea break with volunteers Dorothy (far left) and Janet (centre) at Ryedale Folk Museum, before they share some of the recorded quilt stories with the public

interviews have been conducted in three regions; Region 14 (Yorkshire, Cleveland and Teesside), Region 12 (South and Mid Wales) and Region 1 (London and Middlesex). The emerging stories vary in many ways; they include first quilts, celebration quilts, art quilts, memory quilts and quilts made for a purpose. Yet even when people choose a quilt on a similar theme, for example the story of one person's 'first quilt', it is completely different to another's.

By March 2017 the project will have visited eight regions and collected over 80 interviews which will be safely stored at The Quilters' Guild. Sharing these stories with both the quilting and non-quilting community is also a key aspect of the project, so there will be a website and a series of events in the participating regions.

My role is to coordinate the project nationally. In each region I recruit, train and support quilters who volunteer to be interviewers or transcribers for the project. The project stays in a region for about three months, starting with a training day.



Region 12 volunteers get together to talk about their experiences as oral history interviewers and transcribers



Kate Smith with her quilt 'Bletchley Park', made to honour her mother's role in the WRNS during the Second World War



Mandy Craven made her 'Button Town' quilt from a pattern she bought in Salem, Massachusetts



Janet Crossley with the quilt she made in memory of her daughter, Rebecca.

It's always exciting to meet the new volunteers and find out why they have offered their time to support for the project. Sometimes they have skills from their professional lives that they feel might be useful to the role, sometimes they feel strongly about preserving quilting heritage and sometimes they are just intrigued by what stories their fellow quilters might share. It's an intensive day, as we are striving to ensure the project adheres to current guidance for oral history practice, so both the volunteers and I leave exhausted. But at the end you can tell that they are all fired up and keen to get interviewing.

Geography can sometimes be a challenge. Luckily I don't mind long train journeys and it gives me time to do a bit of Redwork embroidery that one of our Region 14 volunteers introduced me to. But thanks to technology, I still feel very connected with how the volunteers are getting on. They keep me updated and I can offer advice and support when they need it. Of course when I start the rollout in Scotland it'll really test my endurance for trains!



Talking Quilts interviewee, Linda Hencher, talked about how she uses her quilts as a prop during her storytelling sessions



Label on Jennifer Nathan's quilt

Kate Smith and her quilt

In July, Talking Quilts volunteer Glenda Smith interviewed Kate Smith about her quilt, 'Bletchley Black and White'. The interview was transcribed by volunteer, Margaret Ferguson. Here is a short extract from the interview.

Kate Smith: 'The quilt when you look at it is mainly black and white and it has a log cabin construction pattern. In the cornerstones of the log cabin is lime green forming a cross across it, and the cross centres on a photograph, a reproduction of a photograph printed onto fabric. And this is a photograph of my mother, whose name was Catherine Mary Moore, and it's a photograph of her in WRNS uniform when she was stationed at Bletchley Park, the code-breaking centre, during the Second World War.'

The quilt was made for an exhibition which the Quilters Guild Region 7 were putting on at Bletchley Park and they were calling for entries on a theme of 'code' or 'code breaking'. And I wanted to make this quilt as a tribute to my mother because she worked there throughout most of the Second World War. She died before the secrets of what the people at Bletchley were doing came into the open. She and I were great friends, she taught me sewing. She died about thirty years ago, before I actually knew what she had done there and so I just wanted to make a piece of work that would go in that exhibition.'



Close up detail of Kate Smith's 'Bletchley Park' quilt, showing her mother's photograph

At the end of the three month rollout I meet up with the volunteers again. It's great to hear how they've got on as they reflect on their experiences as an interviewer. I also feel it's important to find out if I can improve the training or support I give them, to make the journey smoother for future regions. Then we'll talk about how we are going to share the stories

they have captured with non-quilters in their region. In Region 14 they were keen to showcase some of the interviews and some quilts at Ryedale Folk Museum's Craft Weekend. It was a glorious sunny weekend in July and we spoke to so many people who were fascinated by the stories and wanted to share quilting memories of their own or find out more about quilting.



Jennifer Nathan talked about the quilt she made to help support her disabled son Jonathan's transition from residential school into an adult placement

When I was offered the job as Talking Quilts Project Manager, I took it because I wanted to share my love of oral history with more people and I thought that the idea of exploring the stories behind the quilts was perfect for an oral history project. But it's certainly been a two way exchange. Through listening to those stories, seeing the quilts and spending time talking to quilters I've started to have a real appreciation for quilting. And you never know by 2017 they might even have inspired me to make a quilt...

To find out more about Talking Quilts visit www.quiltersguild.org.uk/learn/talking-quilts-oral-history-project, or email Vicky at info@talkingquilts.org.uk

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A Touch of Yellow

Quilting and Embroidery - Jacquie Harvey

Readers will be familiar with Redwork embroidery. This wall hanging was made to demonstrate how Redwork designs would look in another colour, but with a touch of yellow.

REQUIREMENTS

Size: 10" x 50"



- ½m Cream or calico
- ½m Blue cotton sateen*
- Assorted stranded cotton and cotton Perle embroidery threads*
- ½m backing
- ½m 45" Wide wadding
- ½m Butter muslin
- Greaseproof paper
- Blue wax crayon

**See end of project for suppliers details*



Many thanks to Anne de Saint Hubert
Interior Design for the use of their wonderful
premises for the photography for this project.

For further details email annando@gmx.com
or call 07786 516445

illust. 1. Trace patterns



illust. 2. Block detail



a. Block 1



b. Block 2



c. Block 3

illust. 3. Embroidery stitches



a. Lazy Daisy stitch



b. Buttonhole stitch wheel

Stitching detail



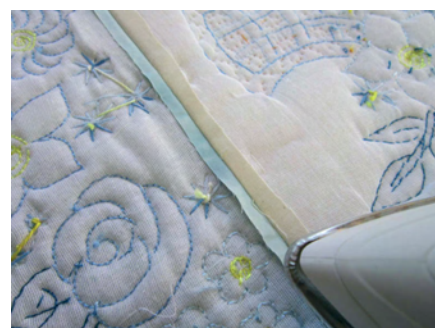
illust. 4. Assembly



a. Join pieces together with walking foot



b. Trim excess to line of stitching



c. Press seams open

Cutting

1. From cream cut:
three, 13" squares.
2. From blue sateen cut:
two, 6" x 13" rectangles,
two, 8" x 13" rectangles.
3. From butter muslin cut:
three, 13" squares,
two, 6" x 13" rectangles,
two, 8" x 13" rectangles.
4. From wadding cut:
three, 13" squares,
two, 6" x 13" rectangles,
two, 8" x 13" rectangles.

For more detailed instructions on the techniques used in this project, please refer to the Hand Quilting for All block of the month quilt that was featured in 2013 (issues 228 to 236). Back copies are available by contacting Customer Services on 01684 588599.

Preparing quilted panels

- 1a. Cut greaseproof paper into squares and rectangles 2" larger than each pattern.
- b. Trace embroidery designs given full size on *Pattern Sheet* onto greaseproof paper pieces.
- c. Ensure complete designs and other markings are traced.
- d. Redraw over lines with a permanent marker.

2a. Take cream squares and rectangles and fold in half or quarters as indicated on pattern and finger press folds.

b. Centre fabric pieces on top of patterns and, aligning folds with markers on patterns, trace designs on to fabric with pencil, *illust. 1*.

tip: Pin layers together to minimize movement of fabric while tracing.



Quilt layout



Outer panel detail



Inner panel detail

- c. Ensure outer borderlines are traced lightly too.
- d. Use light box or tape pattern to a window if using a darker fabric and tracing is difficult.

Colouring cream squares

- 1a. Using blue wax crayon colour parts of design on right side of cream squares, *illustr. 2a – illustr. 2c.*
- b. Place coloured squares right side up on ironing surface and cover with piece of greaseproof paper to protect iron.
- c. Press squares with hot iron and couple of shots of steam to set colour.

Quilting

- 1a. Make quilt sandwich with each cream or blue panel, wadding and butter muslin squares or rectangles.
- b. Tack layers together.
- 2a. Using one strand of Colour Variations and Silk threads, quilt main lines of designs

with backstitch quilting stitch.

- b. Note which parts of each block have yellow stitching.
- c. Embroider additional flowers and flower centres with lazy daisy, buttonhole stitch wheel stitches and colonial knot centres, *illustr. 3a* and *illustr. 3b.*
- d. Complete each panel by quilting diagonal lines on background and inner cross hatch quilting with running stitch quilting.

tip:

If making a table runner, diagonal lines on background of one cream square will need to be reversed to maintain chevron pattern as block will be rotated.

Assembly

- 1a. Lay completed blocks and panels on work surface.
- b. If making a table runner rather than wall hanging, rotate one block at one end.
- 2a. Measure and trim cream blocks so they are same size ensuring $\frac{1}{2}$ " seam allowance is added on all sides.
- b. Measure and trim blue inner and outer panels so they are same width as blocks, ensuring each has $\frac{1}{2}$ " seam allowance added.
- 3a. Place panels and blocks in sequence on work surface and draw $\frac{1}{2}$ " line along seam line on wrong side to act as stitch guide.
- b. Starting at one end, place outer panel and one block right sides together.
- c. Join pieces together by machine with a walking foot, or by hand with backstitch, *illustr. 4a.*
- d. Continue joining quilted panels in similar manner until all have been joined together.
- 4a. Trim excess wadding and butter muslin back to seam line, *illustr. 4b.*
- b. Trim seam allowance back to $\frac{1}{4}$ " and press seams open, *illustr. 4c.*

Completion

- 1a. Measure quilt top and cut piece of backing fabric to measure approx. 13" x 52".
- b. Join pieces of backing if necessary.
- 2a. Place quilt top on work surface, right side down.
- b. Place backing on top, right side up and pin or tack layers together.
- 3a. From remainder of blue sateen, cut $1\frac{3}{4}$ " strips along bias sufficient to go around outer edges of wall hanging.
- b. Join strips together with diagonal seams.
- 4a. Turn wall hanging right side up and single bind edges with $1\frac{3}{4}$ " blue sateen strips.
- b. Clip seam allowance around curves at top and bottom panels.
- 5. Add a hanging sleeve, if wished and a label.

Enjoy!

Suppliers

Cotton Sateen can be obtained from Quiltessential. Contact them at Arkwright's Mill, Mill Road, Cromford, Derbyshire, DE4 3RQ Tel 01629 825936 or visit their website www.quiltessential.co.uk

For DMC embroidery threads and cotton Perle visit their website for details of stockists www.dmccreative.co.uk

Contact

Visit Jacquie's website www.jacquieharvey.co.uk for videos and more information on the techniques she regularly uses in her quilting.

For more information on the wide variety of threads Jacquie used in this project visit our website www.inspiredtomake.com or email pq@traplet.com

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2. Fill in the missing gaps (clue – project name)
A Touch of _____
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1:

2:

3:

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Sarah and Linda, a new friendship and new skills to boot!

Sarah's Quilt

by Sarah Davison

Sarah is 33 and works full time as an administrator in the Equality and Health & Safety department in Leicestershire Police force. She loves reading, music and now her new hobby - quilting. Sarah is totally blind; she lost her sight at the age of two due to cancer. But Sarah has grown up in a brilliant and nurturing family who have always encouraged her to follow her dreams and ambitions, and so learning to quilt was a challenge met with the determination to succeed. The words that follow are Sarah's account of learning to quilt; new challenges, the successes and joys of finding her own approach to patchwork, and completing her first quilt. And along the way she also found a new friendship.

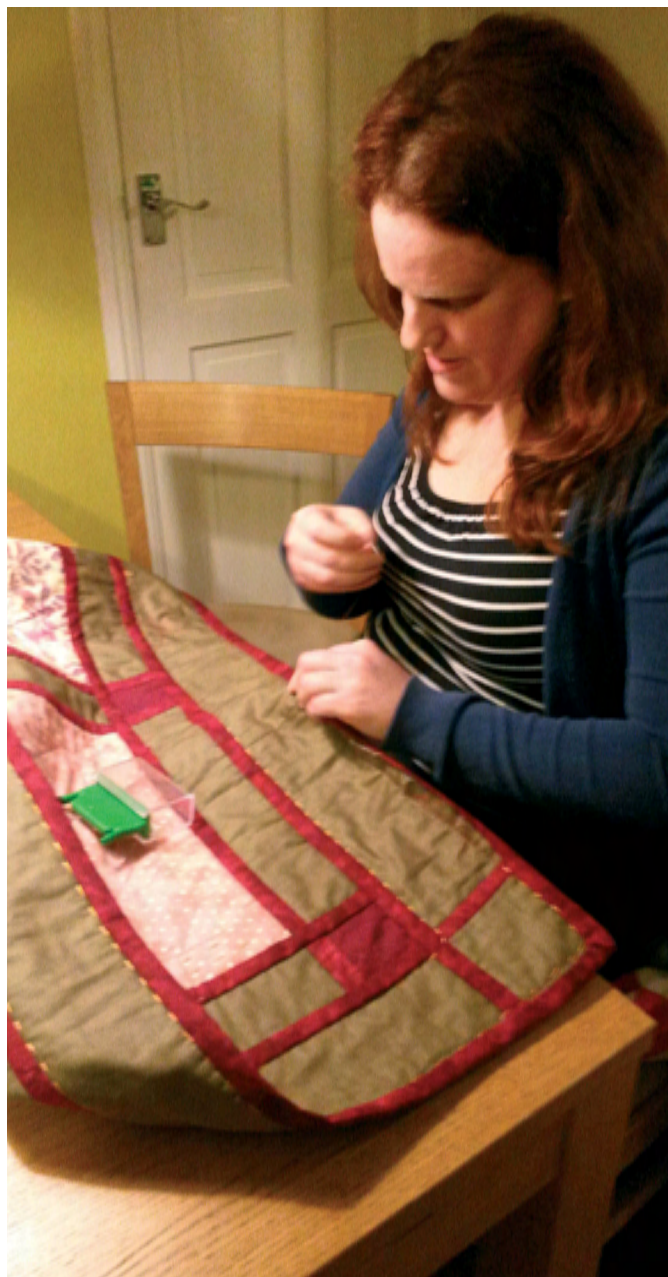


Tape used for sewing guidelines

Other people climb mountains or go on long trails, canoe down vast rivers or head off deep into the jungle. I, who would jump at the chance of doing any of the above, picked up a needle, thread and a piece of material and started my journey of three years, eight months, two weeks and three hours.

Some would say that my journey started earlier - when my aunt took me to an Amish settlement in America. All those fantastic quilts, so many textures for my fingers to explore, awoke in me the dream of making my quilt. All I could see at that point was barriers; the neat stitching, straight lines, and matching colours. And so, I tucked the dream away, taking it out every now and then to linger over it, wishing, and then tucking it back safe and sound.

Then slowly parts of my family left to explore new places and to settle in New Zealand. I wanted my own new challenge and needed something to fill the gap and also to do something just for me. At the suggestion of my step mum Ingrid, I tentatively knocked on quilt teacher - Linda's door.



Sarah sewing

Warm, patient and positive are the words I use to describe Linda. 'No' doesn't enter her vocabulary and so after chatting a bit, she passed me two pieces of fabric with pins lining one side. I took this on my holiday to Wales and my dad who has been unfailing in his efforts of driving me back and forth, was at a loss when I said I would forgo my favourite thing of a long walk and a swim in the sea, instead choosing to pick up my needle and make a start. It was sheer frustration of being able to sew nothing but big stitches, stretching out in an uneven wobbly line. Time and time again I sat down with Ingrid getting her to show me the way she used the needle, getting her to unpick the stitches or line the pins back up. It would take me two hours to produce just ten stitches, all uneven and all at right angles to the pins. Finally, after much hard concentration and not moving for at least an hour, I jumped up from the sofa and with a whooping as I produced my four straight stitches!

I next went on to tackle my first block called the Rail Fence. By then Linda, who never stops coming up with good ideas on how to get around things, took out the pins from the material and using masking tape lined one side of where she wanted me to sew. It worked - I got a straight even line down one side of the tape without wavy lines where I had gone around the pinheads! I found I could concentrate on making the stitches rather than placing them in a straight line. And so Linda set to work taping all the pieces of material she wanted me to sew together. First I would choose the two colours I wanted, Linda would help me cut them out and I would then place the two pieces of fabric on top of each other taking care there were no over lays. Linda would tape down one side of the top piece of material and then stick a pin through the middle holding the two pieces of material together. I would then take this home and finding a good book, TV programme or my music I would begin to put the pieces together. 'Slow and steady wins the race!' as they say and I can remember it taking me quite some time to finish one piece of the Rail Fence block. However, as I went on I soon caught the rhythm and learnt it was best to stick the needle in the material and not my finger! When each of the sections of the Rail Fence was complete, Linda gave me a sample block of one that she had finished so that I could see how the different sections should be placed for the next section. It was one of the best moments of my life to see this Rail Fence block finally completed - with the knowledge that I had done it and had managed to sew it after all my frustrations of getting the stitches correct and in order. I remember ironing it a couple of times, so that it lay flat and crisp on the ironing board not quite believing it was something I had done.

To describe how I tackled each of the blocks would take many hours and fill the whole magazine. Instead I want to speak about those moments of the quilt that were significant to me. The Rail Fence block is obviously poignant as it was the start, but the Prairie Queen block, which, along with the Ohio Star, is one of my favourites. As a child my mum used to read me the Laura Ingalls Wilder books (Little House on the Prairie) and the Prairie Queen block just seemed to conjure up those happy times and memories. I love the Ohio Star because it became like a puzzle for me; matching the colours and fitting all those quarter square triangles together in order to make the star shape. I had to try to distinguish the difference between my colour fabrics and the plain calico. This did prove a challenge





as at first there was nothing to go on. One bit of calico would at first feel thinner and smoother than the batik fabrics but then after a while it wouldn't. It is still pretty tricky to this day, but I have worked out that if you iron the fabrics, the coloured fabrics do feel slightly rougher and stiffer than the plain fabric.

Another favourite block of mine is my design of oak leaves. I love the texture, shape of different leaves and the crunching sound of dry, autumn leaves. Oak, along with fig leaves, are my favourites. And so when Linda asked what I would like in the middle of my quilt, I jumped at the chance of having leaves. Linda cut out templates of oak leaves and I drew around them on to freezer paper. As I am no great cutter, Linda cut them out for me and I ironed the leaf fabric to the Heat n' Bond and then played around with the design and how I wanted them placed. I finally came up with the idea of the leaves in a circle with the stem of the leaves pointing inwards. I didn't know it at the time, but when I finished sewing them on, Linda noticed that they made a star shape. To me that was perfect. After the delight of this block I then came across the bane of my life - the chequerboard. Now, I like puzzles and I can spend hours trying to figure them out. I am slow and it takes me time but I normally get there in the end. However, the chequerboard block defeated me; I just couldn't get my head around it and was pretty relieved when it was finished. I will be avoiding this block in the future!

The way Linda describes colours is fantastic. She doesn't just say red, green or orange. Instead, it's a burnt orange with tiny dots or olive green with a pattern of broken leaves, a sandy brown, a brick red, fire orange, sunshine yellow. Although I am totally blind I love colours, textures and shapes and these three things bring pieces alive for me. In my quilt you have a soft yellow thread, oak leaf shapes and the contrast of each block. Being able to touch and imagine the colours is very important for me. If you can imagine looking at a photo or a painting that you can't quite make out - you can see the outlines and you might be able to get some idea of what is going on but it doesn't really seem real. This is how it is for me when people describe pictures. I understand and can get an idea of what is going on in the picture but it's all very vague. So to be able to feel a picture, to understand fully what is in front of me and to see exactly what others are seeing is an amazing feeling and one I will never get used to. If you really want to understand, try getting someone to describe a picture that you have never seen. You will find that you can relate to things like buildings, water, clothes, flowers etc. However as to the scale of things, facial expressions, which is tall or short and the finer details - you will have difficulty capturing. Then open your eyes and look at the picture and just see exactly what you have missed. Description is fantastic and you can get lots from it, however there is nothing like touching or hearing a voice.

My mum has always been my number one fan and has raised me with the expectations that nothing if I set my mind to it is unachievable. She has always supported me and gave me the skills to live as normal a life as possible. All my family do the same and for this I thank them, however, it is my mum who has been the leader. Because of this and the



Sarah and her finished quilt

fact I wanted my quilt to have stories behind it, it was important for my mum and I to go shopping for fabric while I visited her in New Zealand. The fabric we chose was a lovely red, which I used as the corner stones and on the back of the quilt. The border is also special as Linda chose this fabric and her description of 'yellow stitching near to the green border, which makes the red corner stones glow' is one of my favourites.

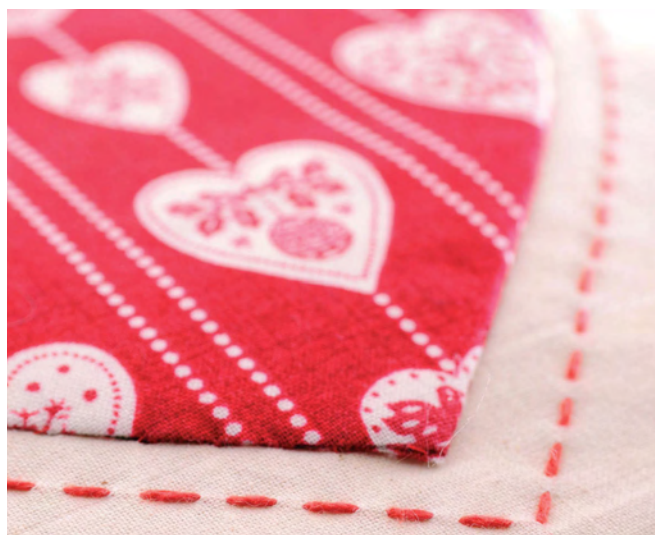
Linda has been both inspirational and amazing in supporting and showing me how to quilt. I will never be able to thank her enough for the ways in which she adjusted her teaching and come up with new ideas, consistently her mantra being 'there is a way round this, I just have to have a think'. There are lots of stories attached to this quilt, but to me the theme running through it is of the friendship, jokes, trust and positivity of Linda and me answering the challenge. So - thank you, Linda; thank you so much!

The journey ended as it began. With me in the lounge, my music playing through my stepdad's large and very wonderful

speakers and my finished quilt laid out in front of me. Being totally blind, the joy didn't come in seeing the wonderful colours and how they matched or made each other glow, but the feel of the triangles against the squares, the straight panels of the Rail Fence, the curves of the Summer and Winter, the points and shape of the New York Beauty, the odd right angled stitch in the yellow thread, the crisp lines of the borders and binding, the lines and squares that marked the corner stones, so I knew when I was touching red or green. I picked it up wrapped myself in it and lay on the sofa smiling and thinking of all the pieces. I will go on, hopefully, with my fantastic teacher's help but this one, will always be 'My Quilt'.

Sarah would like to dedicate this article to her late father - Neil Davison. So much of her own drive and positivity is owed to him. Sarah already has plans for her next quilt, which will be a charity quilt in memory of her Dad.

Thank you Sarah – your story is an inspiration!



Scandinavian Heart Cushion

Appliqué - Julie Fernandez

This lovely heart cushion will add a touch of warmth to any room.

REQUIREMENTS

Size: 16" square



- ½m Cream
- Large scrap red heart print
- Small scraps red or cream
- Scrap low loft wadding
- Red embroidery thread
- 5 Buttons
- Template plastic
- 16" Cushion pad



illust. 1. Preparing appliqué



a. Draw around template on wadding



b. Centre wadding heart on red



c. Clip seam allowance



d. Fold and stitch allowance

Cutting

- From cream cut:
one, 16½" square,
two, 11½" x 16½" rectangles.

Appliqué

- Trace heart template given full size on *Pattern Sheet* onto template plastic.
- Cut out on lines.
- Draw around template on wadding and cut out, *illust. 1a*.
- Take red heart scrap and draw around template on wrong side of fabric.
- Cut out carefully adding ½" seam allowance on all sides.
- Take care with positioning of template if fabric is directional.
- Centre wadding heart on wrong side of fabric heart and pin in position, *illust. 1b*.
- Clip into seam allowance at top of heart, *illust. 1c*.
- Fold seam allowance over wadding heart and sew in place with running stitch, taking care to stitch into wadding only, *illust. 1d*.
- Finger press edge of heart.
- Take 16½" cream square and fold in half twice to find centre.
- Pin heart to centre of cream square and appliqué in position with slip stitch, *illust. 2a*.
- Take red embroidery thread and stitch line of large running stitches ½" away from outside edge of appliqué heart, *illust. 2b*.

illust. 2. Appliqué



a. Appliqué heart with slip stitch



b. Add running stitch outline with embroidery thread

illust. 3. Suffolk Puffs



a. Pull thread gently to make puff



b. Add to cushion with a button

illust. 4. Cushion back



a. Stitch folded edge



b. Pin backing pieces in position

Suffolk Puffs

- Trace circle template given full size on *Pattern Sheet* onto template plastic and cut out on lines.
- Draw around circle once on cream scrap and four times on red scraps.
- Cut circles out on lines.
- Take cream circle and with matching

thread and large knot at one end, sew line of running stitches around outside edge of circle ¼" from raw edge.

- Gently pull thread to create Suffolk Puff.
- Ensure gathers are evenly spaced and over stitch to secure shape of Puff, *illust. 3a*.
- Using tail of thread secure Suffolk Puff to top of heart and add contrasting button, *illust. 3b*.



Cushion front

4. Repeat with four red circles and attach to cushion front with buttons to complete cushion front.

Completion

1a. Take 11½" x 16½" rectangles and fold and press ¼" double fold on one long edge of each rectangle to hide raw edge.

b. Pin folded edges in position and stitch straight stitch along inner folded edge on each piece, *illustr. 4a.*

2a. Place cushion front on work surface right side up.

b. Place one backing rectangle on top, right

side down and aligning raw edges at sides and bottom edge.

c. Place second backing rectangle on top in similar way aligning raw edges at sides and top edge, *illustr. 4b.*

d. Folded edges should overlap at centre by several inches.

e. Pin layers together around outside edges.

3a. Stitch around outside edge of cushion with ½" seam allowance.

tip: Stitch seams several times to reinforce edges.

b. Trim corners to reduce bulk.

c. Over sew raw edges with zigzag stitch to prevent fraying.

4. Turn cushion right side out and insert cushion pad.

Enjoy!

Contact

Contact Julie via her shop Bee Crafty at Unit 3 Brook Farm, Thrapston Road, Ellington, Huntingdonshire, PE28 0AE.

Telephone 01480 891746, email info@beecrafty.co.uk or via the website www.beeingcrafty.co.uk. Please note the shop is now open on Mondays.



Meet a mini quilter

Material Girl – Alice

Meet Alice, she has her own line in bunting, trades her home-sewn goodies at craft fairs and even supplies to a vintage home wares shop in the New Forest.
All this, and remarkably, she is still only ten years old!

Alice first started learning to sew when she was eight years old. Her Grandma, Pauline (and also the best sewer Alice knows!) taught young Alice how to sew by hand. Alice enjoyed learning to sew and then a little later, Alice's Aunty Claire (another keen sewer) enrolled her on a children's workshop at Midsomer Quilting in Somerset. Apparently, Alice was so excited about the idea of going along to the course she'd packed her suitcase in readiness several days beforehand! Alice loved the course, although she had never used a sewing machine before and she took to it like a duck to water. By the end of the day – she had made her first cushion and was very pleased with her results indeed. And so, for her next birthday, Alice was presented with her very own sewing machine from her kind Aunty Claire.

Alice has not looked back since; she sews regularly after school and at weekends and gets lots of practice in. Alice's mum Helen says 'Alice always puts 100% into everything she does, and her sewing and quilting is no exception'.

Alice likes using colourful and flowery fabrics best and particularly enjoys making bunting and headbands, plus the cushions that she learnt how to make at Midsomer Quilting. She is such a prolific





young sewer that she has built up quite a stock which she sells regularly at craft fairs. Alice often shares a stall with her Grandma and Aunty Claire selling her wares and it's a chance for Alice's friends to come along to help too.

Alice's cottage industry is going well and her bunting is becoming quite her trademark. 'My friends ask me to make bunting for their bedrooms and their older sisters' rooms too' says Alice. She also supplies bunting to a local shop full of lovely home wares - Lulu's on Lymington High Street. Alice recently got her first big order over the summer to make 100 metres of bunting for a customer for their child's birthday party. Wow – that must have been some production line!

Alice has already entered her first quilt show – entering her film-inspired quilt 'Happy Feet' into the 2013 Midsomer Quilting 12 x 12 exhibition. So what is Alice's next project? Well, she would like to make a big bag for all her art stuff; Alice likes art and painting too – where does she find all the time?!

With the help of her mum Helen, Alice now has her own Facebook page where she can take orders and sell her homemade products and tell everyone about what she is currently making.



When Alice isn't quilting, going to craft fairs or school, she likes surfing, sailing and playing hockey. When she's older she would like to become a Marine Archaeologist.

Alice – you are an inspiring young lady. Keep on quilting we say!

Visit Alice's Facebook page to see all the fabulous things she makes, visit www.facebook.com/pages/Material-Girl-Lymington

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My Donegal Home

Piecing - Margaret Lee

The colours of the tweed remind me of Donegal, and my home there. This wonderfully cosy quilt mixes different weights of wool fabrics with cotton prints and homespuns. Raid your stash and experiment with using tweeds for something new!

REQUIREMENTS

Size: 63" square

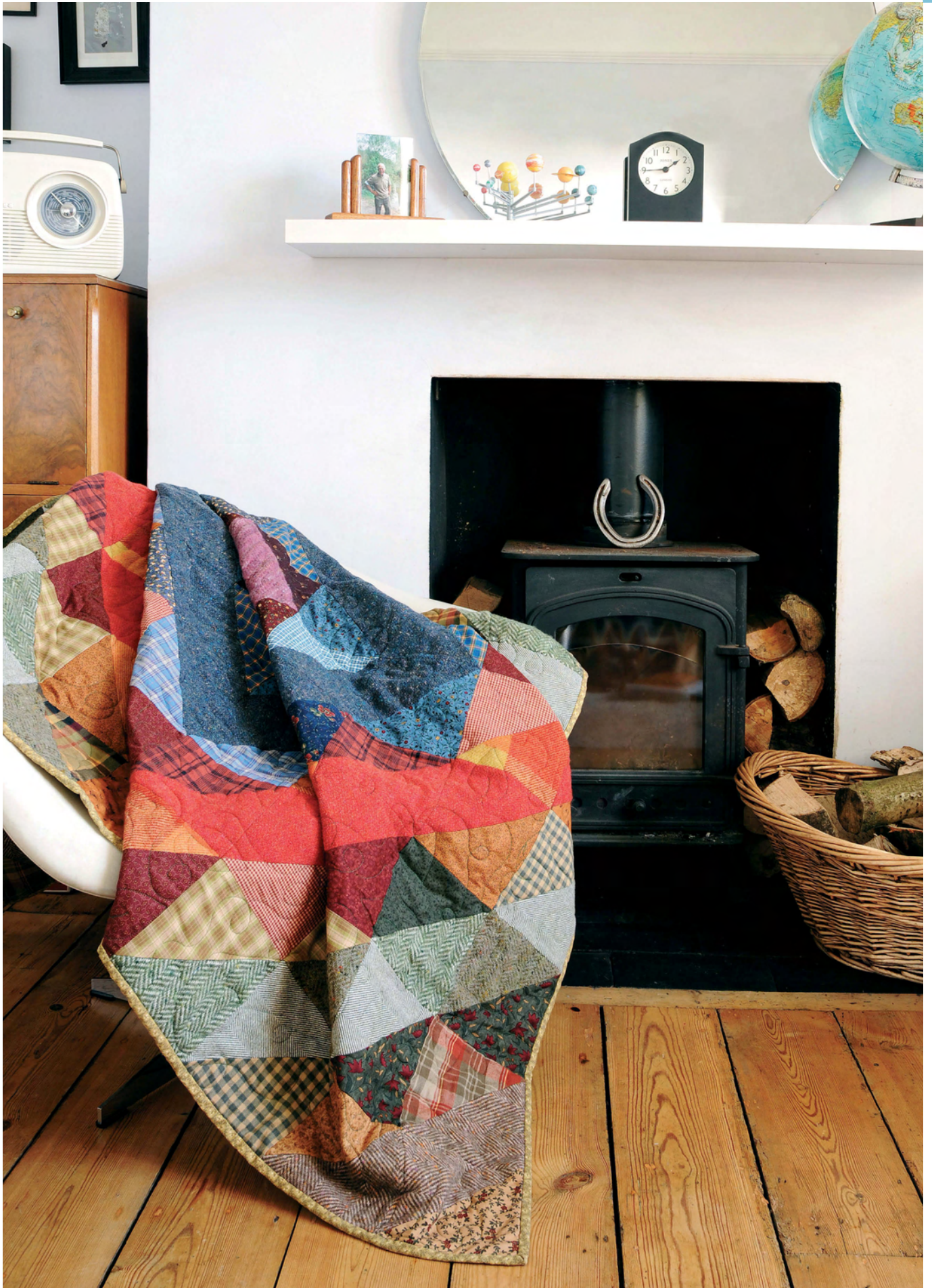


Wool:

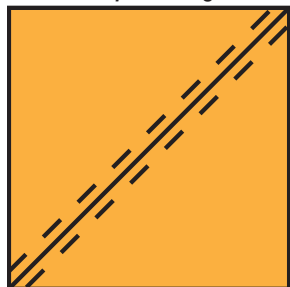
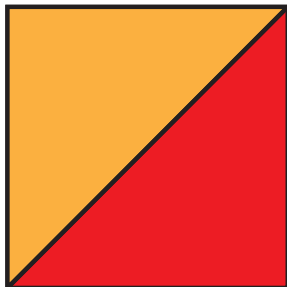
- 2, 10" Purple squares
- 50cm Blue tweed
- 1m Red/orange tweed
- 75cm Green tweed
- 50cm Beige tweed

Cotton:

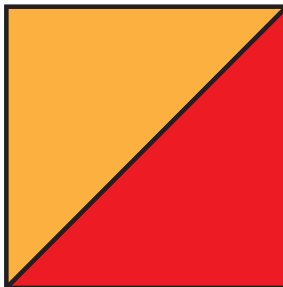
- Fat ¼ purple
- 50cm Blue
- 1m Red
- 75cm Green
- 50cm Beige
- 70" Square wadding
- 4m Backing
- 50cm Beige – binding
- Ceramic button - optional



dia. 1. Half square triangle block

a. Stitch $\frac{3}{8}$ " seam each side of line

b. HST blocks



illust. 1. Complete block



Quilting detail



illust. 2. Button detail



Cutting

Cut across width of fabric

1. From purple tweed cut: two, 8" squares.
2. From blue tweed cut: two, 8" strips sub cut into: ten, 8" squares.
3. From orange/red tweed cut: four, 8" strips sub cut into: eighteen, 8" squares.
4. From green tweed cut: three, 8" strips sub cut into: fourteen, 8" squares.
5. From beige tweed cut: two, 8" strips sub cut into: six, 8" squares.
6. From purple cotton cut: two, 8" squares.
7. From blue cotton cut: two, 8" strips sub cut into: ten, 8" squares.
8. From red cotton cut: four, 8" strips sub cut into: eighteen, 8" squares.
9. From green cotton cut: three, 8" strips sub cut into: fourteen, 8" squares.
10. From beige cotton cut: two, 8" strips sub cut into: six, 8" squares.
11. From beige cotton cut: seven, $2\frac{1}{2}$ " strips – binding.

Piecing

Use $\frac{3}{8}$ " seam allowance

1. Place tweed and cotton squares of each colour together in pairs of one tweed square and one cotton square.
- 2a. Take one, 8" purple cotton square and draw diagonal line on wrong side of square.
- b. Place square right sides together with one, 8" purple tweed square and pin together to hold fabrics as you stitch.

c. Sew $\frac{3}{8}$ " seam each side of diagonal line, dia. 1a.

d. Cut squares in half along drawn line.

e. Press seams open to make two, Half Square Triangle (HST) blocks, dia. 1b.

tip: Press seams gently with steam iron. A dry iron increases risk of scorching wool.

f. Trim HSTs so they measure 7" square, illust. 1.

3. Repeat with second pair of purple tweed and cotton squares to make four purple HST blocks in total.

4a. Make HST blocks with remaining pairs of tweed and cotton squares as follows:

twenty blue blocks,
thirty six red/orange blocks,
twenty eight green blocks,
twelve beige blocks.

b. You should have 100 HST blocks in total.



Quilt layout

Assembly

- 1a.** Refer to [quilt layout](#) and arrange blocks in ten rows of ten blocks.
- b.** Arrangement is traditional barn raising design with purple blocks at centre, surrounded by blue, red/orange, green and finally beige blocks.
- 2a.** Join blocks together in rows with $\frac{3}{8}$ " seam.
- b.** Press seams open as before.
- c.** Join rows together to complete quilt top.

Completion

- 1a.** [Make quilt sandwich](#) with quilt top, wadding and backing.
- b.** Pin or baste layers together.
- 2.** [Quilt](#) as desired or [quilt in the ditch](#).
- 3a.** Take $2\frac{1}{2}$ " beige cotton strips and join strips end to end with diagonal seam.
- b.** [Double bind](#) edges.
- 4.** If using, attach button to centre, [illust. 2](#).
- 5.** Add a [hanging sleeve](#), if wished and add a [label](#).

Cosy up and enjoy!

My Donegal Home was designed by Margaret, pieced by Anne Rickerby and longarm quilted by Nicola Doherty-Roe. The tweeds were woven at the Donegal Woollen Mill, Downings, Co. Donegal and are 100% wool.

Contact

Margaret has packs of 10" squares of assorted tweeds available which are suitable for using in this project. Contact her via her website www.fabricaffair.co.uk for more information.



The New and Improved Grenville Quilters Exhibition

by Cherie Lumsden

Unbelievably this will be Grenville Quilters ninth biennial quilt exhibition. At least we think it is the ninth, we're not too good at keeping track... So, how new and improved? Well, we have finally admitted we had outgrown our lovely Grateley Village Hall, how times have changed, it is rather difficult to believe.

Who would have thought that when we held our first exhibition back in 2001 we would be forced to move because of lack of display space. At our first exhibition, we were scrabbling around trying to make the hall look full (by the way the 'we' were at that time, about eight members). The rest of the group were also wondering how I had managed to persuade them that holding an exhibition was a good idea or even a feasible one. And to be perfectly honest here – so was I!

Like most of my ideas, it had seemed a good one at the time. Maybe I should have thought ahead a little; about whether we would have enough quilts to display and umm, what will we use to display these quilts on? So, I cooked a nice dinner and announced to my husband 'I have something I might need your help with.' Now this man knows me even better than the Grenville ladies and so, he was a bit wary – okay, very wary. I soothed his wrinkled brow and explained that having set a date for the exhibition we just needed some quilt stands. After all how difficult could it be to make two uprights and a crossbar?

For goodness sake this man has a degree! By now, time was running out but with the help of some other husbands of group members, we had a few wooden quilt stands ready for the day. You would be amazed how many quilts we can get on one stand. A favourite trick is to pin everything to everything, and then pray...

One small village hall, a few wooden quilt stands of varying heights and widths and about 30 quilts and we were off. The trick in that first year was to try and make the hall look full. Two years later (and a couple of extra stands) and we didn't have to try quite so hard. Slowly, year after year, we started running out of space. We now regularly show almost 100 quilts and wall hangings etc. and began to be aware that the show could have been hung better if we had more room.

We also like to squeeze in a light refreshment area, serving homemade cakes and refreshments. Squeeze is the operative word and I would like to think our seating arrangements



have led to new close friendships. As we know, quilters are resourceful people and can manage to balance cup/saucer/cake and still happily chat about quilts. Of course an extra chair can always be wedged in...except last time we ran out of chairs!

With all the quilts/refreshments/traders and demonstration tables stuffed into such a small space, being able to walk around the exhibition was becoming tight and so yet again I had an idea! I don't know why those words seem to frighten those around me but they do. Usually with the Grenville Ladies they start remembering dental appointments or suddenly need to go to the loo. Unfortunately they still remember my idea of having a 24 hour quiltathon. But they did enjoy it on the day...and night...and the next day. They just never want to do anything like that ever again.

So, one cold and wet Tuesday after bolting the door and making sure I knew where the smelling salts were, I uttered the following 'I think we need to move the exhibition.' After a short discussion (and some cogitating) everyone agreed. After many a year, Grenville Quilters Exhibition is moving to the Weyhill Fairground Village Hall for our 2015 exhibition.



For us it means a huge display area, luckily we are now the proud owners of more quilt stands (not all homemade either!) and membership has grown from eight to eighteen. We will now have room for our two traders to set up and have their wares seen. And you will be able to sit in comfort to eat and drink and have a table to put your cup and saucer on - although I do hope friendships will still be forged. And best of all, there will be ROOM to move! What more could you ask for? Do come and see us in our new home.



The Grenville Quilters 2015 Exhibition...
The 2015 exhibition from the Grenville Quilters will be on Saturday 18th April, 10am-4pm at their new location Weyhill Fairground Village Hall, Weyhill, Andover, SP11 OQN



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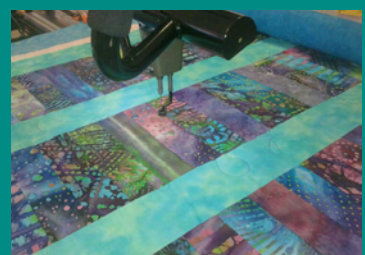
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Scattered Blossoms

Fusible appliqué – Pieced by Corey Yoder and quilted by Natalia Bonner

This pretty quilt is a great stash buster, or make it with charm squares.

REQUIREMENTS

Size: 48½" x 60½"



- Assorted scraps or 80, pre-cut 5" squares – petals
- 1½m Cream
- 2m Beige
- ½m Beige – binding
- 56" x 68" Wadding
- 3¼m Backing
- 2¼m Fusible web

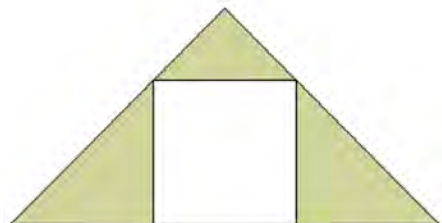


Image by Nissa Brehmer

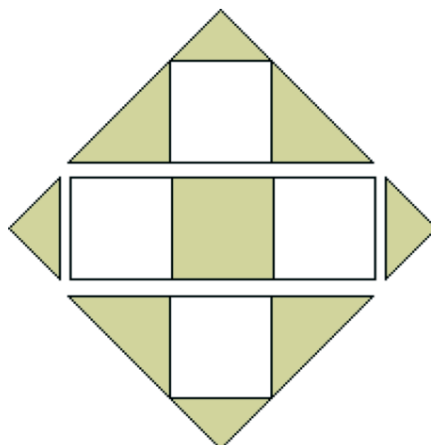
dia. 1. Block assembly



a. Join large triangles to square



b. Add small triangle to unit



c. Add small triangles to complete block



illust 1, block detail

Cutting

Cut across width of fabric

- From cream cut:
ten, $4\frac{3}{4}$ " strips sub cut into:
eighty, $4\frac{3}{4}$ " squares.
- From beige cut:
three, $4\frac{3}{4}$ " strips sub cut into:
twenty, $4\frac{3}{4}$ " squares,
four, $7\frac{1}{4}$ " strips sub cut into:
twenty, $7\frac{1}{4}$ " squares. Cut each
square in half along diagonal
twice to make 80 large triangles,
four, $3\frac{7}{8}$ " strips sub cut into:
forty, $3\frac{7}{8}$ " squares. Cut each
square in half along diagonal once
to make 80 small triangles.
- From beige cut:
six, $2\frac{1}{4}$ " strips – binding.
- From backing cut:
two, 57" strips. Join strips together to
form backing with horizontal seam.

Petal Construction

- Trace petal template given full size on *Pattern Sheet* 160 times onto paper side of fusible web.
- 2a. Cut out petals approx. $\frac{1}{8}$ " outside traced lines.
b. To reduce stiffness of fusible appliqué in finished quilt, remove interior of each petal approx. $\frac{1}{4}$ " inside traced lines leaving oval ring of fusible web in shape of the petal.
- Following manufacturer's instructions, fuse petals onto wrong side of scrap fabrics. If using pre-cut

squares, fuse two petals per square.

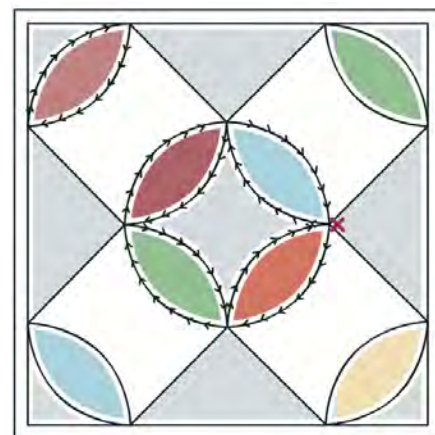
- 4a. Cut out fabric petals carefully on lines.
- b. Remove paper backings and set them aside.

Block Construction

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

- 1a. Take two, beige large triangles and join to opposite sides of one, $4\frac{3}{4}$ " cream square, **dia. 1a**.
b. Press seams open.
c. Repeat to make a total of 40 units.
2. Join one, beige small triangle to top of each unit. Press seams open, **dia. 1b**.
- 3a. Join two, $4\frac{3}{4}$ " cream squares to opposite sides of one, $4\frac{3}{4}$ " beige square.
b. Press the seams open.
c. Repeat to make a total of twenty three-square strips.
- 4a. Join two units made in Step 2 to top and bottom edges of one three-square strip made in Step 3.
b. Press the seams open.

dia. 2. Petal placement and appliqué stitching guide



- c. Repeat to make a total of 20 units.
- 5a. Add two, beige small triangles to remaining opposite sides of three-square strip to complete block, **dia. 1c**.
b. Press seams open.
c. Repeat to make twenty blocks which should measure $12\frac{1}{2}$ " square, **illust. 1**.

Adding the Appliqué

- 1a. Select eight petals and place on one block along seamlines.
b. Fuse in position.
c. Ensure you leave $\frac{1}{4}$ " seam allowance around outside edge of block, **dia. 2**.
- 2a. Appliqué edges of petals with blanket or zigzag stitch or as desired.
b. Begin and end stitching centre petals at 'x'.
c. Stitch outer petals individually.
3. Repeat for remaining blocks.

Quilt Top Assembly

- 1a. Refer to **quilt layout** and arrange blocks in five rows of four blocks each.
b. Join blocks together in rows.
c. Press seams in adjoining rows in opposite directions.
- 2a. Join rows together to complete quilt top.
b. Press seams in one direction.

Completion

- 1a. Make quilt sandwich with quilt top, wadding and backing.
b. Pin or baste layers
- 2a. Quilt as desired. Oval petal shapes work well.
b. Trim excess batting and backing.
3. Double bind edges with $2\frac{1}{4}$ " beige binding strips.
4. Add a hanging sleeve, if wished and a label.



Quilt layout

Enjoy!

Contact

To see more of Corey's work and design process, or for more information on her published patterns, visit her blog www.littlemissshabby.com

Many thanks to C&T Publishing and Stash Books for permission to feature this project which appears in the book *Playful Petals* by Corey Yoder.

Published by Stash Books © 2014
ISBN: 978-1 60705 797-0
Available in the UK for £15.99 from Stash Books.

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Chinese Heirloom Quilt

Final Part – fan border – Lynne Edwards MBE

In this final part we make the pieced fan border to complete this wonderful quilt.

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
- Template plastic

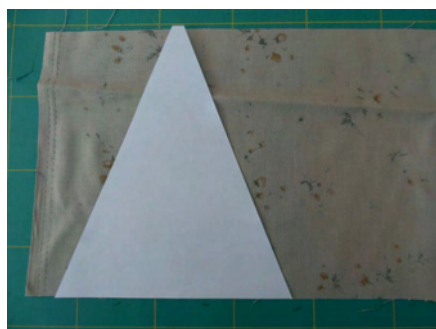
Many thanks to No. 5 B&B in Malvern for the use of their lovely premises used in the photography for this project.

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



Quilt by Judy Baker-Rogers

illust. 1. Cutting template 1

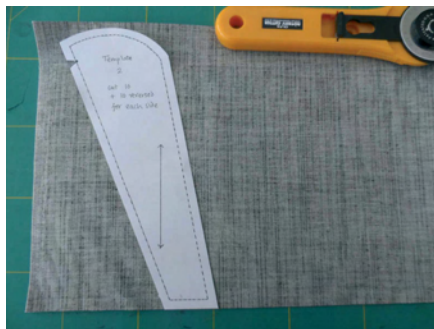


a. Position template on strip



b. Rotate template and mark second piece

illust. 2. Cutting template 2



a. Align bottom edges



b. Rotate template

illust. 3. Cutting template 3



a. Position template on strip



b. Rotate template

Cutting

Cut across width of fabric

1. From fabric 1 cut:
eight, $1\frac{3}{4}$ " strips – inner border.
2. From fabric 4 cut:
eight, $2\frac{3}{4}$ " strips – inner border*.
3. From backing cut:
three, 108" lengths. Sub cut one length into:
four, 3" x 99" strips – binding.

*See piecing instructions for additional instructions before cutting these strips.

Framing borders

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

- 1a. Join two, $1\frac{3}{4}$ " fabric 1 strips together end to end.
- b. Measure quilt vertically through its centre and trimmed joined strips to this length.
- c. Join strip to one side of quilt centre.
- d. Add strip to opposite side in similar manner.
- 2a. Make top and bottom fabric 1 inner borders in same way by measuring quilt horizontally through its centre and trimming joined strips to this length.
- b. Add joined strips to top and bottom edges.
- 3a. Quilt top should measure $79\frac{1}{4}$ " square at this point, including seam allowances.
- b. If your quilt top is larger than this, the size of the quilt can be adjusted after adding

fabric 4 inner border.

c. If your quilt top is smaller than $79\frac{1}{4}$ " square, you will need to cut fabric 4 strips wider than $2\frac{3}{4}$ " to ensure quilt top is correct size before adding pieced fan border.

4a. Add $2\frac{3}{4}$ " fabric 4 strips in similar manner.

b. Ensure quilt top measures $83\frac{3}{4}$ " square including seam allowances at this point.

Pieced Fan Border

1a. Trace fan border templates given full size on *Pattern Sheet* onto template plastic and cut out carefully on lines.

b. Ensure grainlines and other markings are added to templates.

tip: Work on one side of border at a time.

2. Each border requires:
nine, template 1
ten, template 2
ten, template 2 reversed
ten, template 3
one, template 4
one, template 4 reversed.

Cutting template 1

1a. Take fabric 3 and cut 7" strip as long as possible.

b. Place template 1 on wrong side of strip with bottom edge of template aligned along

bottom edge of strip and top of template with top edge of strip, *illust. 1a*.

c. Using sharp marking pencil, draw along sides of template.

2a. Rotate template 180° and position it upside down on strip, matching side of template with drawn line, *illust. 1b*.

b. Draw along remaining side of template.

3. Repeat to draw nine triangles in total along strip.

4a. Using rotary cutter and ruler, cut along drawn lines to make nine, template 1.

b. Mark dot at tip of triangle on wrong side of fabric as shown on template.

Cutting template 2

1a. Take fabric 2 and cut two, $7\frac{3}{4}$ " strips.

b. Place strips right sides together and ensure top and bottom edges are aligned exactly.

tip: Cutting pieces in this manner means identical mirror image pieces are cut at same time.

2a. Place template 2 on top of strips with bottom straight edge of template aligned with bottom edge of strips, *illust. 2a*.

b. Draw round template and mark dot on left side of template.

3a. Rotate template 180° and match straight bottom edge of template with top edge of strips as well as drawn line of first template, *illust. 2b*.

illust. 4. Assembling 3-piece unit



a. Pin pieces at marked dot



b. Press seam towards fabric 2



c. Complete unit



illust. 5. Insert piece 3

- b. Draw around remainder of template.
4. Repeat to mark total of ten templates along strips.
5a. Using rotary cutter cut along straight edges of each template.
b. Keep layers together and pin each pair of fabrics near curved untrimmed section.
c. Carefully cut along curved edge with sharp scissors, cutting through both layers of one pair of pieces at a time.
d. Ensure dot is marked on both pieces.

Cutting template 3

- 1a.** Take fabric 5 and cut 7¼" as long as possible.
b. Position template 3 on wrong side of strip with straight bottom edge of template matching bottom edge of strip, *illust. 3a*.
c. Draw around template.
2a. Rotate template 180° and align bottom edge of template with top edge of strip and drawn line on fabric.
b. Draw around remainder of template, *illust. 3b*.
3a. Repeat to draw total of ten, template 3 along strip.
b. Cut out as before with rotary cutter and scissors.

Cutting template 4

- 1a.** Take fabric 5 and cut two, 7¼" strips.
b. Place strips right sides together ensuring top and bottom edges are aligned as before.
c. Draw around template four times on strip in similar manner aligning straight bottom edge of template with edges of strips.
2. Cut templates, taking care with curved edges to make four template 4 and four template 4 reversed.
3. Note the required template 4 pieces for all four borders are now cut.

Cutting template 5

- 1a.** Take fabric 2 and cut 7¼" strip.
b. Place template 5 on wrong side of fabric, matching grainline with grain or weave of fabric.
c. Draw around template four times and cut out on lines.
d. Mark corner dot on each piece and set pieces to one side.



Border detail

Assembling border

- 1a.** Take one template 1 triangle and one template 2 and one reverse template 2.
b. Place template 2 right sides together with template 1 matching dots marked on each piece. Note template 2 piece is longer than template 1 piece.
c. Align dots by pushing pin through both layers at marked dots and pin at right angles to seam, *illust. 4a*.
d. Pin rest of seam ensuring ends match at seamline point and not tips of pieces.



illustr. 6. Quilting detail

e. Stitch seam and press towards template 2, [illustr. 4b](#).

2. Add reverse template 2 to opposite side of template 1 triangle, matching dots as before.

3. Repeat to make total of nine 3-piece units, [illustr. 4c](#).

4a. Join 3-piece units together inserting one, template 3 piece between each 3-piece unit, aligning seams so they match at the 1/4" seamline at each end, [illustr. 5](#).

b. Press seams towards piece 3.

5a. Add one template 3 piece to each end of border strip.

b. Join one template 2 and one template 2 reversed to each end of strip. Ignore marked dot at this stage.

6. Add one template 4 to each end, matching shorter of the two sloping sides with edge of shape 2 at end of border strip to complete border strip.

7. Repeat cutting and assembly instructions to make four border strips in total.

tip

Each border strip should be same length as quilt. Measure border strip from marked dot on piece 4 at one end to marked dot on piece 4 at other end, it should measure 83 1/4". If border is too short, press with a steam iron to stretch it to fit. If too long, take in some of the seams until correct length is achieved.

Attaching the fan border

1a. Mark a dot on wrong side of quilt top 1/4" from each corner.

b. Pin one border strip to one side of quilt top matching marked dots at each end.

c. Join border to quilt top starting and finishing sewing seam at marked dots.

2a. Join remaining borders in similar manner.

b. Press seams towards border.

3a. Turn quilt over to wrong side and fold back seam allowances at each end of border strips.

b. Pin or tack in position.

4a. Turn quilt right side up again and place one corner piece 5 right side up in space for corner.

b. Match marked dot on piece 5 with quilt corner.

tip

Push seam allowances of quilt back to keep corner clear at this point.

5a. Overlap folded edges of ends of border strips on long edges of piece 5 by 1/4".

b. Ensure outer curved edges match.

c. Pin overlapping edges in position before appliquéing in place with matching thread.

6. Repeat with each corner to complete quilt top.

Completion

1a. Assemble backing with remainder of cut piece and two other backing lengths.

b. Make [quilt sandwich](#) with quilt top, wadding and backing.

c. Pin or baste layers.

2. [Quilt](#) as desired. This quilt gives plenty of scope for quilting, [illustr. 6](#).

3a. Take 3" x 99" binding strips and fold and press 1/4" turning along one long edge of each piece.

b. On back of quilt, mark centre point of each curved corner 1/4" in from cut edge of curve.

c. Place one binding strip on flat surface right side up. Ensure raw edge of strip is top edge.



Quilt layout

d. Place quilt on top, right side down. Outer curves of quilt should match top raw edge of strip.

e. Pin quilt to strip from marked dots at each end.

4a. Stitch $\frac{1}{4}$ " seam along curved edge of quilt, stitching through all layers.

b. Start and stop stitching at marked dots.

5. Pin and stitch remaining three binding strips to other three sides in same way.

6a. Turn quilt so it is right side up and binding strip is uppermost.

b. At each corner, fold ends of binding strips back in a diagonal mitre. Folded edges should butt together.

c. Finger press folded edges and trim excess fabric to leave $\frac{1}{4}$ " seam allowance.

7a. Trim excess along curved edge with pinking shears to reduce bulk in quilt layers.

b. Fold binding strip to back of quilt and pin in place.

c. Stitch folded edges at corners with ladder stitch before slip stitching binding to back of quilt in usual way.

Congratulations on completing your quilt which we hope will become an heirloom quilt in your family!

Contact

Contact Lynne at
lynneedwardsquilts@me.com

Quilting Acknowledgement

Many thanks to Jan Chandler of Quilting Solutions for quilting Carol's red and cream quilt and Janette Chilver of J-Quilts (www.j-quilts.co.uk) for quilting both Dorna's mauve and taupe quilt and Judy's green and red quilt.

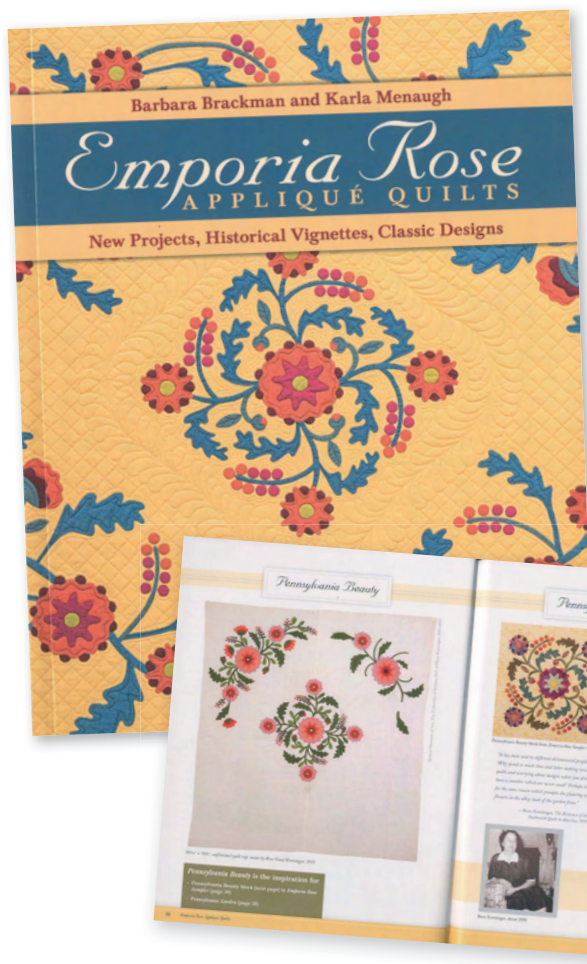


Fold back strip from marked dot when attaching adjacent strip to keep it clear of stitching.

Book Reviews

Giveaways

For details of how to enter this month's giveaways, turn to page 80. Closing date for reader offers, unless otherwise stated, 28th February 2015



Emporia Rose Appliqué Quilts

Barbara Brackman and Karla Menaugh © 2014

Emporia Kansas was the home to several talented appliqué needlewomen from the 1920s to the 1940s. Their work has inspired this book. They produced outstanding quilts with beautiful quilting by unnamed women. There are details of nine blocks, traditional floral patterns and eight projects, quilts, cushions and runners.

The intricate appliqué uses freezer paper templates and machine stitching. The clear instructions are accompanied by a pull out section of actual size templates and quilt designs. The quilt designs outline the appliqué and the spaces are filled with feathers, swags and cross hatching.

This is a fascinating mixture of history and practical instruction.

It is my Book of the Month.

C & T Publishing, 62 pages

ISBN 978-1-60705-890-8

RRP: US \$27.95



READER OFFER:

Buy Emporia Rose Appliqué Quilts for £14.95 + FREE P&P in the UK. To order call Kaleidoscope on 01360 622815 or visit www.kalquilts.com.

Quilt As You Go Made Modern

Jera Brandvig © 2014

This method combines patchwork and quilting together as most of the quilting is worked in small areas.

The fabric pieces are sewn directly onto cotton punched wadding

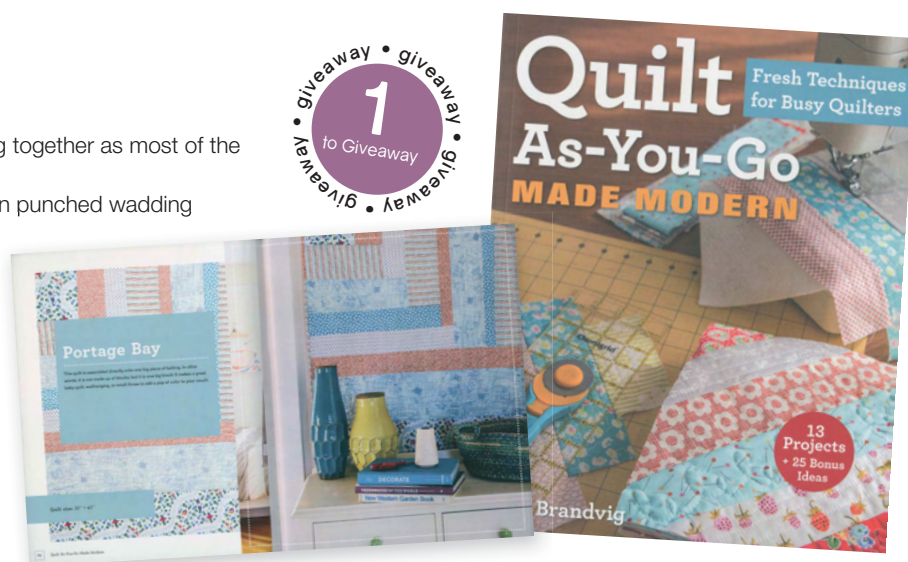
which is cut 1½" bigger than the finished block. There is no backing at this stage, only two layers are quilted. The quilted blocks are then trimmed to the correct size.

After the blocks are joined together a backing fabric is attached, with minimal quilting, before binding the edges.

Stash Books, 112 pages

ISBN 978-1-60705-901-1

RRP: US \$21.95





Handful of Scraps

Edyta Sitar © 2014

The book opens with photos of 36 antique scrappy quilts, dating from 1846 to the early twentieth century, many from the author's family collection. It is followed by 15 quilts recreating them, using modern equipment and newer techniques, whilst retaining their original colours.

All the quilts reflect the clever use of even the smallest pieces of fabric. These are

scrappy quilts, the English paper pieced quilt has $7/8$ " hexagons. The clearly written instructions and detailed diagrams will inspire an experienced quilter.

It is an excellent guide to making vintage style quilts and a feast for the eyes.

Sitar Family Traditions LLC, 128 pages
ISBN 13: 978-0-9836688-1-7, RRP: £19.95



READER OFFER:

Buy Handfuls of Scraps for £19.95 + FREE P&P in the UK. To order call Kaleidoscope on 01360 622815 or visit www.kalquilts.com.

Sew a Modern Home

Melissa Lunden © 2014

Quilts are seen here as home decoration. Every room has a coordinated colour scheme, usually light neutrals, tans, creams and greys. In the bedroom several items have chevron patterns with actual size templates. The dining room theme is flying geese, in a runner, placemats and cutlery holders. Many of the items, especially those for the nursery, a cot quilt, a play mat and soft toys would make charming gifts. These bold modern designs, similar to Art Deco, have clearly written instructions and diagrams.



Martingale, 80 pages
ISBN 978-1-60468-367-7
RRP: US \$24.99



READER OFFER:

Buy Sew a Modern Home for £16.99 with FREE P&P in mainland UK. Call Roundhouse on 01273 603717 (quote P&Q offer) or visit www.roundhousegroup.co.uk/shop/pqoffer9

Happy Villages

Karen Eckmeier © 2014

This updated edition has small collages of crowded villages climbing up hillsides, think of the Amalfi coast and snowy Alpine scenes.

Ten coloured 6" squares of fabric are cut into smaller squares, rectangles and straight sided shapes using the template provided.

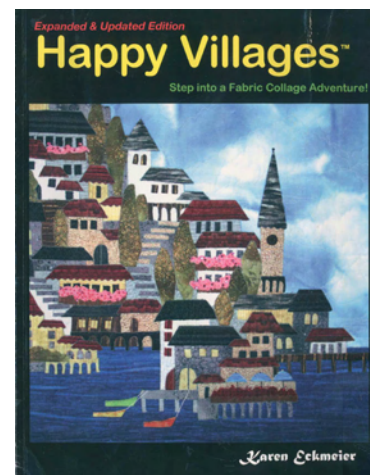
Each square becomes nine separate pieces.

The assorted shapes are arranged and glued onto

cotton wadding. The collage is covered with very fine tulle and quilted.

By varying the colour palette, a grey medieval town, a dark fantasy Halloween scene and a blue and white Greek village are just a few design possibilities, it's great fun.

The Quilted Lizard, 48 pages
ISBN 13: 978-0-9792033-4-3, RRP: US \$22.00



READER OFFER:

Buy Happy Villages 2nd Edition for £15.95 + FREE P&P in the UK. To order call Kaleidoscope on 01360 622815 or visit www.kalquilts.com.

Scrappy Fat Quarter Quilts

Fons and Porter © 2014

These 13 bed quilts require several different fat quarters each to create a scrappy appearance. They are mainly traditional blocks, Flying Geese and Churn Dash both feature.

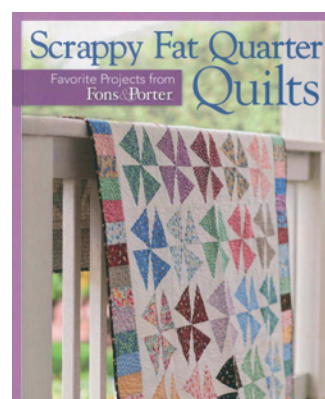
They range in difficulty from simple Snowball blocks to a complex quilt, crisscrossed diagonally by one inch squares.

There are diagrams of the quilting designs for each quilt but no quilting instructions.

The Sew Easy Techniques section explains quick piecing methods for quarter square and half square triangles. The instructions and diagrams are easy to follow.

There are frequent references to the author's own products such as rulers papers and seam markers.

Martingale, 64 pages
ISBN 978-1-60468-569-5, RRP: US\$19.99



READER OFFER:

Buy Scrappy Fat Quarter Quilts for £10.95 + FREE P&P in the UK. To order call Kaleidoscope on 01360 622815 or visit www.kalquilts.com.

Exhibitions

Yorkshire, York YO1 7PW

Until 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

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

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, Dalgarven Mill, Kilwinning. Open Tues – Sat 10 – 4, Sun 11 – 5

Disabled access and coffee shop.

Contact: Margaret McBride 01505 504360

Denbighshire, Llangollen LL20 8SW

4 – 13 February

Exhibition of hangings by members of Region 13 of the Quilters' Guild and the Contemporary Quilt group inspired by the theme 'I Love Region 13 because...' as part of Quiltfest at the International Pavilion, Abbey Road, Llangollen. Open daily 10 – 4.

Sun 8 Feb Trading Day with traders selling quilting supplies. Light refreshments on trading day only. Free parking. Free admission except on Trading Day, £3. Contact: Val Shields 01978 852856

www.quiltfest.org.uk

Denbighshire, Llangollen LL20 8PW

4 February – 4 March

Exhibition of hangings made by members of The Quilters' Guild Contemporary Quilt group inspired by the theme 'Dislocation' as part of Quiltfest at the Museum & Art Gallery, Parade Street, Llangollen. Open daily 10 – 4 except Wed 1 – 4.

Free admission.

Contact: Val Shields 01978 852856

www.quiltfest.org.uk

Cornwall, Wadebridge PL27 6BU

21 – 22 February

Material Girls' 3rd Patchwork Exhibition at Wadebridge School 6th Form Common Room, Bodieve Road, Wadebridge. Open 9.30 – 4.30. Sales table, traders, raffle, bagbols and refreshments. Disabled access and free parking. Admission £2. Proceeds in aid of North Cornwall Riding for the Disabled and Wadebridge Memory Café. Contact: Angela Collop 01208 812566, a.collop@btinternet.com

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).

Edinburgh, EH28 8NB

20 – 22 February

Spring Quilt Festival at MacRobert Pavilion, Royal Highland Centre, Ingliston, Edinburgh. Open 10 – 4.30 (Sun 4).

Contact: Grosvenor Shows 01406 372600 www.grosvenorshows.co.uk

GENERAL CRAFT SHOWS

Manchester, M17 8AS

6 – 8 February

Creative Stitches and Hobbycrafts Show at EventCity, Manchester. Open 10 – 4.30.

Contact: ICHF Events 01425 277988

www.ichfevents.co.uk

Essex, Tiptree CM9 8HX

12 – 14 February

Creative Crafts Show at Five Lakes Crowne Plaza Resort, near Tiptree, Colchester. Open 10 – 5.

Worcestershire, Malvern WR13 6NW

26 – 28 February

Creative Crafts Show at the Three Counties Showground, Malvern. Open Thurs/Fri 10 – 4, Sat 10 – 5.

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.

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Your chance to WIN fabrics by British company Lewis & Irene, from their Brand NEW - Make A Wish collection.

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Fairies dance at the bottom of the garden near the hedgerow where tall dandelions float waiting for a wish to be made. Close your eyes, blow its magic seeds gently into the breeze and...

Lewis & Irene are a British, family run business with fresh, homegrown designs printed on high quality cotton. They sell to craft and fabric shops in the UK and across the world through leading distributors. For more details visit www.lewisandirene.com.

prizes
worth over
£240

Lewis & Irene
threaded with love

For your chance to win one of eight Fabulous Forties fabric rolls worth over £30 each, simply answer the following questions from this February issue of P&Q:

1. Which shop do we visit in Lets Go Shopping this month?
2. Fill in the missing gap, I ♥ _____?
3. Which venture from the Quilters' Guild do we feature this month?

The winners will be the first correct eight answers, selected at random. Entries must be received by 28th February 2015. Don't forget you can now enter competitions online at www.pandqmagazine.com. Please turn to page 80 for full competition rules and details of how to enter our competitions.

Lewis & Irene Competition

To be received by 28th February 2015

Full name:

Address:

.....

Post code:

Telephone:

Email:

Answers:

1:

2:

3:

Send your entry to Lewis & Irene Competition, *Patchwork & Quilting* magazine, Traplet Publications, Traplet House, Pendragon Close, Malvern, Worcs. WR14 1GA to arrive no later than **28th February 2015**.

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

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The all-NEW patchwork and quilting
experience for Scotland



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A celebration of **Scottish patchwork and quilting**, featuring **fabulous galleries, essential supplies, competitions, workshops and talks.**

Quilt competitions 2015

You are invited to enter your work into one of our exciting open competitions, with fabulous prizes to be won!

Categories:

1. Traditional and Contemporary
2. Art Quilts
3. Group Quilts
(two or more makers for one quilt)
4. Beginners Quilt
5. Themed Quilt - Northern Lights

To download the competition entry form and rules visit: **www.stitchandhobby.co.uk/glasgow**
or phone: **+44 (0) 1425 272711** for a hard copy by post.



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Wandering the Web

with Chris Franses

As I've wandered the web the last year or so I've noticed more and more people taking to hand piecing over papers or English paper piecing (EPP) as it's often known. For those of us who started patchwork back in the 70s or early 80s, the hexagon pieced over papers was usually our first introduction to the craft – and for some of us it was nearly our last until we discovered blocks that could be pieced on sewing machines. The EPP revival returns patchwork to its English origins where intricate small shapes can be joined to create something larger, using up those small scraps deemed 'too small' by machine-users. It also doesn't feel like 'work' as you can sit by the fire (in front of the telly) and be sociable with the rest of the family. I thought I would trawl the web this month in search of some of the people pioneering this return to EPP and using hexagons (or 'hexies' as they now seem to be called) as their basic pattern.

If you want to learn how to do English Paper Piecing then you may find one of these articles/tutorials useful – www.craftsy.com/article/english-paper-piecing; sunshinescreations.vintagethreads.com/2007/03/tutorial-on-english-paper-piecing; www.buttonsandbutterflies.com/2013/03/english-paper-piecing-tutorial.html; www.dawnchorusstudio.com/basting-hexagons-for-english-paper-piecing and selfsewn.blogspot.co.uk/2012/04/basic-english-paper-piecing-tutorial. Do go back to the home pages of these blogs to see what else they are making and doing at the moment.

As you might expect there are a lot of videos on YouTube including ones from Sue Daley (www.youtube.com/watch?v=Nqa70gU-E9U#t=69), Jackie Wills (www.youtube.com/watch?v=VeGouUq4_14), Connecting Threads (www.youtube.com/watch?v=yDrTVi0jk6w) and Angie's Bits and Pieces (www.youtube.com/watch?v=wRY3IRB_ELY). In the sidebars of each of these pages you will find links to many other video tutorials on the same topic. Don't forget to look at several videos or tutorials as no one method is the 'right' one, but one of them will be the right one for you. A quick and simple hexagon table mat project can be found at www.craftstylish.com/item/8335/how-to-english-paper-piecing-project/page/ if all you just want to give it a quick try.



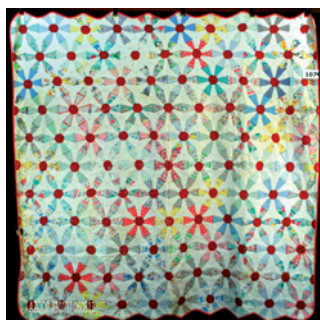
Sunshine's Creations

Sue Daley and Jackie Wills were two names that cropped up again and again in my searches this month. You can find Jackie Wills on Facebook at www.facebook.com/HexagonPatchwork and her own website, www.jackiewills.co.uk; while Sue Daley is at www.facebook.com/pages/Patchwork-with-BusyFingers-Sue-Daley-Designs/309360662416527 and www.suedaleydesigns.com. Another useful and interesting website on English Paper Piecing is www.cddesigns.com/PaperPiecing.

Instagram uses the hashtag (#) for subjects so go to its search page and look for the following hashtags – hexagons; hexagonsmadeeasy; hexies; hexieseverywhere; hexiestars; hexiesnowflakes; hexieswap; or EPP where you will find 1000s of pictures of hexagons and hexagon quilts.

Your best friend is your search engine and you will get different results from different ones. Try searching for 'hexagon patchwork' or 'hexagon quilts' on several search engines to see what you can find. You can narrow your search by adding (say) 'tutorial' or 'video' or 'how to'; remember that putting search terms in quotation marks keeps the words together as one term – you don't want to be searching for every instance of 'how' and 'to' across the internet.

On the topic of antique quilts, if you head over to www.quiltmuseum.org.uk/collections/mosaic-patchwork you will find pictures of sixty (or so) 'mosaic' quilts which is the name the Quilters' Guild of the British Isles have given to their English Paper Pieced quilts made from hexagons, diamonds and other small tessellating shapes. Searching the Quilt Index for hexagon quilts came up with nearly 1000 quilts both old and new - www.quiltindex.org/search_results.php?style_block=Hexagons. This website (which I've mentioned before) is a fabulous resource, so do go and have a look at what it has to offer. Back in the UK, The Open Air Museum in Beamish has photos on its website of two hexagon quilts - collections.beamish.org.uk/search-detail?item=IRN75345&query=quilt&searchType=objects&hiQuality=0&withPhotos=0&filterQuery and collections.beamish.org.uk/search-detail?item=IRN42855&query=quilt&searchType=objects&hiQuality=0&withPhotos=0&filterQuery. It is worth looking at the websites of museums and country houses and then searching their collections for quilts as many of them do have quilts but they are not often on public display.



Endless Chain, Quilt Index



Women Folk



Karen at Somerset Patchwork

Quite a few bloggers mention hexagons in their blogs from time to time but few I could find are currently blogging exclusively on EPP like selfsewn.blogspot.co.uk. Two that are keen EPP bloggers are Australians Brigitte Gilpin (brigittegilpinquilts.com/news-blog) and Karen Styles (karenatsomerset.blogspot.co.uk); they have shops too so do go and look at their websites as well. In fact the Australians and Americans seem to have taken to English Paper Piecing far more than we have and they, and Modern Quilters, are taking hexagons to places we never thought of.

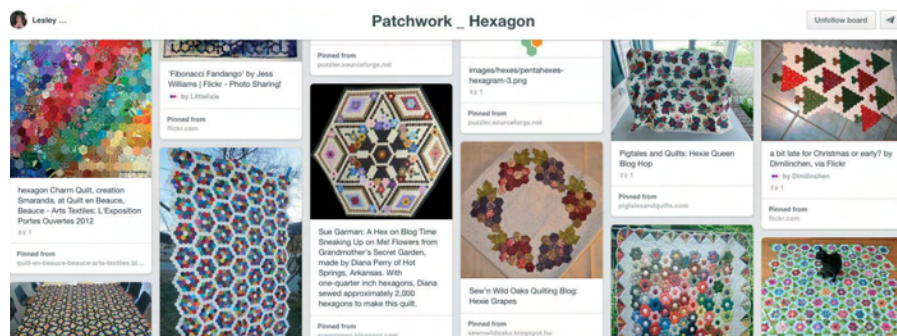
A brief history of English Paper Piecing (written in 2006) can be found at www.womenfolk.com/quilt_pattern_history/mosaic and an article on how to draw your own hexagons at www.craftpassion.com/2010/04/tutorial-how-to-draw-hexagon-for-quilt-block.

By way of a PS – while I was searching I came across annjrippin.wordpress.com/category/hexagon-patchwork. If you go to her home page you can read more posts about other topics but on her About page I found: 'My name is Ann Rippin. I am a senior lecturer at the University of Bristol in the Department of Management. As part of my research, I create quilted and embroidered textiles about the companies I research or some of the themes that I am interested in such as organisational excess, or foundation narratives. I have set up my blog for people who are interested in my work and want to follow my new pieces as they emerge.'

I have just started working on a big new project about Laura Ashley. This is partly for me to explore narrative approaches to work, but also for me to do a bit of homage to the woman who got so many quilters in this country started. I am wrestling with whether I should include a photo of my first quilt, which is old and disgraceful, but which was made with some Laura Ashley fabric, which I bought in the 1980s in Cardiff, as well as some Liberty fabric. Quilters will recognise this pattern!'

So if you have any Laura Ashley fabrics and/or memories head over to this blog and help with the research.

Finding hexagon themed boards and posts on Pinterest and on Instagram is relatively straightforward. On Pinterest search for patchwork and/or quilting boards with hexagon or hexie in the title – there are lots, but several stood out with around 200 'pins' including www.pinterest.com/lesleyeighnton1/patchwork_-_hexagon; www.pinterest.com/goncag/patchworkhexagons; www.pinterest.com/tinselfairy/patchwork-hexagons-hexies-hexagonal; www.pinterest.com/dgkh/patchwork-hexagon; www.pinterest.com/ruthm1955/hexagon-patchwork. With over 500 'pins' on EPP not just hexagons you will find www.pinterest.com/fibersfibras/patchwork-hexagons-english-piecing and for mainly antique EPP quilts you should have a look at Judy Martin's board at www.pinterest.com/judymartinquilt/hexagon-quilts-and-english-paper-piecing.



Lesley Leighton's Pinterest board



Utttoxeter 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 February 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 February 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
4. 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 Utttoxeter 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

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 Utttoxeter 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: £

Paid by Cheque / BACS (delete as appropriate)

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
7. correspondence can be entered into.
 8. 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

The Special
Theme for both
Quilting & Embroidery is:


BritishRoyalty

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 February 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.

GREAT NEWS!

The date to get your application form submitted has been extended to 16th February 2015.

To enter simply complete the form opposite and send it in!



'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

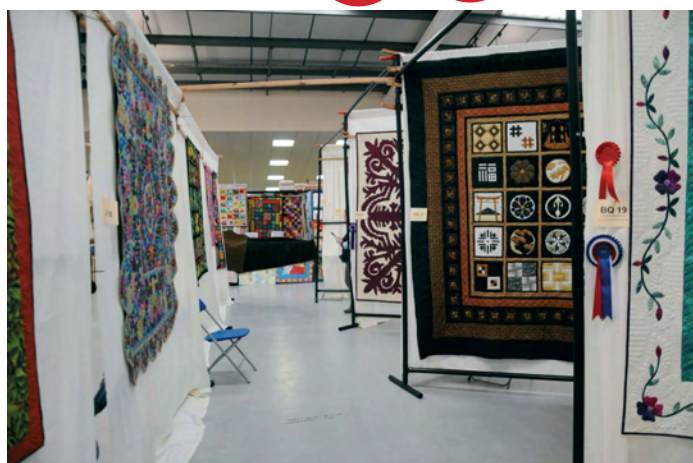
News and Views

NEWS?

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

Spring Shows 2015

And so, we start the spring quilt and festival show season 2015. Grosvenor Shows organise shows throughout the UK and there is almost certainly a show locally for you to visit. Maybe this is the year that you enter your work into a quilt competition - there is still time! The special theme for the Malvern Quilts UK show this year is 'Symphony of Colour' (closing date 5th March). I'm sure this display will be a riot of colour! For the Sandown show, you can enter into their charity quilt category along the theme of 'Learn, Create, Inspire' (closing date 1st May). All entry fees raised from this category will be donated to Macmillan Cancer Support. For more details on the shows, tickets and how to enter a quilt, visit www.grosvenorshows.co.uk or call 01406 372600.



Ramblings

with Chris Hammacott

It seems my ramble from a while back, where I let rip about 'art quilts' struck many a nerve, so now I would like to look at culprit number two - the 'traditionalist'.

When I first started patchwork I remember joining a local group seemed a good idea, might get some pointers and make some friends. At the first meeting I was introduced to Iris and her chums and told she was a 'traditional' quilter. Okay I thought, what does that mean? Well Iris was very keen to impart that she ONLY hand-stitched and hand-quilted, she would never use a machine as hers were REAL quilts.....by this she told me in no uncertain terms that using a machine meant that the quilt was not really a proper quilt. I admit by that point my back was up against the wall and I was just desperate to bang my head against something concrete. I did ask if Iris only used scraps of fabric from dress making and she looked at me as if I was barny, no of course not - she bought only the best quality cotton. Hardly in the tradition of patchwork then? What about wadding, in the tradition did she use sheep's fleece or old blankets as is part of the heritage of quilt making? No again - only the best money could buy for Iris. I however, have quilted with sheep's fleece and it works jolly well. Washing the fleece is a bit of a trial, but I have to say my blackface

ewe Edith provided more than one quilts worth... but this is swaying from the subject.

What I find so hard is that if you want to be a 'traditionalist' and do things in the 'proper' and historically correct way, then you have to take the lot. Yes you can just say you like to hand-stitch, fine, but if you want to think of it as 'proper' patchwork and quilting you have to take the whole shebang - not cherry pick some and leave the other bits behind. I am sure the women on the covered wagons stitching their blocks together (Iris I am sure saw herself in a bonnet) would have bitten your arm off for a fat quarter and a Bernina. Okay, I appreciate the wagon might not have electricity... but you get the gist.

Patchwork and quilting comes from a point when nothing was wasted and the nights were cold, you stitched scraps together made them thicker with whatever was to hand and hoped it would keep you warm at night - nothing complicated in that. In my opinion, if you want to be traditional, that is where your tradition starts. I dislike how patchworkers like Iris place themselves in a position that can look with disdain at others. She and I have heard others of her ilk say 'machine quilting is not proper quilting', what a load of blarney. I hand and machine quilt, both do the job of holding the layers together. I have a friend who has been known to staple fabric together to quilt it, still quilting.....?!

In this day and age, many folk have precious little time to quilt and a machine will do the job an awful lot quicker than hand stitching as well as being easier for those with arthritis and associated problems. If I had been a more sensitive soul, I might well have been put off the whole quilting game by Iris and her ideas of 'proper' quilting. As it was, I took it as a challenge. So, if you meet Iris or one of her chums - don't take her too seriously and offer her some sheep's fleece!

Quiltfest 2015

The 14th annual celebration of Quiltfest will be held in Llangollen from 4th -13th February 2015. The exhibition will be an exhibition of hangings by members of the Quilters' Guild Region 13 and the Contemporary Quilt Group. Quiltfest has been instrumental in presenting quilters and fabric artists working at the cutting edge of quilt making and has become a highly anticipated event each year in Llangollen. They anticipate that the 2015 exhibition will be another exciting showcase! Quiltfest will be in the gallery at the International Pavilion, Abbey Road, Llangollen, LL20 8SW and also a selection of work 'Dislocation' will be on display at the Museum & Art Gallery, Parade Street, Llangollen LL208PW. For more information visit www.quiltfest.org.uk.

The Global Quilting Project 2015

The Global Quilting Project 2015 aims to bring quilters and quilting communities together from across the globe.



International quilting groups (made up of 12 people in each group) will work together as regular quilting groups do - only each member will be in different parts of the world. Using scraps you already have, you will work with your group to decide on colour schemes, designs and themes to create blocks for your own quilt and contribute to quilts of your other group members. The project has its own Facebook page which contains logistics and plans for how it will all work, and will be the main check point for the groups to communicate. Isn't technology amazing?!

For more information on the project and to get involved, visit The Global Project Facebook Page www.facebook.com/Theglobalquiltingproject or email theglobalquiltingproject@gmail.com

Hoffman Challenge – a British Winner!

Avid quilter Fiona Ducker entered her quilt 'Ony Ony Bird from Aphrodite 3' (pictured right) into the 2014 Hoffman Challenge and won! The Hoffman Challenge started in 1988 in America and has grown to become a premiere traveling quilt, clothing and doll collection. Each year the Challenge receives over 700 entries incorporating in their design, the challenge fabrics. It has three quilt categories; pieced, appliqué and mixed technique plus other categories include clothing/wearable art, accessories and dolls.

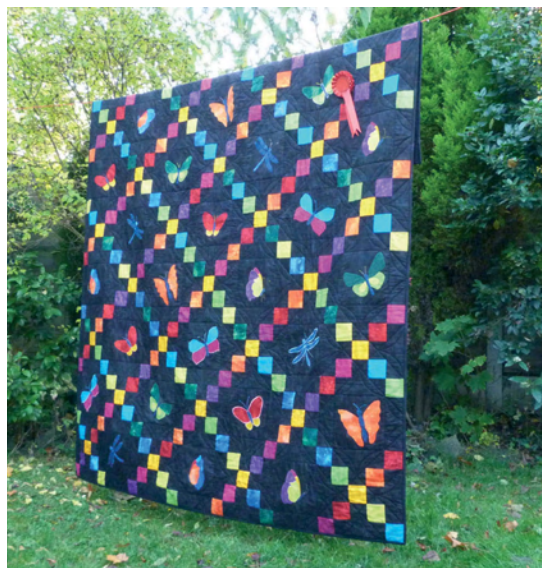
The top 200 entries are then grouped into traveling collections visiting quilt shows, seminars, quilt shops from coast-to-coast within the USA. Fiona's quilt won 'Best Incorporation of the Hoffman Challenge fabric 2014' and will spend this year touring America. Fiona teaches quilting works from her Log Cabin in Jersey, Channel Islands. For more information visit her Facebook page www.facebook.com/thelogcabinjersey. To find out more about the Hoffman Challenge and to enter the 2015 challenge visit www.hoffmanchallenge.com.



2014 main challenge fabric

Flights of Fancy - Charity Quilt

This lovely charity quilt has been made by members of the Garstang Patchwork Quilters and we are not the only ones to admire it – it gained a Judge's Merit at the Great Northern Quilt Show in Harrogate 2014. The quilt will be raffled at the group's Biennial Exhibition on 17th - 19th April 2015 at the Village Hall, Bilsborrow, Lancashire, with proceeds going to Rosemere Cancer Foundation and The Space Centre in Preston. The exhibition will be open 10am-4pm daily, with local quilt shops, trading stands and refreshments served all day. For raffle tickets contact the Publicity Secretary on 01253 854380, Quilters Quarters Shop in Longridge, or Sticky Fingers Shop, Coppull or visit the group's website www.garstangpq.weebly.com.



THREADUCATION

Wonderful Workshops

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



All sorts of quilting

**23rd & 24th February 2015,
The Textile Space, Chichester**

A two day workshop with Deborah Harwood. You will learn a host of quilting techniques - traditional and contemporary piecing of fabrics, hand quilting, machine quilting, raised quilting and finishing. Along the way you will learn lots of the tricks of the trade and also how to use the various tools on offer including rotary cutters and the 1/4" sewing machine foot. All materials and notions are included in the cost of the workshop.

The Textile Space can be found in a beautiful 18th century grade II listed flint and oak timbered barn in the heart of the village of Charlton and part of the Goodwood Estate.

The Textile Space, Charlton Barns, Charlton, Chichester, West Sussex, PO18 0HX

This course costs £152 for the two days. For more information and to book on this course, visit www.thetextilespaceshop.com or call 01243 811300.



Patchwork and the Spirit of Geometry

**20th / 21st March 2015,
Quilt Museum and Gallery, York**

A one day workshop with Celia Eddy exploring the use of geometrical shapes in patchwork, suitable for beginners or those with some experience. The day starts with a brief introduction with examples of patchwork patterns, blocks and quilts, explanations of the many ways in which geometrical shapes can be used to create both simple and complex patterns. This is followed by a practical, 'hands on' session in which a patchwork panel/s will be sewn.

The workshop will be at The Quilt Museum and Gallery and coincides with the opening of the 'All Shapes and Sizes' exhibition.

The Quilt Museum and Gallery, St Anthony's Hall, Peasholme Green, York, YO1 7PW

The workshop costs £35 for Quilters' Guild members or £50 for non-members. For more information and to book, visit www.quiltmuseum.org.uk or call 01904 613242.



Mettler
Thread.Colour.Imagination.

Threaducation 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 'Threaducation Star' of the month. Please mark entries 'Threaducation 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 our teacher Mrs Wendy Strode as Threaducation Star of the Month.

Wendy runs sewing groups at Camelot Crafts in Friskney, Lincolnshire and is a very talented teacher, friend and has many skills in patchwork and quilting. She has enormous patience with all of us. We are all at different levels of skill, but Wendy just takes all this in her stride. I have certainly learned so much in the years I have been going to her class. Wendy does not make us feel uncomfortable if we do something that's not quite right; she says 'if you're happy, so am I'. She also runs Stitch & Chat afternoons where you can turn up for a cuppa and chat. The shop is an Aladdin's cave of goodies and has everything you could possibly need.

Jean Jones

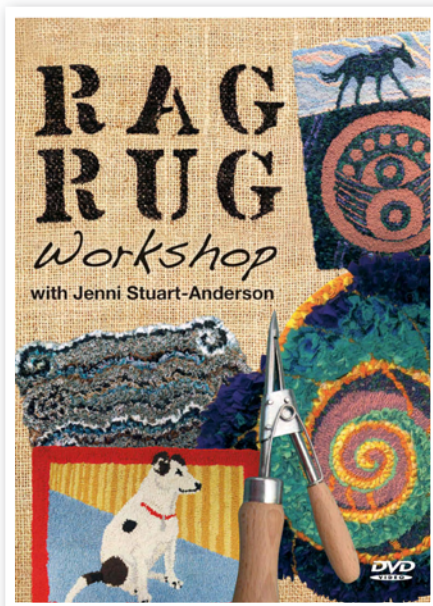
As nominator and nominee, Jean and Wendy will both receive a fabulous box of Mettler sewing threads!

Fabulous savings for a New Year project!

Rag Rug Making Special Offer

This fantastic bundle offer by Jenni Stuart-Anderson focuses on contemporary rag rug making blending traditional techniques with new ideas and modern materials. The step by step projects in this book will whet your appetite to have a good go! Ranging from easy to a piece combining 3 techniques.

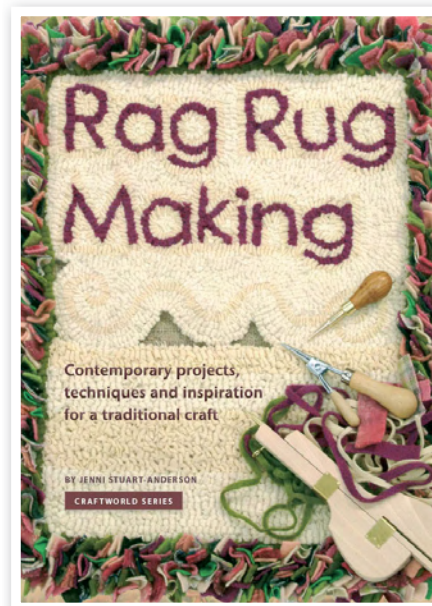
With information on materials, tools and equipment, tips on planning, designing and making out patterns. Rag Rug making is an ideal creative outlet – anyone can do it!



Rag Rug Workshop DVD

DV719

RRP £12.99 + P&P/S&H



Rag Rug Making Bookazine

RAGSP

RRP £6.99 + P&P/S&H

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WINNERS...

...of our November Competitions

.... of the November Wadding Competition from EQS

Amanda Allchurch, Scunthorpe; Diana Carter, Gloucester; Jill Webb, Kildgrove; Joan Lloyd, London; M Didsbury, Beccles; E Woollett, Cranbrook; Rosemarie Willis, Middlesbrough

.... of the November Fabric Competition from Lewis & Irene

Pamela Newland, London; Margaret Hardgrave, Kent; Vera Friend, Kent; Jennifer Withers, Powys; Lynda Payne, Portsmouth; J S Wilding, Peterborough; Mandy Mitchell, Swindon; Irene Conley, Derby; Patricia Wright, St Leonards on Sea; P Kippax, Poulton-le-Fylde; Yvonne Walton, Bromsgrove; Jane Garvey, Wimbourne; Elizabeth Diment, Kent; Sheila Hansford, Lincoln; Virginia Millard, St Clears; Eliz Margaret Barratt, Burton upon Trent

.... of the November Thread Competition from Aurifil

Gillian Lister, Derbyshire

...of our November Giveaways

'Stitching Resistance' from Solis Press

Susan Palfreyman, Redditch

'French Braid Quilts' from Searchpress

A Taberner, Bolton

'Imagine Quilts' from Kaleidoscope

Judith Mitchell, Immingham



'Fun Size Quilts' from Martingale

Anne Bentley, Northampton

Lady Rose quilt kit from Makower UK

Jan Sharwood, Lincolnshire

'Tis the Season pattern book from Quilted Hearts

Karen Perry, Wolverhampton

Enchanted Christmas patterns from Gail Lawther

Margaret Smith, Derby

Advent panels from Lady Sew & Sew

Loretta Foster, Bishopstoke

City Quilter fabric bundle from The City Quilter

Sue Cowdell, Bristol

Arizona fabric bundle from Hantex

Moiria Coleman, Salisbury



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

FEBRUARY 2015 GIVEAWAY COUPON

To be received by 28th February 2015

- | | |
|---|--|
| ☐ 'Emporia Rose Appliqué Quilts' | ☐ 'Wildwood fabric bundle' |
| ☐ 'Quilt as you go made modern' | ☐ 1m of Vilene Soya-Mix wadding |
| ☐ 'Handful of Scraps' | |
| ☐ 'Happy Villages' | |
| ☐ 'Sew a Modern Home' | |
| ☐ 'Scrappy Fat Quarter Quilts' | |

Name:

Address:

Post Code:Telephone:

Email:

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

.....

.....

My least favourite item is:

.....

.....

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"THE events to visit for everything crafty"

The Creative Crafts Shows

Sandown Park Racecourse, Esher, Surrey

22nd-24th JANUARY 2015

Thursday to Saturday

Five Lakes, Crowne Plaza, nr Tiptree, Essex

12th-14th FEBRUARY 2015

Thursday to Saturday

Malvern Showground

26th-28th FEBRUARY 2015

Thursday to Saturday

King's Hall Complex, Belfast

16th-18th APRIL 2015

Thursday to Saturday

Shepton Mallet, Bath & West Showground

23rd-26th APRIL 2015

Thursday to Sunday - 4 day show

To find your nearest show
go to the website

sccshows.co.uk

 Find us on
Facebook

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including supplies and materials for Sewing, Quilting, Knitting, Cross Stitch, Stamping
Cardmaking and Sugarcraft with Workshops, Demonstrations and Make & Takes

SAVE £1.50

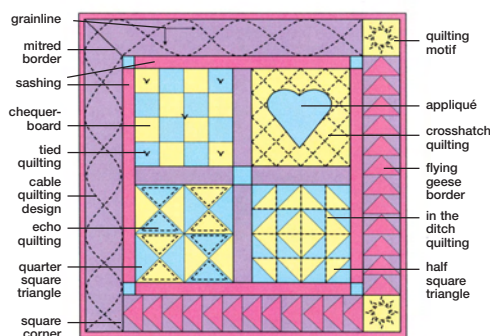
buy tickets at **www.sccshows.co.uk** or call **01822 617744**
and quote **TRPLT** Standard £6.50 ~~£8~~ Concessions £5.50 ~~£7~~

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. Firstly, 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

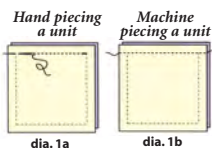
Squares, rectangles and other shapes can be quickly cut from strips of fabric using a rotary cutter, self-healing cutting mat and see-through acrylic ruler. A rotary cutter has a very sharp blade which must be shielded at all times when not in use. Always cut away from the body and dispose of used blades 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

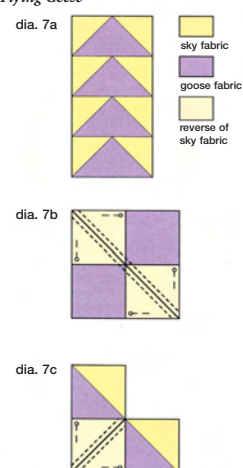
Cut two squares of different fabrics $1\frac{1}{4}$ " larger than the required finished size of the unit. Place right sides together and draw on both diagonal lines. Stitch either side of one of these diagonal lines, then cut along both diagonal lines **dia. 6a**. Press towards the darker fabric. Join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

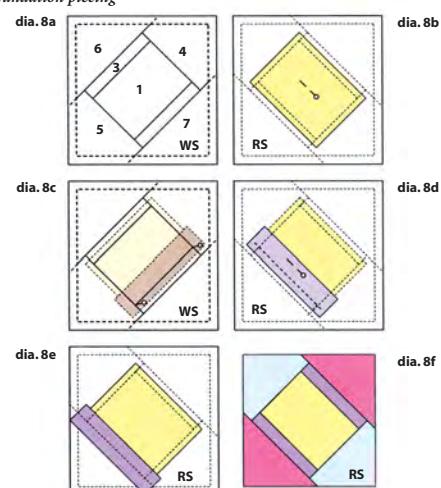
A traditional patchwork method where the fabric is folded and stitched over an accurately cut stiff paper shape. The fabric is cut out with an added seam allowance and tacked over the paper. The fabric covered shapes are then placed right sides together and over stitched with small neat stitches. On 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.

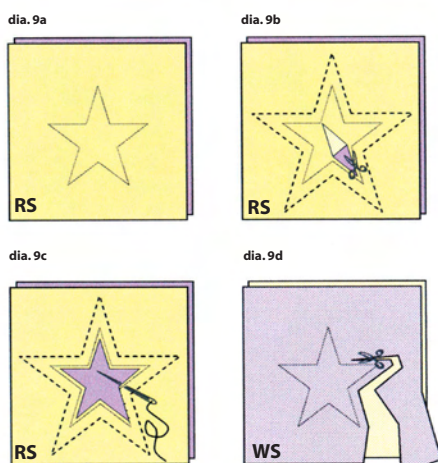
REVERSE APPLIQUE

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.

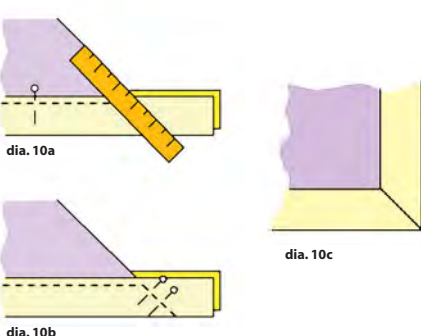
Reverse Appliqué



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.

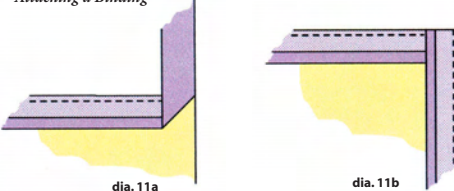
TIED QUILTING

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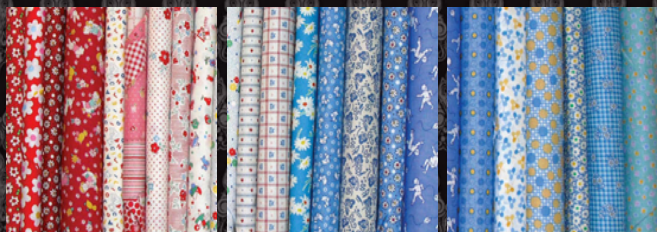
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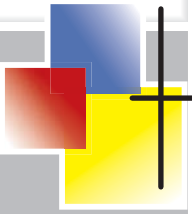
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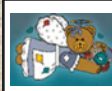
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JANOME FM 725 embellisher machine with large extension table, as new, pick up only, cost £269, sell £125. 01758 740690, Gwynedd.

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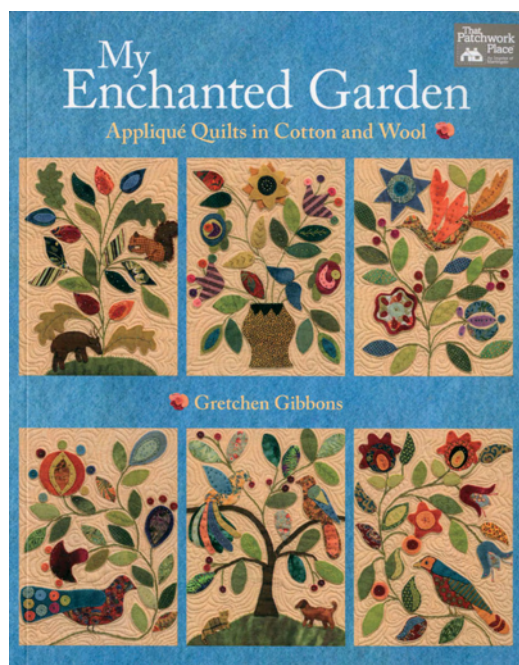
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from you to us

At P&Q we always love to see reader's quilts and projects and hear your thoughts and stories too. Please continue to send in your photos, emails and letters - we will try to feature as many as we can. Email pq@traplet.com or write to P&Q Magazine, Traplet Publications, Traplet House, Pendragon Close, Malvern, Worcestershire WR14 1GA

★ FEBRUARY STAR LETTER

To inspire Mary and her next project we will send her a copy of My Enchanted Garden.



Running away with an idea!

Here are members of the Canterbury U3A with the table runners they made following Jeanne Gentry's pattern from the December 2005 issue of Patchwork & Quilting. It proved a very popular project and Sheila Miller went one further and made a quilt! Even our new beginner members completed this successful learning about half square and quarter square triangles along the way. I have had and read every copy of your magazine from the very first issue. Thank you

Mary Cunningsworth, by email

What a fabulous collection of table runners that the group has made, each is unique and has its own personality stamped on it. Mary your knowledge of P&Q is astounding, thank you for being such a loyal reader. Do you have a favourite project that has appeared in the magazine over the years? If so, please do get in touch and we will see if we can recreate it for a future issue later this year.
Emma



Which Sewing Machine?

I have been buying your magazine for a long time and really love reading from cover to cover. So I would like to ask for your help. I want a sewing machine, I know what I want, but they all seem so expensive and do so many things that I will never use. I am in my seventies and would like to do free motion sewing but I do not want all the embroidery stitches just one that enables me to drop the feed dogs and do free motion, is there such a machine? My brother machine has enabled me to make a quilt but I cannot drop the feed dogs and when I cover them there is not enough room to put my three layers in. As you can probably tell, I am new to this so would value your help

Grace Hazelby, by email

Thank you for your email Grace. It can be a daunting purchase and indeed, there are so many models of sewing machine on the market it is difficult to see the wood from the trees. Can any readers recommend a suitable machine for Grace's needs? Please let us know and we will forward onto Grace to help in her new purchase.

Emma

Alphabet Soup

I was the fortunate recipient of the Alphabet Soup fabric panel and bundle which were Giveaways in the January 2014 issue of P&Q. For the past 8 years members of Stichill Scottish Women's Rural Institute have been making quilts for Project Linus and these fabrics were ideal for this purpose. One Saturday in October, a group - not all of them quilters, spent the day making six quilts. We all worked together pinning, tacking and stitching (and unstitching!). Here are two of the quilts which we finished and are now with the local Project Linus co-ordinator for distribution.

Elizabeth Topp, by email

Thank you Elizabeth for sharing pictures of these cute and cosy quilts with us. It is always lovely to see how the giveaway fabrics are used and made into wonderful creations and for such a worthy cause too.
Emma



Patchwork Friends

Ridgewell Patchwork Friends wishes to thank you for advertising our recent Quilts and Coffee Exhibition in Patchwork & Quilting magazine. It was a great success and we raised over £1400 for The Essex and Herts Air Ambulance.

Claire Kenward, by email

Congratulations Claire and the Ridgewell Patchwork Friends - a princely sum raised for your chosen charity.
Emma

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Pizzazz Patchers

In 2014, you listed the Pizzazz Patchers very first exhibition of work in your events pages of the magazine. Well, it took place and despite the inclement weather it went quite well. Below are photographs of just some of the quilts we had on display.

Christine Bostock, by email

Thank you Christine for letting us know of your exhibition success. Well done everyone, you all should feel very proud of yourselves. Do keep us up to date with plans for the second Pizzazz quilt show!
Emma



Needles and Natter

Having completed a quilt for charity this time last year, we were delighted to see the photograph of it in your magazine in March 2014. You sent us a stash of fabric towards making our next quilt as you had published it as 'Letter of the Month'. Each block was put together and quilted individually and was then assembled with a quilted border added. Although this is a smaller quilt, it is reversible

and we hope will make a lovely lap quilt which will also be given to a charity. Thank you again for the gift of fabric which got us started.

Anne and Needles & Natter Group, by email

What a lovely lap quilt that will keep some knees wonderfully warm on these chilly February nights. Keep up the good work ladies.
Emma



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PUBLISHED BY
Traplet Publications Limited, Traplet House, Pendragon Close, Malvern, Worcestershire, WR14 1GA, England.
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You can find the answers for the puzzle on our blog
britishpatchworkandquiltingmagazine.blogspot.co.uk

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