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with thanks to all our contributors, including...



50

Stuart Hillard

Stuart is famous for his appearance on The Great British Sewing Bee. See page 50 for his stunning quilt from our front cover.



63

Katharine Guerrier

Katharine Guerrier's colourful scrap quilt projects have inspired Popular Patchwork readers over many years. Turn to page 63 for her easy pieced **Kindle Case**.



68

Mandy Munroe

Mandy has been creating interior and exterior textile works for 14 years. See page 68 for her report back from QuiltCon in Austin, Texas.



hello...



We're ready for a long sunny season here at Popular Patchwork. Summer sorbets and tropical, rainbow-bright palettes dominate our June issue and will blow any cobwebs left behind by grey rainy days. In the first of our June projects, **Dolly Mixtures** (page 12), Anne Williams uses bright shot cottons from Oakshott to make a stunning rainbow strip-pieced quilt with a chance to win a free kit of the fabrics. Seaside scenes are recreated in **Ahoy!** (page 17), a brand new quilt by Heidi Pridemore for Makower UK. If you like pretty fabrics, you'll love **Charmed Tiles** (page 32), where Sadie Yeomans makes the most of a Moda Charm pack in her favourite palette. **Pick-up Sticks** (page 38) is a striking contemporary quilt, reminiscent of the popular childhood game of the same name, and is an adapted extract from *The Quilter's Practical Guide to Color* by Becky Goldsmith. Summer fun for kids and adults alike comes in the form of Janet Goddard's charming **Up in the Tree** wall hanging (page 45), made easy with fusible web appliqué. Our cover quilt, this issue, is the fabulous **Bright Hopes & Bumblebees** (page 50) by Stuart Hillard, a sensation of soft hues, using Tula Pink's new Bumble range for Free Spirit. In **Icarus Star** (page 55), Rebecca Bryan shows you how to brighten up your summer with a rainbow star quilt, an adapted extract from *Modern Rainbow*. And finally in projects this issue, Katharine Guerrier creates a stylish way to keep your e-reader or tablet safe in her **Kindle Case** (page 63).

Our features see us out and about in the quilting world this time. In **Hatched, Matched, Dispatched and Patched** (page 26), Anne Williams takes a trip to the American Museum in Bath to see a cradle to grave history of quilting. Mandy Munroe reports back from the relatively new **QuiltCon** (page 68) which has this year been a resounding success. In this month's **Designer Showcase** (page 73), we look at the fascinating designs of Jennifer Sampou, and finally, in **Scrap Attack!** (page 89), Stuart Hillard shows us how to make a pre-cut friendly design.

Happy quilting!
Jedget

popular patchwork

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popular patchwork contents

June 2015



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June's pattern sheet

June's pattern sheet includes full-size templates for *Up In The Tree* from page 45. Also *Little Owl Beanie* and *Dainty Dandelions* from our Home Accessories Supplement.



projects & design

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Anne Williams uses bright shot fabrics from Oakshott to make this stunning rainbow quilt

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Add a touch of the sea to any room with this fabulous new quilt by Heidi Pridemore for Makower UK

32 CHARMED TILES

Sadie Yeomans makes the most of a Moda Charm pack in her favourite palette in this pretty and easy to make quilt

38 PICK-UP STICKS

This striking contemporary quilt is reminiscent of a popular childhood game. An adapted extract from *The Quilter's Practical Guide to Color* by Becky Goldsmith

45 UP IN THE TREE

Fusible web appliqué and easy piecing combine to create this charming wall quilt by Janet Goddard

50 BRIGHT HOPES & BUMBLEBEES

Stuart Hillard uses Tula Pink's new Bumble range for Free Spirit to create a throw in gentle hues of sorbet, aqua and soft green

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Brighten up your summer with this rainbow star quilt. An adapted extract from *Modern Rainbow* by Rebecca Bryan

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This easy piece case by Katharine Guerrier is ideal to protect your Kindle from scratches and knocks



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Project skill levels

To help you decide what to make each month check our skill level indicator next to our projects.



Novice



Beginner



Intermediate



Experienced



Advanced



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Jennifer Sampou shares her creations with our sub-editor, Barnaby Neale

89 SCRAP ATTACK!

Stuart Hillard shows us how to dig deep into your scrap pile and make a pre-cut friendly design

We put every effort into checking project instructions and try to ensure their accuracy. Projects may not be photocopied except for your own personal use and you may not teach projects from the magazine without the permission of the publisher and the designer.

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PACK**
to give away!

GOOD ENOUGH TO EAT!

Dolly Mixtures have been a favourite for as long as anyone can remember and when Anne Williams saw the Oakshott Fat 8ths Pack of New Colourshott 01-30 shades, she was reminded of her childhood and the beloved sweets. Appropriately, her latest project (page 12) has a retro feel and its vibrant colours are guaranteed to lift your spirits and make you smile. New Colourshott shades 01-30, priced £90, continue the grand tradition of Oakshott shot cottons. The current collection is an evolution of the original range which launched the brand and for which Oakshott is famous. Made from the finest 100% mercerised cottons, they combine a base colour warp with a rainbow of weft threads to produce the trademark Oakshott colour intensity and 'shot' effect. Quintessentially British, these Colourshott 01-30 shades are as delicious as Dolly Mixtures. For these and more fabulous shot cottons visit www.oakshottfabrics.com.

what's new in the world of quilting



**1 FAT
QUARTER
BUNDLE**
to give away!



TULA PINK ELIZABETH

One of Tula Pink's latest fabric collections for Free Spirit is the brilliantly bonkers Elizabeth. Available in 3 colourways (plum, sky and tart) it features a design of Queen Elizabeth I entitled 16th Century Selfie! The coordinating fabrics are bold and ballsy too including motifs of bats, stylized chainmail and ships along with a large flower print and contrasting stripes, spot and diamonds. To say we love this would be an understatement. As ever, Lady Sew and Sew have some fabulously fun and fantastically priced fabrics for you to explore. Get this one before it sells out, at the price of £12.99 per metre, by visiting www.ladysewandsew.co.uk or call 01491 572528.



4 REELS
to give away!

BERISFORDS GLITTERATI

Bring on the sparkle with Glitter Satin, the new ribbon collection from Berisfords. This sumptuous ribbon will liven up a party table, add glamour to fashion and accessories, or even bring a touch of fancy to cards and invitations. Glitter Satin comes in three widths (10, 15, 25mm) and 10 colours (white, pearl, honey gold, coral, black, shocking pink, peacock, meadow green and festive red) and costs approx. 70p per metre (RRP). Made at Berisfords' Cheshire Mill, it comes with 'green' credentials and a great heritage too! Available from all good craft, fabric and haberdashery shops across the UK. For stockist information, contact Berisfords by email at Berisfords@stockistenquiries.co.uk, telephone on 01453 883581, or by visiting www.berisfords-ribbons.co.uk.



3 PACKS
to give away!

GÜTERMANN SEW-ALL THREAD

Gütermann Sew-All thread is the great all-rounder, suitable for both machine and hand-stitching. This new 100% Polyester Sew-All thread multi pack, priced £8.90, contains seven reels of the most popular shades, all on 100m spools. These are the basic colours you need to keep in your work-basket as they are superbly versatile for a wide range of sewing jobs from soft furnishings, clothes and accessories to running repairs and upcycling projects. For stockist information contact; Gütermann@stockistenquiries.co.uk or call 01453 883581



5 QUILTER'S QUARTERS
to give away!

SEW EASY QUILTER'S QUARTER

The Quilter's Quarter provides the perfect solution for accurate seaming. This clever tool is a very handy addition to include in your workbasket, providing accurate marking of quilting and topstitching lines. It is also a quick and easy way to add a ¼in (6mm) seam allowance to templates Available in two sizes ER183 (8 x ¼in or 210mm x 6mm) and ER184 (12 x ¼in or 300mm x 6mm) priced £1.86, and £2.15 respectively. Sew Easy products are available nationwide from craft, hobby and sewing suppliers. For stockist information email groves@stockistenquiries.co.uk.



3 GAUGES
to give away!

CLOVER 5-IN-1 SLIDING GAUGE

This clever gadget from Clover, priced £13.99, is a multifunctional sliding gauge for easy measuring and marking on sewing and patchwork projects. Part of the ever popular Nancy Zieman range it can be set at increments of 3.2mm (¼in) and is ideal for spacing and marking button holes and as a gauge for hems and seam allowances. It has the added advantage that it can be used like a compass to create circles as well as a T gauge. Clover products are available nationwide from all good craft, knitting and hobby shops. For stockist information, contact Clover mail: clover@stockistenquiries.co.uk or telephone: 01453 883581



2 FAT QUARTER PACKS
to give away!

BEST OF MORRIS

At Pelenna Patchworks you can find some of the fanciest fabrics and findings around. They have the full Moda Best of Morris range in stock (priced at £2.80 per fat quarter) including this fat quarter pack, priced £21.25. Barbara Brackman has chosen her favorite prints from Moda's William Morris patchwork fabric reproductions for her new Best of Morris collection. Moda has reproduced six Morris lines since 2008, and they've picked the best prints from focal stunners to textures in distinctive Morris style. This is the first in a series of 4 fat quarter packs containing 8 different fat quarters from the collection, 2m of fabric in total. All fabric is 100% cotton, each fat quarter measures approximately 20 x 21 in. Pelenna Patchworks offer a 5% discount when you buy a fat quarter pack over buying the fat quarters separately. You can buy these and a host of delectable items from www.pelennapatchworks.co.uk or by calling 01639 898444.

GROVES SCALLOPED EDGE FLORAL TRIMS

Get into summer mode with these pretty scalloped edge floral trims from Groves. They provide the perfect finish for a variety of creative projects from cushions to bags and other accessories or gift items. They can be stitched or glued in place to add a unique touch. Transform something plain by adding bands of this dainty ribbon, or simply use it to tie a bow or trim an Alice band or hair slide. They are part of a wider selection of gorgeous fabrics and haberdashery trims from Groves. These ribbons are 1cm wide and available on 2m reels with four fresh colour combinations to choose from (cornflower, peach pink and white), priced £3 per reel. Groves offer a wide selection of sewing, craft and haberdashery products. All are available nationwide from haberdashery, hobby, sewing and craft shops. For stockist information contact groves@stockistenquiries.co.uk or telephone 01453 883581



6 REELS
to give away!



1 FAT QUARTER BUNDLE
to give away!

THE GARDEN OF EARTHLY DELIGHTS

Studio KM is a new design studio launched this year under the Free Spirit Brand, and their first collection is The Garden of Earthly Delights. Studio KM is inspired by the kind of eclecticism that comes as a result of colonialism – the European approach of layering different eras, one on top of another, blending narratives to create a sense of time and place – a new visual language. For more about these fabrics, priced approximately £15.99 per metre, other Free Spirit designs and projects, and a list of stockists visit www.makeitcoats.com

CORRECTION – BAG SPECIAL 2015

The *Accessorize Your Bag* article featured in our Bag Special 2015 should have been attributed to Samantha Hussey, also known as Mrs H. You can find more about Samantha Hussey under her pen name, Mrs H, on her blog at www.handmadebymrsh.blogspot.co.uk and in her online shop at www.mrs-h.co.uk

GROVES WOODEN CRAFT BUTTONS

Have fun with these novelty quilting and crafting buttons which are suitable for a wide variety of projects from card making to embellishing cushions, bags, and accessories for adults and children alike. With no less than 47 styles available in a variety of sizes, there is plenty of scope for adding personality and individuality to your projects. There are hearts, birds, sewing notions, cheeky cats and dogs, flowers, teddies, bunnies, boats and many more to get your creative juices flowing. These lovely wooden buttons have a fabric surface which is then engraved and hand painted giving them heaps of character. Available in a variety of pack sizes, from £3.60, they will inspire ideas for your home as well as for gifts and cards for birthdays, anniversaries and other special occasions. Groves also offer a wide selection of sewing, craft and haberdashery products. All are available nationwide from hobby, sewing and craft shops. For stockist information contact Trimits: groves@stockistenquiries.co.uk or telephone: 01453 883581



3 PACKS
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GAME OF QUILTS

Do you love the thrill of a challenge? Then this could be for you! Hilary Gooding and Jan Allson are looking for twelve teams of four to take part in a pilot project called Game of Quilts. This event will be held each day of the 2015 Festival of Quilts and the aim is for each team to start from scratch and complete a quilt during that day. The quilts will be donated to Birmingham Children's Hospital Charity at the end of the Festival. You will need to create a team of four people each with a level of competence. The minimum size is 48in square and background construction will be set and you will provide the fabric and the design. Any style or technique is allowed and this is an opportunity for the talent in your group to shine. Each day there will be three teams participating and working in full view so that the public will be able to watch their progress and interact by asking questions. This is not a competition and there is no knock-out of teams. Everyone will achieve something very special in aid of a very special charity. You will receive a free pass in to the NEC for the day on which you are taking part in this event. This event is supported by Twisted Thread/Upper Street Events. Are you excited by the idea? If you would like more information or would like to take part and need an application form please contact: Hilary Gooding at hilary.gooding@sky.com or Jan Allston at allston.towers@btinternet.com by 1st June, 2015.

HOW TO ENTER

Tick the boxes below to be entered for as many giveaways as you wish. Cut out or photocopy this coupon and send it to: **June 2015 Giveaways**, MyTimeMedia, PO Box 269, Haslingden, Rossendale BB4 0DJ. **Closing date, 31 June 2015.** One entry per person.

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 2375 GROVES SCALLOPED EDGE FLORAL TRIMS 2376 GROVES WOODEN CRAFT BUTTONS 2377 CLOVER 5-IN-1 SLIDING GAUGE
 2378 GÜTERMANN SEW-ALL THREAD 2379 TULA PINK ELIZABETH 2380 THE GARDEN OF EARTHLY DELIGHTS 2381 AHoy!

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quiltzone

In this regular feature we recommend websites, blogs and apps that will inspire your love of quilting. This month, we're packing our bags and heading off in search of holidays for quilters. If you've been dreaming of a once-in-a-lifetime quilting escapade with friends or family then these links will definitely whet your appetite.



Arena Travel
www.arenatravel.com

Browse to their Stichtopia Holidays and you will recognize well-known names like Karin Hellaby and Philippa Naylor, who are leading tours to New England and The Bernina & Zurich Christmas Market Quilting Experience. Arena offers an extensive list of holidays including tours to South Africa, India and Japan. You can also opt to 'meet them there' and do your own flight bookings.



Colouricious.com

If you're looking for a holiday experience that takes you beyond the quilts shows exploring the textile traditional of Southeast Asia then Colouricious have an exciting programme for 2015. Discover textiles from the hill tribes of Northern Vietnam, embroidery from West Bengal and tribal art from South Odisha. Their luxury textile tour of Delhi, Jaipur and Agra in March 2016 is five star all the way.



Studio Prénia
www.studiopreniac.com

Explore a wide range of textile techniques against the backdrop of South West France, just an hour from Bergerac and 20km for Cahors. There's a fabulous programme of guest tutors including Jan Beaney & Jean Littlejohn, Gwen Hedley, Sandra Meech, Ruth Issett and Cas Holmes is lined up for 2015. You can also take breaks to visit nearby historic towns and villages to experience the medieval architecture, world heritage sites and vibrant markets.



Japan Journeys
www.japanjourneys.co.uk

Fancy a trip to the Tokyo International Great Quilt Festival in January 2016? Japan Tours are offering a 10-night package including excursions to Kyoto & Nara, shopping opportunities and a trip on the famous Bullet Train. They are also offering an autumn Spain & Algarve Quilters Cruise sailing from Dover on 2-12 September 2015.



Quilting Holidays
www.quiltingholidays.co.uk

How do you like the sound of a week in the sun learning to quilt with Lynne Edwards, Judi Mendelsohn, Sylvia Critcher or Barbara Chainey? Just add in the option of a swimming pool, full board and transfers to Alicante airport and this sounds pretty perfect to us. Courses run until September.



European Connoisseurs Travel
www.ecttravel.com

European Connoisseurs Travel will take you to all the big shows on the quilting calendar including Paducah, Houston, Alsace, Prague, Berlin, San Francisco, New England and Ailsa Craig in Canada. Visit the website to see more about itineraries and accommodation. There are trips to suit all budgets.

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DOLLY MIXTURES

Mix it up with a vibrant rainbow of colourful shot cottons from Dakshott

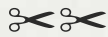
Designed and made by Anne Williams  www.anne-williams.co.uk

**1 FAT 8TH PACK
TO GIVE AWAY!**

See page 9 for
giveaway coupon.



Skill level



Finished size

Approx 152.5 x 183cm (60 x 72in), excluding binding

Materials

The fabrics used are from Oakshott's NEW Colourshott range, which are 137cm (54in) wide

- ◆ One NEW Colourshott fat eighth pack, colours 01–30
- ◆ 40cm (½yd) binding fabric (if using a NEW Colourshott fabric)
- ◆ 162.5 x 193cm (64 x 76in) backing fabric
- ◆ 162.5 x 193cm (64 x 76in) wadding
- ◆ Threads for piecing and quilting

Where to buy

Oakshott's NEW Colourshott fat eighth pack contains thirty pieces, each 25 x 69cm (9¾ x 27in). See the full Oakshott range of quilting cottons and order online at www.oakshottfabrics.com

Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

Designer's note

I love the challenge of using precut packs efficiently and also love Oakshott's shimmering shot cottons, and this simple project combines the two perfectly – I even used my leftovers from piecing the quilt to make a bonus cushion cover! Made of 12in (finished) blocks the quilt is quick to piece, and as the fabrics in the NEW Colourshott collection all work beautifully together there's no need to agonise over which colour to use where, just go for it and get stitching!

Anne Williams

CUTTING INSTRUCTIONS

- 1 From the fat eighths cut the following pieces:
 - ◆ A total of thirty 4½in squares
 - ◆ From each fat eighth, two or three 2½in wide strips across the width (i.e. 2½ x 27in strips) – see 'Handy hints'

Before starting, please read carefully through all of the instructions.

Handy hints

- ◆ Anne didn't use any Black (colour 30) or Charcoal (colour 29), and only a little of Midnight Blue (colour 23) and Iris (colour 15), in the quilt top. The Midnight Blue fabric was used in the bonus cushion cover project – see page 15.
- ◆ Anne crosscut the strips to length as she made the blocks. If you wish, initially cut just one 2½in wide strip from your fat eighths and then cut more as you go along as you may wish use more of some fabrics than of others.

Logs 1–8 are crosscut from your 2½in wide strips; don't discard any pieces too short for logs as these can be used for other projects like the cushion cover on page 15.

2 Piece the block in following order: logs 1 and 2 to the top and bottom of C; logs 3 and 4 to each side of C; logs 5 and 6 to the top and bottom; logs 7 and 8 to each side. Press each seam outwards as you work. The block should measure 12½in square (unfinished). See **Fig 1**.

3 Repeat **Steps 1 and 2** to make a total of thirty blocks.

4 Referring to **Fig 2**, arrange your blocks into six rows of five blocks each. Note that adjacent blocks are rotated by 90 degrees; not only does this add interest to the design but it also means that you don't need to worry about matching up seams.

5 Join the blocks into rows, pressing each seam towards the longest log, i.e. log 7 or log 8. When pressing towards log 7 you will be pressing the seam to the left; when pressing towards log 8 you will be pressing the seam to the right.

QUILT TOP

- 1 For one block you need the following pieces:
 - ◆ One 4½in square: C
 - ◆ Two 2½ x 4½in strips: logs 1 and 2
 - ◆ Four 2½ x 8½in strips: logs 3–6
 - ◆ Two 2½ x 12½in strips: logs 7 and 8
- All of the patches are a different colour.

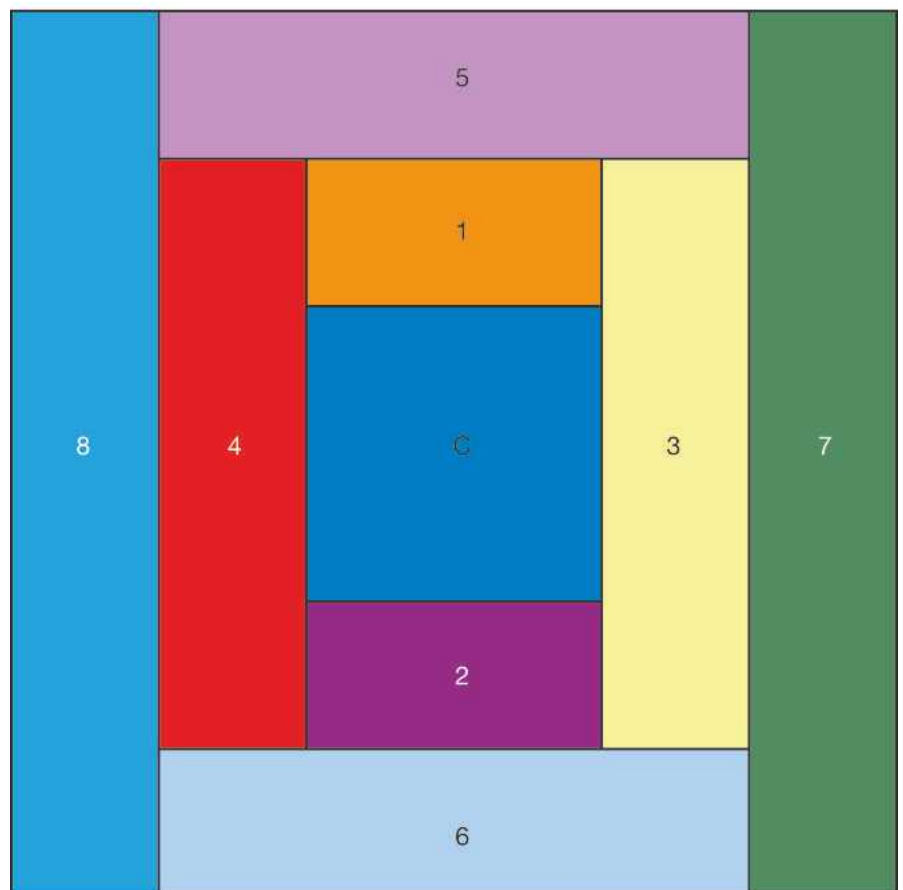


Fig 1 Piecing order for making a block

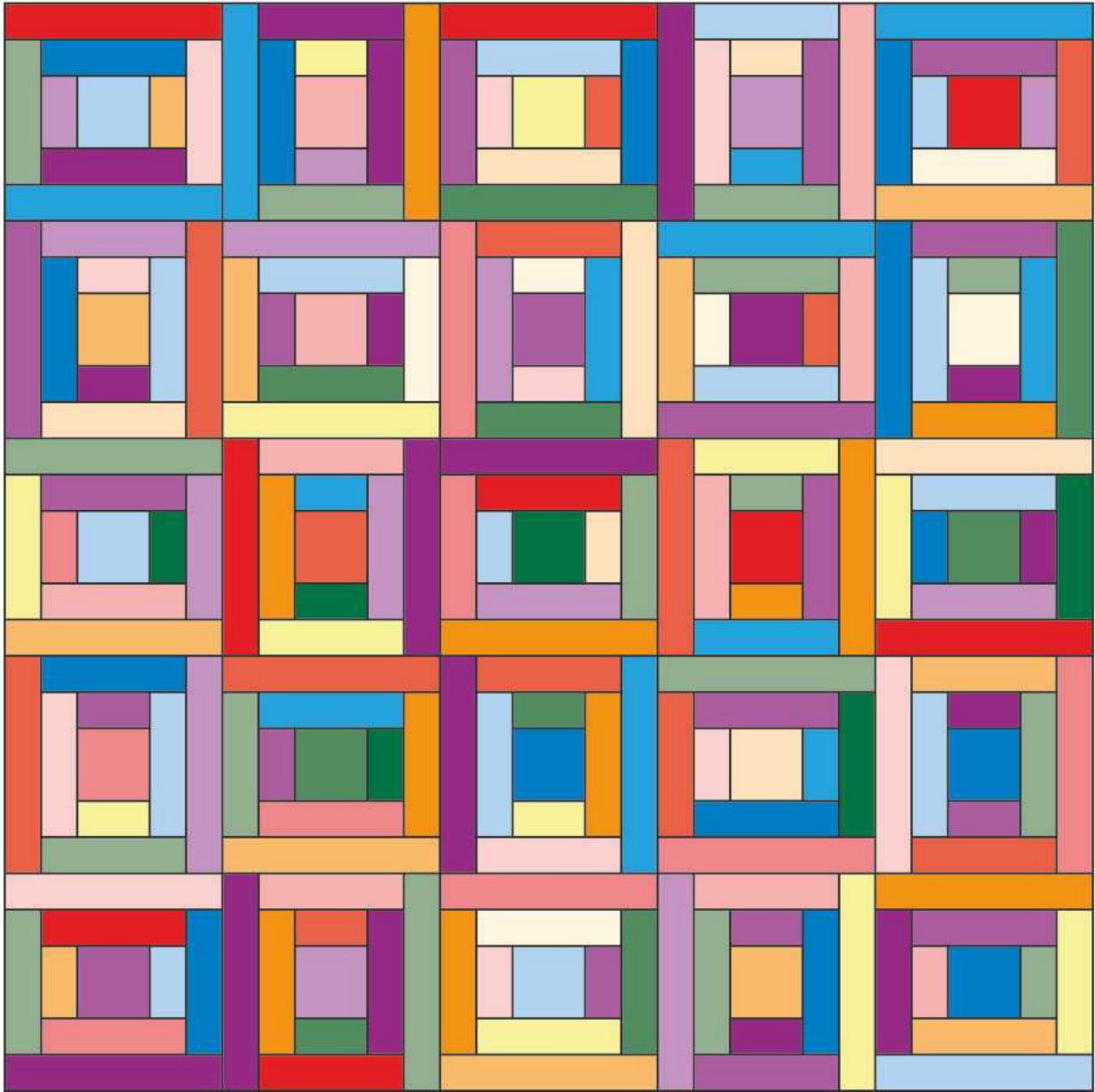
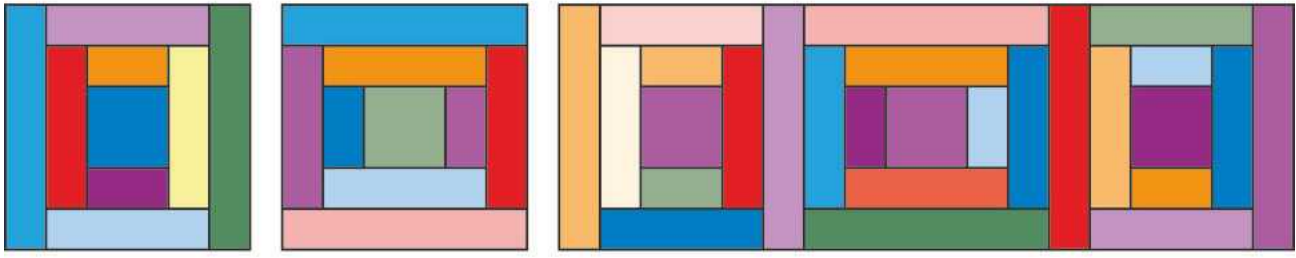


Fig 2
Quilt layout

6 Join the rows to complete the quilt centre. As adjacent blocks have been rotated by 90 degrees, when joining the rows alternate seams will be facing opposite directions and so will nestle neatly together. Press the long seams joining the rows in the same direction each time. The quilt top should measure 60½ x 72½in (unfinished).

QUILTING AND FINISHING

1 Give your quilt top and backing a good press. Layer the quilt by placing the

backing fabric wrong side up on a clean flat surface, followed by the wadding and then the quilt top, centrally and right side up; the backing and wadding are slightly larger than the quilt top. Working from the centre outwards, pin with quilters' safety pins or tack to secure.

2 Quilt as desired by hand or machine. Whatever design you use, so that the quilt lies flat, try to have an even amount of stitching over the whole quilt surface.

3 When you have finished quilting, trim the excess backing and wadding level with the quilt top edges.

4 From your binding fabric, cut six 2½in wide strips across the width of the fabric. If your fabric is not 54in wide then you will need eight 2½in wide strips, so will require 60cm (¼yd) of binding fabric.

5 Join the strips at right angles, pressing the seams open to reduce bulk. Trim away the 'ears' and fold the

Handy hints

Anne made a strippy-style backing. She used two 1.9m lengths of fabric, each of which was cut in half down its length to give a total of four 'strips'; three 'strips' were needed for the backing, so one was set aside for the binding. The 'strip' the same colour as the binding was placed in the centre of the backing, with one 'strip' of the other fabric joined to each side. For the binding, cut four 2½in wide strips along the length of your leftover fabric and then refer to 'Quilting and finishing' Step 5 onwards.

strip in half lengthwise, wrong sides together, and press.

6 Working from the right side and starting part way down one edge, match the raw edges of the binding to the raw edges of the quilt and sew in place, folding a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the back of the quilt and neatly slipstitch in place by hand.

7 Add a label, including at least your name, location and the date the quilt was made. ✂

Handy hints

◆ Anne's quilt was long-arm quilted by The Bramble Patch (www.bramblepatchonline.com). As a contrast to the square and rectangular patches, she chose a swirling circular-type pattern called Bubbles, which was stitched in variegated thread.

◆ If you have your quilt long-arm quilted, the quilter may be able to provide the backing and wadding, which needs to be larger than when quilting at home on a domestic machine, so it's a good idea to discuss this when making a booking.

CUSHION COVER

You will have short pieces of your 2½in wide strips left over from making the quilt blocks which can be used to make this colourful cushion cover.



BONUS PROJECT

2 Subcut the long pieced strip into six 2½ x 18½in pieced strips.

3 Arrange the 2½ x 18½in pieced strips and 1½ x 18½in Midnight Blue strips as shown in the photograph. Start with a pieced strip and then alternate them; you will end with a Midnight Blue strip.

4 Join the strips to create the cushion top, which should measure 18½in square (unfinished).

5 Place the cushion backing wrong side up on a clean flat surface, followed by the wadding and then the cushion top, centrally and right side up. Pin or tack to secure, or use temporary spray adhesive for fabric if you prefer.

6 Quilt as desired. Anne quilted a grid of 1in squares in a variegated thread. When you have finished quilting, trim the excess backing and wadding level with the cushion top edges.

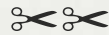
7 On one long edge of each 13¾ x 18½in rectangle, turn over a ½in hem and then turn over another ½in hem; press and then topstitch approx ¼in from the folded edge.

8 Place the quilted cushion top right side up on a clean flat surface. Right side down and matching up the raw edges, place one cushion back piece on top, with the neaten edge running across the cushion. In the same way, place the other cushion back piece in place – the two pieces will overlap.

9 Pin all around to secure and then stitch all around with a ¼in seam. For extra strength, sew a second line of stitching where the cushion back pieces overlap.

10 Turn right side out through the overlapped edges and then insert the cushion pad. Using a cushion pad that's slightly bigger than the cushion cover makes the cushion nice and plump. ✂

Skill level



Finished size

46cm (18in) square

Materials

- ◆ 2½in wide strips left over from making the quilt top for cushion top
- ◆ Six 1½ x 18½in strips for cushion top; Anne used Midnight Blue (colour 23) from her fat eighth pack
- ◆ Two 13¾ x 18½in rectangles for cushion back
- ◆ One 51cm (20in) square of wadding
- ◆ One 51cm (20in) square of calico or unloved fabric for backing
- ◆ Threads for piecing and quilting
- ◆ 50cm (19¾in) cushion pad
- ◆ Temporary spray adhesive for fabric, optional

Method

1 Join the 2½in wide strips on their 2½in ends to make one long strip, which needs to be at least 111in long (unfinished). If some of the leftover pieces are quite long then you may want to subcut these before joining: Anne's longest pieces were approx 3¾in (unfinished). Try to mix up the colours but don't worry too much as the strip will be subcut.



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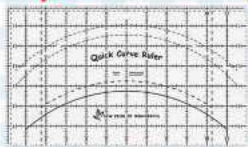
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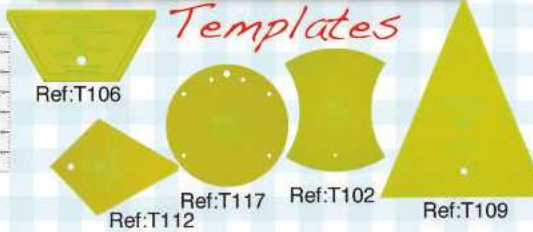
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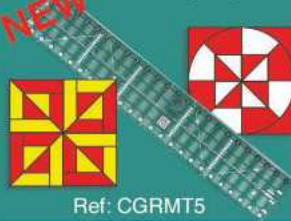
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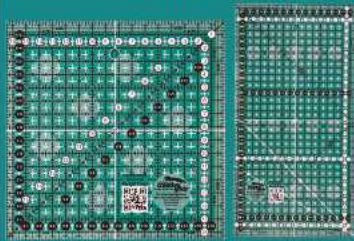
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45° Half-Square Triangle 8"



Ref: CGRT45

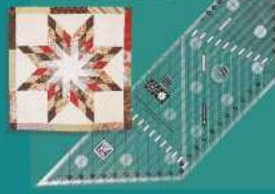
Metric Squares & Rectangles



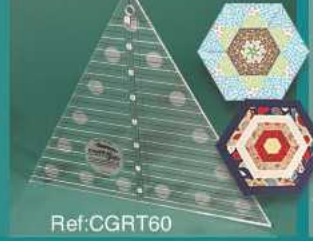
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6" 45° Diamond and Lone Star Bias Ruler

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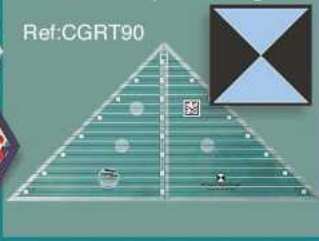


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Skill level



Finished size

Approx 175.5cm (69in) square, excluding binding

Materials

Fabrics used are from Makower UK's Ahoy! range.

- ◆ 70cm (¾yd) Yachts 1467/B4, fabric A
- ◆ 90cm (1yd) blue Stripe 1471/B, includes binding, fabric B
- ◆ 20cm (¼yd) red Linen Texture 1473/R, fabric C
- ◆ 70cm (¾yd) light blue Seagulls 1469/B4, fabric D
- ◆ 1.1m (1¼yd) cream Linen Texture 1473/Q, fabric E
- ◆ 20cm (¼yd) blue Sailboat 1474/B, fabric F
- ◆ 20cm (¼yd) cream Sailboat 1474/Q, fabric G
- ◆ 30cm (⅔yd) red Stripe 1471/R, fabric H
- ◆ 50cm (⅝yd) blue Anchors 1470/B, fabric I
- ◆ 40cm (⅔yd) light blue Linen Texture 1473/B4, fabric J
- ◆ 30cm (⅔yd) red Anchors 1470/R, fabric K
- ◆ 1.2m (1⅓yd) Montage 1468/B9
- ◆ 185.5cm (73in) square backing fabric; Montage 1468/B9 has been used here
- ◆ 185.5cm (73in) square wadding
- ◆ Threads for piecing and quilting

Where to buy

Makower UK fabrics are widely available; visit www.makoweruk.com for more information. Similar fabrics are also available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

Please read carefully through the instructions before you start. Note that the straight borders are cut to the exact length required plus ¼in seam allowance.

CUTTING INSTRUCTIONS

- 1** From fabric A cut two 12½in wide strips across the width of the fabric and then sub-cut to give five 12½in squares: for block one.
- 2** From fabric B cut the following pieces:
 - ◆ Two 6½in wide strips cut across the width of the fabric and then sub-cut to give twenty 3½ x 6½in rectangles: for block one
 - ◆ Eight 2½in wide strips cut across the width of the fabric: for binding
- 3** From fabric C cut two 3½in wide strips across the width of the fabric and then sub-cut to give twenty 3½in squares: for block one.
- 4** From fabric D cut six 3½in wide strips cut across the width of the fabric and then sub-cut to give fifty-two 3½in squares. Set aside twenty squares for block one and sixteen squares for block two. Cut each of the remaining sixteen squares once on the diagonal to give thirty-two triangles: for block two.
- 5** From fabric E cut the following pieces:
 - ◆ Four 3½in wide strips cut across the width of the fabric and then sub-cut to give thirty-six 3½in squares: twenty for block one, sixteen for block two
 - ◆ Six 3½in wide strips cut across the width of the fabric and then sub-cut to give seventy-two 3½in squares: forty for block one, thirty-two for block two
 - ◆ One 2½in wide strip cut across the width of the fabric and then sub-cut to give sixteen 2½in squares: for block two

6 From fabric F cut two 3½in wide strips cut across the width of the fabric and then sub-cut to give twenty 3½in squares: for block one.

7 From fabric G cut one 6½in wide strip across the width of the fabric and then sub-cut to give four 6½in squares: for block two.

- 8** From fabric H cut the following pieces:
- ◆ Three 1½in wide strips cut across the width of the fabric; join on the short ends with diagonal seams to give one long length and sub-cut to give two 1½ x 65in strips: side second borders (note these are mitred borders)
 - ◆ Three 1½in wide strips cut across the width of the fabric; join on the short ends with diagonal seams to give one long length and sub-cut to give two 1½ x 65in strips: top and bottom second borders (note these are mitred borders)

9 From fabric I cut the following pieces:

- ◆ Two 6½in wide strips cut across the width of the fabric and then sub-cut to give sixteen 3½ x 6½in rectangles: for block two
- ◆ One 4¼in wide strip cut across the width of the fabric and then sub-cut to give eight 4¼in squares; cut each square on both diagonals to give thirty-two triangles: for block two

10 From fabric J cut the following pieces:

- ◆ Three 2in wide strips cut across the width of the fabric; join on the short ends with diagonal seams to give one long length and sub-cut to give two 2 x 54½in strips: side first borders
- ◆ Three 2in wide strips cut across the width of the fabric; join on the short ends with diagonal seams to give one long length and sub-cut to give two 2 x 57½in strips: top and bottom first borders

11 From fabric K cut three 3½in wide strips across the width of the fabric and then sub-cut to give thirty-two 3½in squares: for block two.

12 From fabric L cut the following pieces:

- ◆ Four 5½in wide strips cut across the width of the fabric; join on the short ends with diagonal seams to give one long length and sub-cut to give two 5½ x 59½in strips: third side borders
- ◆ Four 5½in wide strips cut across the width of the fabric; join on the short ends with diagonal seams to give one long length and sub-cut to give two 5½ x 69½in strips: top and bottom third borders

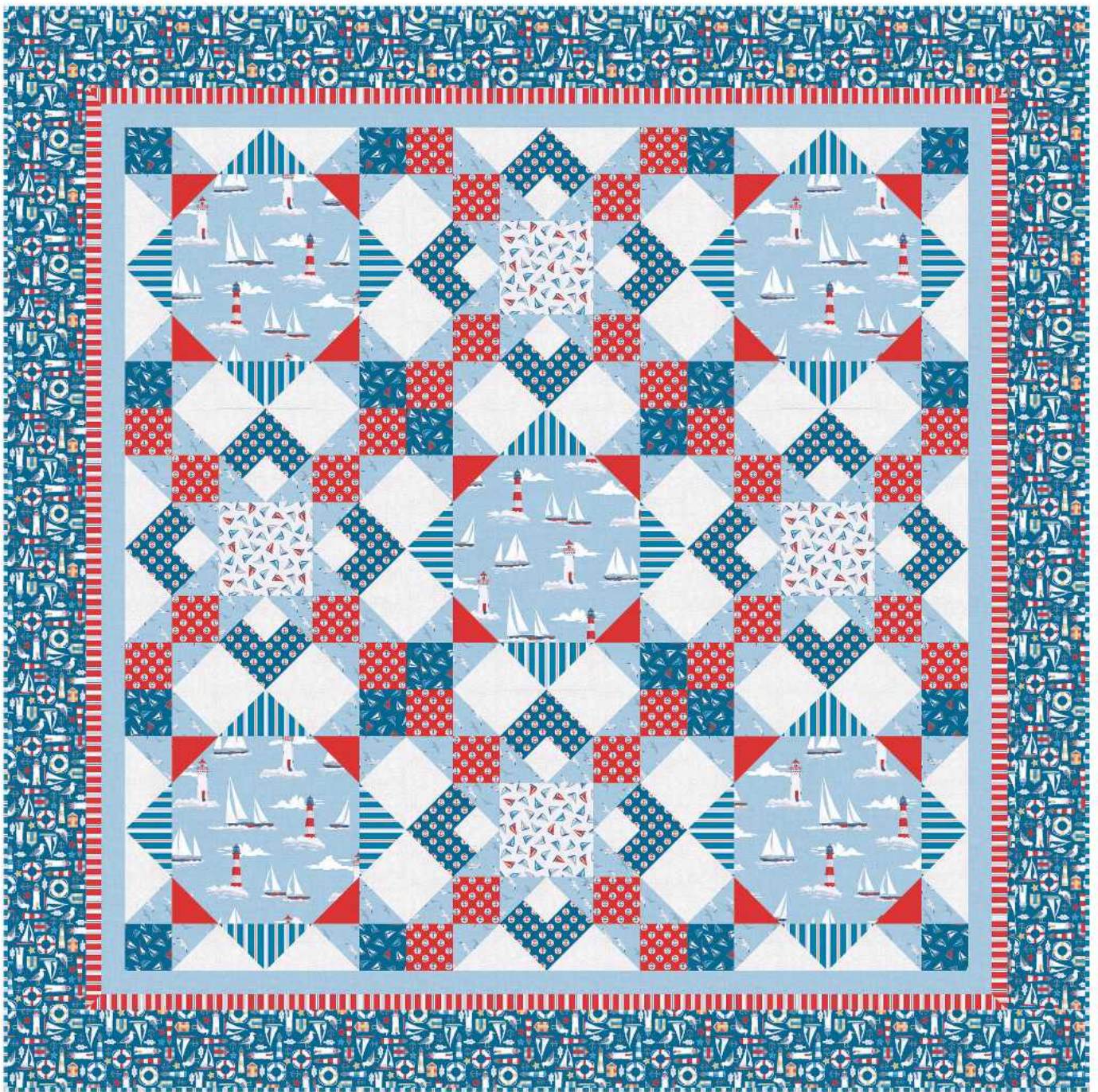
BLOCK ONE

1 Take the twenty 3½in fabric D squares and the twenty 3½in fabric E squares set aside for block one. On the wrong side of the fabric E squares mark a diagonal line from corner to corner.

2 Take one fabric D and one fabric E square and place them right sides together, with the marked squares on top. Stitch ¼in either side of the marked line. Cut through both layers on the marked line; open the units out and press. You will now have two identical half-square triangle units. See **Fig 1**.

3 Repeat **Step 2** to make a total of forty fabric DE half-square triangle units.

4 Take the twenty 3½ x 6½in fabric B rectangles and the forty 3½in fabric E



squares set aside for block one. On the wrong side of each square mark a diagonal line from corner to corner.

5 Take one rectangle and two squares and, working on one corner at a time, place a square on one corner of the rectangle, with the diagonal line running from the bottom corner to the top edge. Stitch on the marked line; trim $\frac{1}{4}$ in beyond the stitched line then flip the corner open and press. Repeat for the other corner. You will now have a fabric BE flying goose unit. See **Fig 2**.

6 Repeat **Step 5** to make a total of twenty fabric BE flying goose units.

7 Take four $3\frac{1}{2}$ in fabric C squares and on the wrong side of each one mark a diagonal line from corner to corner. Take a $12\frac{1}{2}$ in fabric A square and place it right side up on a clean flat surface. Right side down, place a $3\frac{1}{2}$ in fabric C square on one corner, with the marked line running from outer edge to outer edge of the large square. Stitch on the marked line; trim $\frac{1}{4}$ in beyond the stitched line then flip the corner open and press. Repeat for the three remaining corners to complete the centre of block one. See **Fig 3**.

8 Referring to **Fig 4** for placements and orientations, join a fabric DE half-square triangle unit to each end of a fabric

BE flying goose unit; repeat to make a total of four of these units. Join one of these units to each side of the centre of the block. To the two remaining units, join a $3\frac{1}{2}$ in fabric F square to each end of each one; join these strips to the top and bottom of the centre of the block. This completes a block one, which should measure $18\frac{1}{2}$ in square (unfinished).

9 Repeat **Steps 7 and 8** to make a total of five block ones.

BLOCK TWO

1 Take the sixteen $3\frac{1}{2}$ in fabric D squares and the sixteen $3\frac{1}{2}$ in fabric E squares set aside for block two. On the wrong side

of the fabric E squares mark a diagonal line from corner to corner.

2 Take one fabric D and one fabric E square and place them right sides together, with the marked squares on top. Stitch $\frac{1}{4}$ in either side of the marked line. Cut through both layers on the marked line; open the units out and press. You will now have two identical half-square triangle units. See **Fig 1**.

3 Repeat **Step 2** to make a total of thirty-two fabric DE half-square triangle units.

4 Take the sixteen $3\frac{1}{2} \times 6\frac{1}{2}$ in fabric I rectangles and the thirty-two $3\frac{1}{2}$ in fabric E squares set aside for block two. On the wrong side of each square mark a diagonal line from corner to corner.

5 Take one rectangle and two squares and, working on one corner at a time, place a square on one corner of the rectangle, with the diagonal line running from the bottom corner to the top edge. Stitch on the marked line; trim $\frac{1}{4}$ in beyond the stitched line then flip the corner open and press. Repeat for the other corner. You will now have a fabric EI flying goose unit. See **Fig 2**.

6 Repeat **Step 5** to make a total of sixteen fabric EI flying goose units.

7 Take two fabric D triangles, one $2\frac{1}{2}$ in fabric E square and two fabric I triangles. Referring to **Fig 5** for guidance, sew an I triangle to two adjacent sides of the square; join a D triangle to the DI edges to complete the DEI unit. Repeat to make a total of sixteen DEI units.

8 Referring to **Fig 6** for placements and orientations, join a DEI unit to each side of a $6\frac{1}{2}$ in fabric G square; then join an EI flying goose unit to each side. Join a $3\frac{1}{2}$ in fabric K square to each end of a DEI unit and then join a DE half square triangle to each end; repeat. Join these

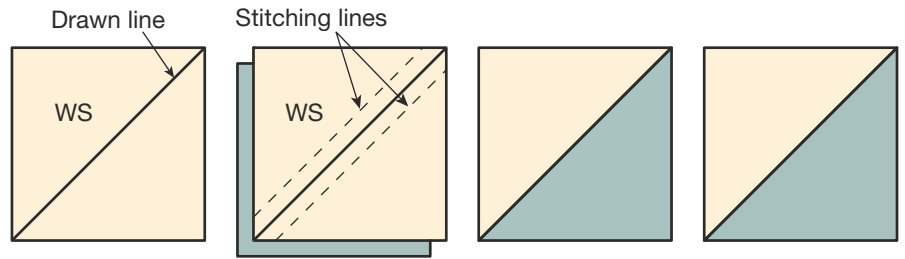


Fig 1 Making half-square triangle units

units to the top and bottom of the fabric G square. Join a DE half-square triangle unit to each end of an EI flying goose unit and then a fabric K square to each end; repeat. Join these units to the top and bottom of the fabric G square. This completes a block two, which should measure $18\frac{1}{2}$ in square (unfinished).

9 Repeat **Step 8** to make a total of four block twos.

QUILT TOP

1 Referring to **Fig 7** for guidance, arrange the blocks in a three-by-three layout; a block one is in the centre and the blocks alternate. Join the blocks into rows and then join the rows to complete the quilt centre. So that the seam intersections nestle neatly, press the seams of each row in the same direction and the seams of alternate rows in the opposite direction. Press the long seams joining the rows to one side in the same direction each time. The quilt centre should measure $54\frac{1}{2}$ in square (unfinished).

2 Join a $2 \times 54\frac{1}{2}$ in fabric J strip to each side of the quilt centre; join a $2 \times 57\frac{1}{2}$ in fabric J strip to the top and bottom. Press the seams outwards each time.

3 Right sides together and matching up the raw edges, centre a $1\frac{1}{2} \times 65$ in fabric H strip along one edge of the quilt top. Stitch in place, starting and stopping $\frac{1}{4}$ in from each corner of the quilt top. Do not trim the excess fabric away. Repeat for the opposite side of the quilt top, and then for the two remaining sides.

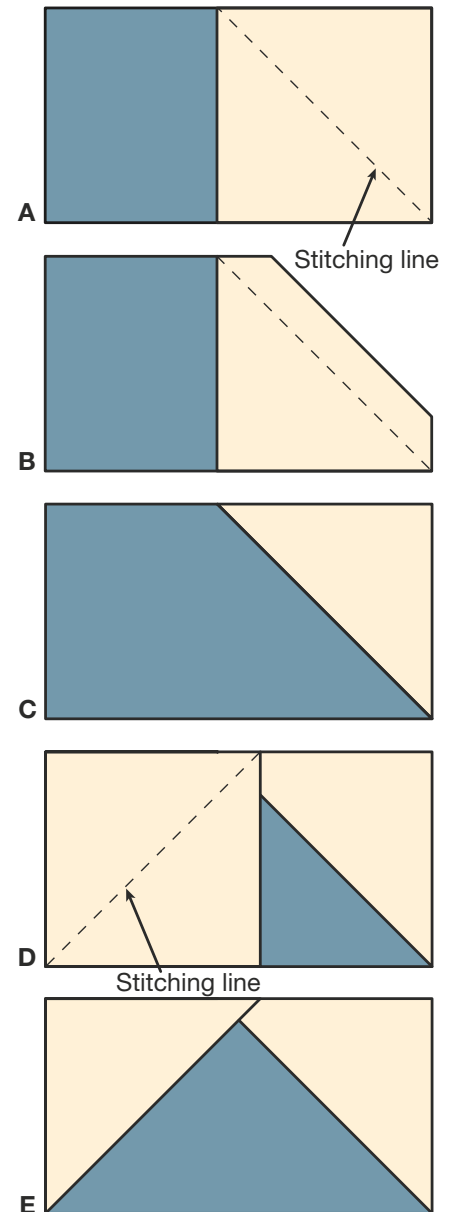


Fig 2 Making a flying goose unit

Stitching line

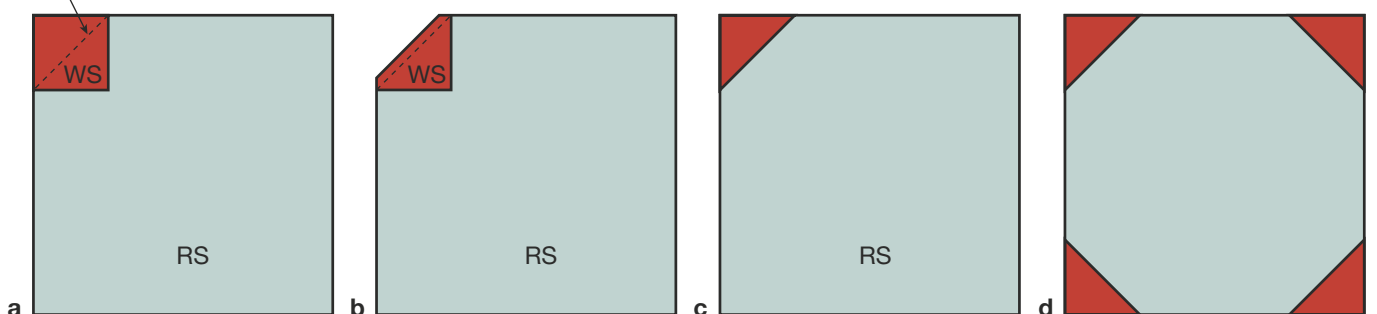


Fig 3 Centre of block one

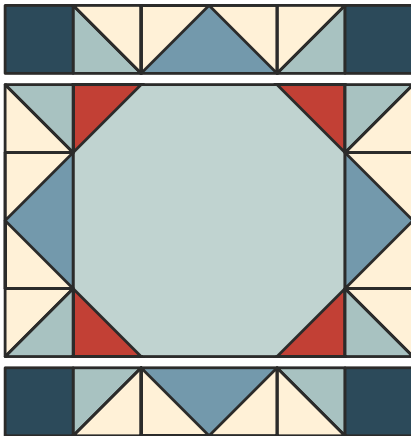


Fig 4 Block one construction

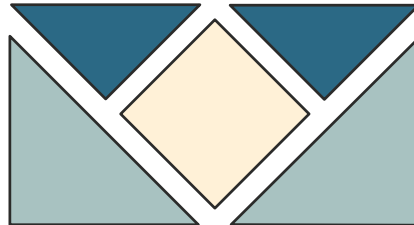


Fig 5 DEI unit construction

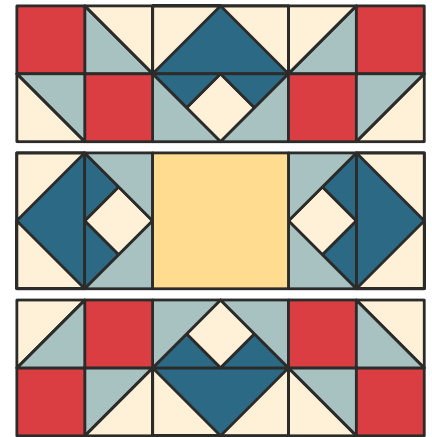


Fig 6 Block two construction

4 To mitre the corners, working on one corner at a time, fold the quilt top on the diagonal, wrong sides together, so that it's clear of the ends for the border strips. Match up the border strips, which will be right sides together, and on the uppermost strip draw a line at 45 degrees, starting at the end of the stitched line and marking out to the outer edge of the strip. Stitch on the marked line and then trim

the excess fabric $\frac{1}{4}$ in out from the stitched line. Repeat for each corner. See **Fig 8**.

5 Join a $5\frac{1}{2}$ x $59\frac{1}{2}$ in fabric L strip to each side of the quilt centre; join a $5\frac{1}{2}$ x $69\frac{1}{2}$ in fabric L strip to the top and bottom. Press the seams outwards each time. This completes the quilt top, which should measure $69\frac{1}{2}$ in square (unfinished).

QUILTING AND FINISHING

1 Give your quilt top and backing a good press. Layer the quilt by placing the backing fabric wrong side up on a clean flat surface, followed by the wadding and then the quilt top, centrally and right side up; the backing and wadding are slightly larger than the quilt top. Working from the centre outwards, pin with quilters' safety pins or tack to secure.



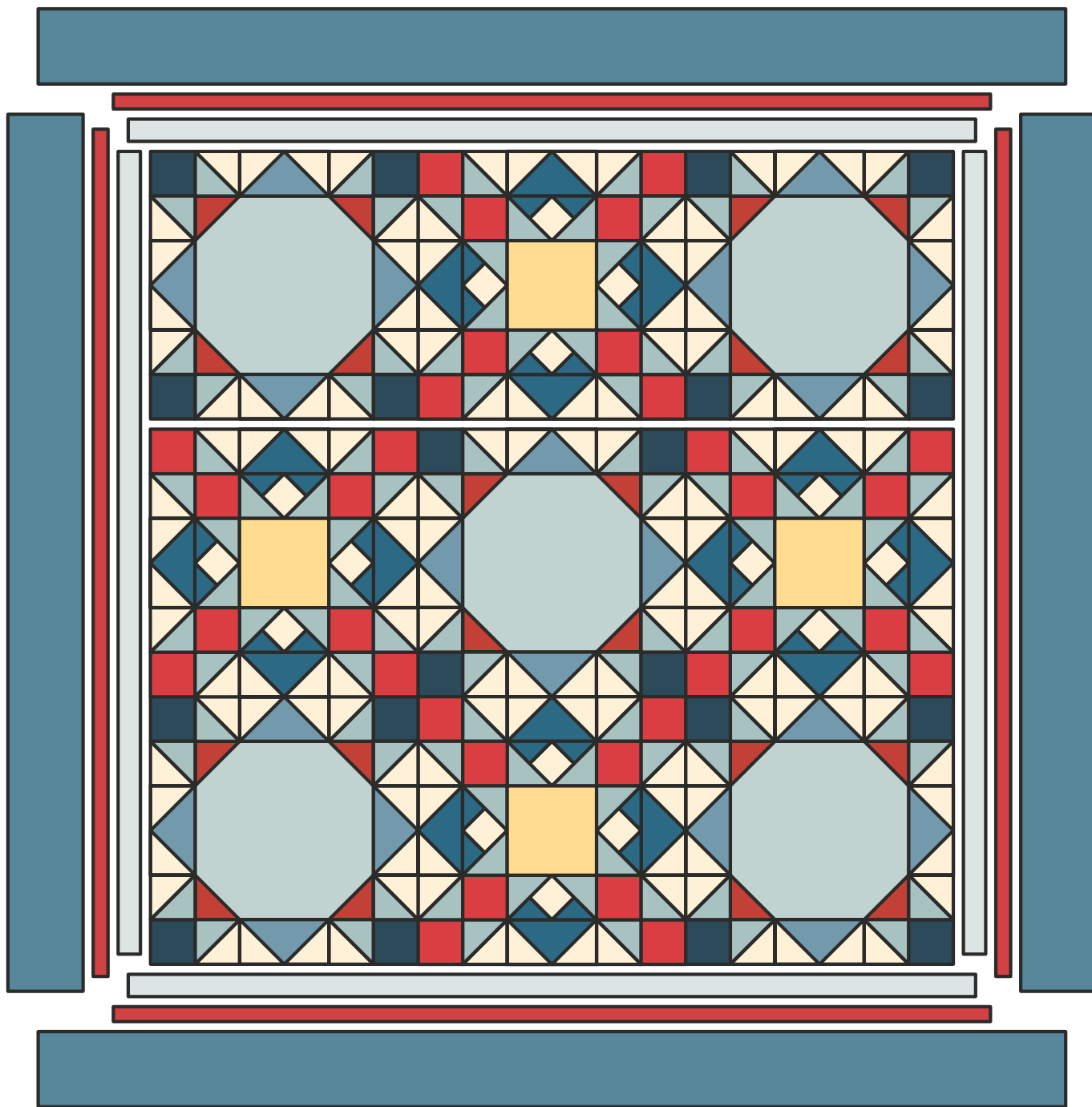


Fig 7 Quilt

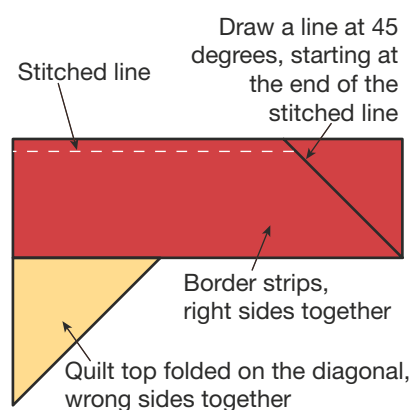


Fig 8 Making a mitred border

2 Quilt as desired by hand or machine. Whatever design you use, so that the quilt lies flat, try to have an even amount of stitching over the whole quilt surface.

3 When you have finished quilting, trim the excess backing and wadding level with the quilt top edges.

4 Join your fabric B binding strips at right angles, pressing the seams open to reduce bulk. Trim away the 'ears' and fold the strip in half lengthwise, wrong sides together, and press.

5 Working from the right side and starting part way down one edge,

match the raw edges of the binding to the raw edges of the quilt and sew in place, folding a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the back of the quilt and neatly slipstitch in place by hand.

6 Add a label, including at least your name, location and the date the quilt was made. ✂

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Left: 'Maldives'
by Neel Williams
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Quilters)

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Above: 'Whirligigs and Dragonflies 2' by Jenny Rolfe



Above: 'William Morris' by Janie Taylor (Stitches Between Nations)



Above: 'Antique Amsterdam Stars' by Maria Cuthbert (Bay Patchers)

FEATURE DISPLAYS

- * A LITTLE BIT TOWN, A LITTLE BIT COUNTRY by Stuart Hillard
- * STITCHES BETWEEN NATIONS by Gone to Pieces & Lippetal Quilters
- * QUILTS by Village Green Quilters
- * PASSIONATE ABOUT NATURE by Jenny Rolfe
- * 15 YEARS OF QUILTING by Bay Patchers
- * QUILTS by Hazel Ryder

All displays are subject to change



Left: 'Dance' by Bec Handyside (Village Green Quilters)



Left: 'Flutterby' by Maria Cuthbert (Bay Patchers)



Right: 'After Anna' by Hazel Ryder

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Above: 'When Life Gives You Scraps'
by Alessandra Rocco



Above: 'Lavender Square' by Hazel Ryder

FEATURE DISPLAYS

- * QUILTING: DIVERTISSEMENT by Alessandra Rocco
- * A LITTLE BIT TOWN, A LITTLE BIT COUNTRY by Stuart Hillard
- * STITCHES BETWEEN NATIONS by Gone to Pieces & Lippetal Quilters
- * QUILTS by Village Green Quilters
- * PASSIONATE ABOUT NATURE by Jenny Rolfe
- * QUILTS by Hazel Ryder

All displays are subject to change



Above: 'Spring at Last' by Celia Cansdale
(Stitches Between Nations)



Above: 'Whirligigs and Dragonflies 1'
by Jenny Rolfe

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Hatched, Matched, Dispatched and Patched!

Anne Williams took a trip to the American Museum in Britain's current exhibition



Quilted baby cap, 1725-1800, British
(The Quilters' Guild Collection)



Sailboats Cot Quilt, 1840-1900, American (AMIB)



Anna Maria Williams Quilt, 1893, Welsh
(The Jen Jones Collection)



Anna Maria Williams Quilt -detail, 1893, Welsh
(The Jen Jones Collection)

'The start and end of life are two events none of us can avoid and, for many, marriage is also a significant milestone.'

The start and end of life are two events none of us can avoid and, for many, marriage is also a significant milestone. Through an extraordinary selection of textiles, the latest exhibition at the American Museum in Britain explores how these occasions have been marked from the eighteenth to the end of the twentieth centuries in both the United States and Britain. With pieces from Beamish Museum, Jersey Museum, the Jen Jones Collection and The Quilters' Guild Collection, there are many fabulous historic quilts on show, as well other quilted items, costumes and accessories.

HATCHED

Infant baptism is believed to have begun sometime between the second and third centuries, and from then on was standard practice for Christians. For the

baptism ceremony the baby is usually dressed in a white or cream christening gown, often decorated with lace or other trimming, which might be a treasured heirloom handed down from generation to generation. Opening the exhibition is a wall of wonderful christening gowns, most from the nineteenth century, on loan from Jersey Museum. There's also a cabinet of gorgeous christening caps and bonnets, one of which is a quilted baby cap (1725-1800) on loan from The Quilters' Guild. This British cap is constructed from three panels that have been worked in corded quilting and French knots - the stitching is exquisite, which the thoughtfully provided magnifying glass will allow you to examine in detail.

The earliest piece in the exhibition is a white wholecloth cot quilt, also on loan from The Quilters' Guild. Dated 1700-1710, the densely quilted design includes a mermaid

and mermen, a sailing ship, a castle and several exotic animals. Unfortunately, white wholecloths are very difficult to photograph, so you will need to go to the exhibition to see this stunning piece. *The American Sailboats Cot Quilt*, from the mid-to late nineteenth century, is a well-used, and probably much-loved, item with red-patterned 'boats' on a cream background. If you look carefully, the simple pieced design is very clever – it's essentially based on half-square triangle units; and the sawtooth outer border keeps the 'boats' out at sea .

The Anna Maria Williams Quilt, on loan from the Jen Jones Collection, is not a cot quilt but a full-size piece. Constructed from cotton and wool, it was made in 1893 to celebrate Anna Maria's birth by her older sister, who was twenty-five when Anna Maria was born. The large size suggests that it was intended for Anna Maria's trousseau...

MATCHED

In the United States it was traditional for girls to start 'collecting' quilts for their hoped-for future marriage, with thirteen a conventional number to have ready. Girls could make quilt tops for their hope chests – but note, only quilt tops as backing and quilting was not permitted until the

girl became engaged. In the run-up to the wedding, quilts might be finished cooperatively by the bride-to-be and her female friends and relatives; and sometimes the groom-to-be would create an appliqué pattern for his fiancé to make. From the late eighteenth to mid-nineteenth centuries the quilts were traditionally white; after that other patterns were used, but the inclusion of hearts indicated that they were brides' quilts. Indeed, to use hearts on anything other than a quilt for a bride was considered to bring bad luck and spinsterhood to the maker and/or the recipient.

The Christmas Bride's Quilt, made in 1875–1899 in America, is a beautiful appliqué quilt. With a cream background, the appliqué is in red and green, and up close you can see the wonderful hand quilting. The repeated appliqué pattern of hearts with leaves and berries is charming, and the red swag border lends festive cheer to the design. A British bride's quilt is the delightful *Weardale Wedding Quilt* from the Beamish Museum's collection. Constructed from patchwork and appliqué, this design also features hearts, and the central flowering basket is symbolic of fruitfulness – another popular motif on brides' quilts.

There are also wedding dresses and trousseau outfits on show. Many brides still opt for a traditional white or cream gown, but this colour only became fashionable after Queen Victoria wore a white satin and lace dress when she married Prince Albert in 1840. In the earlier part of the nineteenth century weddings had been small intimate affairs taking place in the home; however, by the end of the century they had become grander and more formal occasions, with customs and traditions taking hold, and now we have a whole industry built around this special day.

Of the costumes displayed, of particular interest for quilters is a wedding dress from the Beamish Museum's collection. Made by Anne Elliot for her wedding to David Mount in 1979, it was quilted by Amy Emms. Known for both her designs and the quality of her work, in 1984 Amy Emms was awarded an MBE for 'her services to quilting'. Born in 1904, she had quilted since she was a child and didn't stop until she died at the grand age of 94. Living for most of the twentieth century, she taught many to quilt, helping to keep the skills of North Country quilting alive. The feather pattern is a popular North Country design and features at the bottom of the front



Christmas Bride's Quilt, 1875–1899, American (AMIB)



Weardale Wedding Quilt, 1815–1830, County Durham, Britain (Beamish Museum)

'In the United States it was traditional for girls to start 'collecting' quilts for their hoped-for future marriage, with thirteen a conventional number to have ready.'



Wedding dress, 1979, Sunderland, Britain (Beamish Museum)



Quilted Funeral Skirt, 1875–1899, Welsh (The Jen Jones Collection)



Llanbydder Quilt, 1911, Carmarthenshire, Wales (The Jen Jones Collection)

‘They give us a fascinating glimpse into the stories and memories associated with others’ special occasions, perhaps prompting recollection of our own special days.’

panel of the dress; the horseshoes running around the edge of the train are a symbol of good luck.

DISPATCHED

Whilst weddings may still be big business, public displays of mourning with strict codes of etiquette peaked during the nineteenth century. As well as a mark of respect, social class in the Victorian period meant that mourning provided families with an opportunity to show off their wealth and status.

Black has long been associated with death, although when a child dies white is often worn as a sign of purity. The dim lighting in the Dispatched room of the exhibition provides a suitably sombre atmosphere for the display, which as well as quilts includes mourning wear, accessories and jewellery. On loan from the Jen Jones Collection is a quilted funeral skirt made in 1875–1899. Made from silk, linen and glazed cotton, although black this Welsh skirt would have been considered too frivolous to be displayed at a funeral service, so would have been worn under a plain skirt. Also on show is a Welsh burial skirt which, as the term suggests, was a skirt made to be buried in, so understandably such items are rare but this one slipped through the net when it was left behind during a house move.

The quilts on show in this section are not mourning items per se, but rather pieces made during the period of grief. It’s recognised that keeping hands busy can help to still the mind and some of the items on show were made whilst the widow was coming to terms with her loss. One such example is *The Llanbydder Quilt*, a flannel quilt made in Wales in 1911. It was designed by Ada Jones after the death of her husband; it was custom for a close friend or neighbour to stay with a widow for six weeks and Ada’s friend Mrs Jones helped her with the stitching during this time.

The early twentieth century saw a backlash against such rigid customs, with the bereaved encouraged to get on with their lives. It’s been suggested that this outlook may have been hastened by the Great War (1914–1918) when so many lives were lost that there simply wasn’t time for maudlin sentiment.

This review can highlight only a few of pieces on show in this superb exhibition of items that have great meaning for those who made them and for whom they were made. They give us a fascinating glimpse into the stories and memories associated with others’ special occasions, perhaps prompting recollection of our own special days... ❀

www.anne-williams.co.uk

Useful information

HATCHED, MATCHED, DISPATCHED – AND PATCHED!

Until 1 November 2015

American Museum in Britain,
Claverton Manor, Bath BA2 7BD
www.americanmuseum.org

01225 460503

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Throughout the season, the museum is running talks and workshops to support the exhibition; a full events listing is in the ‘What’s On’ section of the museum’s website.

FASHION MUSEUM

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01225 477789

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Whilst you’re in Bath, why not visit the Fashion Museum, which holds a world-class collection of historic and contemporary dress. One of this year’s exhibitions is *Behind the Scenes*; exploring dress history from Jane Austen up to the First World War it blurs the lines between collections on show and those held in stores, with the costumes displayed against a backdrop of storage boxes... For more information about this and other exhibitions and events, visit the museum’s website.

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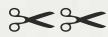
CHARMED TILES

This lovely warm and welcoming quilt is a pleasure to piece and easy to quilt

Designed and made by Sadie Yeomans and Sara Jaskiewicz  www.cornerhousecrafts.co.uk



Skill level



Finished size

Approx 91cm (36in) square (excluding binding)

Materials

- ◆ One Moda Charm pack or thirty-six 5in squares cut from your stash
- ◆ 20cm (¾yd) contrast fabric
- ◆ 40cm (½yd) for first border and binding (If using two different fabrics for first border and binding you will need 20cm for border and 25cm for binding)
- ◆ 60cm (¾yd) for second border
- ◆ 100cm (40in) square of wadding
- ◆ 100cm (40in) square of backing fabric
- ◆ Neutral piecing thread
- ◆ Thread to match backing fabric
- ◆ Matching or contrasting quilting thread
- ◆ Sharp HB pencil or preferred marking pen
- ◆ Temporary spray adhesive (optional)

Where to buy

The quilt uses Patchwork Garden by Kathy Schmitz for Moda. Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

Designer's note

Sara and I wanted to make a simple quilt based on a Moda charm pack and in fact the hardest part was choosing which collection to work in. We plumped for our favourite colour palette with 'Patchwork Garden' and added in the dusky pink accent fabric. This little quilt was designed and pieced one Saturday, with Sara stitching away merrily on her Bernina while I pinned and pressed. Why not spend a day stitching with a quilting friend and make your own two-person quilt? Have fun!

Sadie + Sara

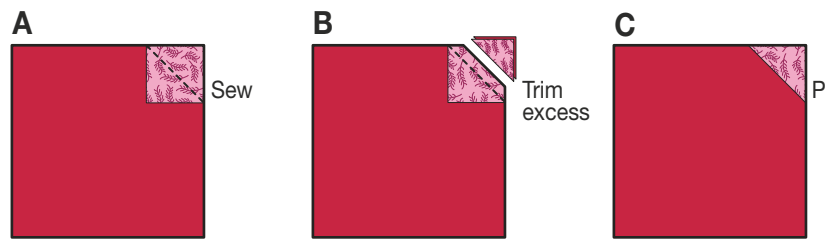


Fig 1 Adding a snowball corner

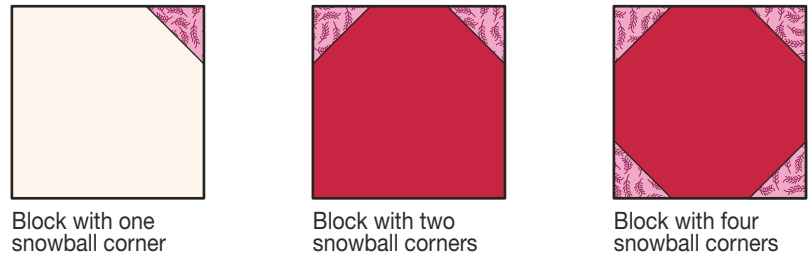


Fig 2 Making the various snowball blocks

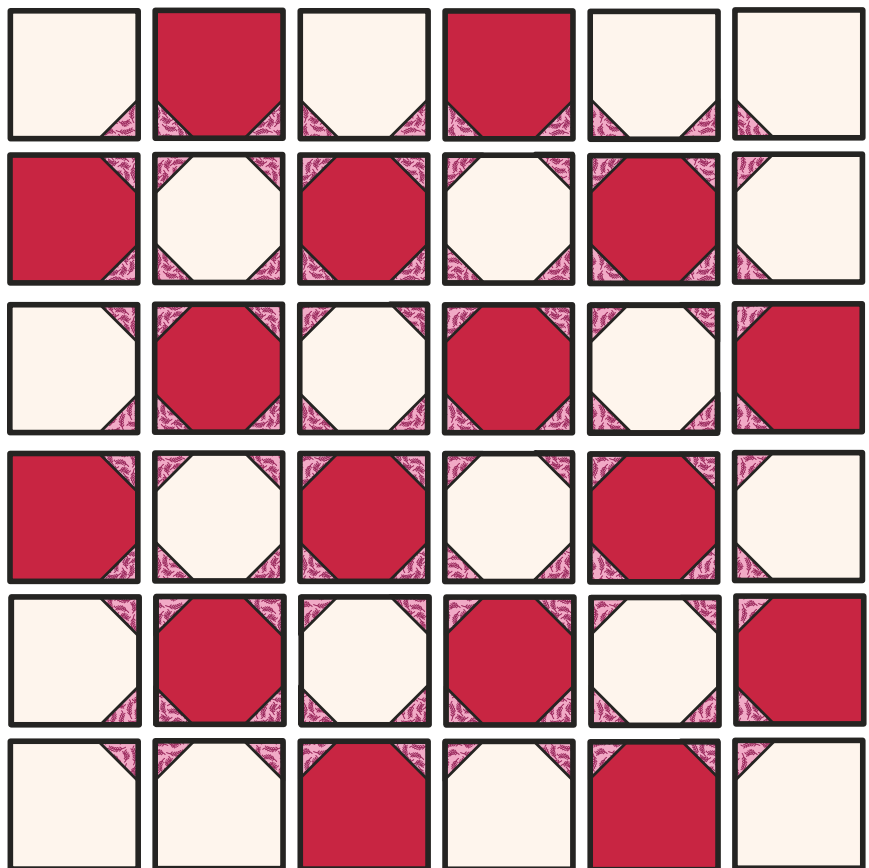


Fig 3 Laying out the blocks

MAKING THE SNOWBALL BLOCKS

1 From your contrast fabric cut one hundred 1½in squares. Using a pencil or your preferred marking pen, draw one diagonal line on the wrong side of each square.

2 Select thirty-six 5in charm squares and lay them out in a six by six arrangement. Sadie's quilt uses Patchwork Garden by

Kathy Schmitz for Moda and she alternated the dark and light squares, but choose whatever layout pleases you, guided by the fabrics in your charm pack. The pattern is created by 'snowballing' the charm squares with the 1½in contrast squares which, when the units are stitched together, create the small on-point squares.

3 To add a snowball corner, place a contrast square wrong sides together

with a charm square, aligning raw edges at the corner as shown in **Fig 1**, with the drawn line running from side to side. Stitch along the drawn line. Flip the contrast fabric up, press and then trim away the excess fabric at the back of the pieced unit.

4 Using the same method add snowball corners to all thirty-six charm squares, but note that the number of snowball corners varies (**Fig 2**), as follows:

- ◆ The centre sixteen charm squares have a contrast square snowballed to all four corners
- ◆ The four corner squares have a contrast square snowballed to just one corner
- ◆ The sixteen remaining squares (around the outer edge) have a contrast square snowballed to two adjacent corners

Handy hint

If some of your charm squares are directional, as Sadie's were, pay attention when snowballing the corner and outer squares to ensure that the contrast fabric is on the required corners.

ASSEMBLING THE QUILT

1 When all of the snowball blocks have been made, lay out the blocks as shown in **Fig 3**. Sew the blocks into six rows, taking care to match seams neatly. Press the seams of rows 1, 3 and 5 in one direction and the seams of rows 2, 4 and 6 in the opposite direction. Now sew the rows together to create the quilt centre, taking care to match seams neatly. Press the row seams in the same direction.

ADDING THE BORDERS

1 Measure the centre of your quilt horizontally and vertically – it should measure 27½in square. From the first border fabric cut two four 1½ x 27½in strips. Fold each strip wrong sides together along the length, press and then open out. Aligning raw edges and with right sides together, pin a border strip to each side of the quilt centre and stitch in place down the pressed fold. **Fig 4** shows the left-hand side being sewn. Flip the strip back onto itself, aligning raw edges, and press.

2 Repeat with the other two border strips at the top and bottom of the quilt centre. Your quilt will still measure 27½in square and you will have a ¾in wide first border on the outer edge. Don't trim away the excess fabric at the back of this border, but leave the three layers of fabric intact.

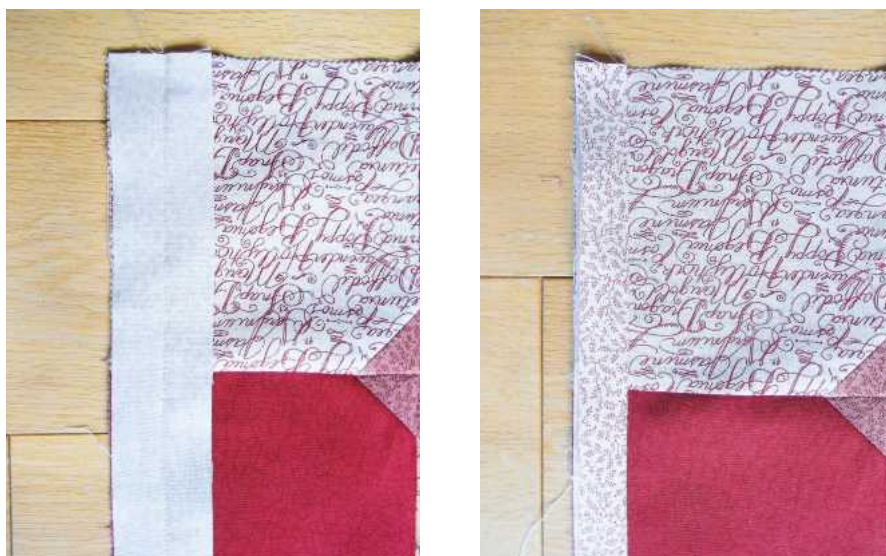


Fig 4 Adding the first border strip to the left-hand edge

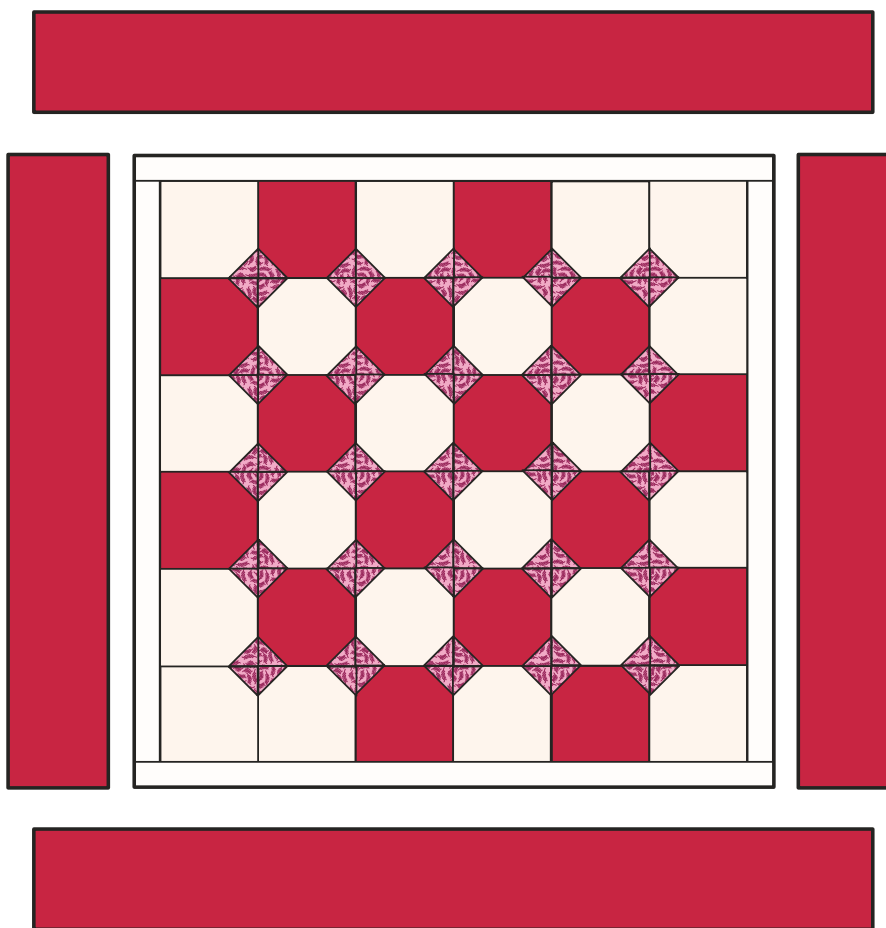


Fig 5 Adding the outer border

3 From the second border fabric cut two 5 x 27½in strips and two 5 x 36½in strips. Aligning raw edges and with wrong sides together, pin a shorter border strip to each side of the quilt centre and stitch in place. Press the seams outwards. Repeat with the longer second border strips at the top and bottom of the quilt centre (**Fig 5**).

QUILTING AND FINISHING

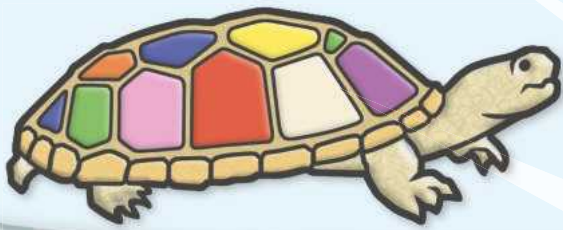
1 Give your quilt top and backing a good press and remove any stray threads. Layer the quilt by placing the backing fabric wrong side up on a clean flat surface, followed by the wadding and then the quilt top, centrally and right side up. The backing and wadding are slightly larger than the quilt top. Pin, tack or spray baste the layers together.



2 Using a walking foot and with quilting thread in the top of the machine and thread to match the backing fabric in the bobbin, quilt as desired. Sadie used a straight stitch and stitched diagonal lines across the quilt. Trim the excess backing and wadding level with the quilt top edges.

3 To bind your quilt, cut four 2¼in strips across the width of the binding fabric. Join the strips together at right angles, pressing the seams open to reduce bulk and then trim the 'ears'. Fold each strip in half lengthwise, wrong sides together, and press. Matching the raw edges of the binding to the raw edges of the quilt and starting part-way down one edge, sew in

place, folding a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the back of the quilt and neatly slipstitch in place by hand. Finally, label your quilt, including your name and the date. ✿



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PICK-UP STICKS WALL HANGING

This striking contemporary quilt, with its narrow sticks of colour, is a reminder of a well-known children's game

Designed and made by Becky Goldsmith 🍷 An adapted extract from *The Quilter's Practical Guide to Color* by Becky Goldsmith



Designer's notes

I love the motion in this quilt. As a kid I played pick-up sticks and this design reminds me of those colourful piles of skinny plastic sticks. It's also a little like an explosion of fireworks. But no matter what the design reminds you of, this is a fast, fun and exciting quilt.

Becky Goldsmith

Skill level



Finished size

Approx 123cm (48½in) square (before binding)

Materials

- ◆ 2.5m (2¾yds) of background fabric (see Choosing Fabrics, below)
- ◆ 2m (2yds) in total of assorted fabrics for strips
- ◆ 150cm (56in) square of backing fabric
- ◆ 22 x 120cm (8½ x 47in) strip of backing fabric for a hanging sleeve (optional)
- ◆ 150cm (56in) square of wadding
- ◆ 50cm (½yd) of binding fabric

Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

CHOOSING FABRICS

1 The 'sticks' will be more visible against a solid or quiet background. If you want to use a print in the background, it is a very good idea to audition it on a design wall first. Avoid choosing a print that is too 'busy' – as you can see in the sample block shown in **Fig 1**, a print that is too active is distracting. This quilt is a good example of how you first notice what is different. The quilt is primarily solid grey, however, the grey is not what you see first, but the narrow sticks of colour. The two darkest strips especially catch the eye and these help to convey the exploding outward movement in the design. Becky has used just one background fabric but you could use more if you prefer. For the sticks, Becky used an assortment of blue fabrics. You could use fabrics from your stash for these. As a rough guide, each block unit (of which there are thirty-six in the quilt) needs two stick strips 1½in x about 14in long and two stick strips 1½in x about 10in long.

2 While you won't be able to see exactly how the blocks will look when pieced, you can get a good idea by looking at your fabric choices on a design wall. Place the background fabric on the wall first – this is especially important if you plan to use more than one background fabric. Now cut narrow strips of the 'stick' fabrics ½in–¾in in width, and place them on the background to mimic how they will look in the actual quilt. It often helps to take a photograph, to help you see how these colour choices will look.

CUTTING INSTRUCTIONS

1 From the background fabric cut thirty-six 10in squares. These will be trimmed down later.

2 There are nine blocks in the quilt, each made up of four units. Each unit has four sticks in it – two long and two shorter (see **Fig 2**). The strips are cut with a starting width of 1½in, trimmed to a narrower size once sewn in place. You will need to cut seventy-two long strips (each about 14in long) and seventy-two shorter strips (each about 10in long). The length of the strips can vary, depending on what angle you place them in the 10in background square.

3 From binding fabric cut six 2½in strips x width of fabric.

MAKING THE BLOCK UNITS

1 Each block is made up of four smaller units (thirty-six in total). Each unit is divided into two halves along a diagonal axis, with each half having an inside edge and an outside edge (**Fig 2**). The angle of each strip varies, but in general, the bases of the strips are closer to the inside corner of the unit, while the outer ends of the strips tend to be closer to the outside corner of the unit. The piecing will be faster if you construct four units at a time. Keep these four units together during the piecing process. After all of your units are made, you can then mix them up before sewing them into bigger four-unit blocks.

2 Start the piecing by placing four background squares right side up in a

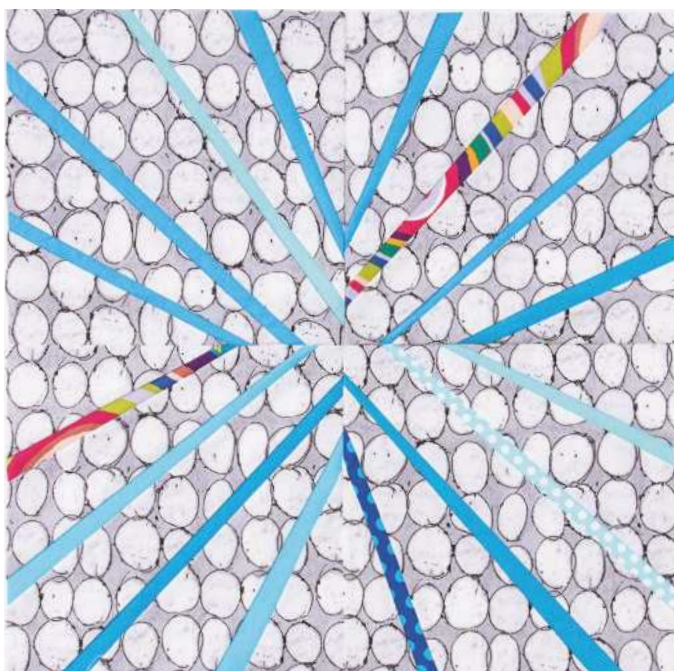


Fig 1 Sample block with 'busy', distracting background

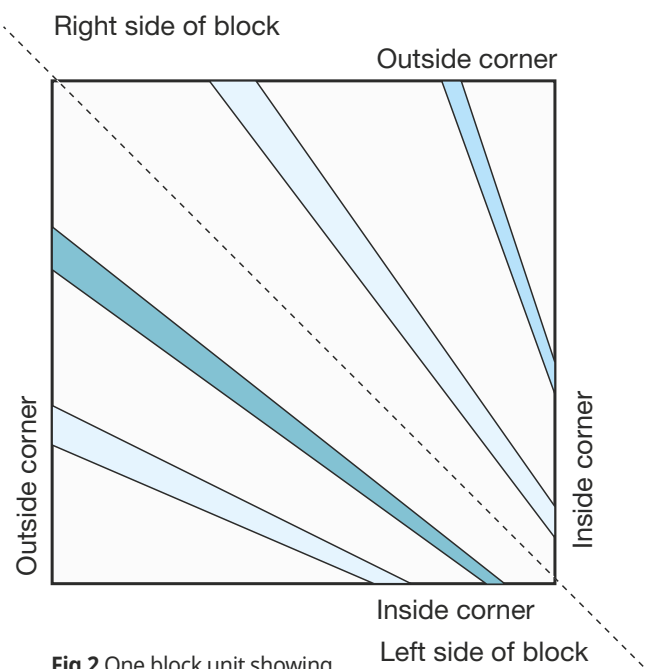


Fig 2 One block unit showing the general positions of the 'sticks'

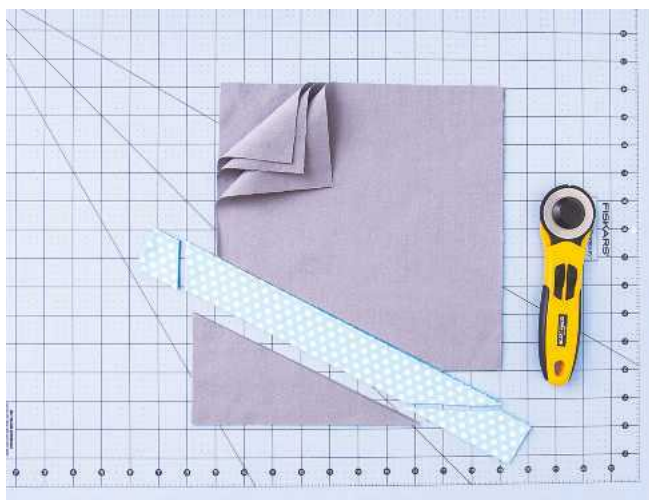


Fig 3 Cutting the 'stick' strips. Trim each end of the strip stack 1in longer than the edges of the background square

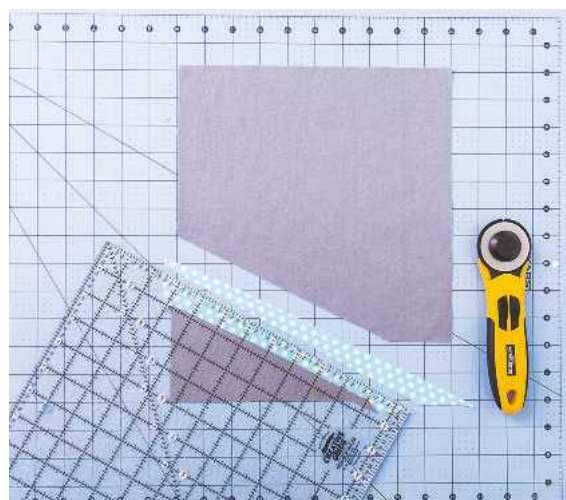


Fig 4 Trimming the sewn strip

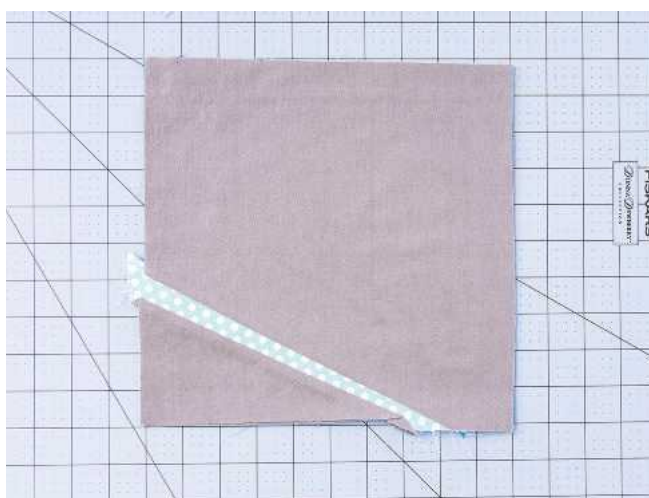


Fig 5 Sewing the triangle/strip in place. Stack the blocks on your mat, aligning edges at top and right sides

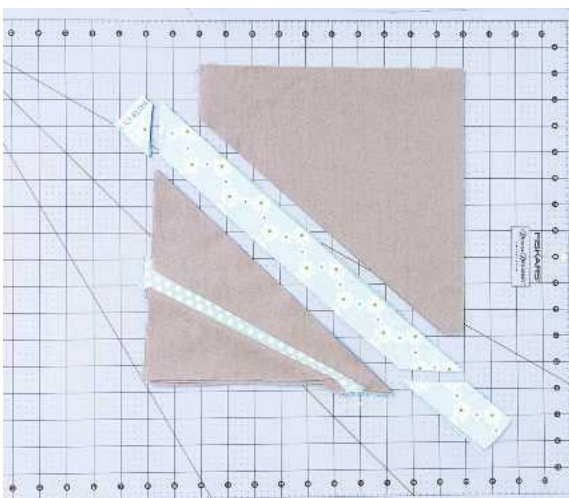


Fig 6 Adding a second strip

stack on your cutting mat. If using a fabric with a directional print, be sure to rotate two of the squares 90 degrees anti-clockwise, before you begin cutting. Place a quilter's ruler on top of the stack, in position to make the cut for the strip on the far left side of the block (**Fig 3**). Cut through the stack with a rotary cutter. Separate the two stacks.

3 Place four strips right side up in a stack between the two sides of the block unit, closer to the large side. Trim each end of the strip stack 1in longer than the outer edges of the larger side of the block.

4 Centre the top strip right sides together over the top triangle. Sew the strip to the triangle. Press the seam allowance away from the strip. Repeat this step for the remaining strips and triangles.

5 Place one triangle/strip unit on your cutting mat. Trim the strip at an angle, leaving $\frac{3}{8}$ in- $\frac{7}{8}$ in of the strip (**Fig 4**). Discard

the excess strip fabric. Repeat this step for all the triangle/strip units, trimming the strips at varying widths and angles one at a time.

6 Centre a triangle/strip unit, right sides together, over the body of the block unit and sew the triangle/strip in place. Repeat this step for the remaining pieces. Press the seam allowances away from the strip.

7 Stack the block units on your cutting mat, lining up their edges on the top and right sides (**Fig 5**). The strips and the edges on the bottom and left sides of the block unit are not going to match up at this stage.

8 Decide where you want the next strip to be positioned through the stack. Separate the two block stacks by cutting, as before, and begin to insert the next strip (**Fig 6**). Now repeat this process until you have four strips sewn into a block unit.

9 Repeat this process to make the other three block units.

10 When the four block units are sewn, place each one right side up on your cutting mat and trim it to $8\frac{1}{2}$ in square (**Fig 7**). Turn each unit over and trim away the dog ears on each edge (**Fig 8**).

11 Continue in this way to make thirty-six block units in total.

ASSEMBLING THE QUILT

1 Lay out your thirty-six block units into nine blocks each with four units. Mix up the units to create a pleasing arrangement. You can now sew them together into bigger four-unit blocks. Sew together the first two pairs of units. Press the seam allowances in the same direction. Sew these two pairs together to make one larger block. Press the seam allowances in the same direction around the centre of the block **Fig 9** - see also the arrows in **Fig 10**.

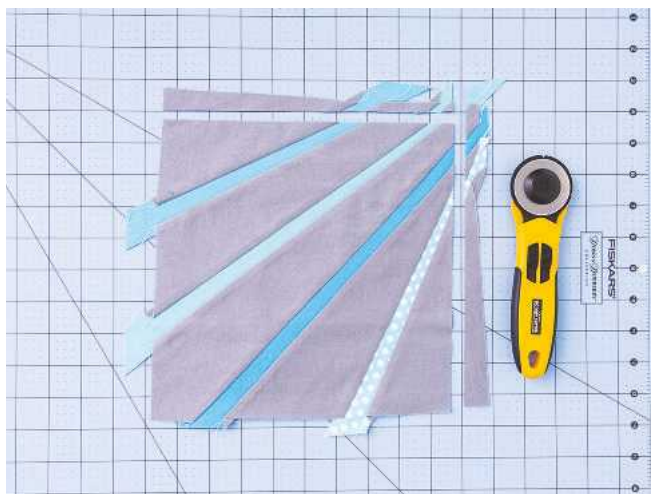


Fig 7 Trimming a block unit to 8½in square

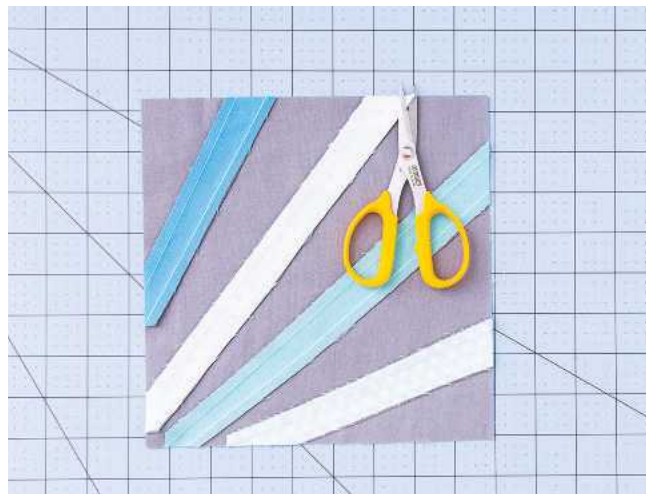


Fig 8 Trimming away the dog ears



Fig 9 Pressing the seam. Press the seam allowances in the same direction around the centre of a block

2 Turn the block over and open the seams at the centre, so that they lie flat, and then press. Using the same process, sew together eight more large blocks.

3 Arrange the nine blocks in three rows of three blocks. Sew the blocks together into rows, pressing seam allowances in alternate directions.

4 Now sew the rows together. This time press the seam allowances downwards, towards the bottom of the quilt.

QUILTING AND FINISHING

1 Create a quilt sandwich, with your backing piece right side down, the wadding on top and then the quilt on top, right side up. Use your favourite method to secure the sandwich.



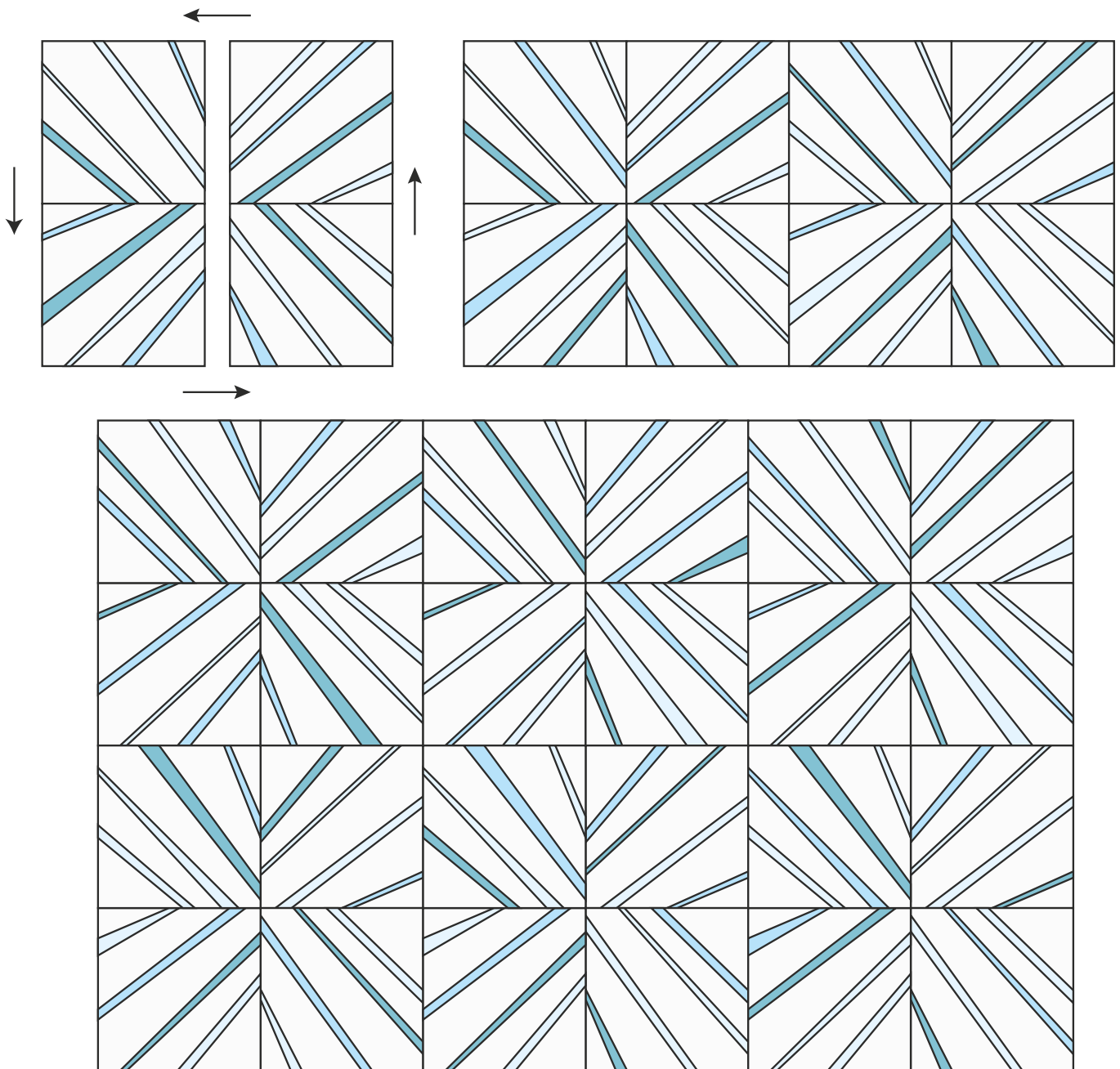


Fig 10 Assembling the quilt

2 Quilt as desired, by hand or machine. The quilt shown has been machine quilted with lines radiating out from the centre of each block, using a thread to tone with the background fabric. When you have finished quilting, secure and tidy all thread ends. Trim and square up the quilt.

3 Join the binding strips together at right angles, pressing the seams open to reduce bulk. Trim away the 'ears' and fold the strip in half lengthwise, wrong sides together, and press.

4 Sew the binding in place, working from the right side and starting part-way down one edge, match the raw edges of the binding to the raw edges of the wall hanging and sew in place, folding

a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the back of the hanging and neatly slipstitch in place by hand.

5 Add a hanging sleeve, if desired, using the 4 x 47in strip of backing fabric. Turn under and hem the short ends to neaten them. Fold the piece in half along the length, right sides together, and sew together along the long edge. Turn through to the right side and press the hem. Using matching sewing thread, slipstitch the sleeve in place at the back of the quilt, just under the edge of the binding. Take care that your stitches don't show on the front of the work. ✂



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UP IN THE TREE

Fusible web appliqué and easy piecing combine to create this charming wall quilt

Designed and made by Janet Goddard

See pattern sheet for *Up In The Tree* templates



Skill level



Finished size

Approx 87.5 x 103cm (34½ x 40½in) (before binding)

Materials

- ◆ 70cm (¾yd) white background fabric for centre panel and Border 2
- ◆ Six different fabrics for strip pieced Border 1, fat quarter of each (see Handy Hint, below)
- ◆ 50cm (½yd) blue print fabric for Border 3 and binding
- ◆ Grey print fabric for tree appliqué, fat quarter
- ◆ 5 x 53.5cm (2 x 21in) strip of green print for grass appliqué
- ◆ Variety of fabric scraps for appliqué shapes (fat quarter leftovers can also be used)
- ◆ 1m (1yd) fusible web
- ◆ 97 x 112cm (38 x 44in) of wadding
- ◆ 97 x 112cm (38 x 44in) of backing fabric
- ◆ Two A3 sheets of paper for templates
- ◆ Neutral thread for piecing and colours to match appliqué fabrics
- ◆ White quilting thread
- ◆ Red embroidery thread
- ◆ Permanent marking pen for drawing creature features
- ◆ Tear-away stabiliser (optional)

Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

Designer's note

While I was at the Festival of Quilts I spied these fabrics and just had to have them. I loved the bright colours, little prints and retro look. I bought so many fat quarters that I have enough to make several quilts, so I think that this will be the first of many! It was great fun appliquéing cute little owls, birds and butterflies and perching them in the branches of the tree.

Janet Goddard



CUTTING INSTRUCTIONS

- 1 From the white background fabric cut the following:
 - ◆ One 20½ x 26½in rectangle for centre panel
 - ◆ Two 1½ x 34½in strips for Border 2
 - ◆ Two 1½ x 30½in strips for Border 2

- 2 From the fat quarters cut a total of 108 rectangles for Border 1, each 1½ x 4½in. The remaining fabric, along with additional fabric scraps of your choice, are used for the appliqué shapes.

- 3 From the blue fabric cut the following:

- ◆ Two 2½ x 36½in strips for Border 3
- ◆ Two 2½ x 34½in strips for Border 3
- ◆ Four 2¼in x width of fabric strips for binding

STITCHING THE CENTRE PANEL

- 1 The centre panel has an appliqué tree and grass area, with various birds, flowers and insects added. The templates are provided full size on the Pattern Sheet. The two smaller birds have been supplied twice, each facing in different directions, so you can use the templates as supplied. A fusible web appliqué technique was used, using the following process:

- ◆ Trace the template shapes on to the paper side of the fusible web and cut out roughly
- ◆ Using a medium-hot iron fuse these shapes to the back of the relevant fabrics. Allow to cool and then cut out the shapes neatly on the line
- ◆ Peel the paper from the back, position the shape in the correct place on the background fabric and fuse in place. It is important that the shapes are bonded and

Handy hint

Janet used more than six fabrics in Border 1, so if you would like to create a similar effect and have a greater variety of prints, cut some of the rectangles from fabric scraps. Scraps at least 1½ x 4½in can be used.

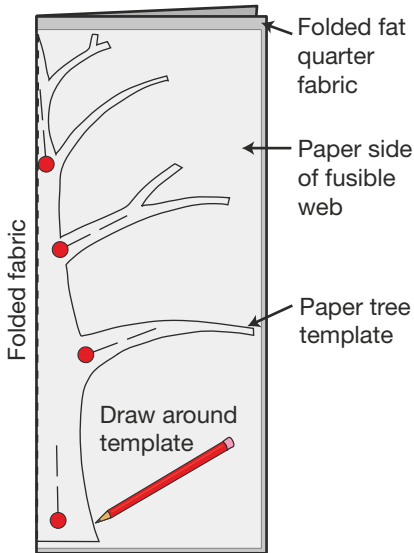


Fig 1 Preparing the tree appliqué

stitched to the background in the order given in **Step 5** below, to ensure that any raw edges are under other shapes

- ◆ Appliqué the shapes to the background using a tight zigzag stitch on your sewing machine and matching thread
- ◆ Use a permanent marking pen to draw eyes and antennae on the various creatures

2 Start the appliqué by folding the background panel in half to find the centre and crease lightly. For the tree shape, one vertical half of the tree is given, so draw this onto a large sheet of paper and cut out the shape neatly (two A3 sheets of paper taped together will be large enough). Back the grey print fabric for the tree with fusible web, fold it in half vertically (paper-backed side outwards) and place the tree template with its straight (dashed) edge on the fold of the fabric. Pin in place and then draw around the shape (**Fig 1**). Keeping the two fabric layers pinned together, carefully cut out the tree shape. Remove the pins, open the tree out and remove the paper backing. Place the tree in the centre of the background fabric, about ½in up from the bottom, and fuse in place.

3 In the same way, prepare the grass from green print, again placing the template on the fabric fold so you cut out the whole strip at once (**Fig 2**). Remove the paper backing and pin the grass in place on the background, over the base of the tree, but don't fuse it in place yet.

4 Prepare five flower stems and eight leaves for appliqué, using the green print. Remove the paper backing and position the stems along the grass, tucking their lower ends under the top

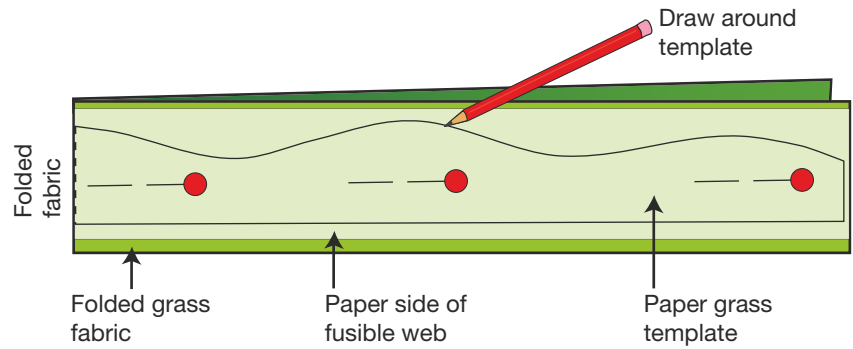


Fig 2 Preparing the grass appliqué

edge of the grass. Now fuse the grass and stems into position. When the flowers are added to the stems they will cover the top raw edge of the stems.

5 You can now add the rest of the appliqués, which are all prepared from fabric scraps. Following the process described earlier in **Step 1** and fuse them into place in the following order:

- ◆ Two daisy flowers with centres
- ◆ One circular flower with centre

Handy hint

There are no rules when it comes to how many birds, flowers or insects you use. You can copy Janet's design or add more or less of the creatures as you choose.



Fig 3 Adding pieced Border 1

- ◆ Two tulip flowers
- ◆ Six small birds (three facing left and three right) – bird beaks, bodies and wings
- ◆ One long-beaked bird – body, wing and heart tail (the bird is shown facing in both directions if needed)
- ◆ Two owls – bodies, tummies, eyes and wings
- ◆ Two butterflies – wings and bodies
- ◆ One dragonfly – wings and body
- ◆ Eight bunting pennants
- ◆ Sixteen leaves on the tree

6 Once all of the appliqué have been fused in place, use thread colours to match the appliqué fabrics and a tight zigzag stitch on your machine to secure them in place. Janet doesn't use a stabiliser when working machine appliqué as she finds that a good fusible web and the correct tension on the sewing machine keeps the stitching flat. However, using a stabiliser is often helpful – simply position it behind the work before you begin your zigzag stitching.

7 Finish the appliqué by using a permanent marking pen to draw eyes and antennae on the various creatures.

Handy hint

If you match the thread as closely as possible to the fabric to be appliquéd it will be difficult to see the zigzag stitching, which is really helpful if you find it difficult to keep the zigzag even!

ADDING PIECED BORDER 1

1 Take fifty-two $1\frac{1}{2} \times 4\frac{1}{2}$ in rectangles and sew together along the long edges into two strips with twenty-six in each strip. Make sure that the fabrics are mixed up to ensure that there is a nice spread of colour. Press all seams one way. Sew a pieced strip to each side of the quilt, pressing seams towards the pieced strip (**Fig 3**).

2 Piece the remaining rectangles together into two strips with twenty-eight rectangles in each strip. Press all seams one way. Sew a strip to the top of the quilt and one to the bottom. Press seams towards the centre of the quilt, or away from the white border if you prefer.

ADDING WHITE BORDER 2

1 Sew one $1\frac{1}{2} \times 34\frac{1}{2}$ in white strip to each side of the quilt. Press seams inwards. Sew one $1\frac{1}{2} \times 30\frac{1}{2}$ in white strip



Fig 4 Adding Borders 2 and 3

to the top and bottom of the quilt (**Fig 4**). Press seams outwards.

ADDING PRINT BORDER 3

1 Sew one $2\frac{1}{2} \times 36\frac{1}{2}$ in blue strip to each side of the quilt. Press seams outwards. Sew one $2\frac{1}{2} \times 34\frac{1}{2}$ in blue strip to the top and bottom of the quilt (**Fig 4**). Press seams outwards.

QUILTING AND FINISHING

1 Give your quilt top and backing a good press and remove any stray threads. Layer the quilt by placing the backing fabric wrong side up on a flat surface, followed by the wadding and then the quilt top, centrally and right side up. The backing and wadding are slightly larger than the quilt top. Pin, tack or spray baste the layers together.

2 Quilt as desired. Janet outline quilted by hand $\frac{1}{8}$ in away from the appliqué shapes all round, using white quilting cotton. It would also be wise to machine quilt in the ditch (in the seam lines) of the various borders to further secure the layers together. Using red embroidery thread she hand quilted a curved line for the bunting.

3 Trim the excess backing and wadding level with the quilt top edges. To bind your quilt, join the binding strips together at right angles, pressing the seams open to reduce bulk and then trim the 'ears'. Fold each strip in half lengthwise, wrong sides together, and press. Matching the raw edges of the binding to the raw edges of the quilt and starting part-way down one edge, sew in place, folding a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the back of the quilt and neatly slipstitch in place by hand. Finally, label your quilt, including your name and the date. ✂



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BRIGHT HOPES & BUMBLEBEEES

Create a throw in gentle hues of sorbet, aqua and soft green

Designed and made by Stuart Hillard  www.stuarthillard.com



Skill level



Finished size

Approx 152.5cm (60in) square, excluding binding

Materials

Fabrics are from FreeSpirit's Bumble range by Tula Pink.

- ◆ 30cm (¾yd) each of ten different prints, or you could use a Jelly Roll or other 2½in wide pre-cut strip roll set
- ◆ 60cm (¾yd) coordinating fabric for the quilt centre – Stuart repeated one of the fabrics used for the strip-sets
- ◆ 50cm (¾yd) coordinating fabric for the binding
- ◆ 162.5cm (64in) square backing fabric
- ◆ 162.5cm (64in) square wadding
- ◆ Threads for piecing and quilting

Where to buy

Find out more about FreeSpirit fabrics at www.freespiritfabric.com. Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include ¼in seam allowances, unless otherwise stated.



Fig 1 Piles of strips in a pleasing order

QUILT TOP

1 From each of the ten 30cm lengths of fabric cut four 2½in wide strips across the width of each one. Place the strips from each fabric into one pile, so you will have ten piles of four strips each. If using a Jelly Roll or other pre-cut strip roll set, you need forty strips which are sorted into ten piles of four strips each with a good balance of colours and values.

2 Matching up the long edges, arrange the piles of strips into a pleasing order. See Fig 1.

3 Working on one layer of strips at a time, join ten strips into a strip-set that measures the width of the fabric x 20½in high (unfinished). 'Set' the seams by running the iron along them whilst the fabrics are still right sides together – this helps to 'bed' the stitches into the fabric, which will give a neater, flatter seam when pressed to one side. Press all the seams to one side in the same direction. Trim the strip-set so it measures 40½in wide x 20½in high. You will have four identical strip-sets. See Fig 2.



Fig 2 Four identical strip-sets

Designer's notes

As soon as I saw Tula Pink's new range Bumble for FreeSpirit I knew I had to use it for a quilt. I adore Tula's detailed fabrics and perfect coordinates; they're so easy to use and every fabric tells a story – the more you look, the more you see.

Bees and birds mingle with balloons and honeycomb in a gorgeous palette of sorbet, aqua and soft green. What makes this range especially appealing is that Tula's wonderful images are printed on the softest peached poplin, making this the sort of quilt you'll happily stay wrapped in for hours!

Stuart Hillard

Handy hints

- ◆ When joining the strips on their long edges, sew adjacent seams in opposite directions to keep the panel straight so preventing a curved 'rainbow' effect.
- ◆ If you prefer, chain piece the strips of each layer in pairs; clip apart and then join the pairs, this time sewing in the opposite direction (see above).
- ◆ Stuart made four identical strip-sets, but you don't need to – if you wish, mix up the strips in each layer. If you're using a Jelly Roll or other pre-cut strip roll set, all the strip-sets will be different, but try to have a similar balance of colours and values in each one.

4 From the coordinating fabric cut a 20½in square for the quilt centre.

5 With the quilt centre square right side up, place the first strip-set right side down along the square's top edge. Match up the long raw edges of the strip-set and the square along the top edge; the right-hand short end of the strip-set will be aligned with the right-hand edge of the square. Starting midway along the top seam, stitch a partial seam from the midpoint to the top right-hand corner of the square – this is indicated by the red arrow in **Fig 3**; to secure the seam, take a few backstitches at the start of your stitching.

6 Flip the strip-set open and press the seam outwards. Take the second strip-set and, working in the same way, join

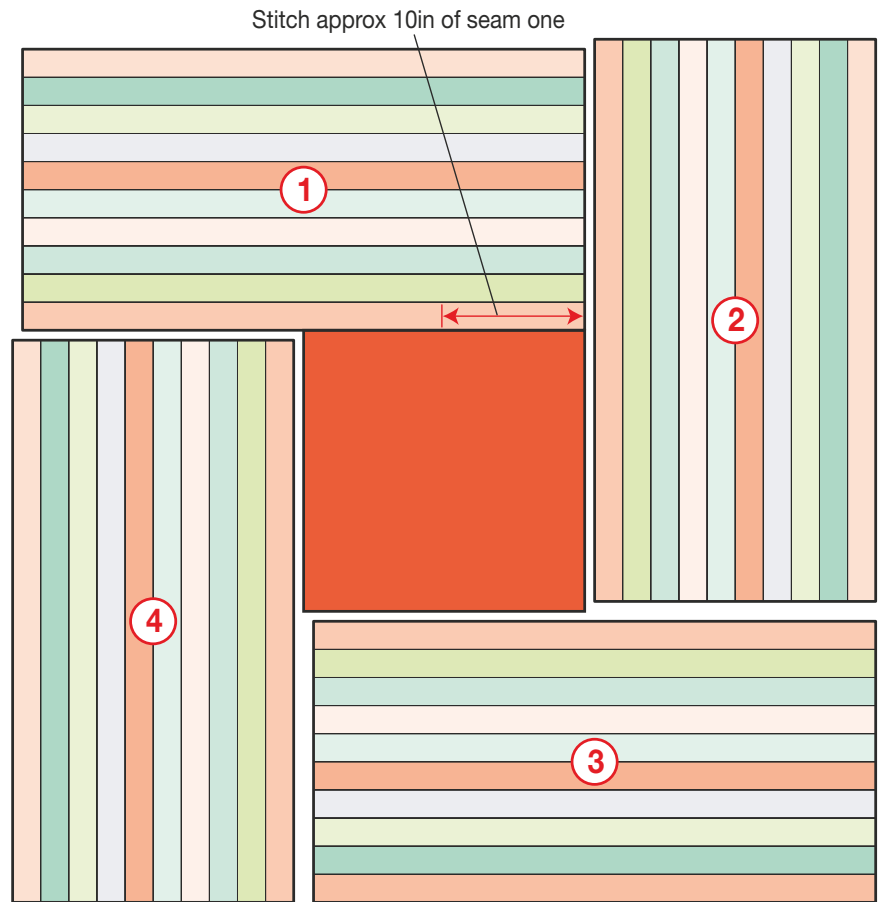


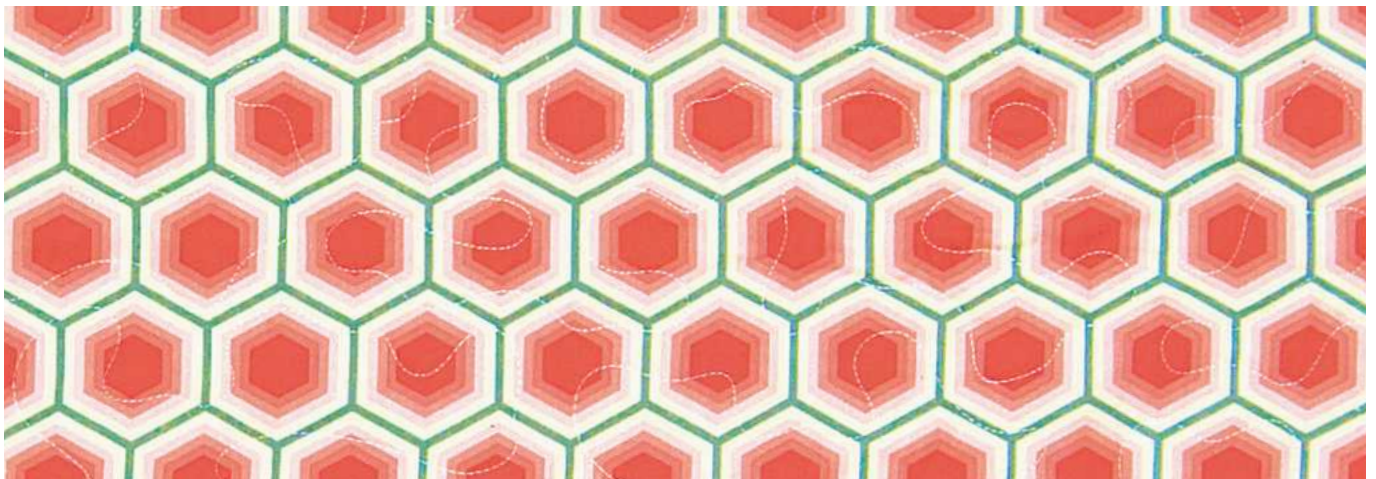
Fig 3 Joining the strip-sets to the centre square; the encircled numbers indicate the joining order

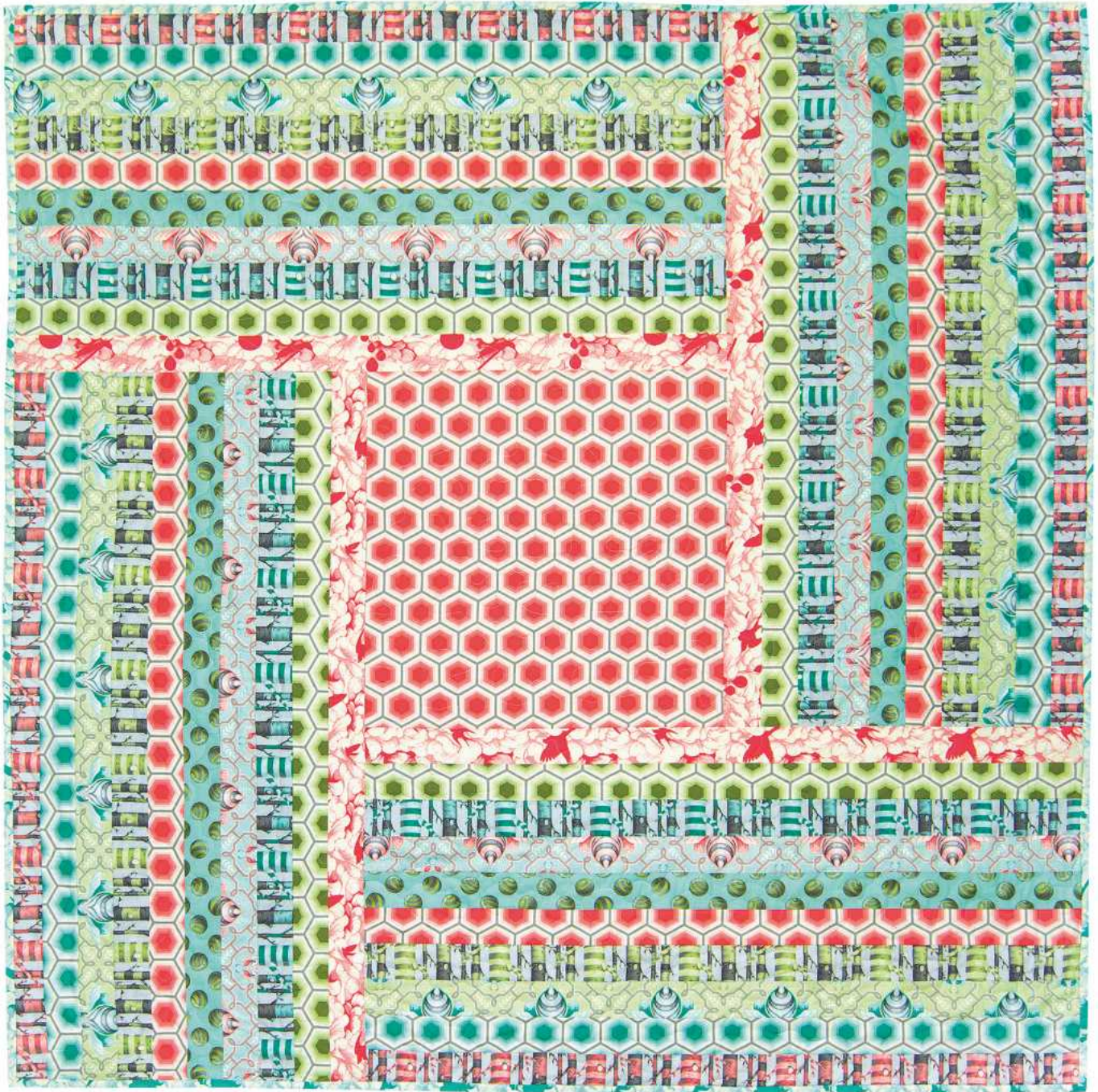
it to the right-hand edge of the square; this time the strip-set is the same length as the square/first strip-set so you can stitch the full length of the seam. See **Fig 3**.

7 Continue working in the same way to add a strip-set to the bottom edge and then to the left-hand edge of the square. Once the left-hand strip-set has been added you can complete the seam of the first strip-set. This completes the quilt top which should measure 60½in square (unfinished). See **Fig 3**.

Handy hint

If you prefer, join the binding to the right side of the quilt and then fold it over to the back of the quilt and neatly slipstitch in place by hand.





QUILTING AND FINISHING

1 Give your quilt top and backing a good press. Layer the quilt by placing the backing fabric wrong side up on a clean flat surface, followed by the wadding and then the quilt top, centrally and right side up; the backing and wadding are slightly larger than the quilt top. Working from the centre outwards, pin with quilters' safety pins or tack to secure.

2 Quilt as desired by hand or machine. Stuart quilted an all-over meandering line to suggest the flight of a bumblebee, which he did on an Avante longarm quilting machine. Whatever design you use, so that the quilt lies flat, try to have an even amount of stitching over the whole quilt surface.

3 When you have finished quilting, trim the excess backing and wadding level with the quilt top edges.

4 From your binding fabric, cut seven $2\frac{1}{2}$ in wide strips across the width of the fabric. Join the strips at right angles, pressing the seams open to reduce bulk. Trim away the 'ears' and fold the strip in half lengthwise, wrong sides together, and press.

5 Working from the wrong side and starting part way down one edge, match the raw edges of the binding to the raw edges of the quilt and sew in place, folding a mitre at each corner. Before completing your stitching, neaten the

short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the right side of the quilt and machine stitch in place, stitching as close to the binding edge as you can.

6 Add a label, including at least your name, location and the date the quilt was made. ✂️

Stuart is a Global Ambassador for FreeSpirit fabrics and for HandiQuilter Longarm quilting systems which are distributed in the UK by The Cotton Patch.

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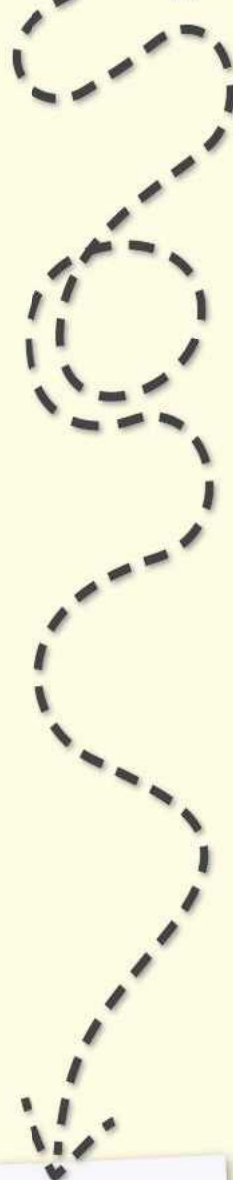
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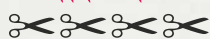
ICARUS STAR

This quilt is named for Icarus, the boy who flew too close to the sun

Designed and made by Rebecca Bryan ✂ An adapted extract from *Modern Rainbow* by Rebecca Bryan



Skill level



Finished size

Approx 154cm (60½in) square

Materials

Scrappy version

Rainbow fabrics

- ◆ Four 2½ x 7in red-purple strips
- ◆ Eight 2½ x 7in dark purple strips
- ◆ Twelve 2½ x 7in teal strips
- ◆ Sixteen 2½ x 7in green strips
- ◆ Twenty 2½ x 7in citron strips
- ◆ Twenty-two 2½ x 7in orange strips

Star background fabrics:

You need five greys of varying intensities from light (grey 1) to dark (grey 5)

- ◆ Twenty-two 2½ x 7in grey 1 strips
- ◆ Eighteen 2½ x 7in grey 2 strips
- ◆ Fourteen 2½ x 7in grey 3 strips
- ◆ Ten 2½ x 7in grey 4 strips
- ◆ Eight 2½ x 7in grey 5 strips

Non-scrappy version

Rainbow fabrics

- ◆ 10cm (¼yd) red-purple
- ◆ 20cm (½yd) dark purple
- ◆ 20cm (½yd) teal
- ◆ One long quarter (i.e. 25cm) (¾yd) green
- ◆ 30cm (¾yd) citron
- ◆ 30cm (¾yd) orange

Star background fabrics:

You need five greys of varying intensities from light (grey 1) to dark (grey 5)

- ◆ 30cm (¾yd) grey 1
- ◆ 30cm (¾yd) grey 2
- ◆ One long quarter (i.e. 25cm) (¾yd) grey 3
- ◆ 20cm (¼yd) grey 4
- ◆ 20cm (¼yd) grey 5

Requirements for either version

- ◆ 3.3m (3½yd) green/teal background fabric
- ◆ 60cm (¾yd) binding fabric
- ◆ 175cm (69in) square backing fabric
- ◆ 175cm (69in) square wadding
- ◆ 2.3m (2½yd) lightweight non-fusible interfacing if 50cm (20in) wide (or 1.1m (1½yd) if 112cm (44in) wide)
- ◆ Threads for piecing and quilting
- ◆ Chopstick, unsharpened pencil or other blunt turning tool

Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

Designer's notes

Sometimes in life we seem to be running too fast. Taking risks, we have much to do in little time and with a small margin of error. Sometimes we fall. But sometimes we soar. This quilt is named for Icarus, the boy who flew too close to the sun. The wings his father made for him fell apart as the wax holding the feathers in place heated in the sun's glory. This star is made from strip-sets pieced into 60-degree diamonds, giving the star a feathered ikat look. The star is then appliquéd off-centre onto a plain background.

Rebecca Bryan

Handy hint

Rebecca chose a scrappy look for this quilt but says the star would also look fantastic in a non-scrappy look. If you choose to make the star from fabric off-the-bolt, i.e. a non-scrappy version, then the use of one fabric for each colour would really make the star 'pop'. She suggests that solids would look fantastic!

CUTTING INSTRUCTIONS

For the scrappy version see 'Materials'.

Rainbow fabrics

- 1 From the red-purple cut one 2½in wide strip across the width of the fabric; sub-cut to give two 2½ x 12in strips.
- 2 From the dark purple cut two 2½in wide strips across the width of the fabric; sub-cut to give four 2½ x 12in strips.
- 3 From the teal cut two 2½in wide strips across the width of the fabric; sub-cut to give six 2½ x 12in strips.
- 4 From the green cut three 2½in wide strips across the width of the fabric; sub-cut to give eight 2½ x 12in strips.
- 5 From the citron cut four 2½in wide strips across the width of the fabric; sub-cut to give ten 2½ x 12in strips.
- 6 From the orange cut four 2½in wide strips across the width of the fabric; sub-cut to give twelve 2½ x 12in strips.

Star background fabrics

- 1 From grey 1 cut four 2½in wide strips across the width of the fabric; sub-cut to give twelve 2½ x 12in strips.
- 2 From grey 2 cut four 2½in wide strips across the width of the fabric; sub-cut to give ten 2½ x 12in strips.
- 3 From grey 3 cut three 2½in wide strips across the width of the fabric; sub-cut to give eight 2½ x 12in strips.
- 4 From grey 4 cut two 2½in wide strips across the width of the fabric; sub-cut to give six 2½ x 12in strips.
- 5 From grey 5 cut two 2½in wide strips across the width of the fabric; sub-cut to give six 2½ x 12in strips.

PIECE THE STRIP-SETS

Scrappy version

- 1 Sew 2½ x 7in strips into strip groups. Stagger them so that half are in the same direction and the other half in the opposite direction. See Fig 1. Press the seams open.

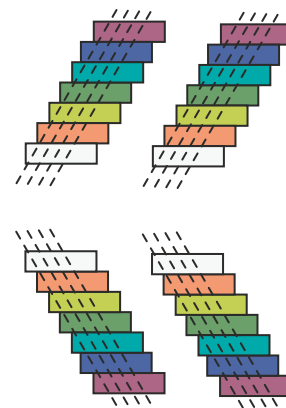


Fig 1
Cutting
scrappy
strip-sets

- 2 Make four of each of the following strip-sets:
 - ◆ Set A: red-purple/purple/teal/green/citron/orange/grey 1
 - ◆ Set B: purple/teal/green/citron/orange/grey 1/grey 2
 - ◆ Set C: teal/green/citron/orange/grey 1/grey 2/grey 3
 - ◆ Set D: green/citron/orange/grey 1/grey 2/grey 3/grey 4
 - ◆ Set E: citron/orange/grey 1/grey 2/grey 3/grey 4/grey 5



3 Make two of the following strip-set: orange/grey 1/grey 2/grey 3/grey 4/grey 5/grey 5.

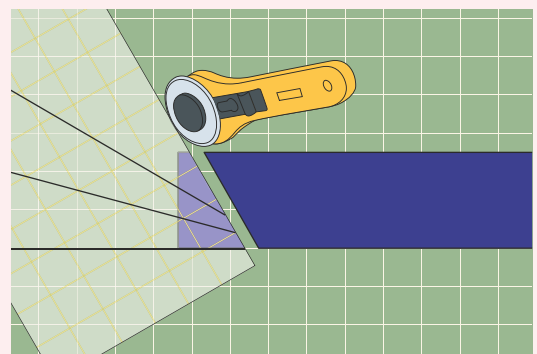
4 Divide the strip-sets into two groups. Each group should have eleven sets, two each of sets A-E and one set F.

5 From group 1, sub-cut the strip-sets with greys at the bottom. Cut three 1½in wide strips at a 60-degree angle, as shown at the top of **Fig 1**; see also 'Cutting at an angle'.

6 From group 2, with greys at the top, cut three 1½in wide strips at a 120-degree angle, as shown at the bottom of **Fig 1**; see also 'Cutting at an angle'.

Cutting at an angle

Typically, each cutting mat and acrylic ruler will have marks for 30-, 45- and 60-degree angles. To cut angled pieces and units, simply line up the fabric or unit on a gridded cutting mat. Line up the desired angle on the acrylic ruler to either a fabric edge or a line on the cutting mat. (How you line up the angles and to what line will depend on the desired shape.) Then make your cut.



Cutting at an angle

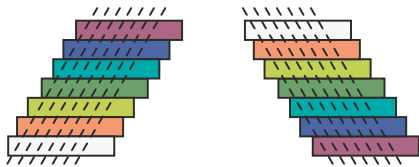


Fig 2 Cutting non-scrappy strip-sets

Non-scrappy version

1 Sew 2½ x 12in strips into strip-sets. Stagger the ends of the strips so that half are in the same direction and the other half in the opposite direction. See **Fig 2**. Press the seams open.

2 Make two of each of the following strip-sets:

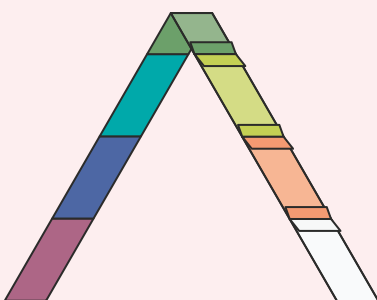
- ♦ Set A: red-purple/purple/teal/green/citron/orange/grey 1
- ♦ Set B: purple/teal/green/citron/orange/grey 1/grey 2
- ♦ Set C: teal/green/citron/orange/grey 1/grey 2/grey 3
- ♦ Set D: green/citron/orange/grey 1/grey 2/grey 3/grey 4
- ♦ Set E: citron/orange/grey 1/grey 2/grey 3/grey 4/grey 5
- ♦ Set F: orange/grey 1/grey 2/grey 3/grey 4/grey 5

3 Divide the strip-sets into two groups. Each group should have a strip from each set, A-F.

4 From group 1, sub-cut the strip-sets with greys at the bottom. Cut six 1½in wide strips at a 60-degree angle, as shown on the left side of **Fig 2**; see also 'Cutting at an angle'.

Piecing tip

The staggering does not need to be perfect. It's fine to fudge it a bit as a design element. If you prefer a more precise look, it may help to create a midline by folding the strip and finger-pressing it to create it. Then match the crease/s to the seam/s.



Fold to create midline of a diamond

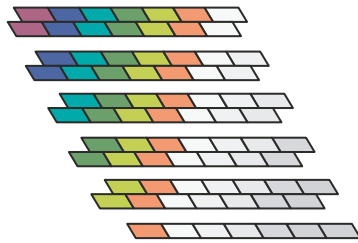


Fig 3 Spoke assembly, step 1

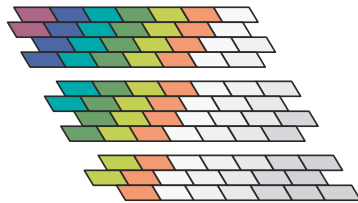


Fig 4 Spoke assembly, step 2

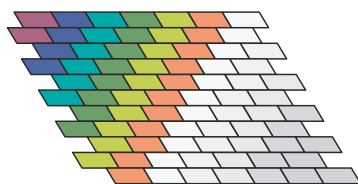


Fig 5 Spoke assembly, step 3

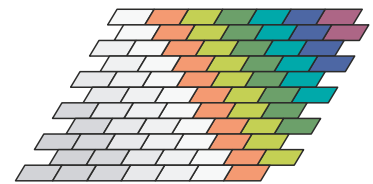
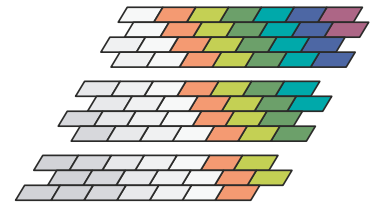
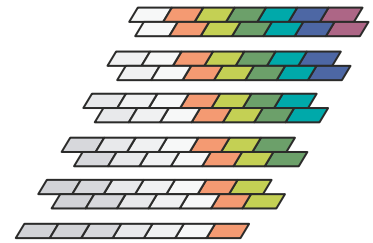


Fig 6

5 From group two of strip-sets, with greys at the top, cut six 1½in wide strips at a 120-degree angle, as shown on the right side of **Fig 2**; see also 'Cutting at an angle'.

are mirror-images of the first three diamonds; see **Fig 6**. (There will be three extra F strips.)

PIECE THE DIAMONDS

The diamonds will be assembled in this step. The star is composed of two groups of three diamonds. The groups of diamonds are mirror-images of each other, so pay attention to the direction of the angle of the pieces and the colours. For the first group of diamonds, press the seams toward the grey side. For the other group, press the seams toward the colours.

1 From the group 1 strip-sets, sew two A strips together, two B strips together, two C strips together, two D strips together and two E strips together. Stagger each pair so that the seams of a strip align with the midpoints (between seams) of the adjacent strip. Press. See **Fig 3**.

2 Sew A units to B units. Sew C units to D units. Sew E units to F strips. Press. See **Fig 4**.

3 Sew AB units to CD units. Then sew ABCD units to EF units; see **Fig 3**. Press. See **Fig 5**.

4 Repeat **Steps 1-3** to make two more similar diamonds. (There will be three extra F strips.)

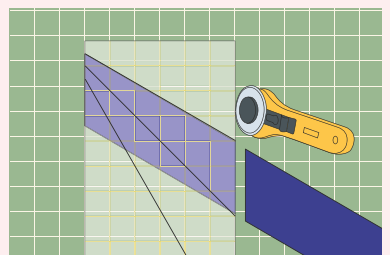
5 Repeat **Steps 1-3** with the group 2 strip-sets to create three diamonds that

6 Trim the diamonds so that each side is 11½in long. Refer to **Figs 7 and 8**; see also 'Cutting angled units'.

Cutting angled units

Some patterns call for an angled unit (such as a strip, unit or strip-set) to be cut to a specific length. In general:

- ♦ Make the initial angled cut (see 'Cutting at an angle').
- ♦ You can either use your ruler as a guide or use the lines on your cutting mat as a guide. Turn the acrylic ruler parallel to the cut, or align the cut to the gridded cutting mat.
- ♦ Use the ruler or gridded cutting mat to measure the desired distance away from the first cut. Line up the ruler and cut.



Cutting a length at an angle

ASSEMBLY

- 1** Arrange the diamonds in a star, alternating group 1 and group 2 diamonds.
- 2** Sew three diamonds together to form half of the star. Repeat with the three remaining diamonds. Press the seams open.
- 3** Sew the two halves together to form the star. Pin the centre seams first and then pin the ends. Pin well between. Stitch the centre seam and press open.
- 4** Cut the interfacing into two pieces, each 45 x 20in. Sew the interfacing pieces along the 45in edges to create a single piece 45 x 39½in. Leave a 5in opening in the middle seam for turning later on.

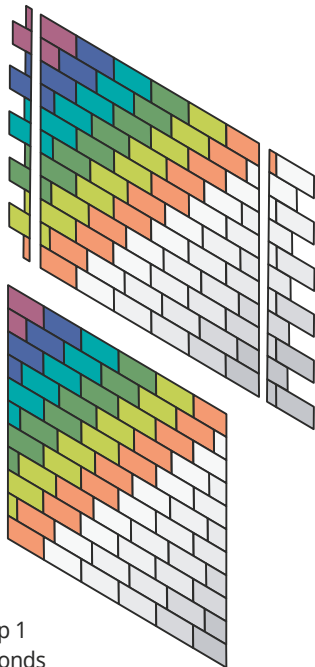


Fig 7
Group 1 diamonds

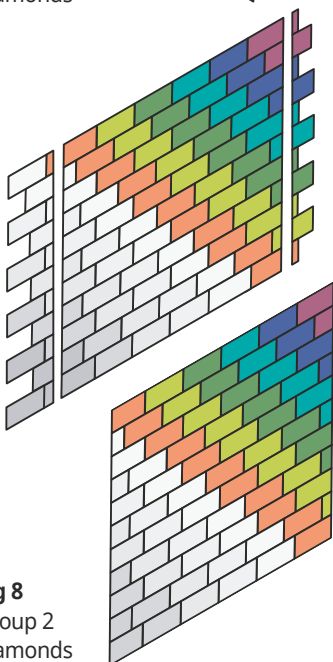


Fig 8
Group 2 diamonds

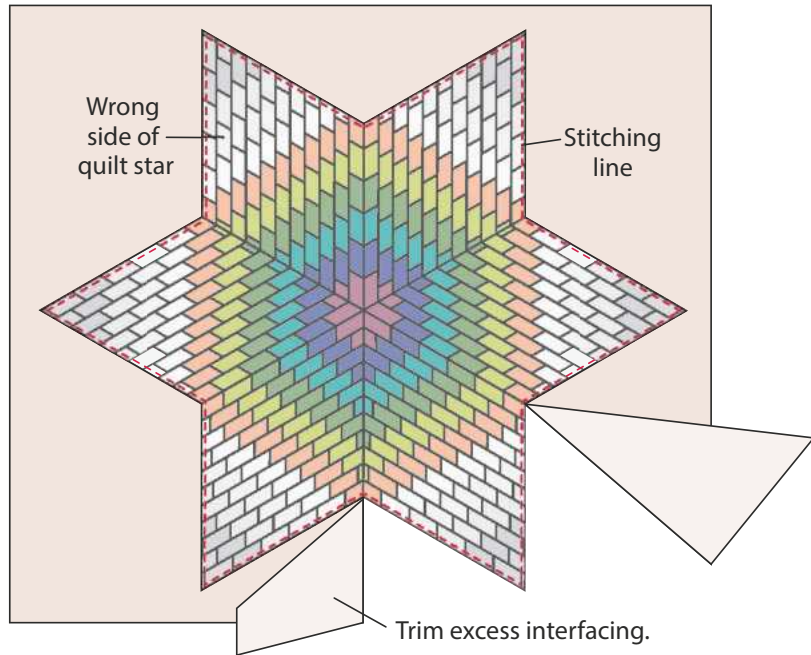


Fig 9 Sew interfacing to the star

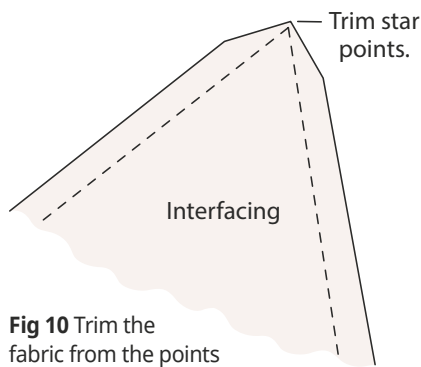


Fig 10 Trim the fabric from the points

5 Lay the star on top of the interfacing (right sides together) and pin all the way around. Stitch ¼in in from the edges of the star. Trim the excess interfacing around the star. See **Fig 9**.

6 Trim the extra fabric from the points in the star; see **Fig 10**. Turn the star right side out using a chopstick, unsharpened pencil or other blunt turning tool. Press.

7 Make a 60½in square background.

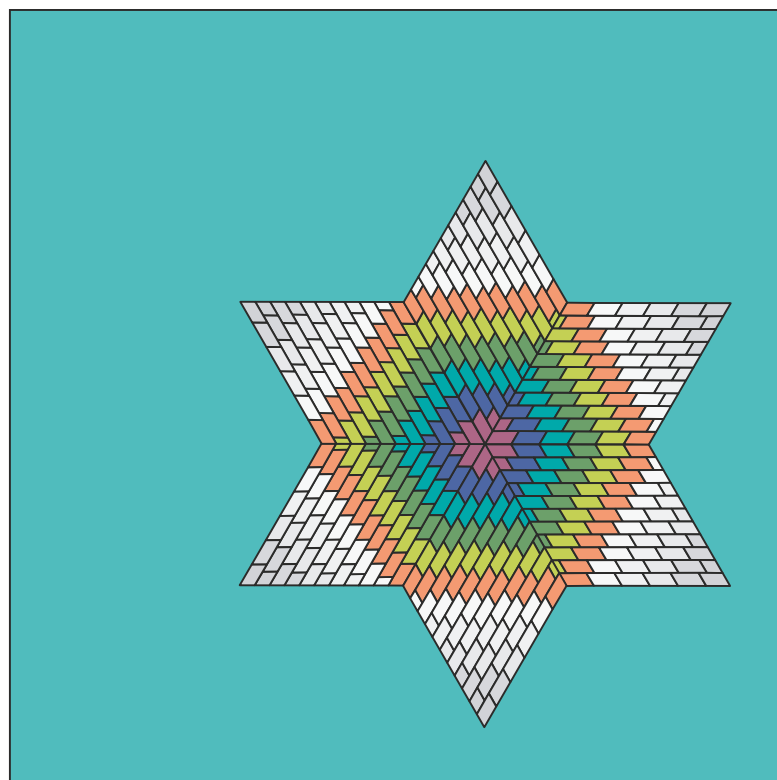


Fig 11 Position the star on the background



8 Position the star as desired on the background fabric; see **Fig 11**. Pin in place. Topstitch $\frac{1}{8}$ in in from the edges of the star.

QUILTING AND FINISHING

1 Before making the quilt sandwich, press the backing and quilt top. If your wadding is wrinkled, put it in the dryer with a damp tea-towel for a few minutes on low heat.

2 Lay the backing wrong side up on a large, flat surface. Secure the four sides and corners of the fabric to the work surface with masking tape. Make sure the material is taut but not stretched.

3 Now lay the wadding on top of the backing. Smooth out any wrinkles.

4 Centre the quilt top right side up on top of the wadding, making sure there is approx 4in of wadding and backing on each side. Smooth out the quilt top.

5 Using small, curved quilter's safety pins, pin through all of the layers of the quilt sandwich. Pin every 4–6in, or roughly the width of your hand.

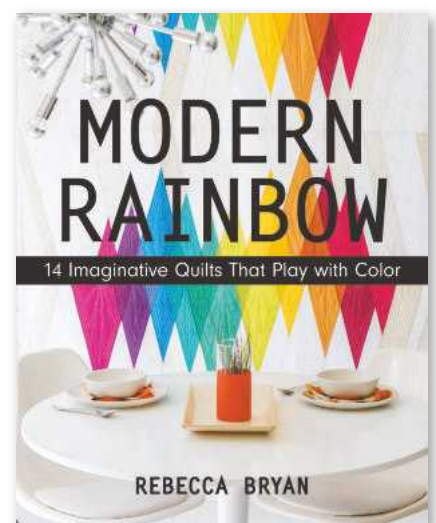
6 Quilt as desired. Whatever design you use, so that the quilt lies flat, try to have an even amount of stitching over the whole quilt surface.

7 Square up the quilt using an acrylic ruler so that the backing and wadding are the same size as the quilt top. Use the ruler to ensure the corners are square, or 90 degrees.


8 From the binding fabric, cut seven $2\frac{1}{2}$ in wide strips across the width of the fabric. Join at right angles, pressing the seams open to reduce bulk. Trim away the 'ears' and fold the strip in half lengthwise, wrong sides together, and press.

9 Working from the right side and starting part way down one edge, match the raw edges of the binding to the raw edges of the quilt and sew in place, folding a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the back of the quilt and neatly slipstitch in place by hand.

10 Add a label, including at least your name, location and the date the quilt was made. ✂



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Image: Zsofi Atkins, Spring (detail)

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KINDLE CASE

This easy pieced case is ideal to protect your Kindle from scratches and knocks

Designed and made by Katharine Guerrier



Skill level



Finished size

Approx 15cm (6in) wide x 21.5cm (8½in) high, when folded over

Materials

- ◆ Scraps of fabrics in a variety of colours and tonal values, maximum size about 9cm (3½in) square
- ◆ 15cm (½yd) of dark fabric for background strips
- ◆ 48.5 x 25.5cm (19 x 10in) of backing fabric
- ◆ 48.5 x 25.5cm (19 x 10in) of low-loft wadding
- ◆ Tracing paper
- ◆ Piecing threads and machine quilting thread

Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include ½in seam allowances, unless otherwise stated.



Designer's notes

Three strips of patchwork decorate this useful wallet, which has been made to fit a Kindle but it could also be used to store stationery.

It is made up of pinwheel and sawtooth patchwork elements, with striped squares. These simple elements can be combined with a degree of improvisation to vary the layout in each of the three strips. It's also easy to change the size of the patchwork to make a bigger case if you wish.

Katharine Guernier

MAKING THE PINWHEEL UNITS

1 Cut two 3in squares from two contrasting fabrics. Place the squares right sides together and draw a diagonal line across the top square (Fig 1). Sew ½in each side of the line and then cut along the marked line (Fig 2). Repeat this with the other pair of squares – this will make a total of four half-square triangle (HST) units (Fig 3). Trim off the 'ears'. Place the

four units on a flat surface and arrange in a pinwheel design. Sew into two pairs and then sew the pairs together (Fig 4). Fig 5 shows the finished block.

2 To tilt the pinwheel block, cut a 3½in square of tracing paper and position it over the pinwheel block at an angle to create the skewed element. You can choose any angle you like, but make sure that the tracing paper square fits on the block without hanging over any of the block edges. Pin the paper to the pinwheel with flat-headed pins so that your ruler

will lie flat over the block (Fig 6). Carefully cut around the tracing paper (Fig 7). Fig 8 shows the tilted block.

MAKING THE STRIPED SQUARE

1 Cut a 3½in square from another fabric. Add to one side of the pinwheel block. Use your ruler to cut across diagonally across the square, about halfway as shown in Fig 9.

2 Cut a 1½in strip of a bright contrasting fabric a bit longer than the cut edge of the square and stitch the strip along one side of the diagonal (Fig 10). Press the strip over (Fig 11). Trim the top and bottom of the strip level with the square. Measuring from the seam, trim the strip to ½in wide (Fig 12). Now add the other side of the square (Fig 13).

MAKING THE SAWTOOTH UNIT

1 On the opposite side of the pinwheel add a 3½ x 2in piece of another fabric (Fig 14).

Handy hint

If you prefer the pinwheel to be un-tilted just cut it down to 3½in square, but make sure that the seam lines are still placed centrally in the block.



Fig 1 Mark the diagonal line



Fig 2 Sew together and cut the units apart



Fig 3 Trim the ears from each unit



Fig 4 Sew the pairs together



Fig 5 The finished pinwheel block



Fig 6 Tracing paper square pinned on the pinwheel block at an angle



Fig 7 Pinwheel trimmed to 3½in square



Fig 8 The pinwheel block is now tilted



Fig 9 Cutting the square diagonally



Fig 10 Sewing the contrast strip to the square



Fig 11 Pressing the strip



Fig 12 Trimming the strip



Fig 13 Adding the other part of the square



Fig 14 Adding a rectangle to the patchwork



Fig 15 Adding the HSTs to the patchwork



Fig 16 Adding a long strip to one side of the patchwork



Fig 17 Adding another long strip to the other side of the patchwork



Fig 18 Sewing the panels together

2 Cut one 2½in square from each of two contrasting fabrics and follow the same process as before to make two half-square triangle units. Trim these down to exactly 2in square, making sure that the seams exit on the corners. Stitch these together as shown in **Fig 15** and add these to the patchwork strip.

3 Cut a 2in wide strip of dark background fabric the same height as the patchwork strip and add this to one side (**Fig 16**). Repeat with another dark rectangle on the other side (**Fig 17**). At this stage you could increase the width of the background strips if you want to enlarge the width of the wallet.

MAKING FURTHER PATCHWORK UNITS

1 Make two more patchwork strips using the same elements as the first one but altering the fabrics and positions to add variety. Katharine used a slightly different fabric for each side of the centre strip. If you use all the same dark fabric you could cut the two inner strips as one (just double the finished width and add a seam allowance).

2 Stitch all of the panels together (**Fig 18**). Press well and trim the edges straight if necessary.

ASSEMBLING AND FINISHING

1 Cut a piece of backing fabric exactly the same size as the panel and a piece of wadding about ½in bigger all round. Place the patchwork and backing fabric right sides together, with the wadding behind the backing. Smooth the three layers together and pin.

2 With the wrong side of the patchwork on top, stitch the layers together, using the width of the walking foot as a seam allowance. Leave a gap of about 4in for turning through. Trim the wadding close to the outer seam and trim across the corners to reduce bulk.

3 Turn out through the gap, pushing the corners out with a blunt knitting needle or similar tool and rolling the outer seam so that it lies on the edge with no pleats. Press lightly and then pin the layers together ready for quilting. Close the gap with a hemming stitch and matching thread.

4 Quilt close to the seams in the patchwork areas and with parallel lines in the background section or as desired (**Fig 19**). As far as you can, try to quilt with a continuous line to avoid too many thread ends to stitch in. Tidy thread ends when quilting is complete.

5 To finish the case, fold over one third of the panel to create the pocket (**Fig 20**) and stitch firmly by hand with an overstretch along the edges where they are double (**Fig 21**). ✂



Fig 19 The back of the case showing the quilting



Fig 20 Folding the panel to create the pocket



Fig 21 The case with the formed and sewn pocket



Clockwise from Above: Best in Show, *i Quilt* by Kathy York. Best Machine Quilting, *Diving Geese* quilted by Krista Withers, pieced by Katie Pedersen. Rosette.

QuiltCon 2015

Mandy Munroe visits a jewel of the quilting calendar in Austin, Texas

How do you choose a venue for a modern quilt convention? Find a small town with an energetic, artistic vibe, with lots of bars and live music for after hours socializing. Almost as importantly, it needs a large convention centre with exhibition space, good lighting, lecture halls, workshops, free wi-fi, and plenty of hotels within walking distance, all with easy access to an airport.

This was the second QuiltCon and it was held in Austin, Texas; a place that certainly fulfils the remit. Tickets went on sale to Modern Quilt Guild members in June last year, and within two hours were nearly all sold out.

THE MODERN QUILT GUILD

The Modern Quilt Guild developed out of an online community of quilters with a modern aesthetic which – fuelled by social media – has attracted younger sewists, resulting in a vibrant community with an energetic buzz. In less than three years, over a hundred local guilds have been

formed. Quilters that have chatted online and followed each other's blogs have come together to share their passion and this event is their chance to meet in person.

From a whopping 1,353 quilts submitted for the exhibition, 359 were selected. That meant that initially there was a lot of disappointment and speculation as to why certain quilts were not accepted. Many were concerned that

'Quite simply, the exhibition was beautiful, each quilt given space to shine.'

their work was not modern enough, but I'm convinced it was more about the sheer volume of submissions.

Quite simply, the exhibition was beautiful, each quilt given space to shine.

The quilts had been categorized after selection, which was unusual. This may have been due to the modern quilt movement still defining itself. A lot of

discussion and debate has gone into pinning down what constitutes a modern quilt, and I was concerned that a rigid definition would result in a show that was predictable and prescriptive. No worries there! Pixelated portraits, landscapes, text, eccentric, restrained, graphic and architectural quilts were included, showing plenty of diversity.

DIVERSE CATEGORIES

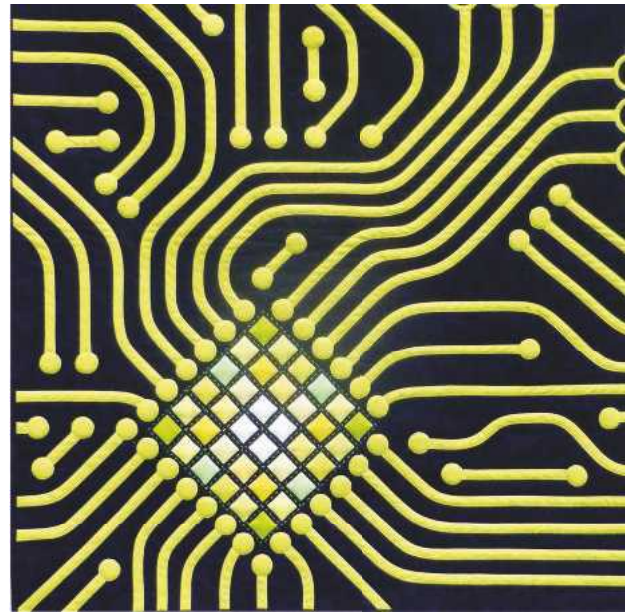
The categories were: improvisation, minimalist design, use of negative space, modern traditionalism, piecing, handwork, appliqué, small, youth and group or bee.

Hand quilting was to be seen alongside machine; there was lots of matchstick quilting on domestic and longarms, and I noticed that most of the winning quilts had been pieced and quilted by the same person. All of the rosettes were handmade.

Group charity quilts provided an opportunity for many more quilters to have their work on show. Around eighty quilts, similar in size and colour scheme,



Judges Choice: Janine Vangool (publisher, editor and designer of Uppercase magazine), *Face #1* by Melissa Averinos



1st Place - Bias Tape Quilting Challenge, *CPU* by Katherine Jones, Australia (also won second place)!



3rd Place - Use of negative space, *Read Between the Lines* by Stephanie Ruyle



3rd Place - Piecing, *Emergent* by Kari Vojtechovsky



1st Place - Modern Traditionalism, *Long Island Modern Sampler* by Kim Sop



*Holy Sh*t Sherlock* by Kirsty Daum



1st Place Handwork, *Fuzhou Fujian* by Patricia Lutteral, Argentina



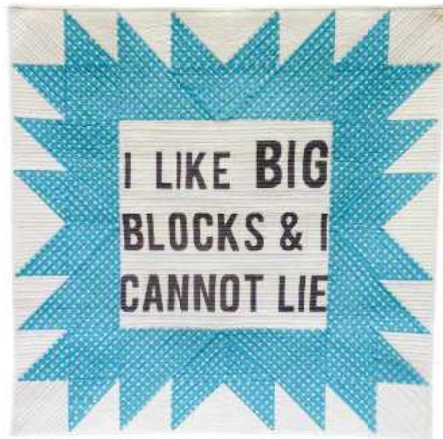
1st Place – Improvisation, *The Rabbit Hole* by Nydia Kehnle



Transposition by Anne Hammond



2nd Place – Group or Bee, *Churn Dash 2: Complimentary* by Members of The Seattle MQG



I like BIG blocks and I cannot lie by Alison Chambers



1st Place – Appliqué, *Anniversary Quilt* by Katrina Herzer, Canada

‘...pixelated portraits, landscapes, text, eccentric, restrained, graphic and architectural quilts were included, showing plenty of diversity.’

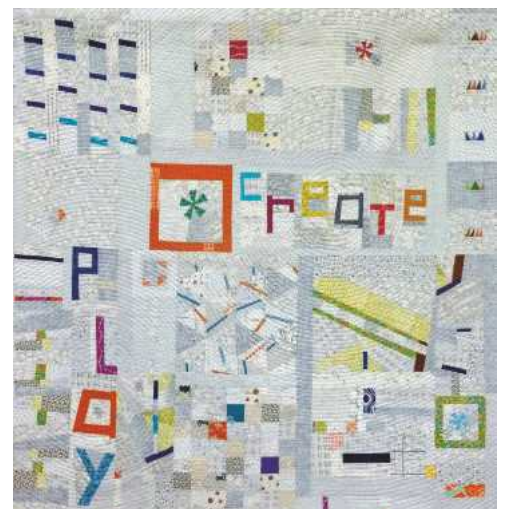
were displayed in the two ballroom lecture theatres. There were also special exhibits and challenges to take part in.

THE GEES BEND COLLECTIVE

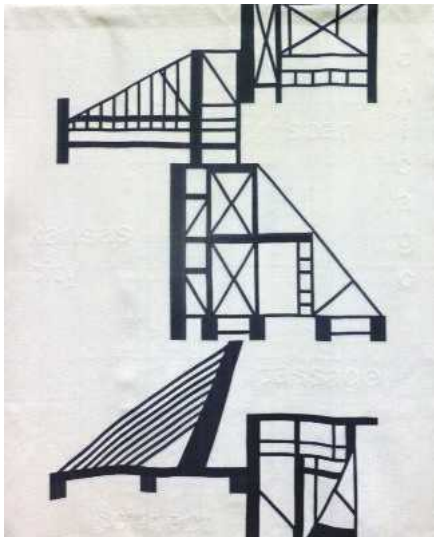
Quilts from The Gees Bend Collective were also on display, alongside a film documenting their history. 'Modern' quilts have been around for a long time, but the MQG movement is new. When I started quilting in the 1990s I was drawn to the improvisational quilts of Nancy Crow, and she had been influenced by the quilters of Gees Bend from the 1960s. It was good to see them being credited, and I was very excited to be in one of their workshops. Gees Bend were billed as the keynote speakers and four women from the collective sang and gave thanks to the Lord as part of their presentation, led by



Coats Award of Quilting Excellence, *Coral Reef* by Marla Varner



1st Place – Group or Bee, *Playing with Little Bits* by Members of The Baltimore MQG



Use of negative Space, *Building Bridges* by Jacquie Gering, quilted by Sheryl Schleicher (and detail).



Funky Junk by Renee Tallman



Geometric Rainbow by Nicole Daksiewicz

Use of negative space. Score for strings:
City by Sharn Lynn Wood



Mary Ann Pettway.

At one end of the exhibition hall there were vendors and demonstrations. Many longarm machines were set up to try and Bernina were launching their Q20 sit down machine that can upgrade from a table to a frame later. Superior threads had rows of cones of colourful polyester thread and there were local quilt stores selling gorgeous modern fabric.

ROLL UP, ROLL UP

Around the edges were more booths, with games and sideshows provided by the fabric companies and distributors. I got to photograph Denise Schmidt riding a wooden sewing machine Bronco-style in the Stitch Lab booth, and won some Moda Charm Squares by throwing bean-bags. There were plenty of book signings and chances to chat with popular designers. Tattoo artists were kept busy with a constant stream of customers, and the Cotton and Steel booth had an artist hand-drawing temporary tattoos. Nearly everybody was getting 'inked' one way or another; most vendors were giving away temporary patches with a quilting theme.

QUILTING IN THE 21st CENTURY

Photo booths for selfies were trending, and Timeless Treasures had a recharging station for mobile devices. Instagram hash tags were posted on most booths to share and get word around. QuiltCon even had its own app that could be downloaded ahead of the show, featuring the schedule of events, list of attendees and a personal QR code that was scanned on entry and which could be used to share your details with vendors.

Pin badges were being swapped everywhere, an idea posted on Instagram that took off. Impromptu get togethers and meet ups around happy hour helped form many new friendships.

The Modern Quilt Guild's mission is to encourage the growth and development of modern quilting through art, education and community. Extra classes and lectures had been added to try and meet the demand, most spaces left open were filled up each morning as new quilters arrived. It was lovely to see groups of high school children joining in and stitching too.

It's still early days, but the event has expanded considerably this year. Now it's going to be an annual fixture, and it may have already outgrown Austin – the next QuiltCon will be held in Pasadena, California and after that in Savannah, Georgia. QuiltCon has quickly become an essential fixture in the quilting calendar; if you can get to the States, it's certainly worth a detour. ✿

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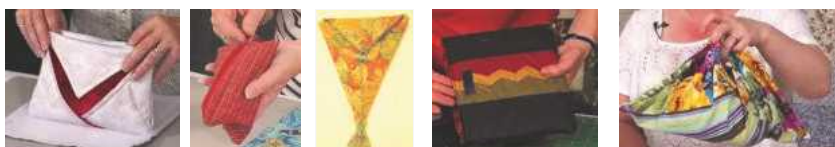


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The Art of Living

Jennifer Sampou is a quilter, crafter and textile designer. Her work is incredibly thoughtful and inspiring, refusing to be bound by convention. Happily, she's managed to find the time in between adventuring, designing and being a mother of three to share her work, experiences and philosophy with us.



'Creativity and being outdoors was an everyday part of life growing up in small town in Massachusetts...My mother taught me to sew at a very early age and we spent many hours side by side; she sewing her projects, me mine'

Clockwise from above: Jennifer and her mother. 1970s; Playing with Black and White at Denyse Schmidt's Studio, 2014; Jennifer's Octagon Shimmer quilt design in New Shimmer 2 fabrics 2015.

How did you find your way into the world of quilting and textiles? Is it something that runs in your family?

Observation and contemplation, coupled with the intense desire to create something gorgeous and tangible are the main ingredients that drive my work as an artist. Creativity and being outdoors was an everyday part of life growing up in small town in Massachusetts. My mother and father are resourceful people who can see and create beauty out of anything. Since childhood I've enjoyed hobbies as varied as making lush terrariums in recycled glass jugs, etching decorative belts in my dad's

leather workshop, and hand sewing elaborate sequinned ornaments for the Christmas tree with mom. My mother taught me to sew at a very early age and we spent many hours side by side; she sewing her projects, me mine. By high school, I was sewing my own prom dresses and tailored clothing and heavily into nature-inspired art, painting and design. Making things provided my most treasured memories of being with my parents in our busy, warm home. In the 70s as the youngest of five children, I had tremendous freedom and ample space to grow, explore and discover on my own. Plus, I had all my sisters, brothers and cousins to look up to and learn from. Many of them continue to be creative adults in the area of singing, writing, painting and designing.

My path to textiles was fairly clear from an early age, and was supported by

my parents: to combine my passion of art and sewing. I pursued this in college and studied textile/surface design at Fashion Institute of Technology in New York City, and a science/merchandising/marketing focus in textiles at University of Vermont. My first exposure to an actual textile manufacturer was at Laura Ashley in Wales where I learned the entire operation from design to printed fabric, garment construction and sales in Laura Ashley stores. After graduating college, in the late 80s, I moved to San Francisco, and became creative director for P&B Textiles. The quilting industry was exploding due to the advances in printing techniques and processes developing in Japan. It was a very exciting time to be a designer having the ability to use these new found colours of affordable fibre-reactive dyes with superior print quality for cottons.



Fly Pillow in Shimmer with hand dyed silk fringe and faux fur backing



Gemstone Pillow using Shimmer and Studio Stash yarn dyes



7x7 Shimmer Quilt combined with Silk Radiance by Robert Kaufman

What's the main purpose of your work?

My goal as a textile and quilt artist is to express on a global level through fabric what I feel and see that I don't often explain in words. My work is about capturing a mood, a moment, a feeling that reflects my bigger picture of being connected. Being connected to all living things as a whole is something we not only crave but is necessary to our well-being. Being kind and living as harmoniously on our earth as one can in this day and age is at my core, my strongest wish and desire. I fulfil this through the art of fabric and quilt design. By working with my prints and creating a lifestyle that reflects ideas to live by, I can share them with others. I relate to people easily and even more so to those who are makers. Women who work with cloth take the time to find it, buy it, be inspired to make something, then cut it up and sew it back together. You see, it takes a tremendous investment of time, thought and resource. It's through this predominately female craft (bravo to those spectacular men who join us too!) that we make connections and determine our likes and dislikes. It's during this time we hone our skills, our sense of style, our colour preferences, and find pleasure as our own identities emerge and evolve. For example, last month, I

was in London and contacted The London Modern Quilters through Instagram. We met in South Kensington for dinner. I felt immediately at home with them, sharing projects they made, places I must see in London, ideas we had and the general love of fabric, quilting and making. We joyfully connected without a moment of discomfort, because we all share this passion for textiles.

My mantra is 'inhale inspiration, exhale design'. Take time to seek out beauty, be still and really see what is around you. As we go out into the world for excitement and inspiration, we are filled with energy and this is the reason I love to travel. In our homes, our nests, we create serenity and live our private lives. As we mature, listen, learn, experiment, make mistakes, and have triumphs we have a deeper understanding of the art of living, who we are and what makes us balanced. For me it is enveloping myself and my family in the most nurturing, thoughtful and beautiful home I am able to create. I used to love being surrounded by super saturated, bright colours. As my family grew, my children provided plenty of colour with their personalities (I have three very active boys) and now that they are no longer little children, our home mirrors a more serene, global vibe with a mostly subtle, sophisticated palette with

pops of colour here and there.

I embrace the harmony of warm and cool coloured quilts and art, shimmery things that reflect the changing light of the seasons. I have always had natural things in my home and consider my style rustic yet elegant. Relaxed yet luxurious, exciting yet calm. Modern yet steeped in tradition. Interesting yet uncluttered. It really does nurture all of us. At the end of the day, home is where you find comfort and acceptance. I have always appreciated the 'realness' of materials such as cotton, silk, wool, wood, metal, glass and stone. I surround my space with plants, shells, nature's treasures and the palette I work with reflects those colours of nature. I still love vibrant colour very much, but I am extremely thoughtful about how and where I use that accent of intense hue. My textiles and quilt designs of late reflect this change, such as my Shimmer group, Black and White, Studio Stash etc. I love the drama of neutral ranges from darks to lights yet rarely pick a stark, jet black - but rather of a softer, gentler black, such as the colour of a charred pot. White comes in thousands of shades and it depends on the natural light of where you live which to choose. These subtle details are vital to me and others notice; maybe not exactly what I did to create the environment, but more about how they



'My work is about capturing a mood, a moment, a feeling that reflects my bigger picture of being connected. Being connected to all living things as a whole is something we not only crave but is necessary to our well-being'



Strips and Selvages quilt



Thailand trip colour inspiration

“My mantra is ‘inhale inspiration, exhale design’. Take time to seek out beauty, be still and really see what is around you.”



Orbit (Quilted by Angela Walters)

“All my life, I have followed my wanderlust to the far corners of the earth, collecting handmade

feel when they are in my home, which is full of textiles and cherished possessions. I don't think I have mastered this 'art of living', but over the years my comfort and understanding of this connection between visual surroundings and inner balance becomes more profound. Colour, texture and design have such powerful effect on us, and many don't even think about it. Understanding these design concepts doesn't come overnight; it comes with experience, trial and error and with time. For most of us, I don't think it can be rushed, it needs to be nurtured and cultivated; studied. The beauty is in fact in the process. A process that is challenging and rewarding. I see little difference between work and play, as they are one in the same for me, much of the time.

Tell us a little bit about your working process. Your design seems very fastidious; do you start with sketchbooks and then map everything out, or is the process a little more organic?

Having designed over 3,500 prints in over 20 years, naturally my process varies greatly from collection to collection depending on what I am inspired by, the medium used (gouache, pen and ink, encaustics, block printing, crayon, watercolour, etc.) in creating a design and my vision for the collection. One thing

constant in my work is change. It keeps me excited and fresh. The most concrete fact about designing a collection is that it usually consists of 5-7 designs ranging in scale, colour and value, and the fun of playing each design off one another in order to offer about 24 more or less dynamic fabric combinations.

For example, my Black & White Collection began with the idea of the feathers I was collecting from my moulting chickens. Graphic black and white, made by nature. I had these plumes in a cup on my desk for a few months and would study them during moments of procrastination (as some would call it, although I say it's not procrastination at all, but quiet observation; so important to being balanced) After various considerations of how to interpret them, I decided to copy them as closely as possible. I knew Japan was capable of printing this kind of look. In keeping with the theme of flying, and noticing the trend of butterflies in fashion and home decor, I sketched out giant butterflies on a net ground (which has also been trending) yet instead of doing them realistically, like the feathers, I created them to be super flat and graphic, to add interest and contrast to the approach of the feathers. Next came the *Modern Mirrored Botanical*, which was symbolic for the harmony and balance of all living things, and a nod to the Art Nouveau movement of the 1890s. Finally,

came the filler prints of the distressed dot, ombre check and faceted gem which was inspired by vintage glass buttons and cut diamonds. Once the prints are designed and put into repeat, the colour story begins to emerge. I usually have an good idea but it becomes more refined as I work. Lots of options are studied. I did not want to do the typical black and white palette that so many collections reflect as it is a theme central to quilting fabrics. As a lover and hunter of light, I wanted to do an entire range from pale to dark, warm to cool. To identify all the nuances in-between black and white in just 24 pieces of fabric was a challenge that I loved. The added bonus was that I had access to 7 black to cream yarn dyes/ wovens from a previous collection that I was able to pair with my prints. Adding texture and variety to prints by introducing wovens is a favourite technique of mine. I am developing a new collection now called Proven that incorporates prints and wovens simultaneously, hence the name, which will be coming out in Autumn 2015.

You seem very passionate about travel and exploring. How do you think your adventures inform your work, directly and indirectly? Are there any experiences in particular that stand out for you?

They go hand in hand. I can't do one without the other. I'm not even sure which comes first. I think I would shrivel up and



Simple shimmer and zipper coasters on Jennifer's Blog. jennifersampou.com



Elephant and I quilt detail and inspiration in Chiang Mai, 2013

treasures by beautiful peoples and have deep respect for what is inherent in their culture'

die if both were taken from me! My love for travel began when I was little on our first Winnebago trip to Colorado and seeing the ancient ruins built by Native Americans who carved their dwellings into the copper-coloured canyons contrasting against the pop of turquoise and silver of the roadside craft stands, all discovered under a hot and different sun. One I had never seen or felt before. It was an ecstasy of the senses. Even the straw-tinted grasses were exotic, growing like weeds along the highway. How different the world is when you venture beyond the familiar. All my life, I have followed my wanderlust to the far corners of the earth, collecting handmade treasures by beautiful people and have deep respect for what is inherent in their culture and how it reflects who they are and the story they tell. Design and discovery happen in tandem. It's just the way it works.

What other artists or designers do you find most inspiring, both in textiles and the wider creative world?

I am inspired by all humans who recognize, celebrate, nurture and express their creativity. When one listens to a calling, and spends a lifetime refining their gifts, they are living artfully. I have always loved the textiles of Jack Lenor Larsen, and artwork of all kinds, as diverse from

Rothko and Hundertwasser. I cannot even begin to list the hundreds of people I am inspired by. Studying all the arts continues to be at the very core of my education. I spend time going to museums to see the originals. Nothing can compare to standing in front of a great work of art. Last week I saw John Singer Sargent's *Lady Agnew of Lochnaw* painted in 1892 at my local Legion of Honor in SF (visiting from the Portrait Gallery of Scotland) and she took my breath away. I could barely take my eyes of this piece. I admire the work of John Steinbeck and his ability to paint pictures with words. When in London I was amazed by fashion icon Alexander McQueen's *Savage Beauty* exhibit at the V&A. His bold courage to express all kinds of ideas and thoughts both grotesque and gorgeous is beyond powerful. Yes, If you love design and fabric, expand your horizon to other forms of arts and your connection to your work will deepen.

What's your proudest quilting achievement?

My *Orbit* quilt (2011) is what first comes to mind. I had been on break from my career to raise my three children and we were living in Mexico when I had this itch to start designing and quilting again. The quilt symbolized my life coming full circle and the return to textile design after

taking 6 years off (with the idea at that time that I might never go back to the quilt industry again). It was a powerful 'aha' moment, like the boomerang that comes back to you no matter how far you chuck it. When the kids were little, my own creative time disappeared as I didn't have space for both. I gave birth to my third boy and work had been intense leading up to that point, designing about 300 fabrics per year for Robert Kaufman. Lunn Studios and I were the only licensed designers at Robert Kaufman and we were very busy. I have always loved what I do yet a fork in the road presented itself. I chose to stop designing, to slow down and focus on what was most important; my family. Even though I initially felt lost, as my identity as a designer faded, my label as mother became pronounced. The more I found my groove with the boys, the more I knew it was the right choice, and the power that comes with really owning it and doing the right thing for us. After all, my own mother is incredible and I am happy to carry on the tradition of strong family values. I was lucky to have that choice – not everyone does.

What projects are you currently involved with?

I am designing about two collections a year for Robert Kaufman. Working on new



Clockwise from above:
Free-form embroidery;
doodling with a needle and
thread; Feather print ready
to be embroidered with
a little colour; Black and
White FQ tower of entire
collection; Shimmer detail;
Studio stash all four colour
stories in FQ packs.



yarn dyes, as I see them evolving as the next big trend in quilting. I create quilt pattern designs for C&T Publishing and Stash books. Did you know that is also part of my family business? My husband Todd Hensley and his brother Tony Hensley run the company. My mother in law owns the Cotton Patch in Lafayette California. Yes - I'm in it up to my eyeballs! Teaching and lecturing is becoming more important to me which is fun. This I see as an area of growth as the kids continue to grow. I love teaching. I have designed fabrics with my sister and we published a book together called *In The Nursery* when the kids were babies. I don't like that feeling of being crazed and a shallow breather, so I am careful not to overbook. It's ok for short stints here and there, but it's no way to operate long term. I learned that the hard way!

What advice would you give to anyone wanting to improve their design or quilting skills?

Take classes to expand skills, practice at home what you have learned. Don't be worried about wasting or cutting into fabric. Find a local friend who shares your passion and encourage each other.

Go take a weekend workshop together and have fun and laugh! Nothing is too precious that you have to be so serious! Relax. Copying a quilt you love is perfectly fine. There is no crime in that, and it's how you learn. We did it in art school all the time. We also painted over paintings so we wouldn't become attached; it's more about the process. My teacher used to say that the designs we create are as good as the inspiration we collect. At some point you may find your own voice, and copying a pattern is no longer satisfying, or you are comfortable diverting from a pattern. Go for it! But don't be ashamed if you don't, and don't listen to those people who say 'improv is more authentic', blah blah blah. I enjoy both, for different reasons. Sometimes I love a precise pattern, other times improv suits me better. It's your time to enjoy and feel good about what you are doing. Your own exploration is exactly that; your own, and no one else's. Maybe you can have a mantra that is something like 'I am creative, I am beautiful, this is my time and I love what I'm doing' without harsh judgement or those other little crazy monkey voices chattering in your heads. You're wonderful just the way you are; go do it - and shimmer! ✨

'Maybe you can have a mantra that is something like "I am creative, I am beautiful, this is my time and I love what I'm doing" without harsh judgement or those other little crazy monkey voices chattering in your heads. You're wonderful just the way you are; go do it - and shimmer!'





Next issue
popular
patchwork

**JULY
ISSUE**
On sale
26 June

LONG HEXIES

Mandy Munroe uses Gutermann fabrics and an EZ ruler to create a modern twist on the classic hexagon quilt

Contents subject to change



SUMMER ROSES

Angela Huddart strip-pieces triangles in pastel shades to make a pretty summer quilt



RAINBOW HEXAGONS

Sarah Sparkes uses a full palette of brights on white to make this striking hexagon quilt

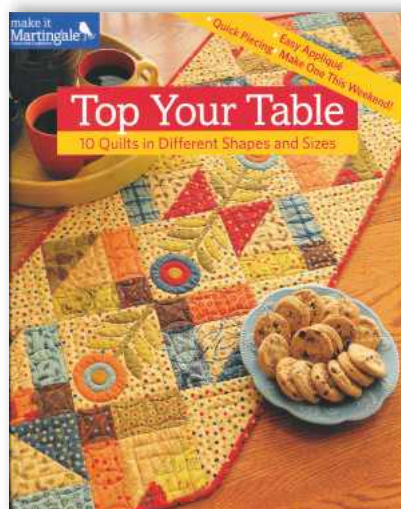


OCTAGON SNOWBALLS

Kerry Foster uses octagons and fussy-cut octopuses to make this arresting bed quilt

BOOKSHELF

Some recommended summer reading to help you make the most of those long, light evenings



Top Your Table

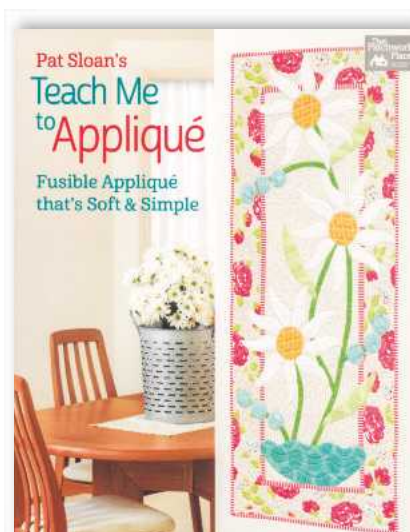
10 Quilts in Different Shapes and Sizes

That Patchwork Place

Martingale £8.99

ISBN 978-1-60468-6

Top Your Table is a collection of 10 quilting projects championing the table runner. Smaller than a full quilt but presenting a more meaty prospect than a miniature quilt, table runners present a happy medium for those looking for something they can make in-between larger projects without breaking too much of a sweat. The ten projects here are straightforward and quite distinct, each presenting a moderate challenge. There are rustic colours and traditional patterns, such as *Farmhouse Furrows*, which uses the traditional nine patch block, and *A Pack of Posies*; equally charming are the more modern and striking *Tilted Squares* and *Cherries*. Some of the designs invite experimentation with different fabric choices to vary the look, too. If you're a moderately skilled quilter who's comfortable with appliqué and looking for a table runner design, you should definitely cast your eye over this book.



Teach Me to Appliqué

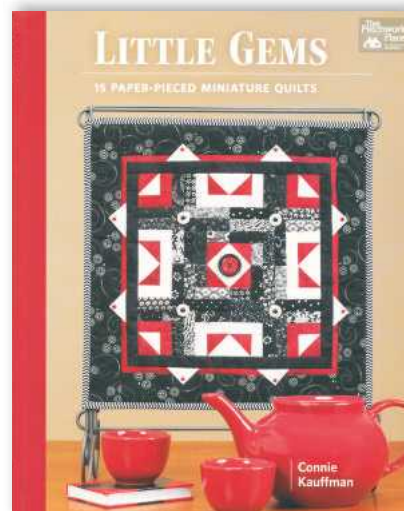
Fusible Appliqué that's Soft & Simple

Pat Sloan

Martingale £20.99

ISBN 978-1-40468-523-7

As the old saying goes, 'learn from those who love what they are teaching.' We're in safe hands with Pat Sloan here then, as she lives and breathes quilting; most importantly, she quilts for the sheer joy of quilting. It's lovely that so many of our featured authors and designers truly feel they've found their vocation in quilting, and just as good that they want to share their knowledge and enthusiasm with the rest of us. *Teach Me to Appliqué* is a bright and breezy collection of quilts which are all designed to be fun and easy to make, so that the help and pointers you get along the way will hardly feel like learning at all. (It should be pointed out that the book focuses solely on fusible machine appliqué). In addition to the provided tutorials there are also various YouTube videos demonstrating the techniques, so you're never too far away from a handy visual reference if you get stuck. A fun, involving collection.



Little Gems

15 paper-pieced miniature quilts

Connie Kauffman

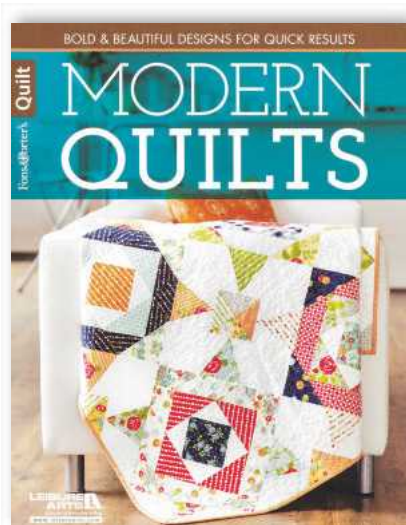
Martingale £19.99

ISBN 978-1-60468-511-4

This is a lovely collection of miniature quilt projects, made with paper piecing. Connie Kauffman not only provides patterns and instructions for the 15 projects in these pages, but also great concise guides to choosing fabrics and the idiosyncrasies of working on miniature quilts. The quilts are all 12-14in squares, but the scale in no way means a lack of detail or effort required in making them; in fact, mistakes at this size tend to be far more visible. Connie points out though, that miniature quilts are a great way of trying new techniques without the commitment to a larger project; there's a great variety of styles to get stuck in and have a go at here, as well as some very good ideas for displaying the finished projects. Stand out projects for us include *Forest Fire* and *Snow on the Mountains*, both of which tell imaginative stories with excellent colour choices and piecing. A must-have collection of project for those who love small, beautiful works.

HOW TO ORDER

To order any of these books from advertisers, retail or online book stores, simply quote the title, author and ISBN number.



Modern Quilts

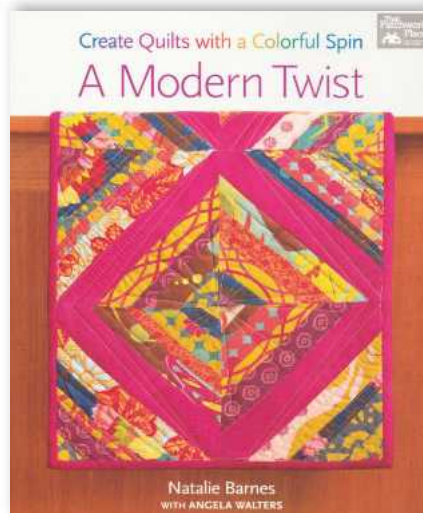
Bold & Beautiful Designs for Quick Results

Marianne Fons and Liz Porter

Leisure Arts £14.99

ISBN 978-1-4647-1605-8

Modern quilting can be a little hard to define; as mentioned in this book, its meaning is still being argued about and discussed. But with the popularity of the Modern Quilt Guild growing year on year, whatever this particular (long?) arm of the craft entails, it's certainly here to stay. This volume provides a genuinely gorgeous collection of projects which highlights the attraction of modern quilting methods and designs – sumptuous, inviting and fresh. The only problem with the projects that we can see is picking one to make first. This is one of those titles that crackles with inspiration. Even if you don't end up making one of the projects from it wholesale, you'll definitely come away from even the briefest glance through the pages itching to create something, possibly even liberated. If we had to pick one project as the star turn here, it would have to be the amazing *Burgoyne, With Red*, a deceptively simple, eye-catching make that highlights the best of modern quilting – whatever it is.



A Modern Twist

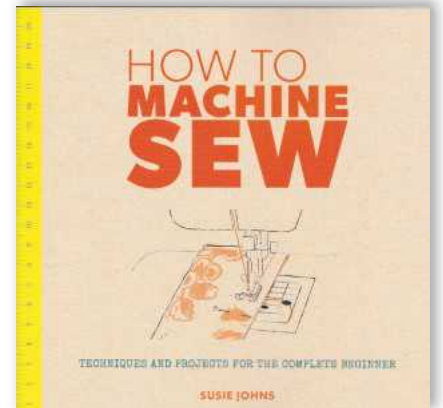
Create Quilts with a Colorful Spin

Natalie Barnes with Angela Walters

Martingale £19.99

ISBN 978-1-60468-499-5

As we've featured QuiltCon 2015 this month (page 68), it seems an appropriate time to look at a couple of books to focus on modern quilting. Natalie Barnes' *A Modern Twist* is far more than just a collection of projects to make, although some of the stunning designs (particularly *Colour Fusion* and *Resting Line*) are worth the asking price alone. Natalie is an interior designer with an impressive CV, and she is keen to impart to us the importance of sound colour and visual theory to making striking, effective and original quilts. The fascinating chapters, mini essays in their own right, are peppered with personal anecdotes and observations which help to illustrate the points being made. The titular modern 'twist' refers to the author's technique of rotating asymmetrical rectangular pieces when setting them, creating an entrancing geometric effect that looks complex but is simple to achieve. Long-arm quilter, Angela Walters, provides a superb chapter on effective composition which is well worth digesting, and the whole book is a joy.



How To Machine Sew

Techniques and projects for the complete beginner

Susie Johns

GMC Books £7.99

ISBN 978-1-86108-701-0

We've already reviewed GMC's *How To Quilt* in these very pages and loved it. This title in the same series is every bit as polished and comprehensive. Susie Johns has provided us with a cracking little book that does exactly what it sets out to do. It's a rounded, cover-to-cover course that can take you from being an absolute beginner with a sewing machine to complete proficiency by the time you reach the last project. If you do as the author suggests, and work through the book in an organised and linear manner, you'll be able to tackle most sewing machine-related tasks with confidence, right up to machine embroidery and replacing zips. The book makes learning the craft of sewing with a machine as painless as possible; it's set out intelligently and helpfully, explaining the workings of a machine (complete with diagram) for context, so you understand the how as well as what it does. Every new technique the book imparts is backed up by a small project that will help you learn it. The best way to learn is to do, and the author understands that thoroughly. This book is an essential purchase for beginners.

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01278 760232

or email:

info@woodlands-hotel.co.uk

Woodlands Country House Hotel Hill Lane, Brent Knoll TA94DF

• www.woodlands-hotel.co.uk •



Fabric Affair is a store selling artisan tweed from Ireland.

We specialise in Irish woven tweed, a small collection of cotton flannels, our own designed patterns and quilt kits. Our website is updated regularly as new pieces are added to the collection.



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WHAT'S ON IN YOUR AREA

Diary entries are published free of charge and are subject to space. Events must be open to the public or non-members and any admission charges stated. Please include a full location address including postcode, opening hours, contact details, and high-resolution photographs of exhibited work or raffle quilts. Your listing should be submitted to katy.purvis@mytimemedia.com four months in advance of the event for publication. Please visit www.popularpatchwork.com/events to see a complete list of all current and future 2015 listings.

ENGLAND

BEDFORDSHIRE

13 June

10th ANNIVERSARY EXHIBITION OF PATCHWORK, QUILTING AND FLOWERS
St. Andrew's Church, Langford SG18 9QE

🕒 11am-4pm 🆓 Free

T: 01462 700079

E: christaburt@btinternet.com

Extra info: Exhibition by Log Cabin Quilters in Langford. Refreshments, sales table and trader, The Secret Garden

CORNWALL

Until 30 May

BEACON QUILTERS' EXHIBITION
St. Petroc's Parish Church,
Bodmin PL31 2DT

🕒 Thu and Sat 10am-4pm (Fri 7pm)

🆓 £2

T: 01208 74609 or 07792 455195 (Nola)

Extra info: Two raffle quilts and a sales table. All proceeds to the Memory Café and St. Petroc's Church. Traders and refreshments available.

DORSET

Until 31 May

STRUCTURED: AN ART QUILT EXHIBITION BY 'BY DESIGN'

Melbury Vale Vineyard, Foots Hill, Cann,
Shaftesbury SP7 0BW

🕒 10am-4pm 🆓 Free

T: 01747 811779 (Janet)

E: janet@frankjan.demon.co.uk

Extra info: Part of English Wine Week, wine tastings available

25-27 June

QUARTERJACK QUILTERS' EXHIBITION OF PATCHWORK AND QUILTING
Merley House, Merley House Lane,
Wimborne BH21 3AA

🕒 10am-4pm

🆓 £3, children free

T: 01202 884270 (Eileen)

E: eileegilmour@me.com

Extra info: Displays, demos, sales table and trader. Disabled access, free parking

DURHAM

6-7 June

TEESDALE QUILTERS' BIENNIAL SHOW
Gainford Village Hall, Main Road, Gainford,
Nr Darlington DL2 3DY

🕒 10am-4pm

🆓 £3, includes refreshments/home baking

T: 01325 730523 (Margaret)

E: lizearleoneil@ntlworld.com

Extra info: Raffle of quilts in aid of St. Teresa's Hospice, sales table, tombola and trader

ESSEX

11 June

FERRERS QUILTERS TALK WITH BARBARA CHAINEY

South Woodham Ferrers Village Hall,
24 Hullbridge Road, South Woodham
Ferrers CM3 5PL

🕒 7.30pm for 7.45pm start 🆓 £3, includes tea/coffee and homemade cakes

T: 01245 324582 (Janet)

E: janetmlewis100@btinternet.com

Extra info: *False Starts - High Hopes*. Please use rear entrance to village hall

22 June

KEENE QUILTERS' OPEN MEETING WITH GAIL LAWTHER

Stock Village Hall, Stock

🕒 Doors open 1pm, Speaker 2pm 🆓 £5

T: 01245 477820 (Madeleine)

Extra info: *Glimpses of Britain*

GLOUCESTERSHIRE

30 May

BROCKHAMPTON QUILTERS AND THE COTSWOLD FUCHSIA AND PELARGONIUM (GERANIUM) SOCIETY SHOW
The Shurdington Social Centre,
Bishops Road off Church Lane,
Shurdington, GL51 5TQ

🕒 1-4pm 🆓 £1

T: 01242 820423 (Georgina)

E: georgina.oldham@hotmail.co.uk

Extra info: Car parking, disabled access, plants and fabrics for sale, tombola, quilt raffle and refreshments, Cornerhouse Crafts

HAMPSHIRE

27-28 June

ROUNABOUT QUILTERS' FIRST EXHIBITION
All Saints' Church, Southern Road,
Basingstoke RG21 7NP

🕒 Sat 10am-4pm, Sun 12noon-5pm

🆓 £3, under 18s free

W: www.roundaboutquilters.blogspot.co.uk

Extra info: Full disabled access to main hall and majority of exhibition. Traders, raffle and refreshments. Nearby public car parks in New Rd

LINCOLNSHIRE

5-6 June

SPRINGFIELDS QUILT SHOW
Springfields Events Centre, Camel Gate,
Spalding PE12 6ET

🕒 10am-4.30pm (Sun 4pm) 🆓 Tickets in advance £5 adult, £4 seniors, £1 children

T: 01406 372600

E: grosvenorshows@btconnect.com

W: www.grosvenorshows.co.uk

Extra info: Displays of quilts, patchwork and quilting suppliers stands. Quilting enthusiasts and personalities on hand for advice

14 June - 31 August

VOICES FROM THE INSIDE

Doddington Hall, Doddington LN6 4RU

🕒 Wed, Sun and Bank Holidays 12 noon-4pm, Gardens open 11am

🆓 Entry to the Exhibition is included with Houses and Gardens admission; £9.50 adult, £4.75 child and £26 family

T: 01522 694 308

E: info@doddingtonhall.com

W: www.doddingtonhall.com/calendar

[calendar](http://www.doddingtonhall.com/calendar)
[events.php](http://www.doddingtonhall.com/calendar)

Extra info: The exhibition explores what it is like to be 'inside', and the power of stitchwork to communicate, rehabilitate and heal. Curated in partnership with Fine Cell Work, there will be several pieces made by prisoners, alongside other works made by nuns, carers, invalids, soldiers and artists. A series of inspirational workshops has also been created. Groups are welcome by private appointment outside of standard opening times

20-21 June

QUILTS IN THE WOLDS

Ludford Village Hall, Playingfield Lane,
Ludford LN8 6AJ

🕒 10am-4pm

🎫 £4, includes refreshments, children free

T: 01507 610093 (Sheila)

or 01507 608576 (Sandra)

E: sheila.evans1@gmail.com

Extra info: Lindsey Patchworkers' 3rd exhibition in the Lincolnshire Wolds. Traders include Cotton Dreams and White Cottage Country Crafts. Demonstrations, sales table, inspirational and tombola. Disabled access

MERSEYSIDE

30-31 May

WATERLOO QUILTERS' EXHIBITION

Old Christ Church, Waterloo Road,
Liverpool L22 1RE

🕒 10am-4pm 🎫 £2 under 12s free

T: 01704 579368

Extra info: Free parking, disabled access, tea, coffee and cake

NORTHAMPTONSHIRE

26 June

KETTERING QUILTERS' 30th ANNIVERSARY EXHIBITION

Toller Church, Gold Street, Kettering NN16
8JA 🕒 10am-3pm

🎫 £2, gentlemen and children free

E: susan.ashby3@btinternet.com

Extra info: Traders and tombola. Proceeds to British Heart Foundation

NORTHUMBERLAND

13 June

HEDDON PATCHERS' QUILT SHOW

Heddon Methodist Church,
Heddon On The Wall NE15 0EJ

🕒 10am-4pm 🎫 50p

T: 0191 2860053

Extra info: Quilt show with home-baked refreshments. Some items for sale. Proceeds in aid of Children's Cancer Charity

SOMERSET

Until 1 November

HATCHED, MATCHED, DISPATCHED - & PATCHED!

The American Museum in Britain, Claverton
Manor, Bath BA2 7BD

🕒 Tues to Sun 12 noon-5pm

🎫 £10 adults, £9 seniors, £5.50 children

T: 01225 460 503

W: americanmuseum.org

Extra info: This exhibition of quilts and costume commemorates family milestones and includes several items on loan from The Quilters' Guild Collection

14-26 June

STRUCTURE & FORM -

STUDIES OF WESTON OLD TOWN QUARRY

Rowan Tree Tea Room Gallery,



Quilts in the Wolds - Pat Cave (Visitors' Choice)



Structure & Form - Studies of Weston Old Town Quarry

The Old Town Quarry, South Road,
Weston-super-Mare BS23 2LU

10am-4.30pm, closed Mon Free

T: 0117 9858439

Extra info: Liz Hewitt and Debbie Pawle present an exhibition of contemporary tapestry weaving, eco dyed quilts, rust dyed stitched textiles and prints to illustrate the life and beauty of the Old Town Quarry from its nature reserve to the old quarry workings. Open to all

SUFFOLK

Until 28 June

CALM DURING THE STORM: WARTIME AND EMBROIDERY

Abbot's Hall at The Museum of East Anglian Life, Iliffe Way, Stowmarket IP14 1DL

From 22 March, Tues to Sat 10am-4.30pm, Sun 11-4.30pm £6.90 adult, £5.90 concession, £3.90 child

T: 01449 612229

E: enquiries@eastanglianlife.org.uk

W: www.eastanglianlife.org.uk

Extra info: A new exhibition from the Embroiderers' Guild. Using both historical and contemporary pieces, this exhibition portrays the role of needlework, especially embroidery, as a calming influence in troubled times and links it to personal experiences. Refreshments are available on site in the Museum Café daily until 30 minutes before museum closing time

19-21 June

KIRKLEY QUILTERS' EXHIBITION

Friends Mission Hall, St. George's Road, Pakefield, Lowestoft NR33 0JW

10am-4pm, Sun 1pm-4pm £1

T: 01502 568759 (Jean)

Extra info: Refreshments available. Proceeds to East Anglia Air Ambulance

27-28 June

CITY & GUILDS GRADUATE EXHIBITION OF STITCHED TEXTILES

Wickham Market Village Hall, IP13 0HE

10am-5pm £2

T: 01842 763014 (Annette)

Extra info: Project work and final projects of those graduating with C&G Diploma or C&G Certificate in Patchwork & Quilting or Machine Embroidery. Traders include Art Van Go

SURREY

19-21 June

NATIONAL QUILT CHAMPIONSHIPS

Sandown Exhibition Centre, Sandown Park Racecourse, Portsmouth Road KT10 9AJ

10am-4.30pm (Sun 4pm)

Tickets in advance £6 adult, £5 seniors, £2 children

T: 01406 372600

E: grosvenorshows@btconnect.com

W: www.grosvenorshows.co.uk

Extra info: Displays of quilts, patchwork and quilting suppliers stands. Quilting enthusiasts and personalities on hand for advice

WEST MIDLANDS

Until 25 July

THE LIBERATED QUILT

Bilston Craft Gallery, Mount Pleasant, Bilston WV14 7LU

Tues and Thu 10am-4pm, Weds 10am-7pm, Fri 10am-1pm and Sat 11am-4pm

Free

W: www.throughourhands.co.uk

uk/2015/04/23/the-liberated-quilt-16th-may-25th-july-bilston-uk/

Extra info: The 3rd major exhibition for Through Our Hands, curated by Annabel Rainbow and Laura Kemshall. 24 international artists have produced new work including Deidre Adams, Bethan Ash, Els van Baarle, Linda Barlow, Elizabeth Barton, Sue Benner, Eszter Bornemisza, Bobby Britnell, Dijanne Cevaal, Jette Clover, Linda Colsh, Michala Gyetvai, Sara Impy, Laura Kemshall, Linda Kemshall, Alicia Merrett, Sandra Meech, Mirjam Pet Jacobs, Susan Lenz, Olga Prins Lukowski, Annabel Rainbow, Clare Smith, Bente Vold Klausen and Jeanne Williamson

WORCESTERSHIRE

20-21 June

ART TEXTILE EXHIBITION

Avoncroft Arts Centre, Redditch Road, Stoke Heath, Bromsgrove B60 4JR

10am-5pm (Sun 4pm) £3 includes tea/coffee and cake

T: 07981 079080 (Edwina)

Extra info: An exhibition of art textiles designed and made by students of Edwina Mackinnon and Ineke Berlyn. The work displays all aspects of the process involved from sketchbooks, dyed and printed textiles to the completed pieces

YORKSHIRE

Until 5 September

ANCESTRAL GIFTS BY KAFFE FASSETT

11 June

CHAT AND CRAFT

27 June

SUCCESS WITH STRIPES - CAROLYN GIBBS

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

Mon to Sat 10am-4pm, Chat and Craft 10.15am-12.15pm, Success With Stripes 10am-4pm

£6 adults, £5 seniors, £2 children, £3 QG members, Chat and Craft £2.50, Success With Stripes £25 QGBI, £37 non-member

T: 01904 613 242

E: admin@quiltersguild.org.uk

W: www.quiltmuseum.org.uk

Extra info: *Ancestral Gifts*: An exhibition of historic quilts selected from The Quilters' Guild collection together with stunning new work created by Kaffe Fassett in response to these significant heritage pieces.

13 June

HEATHER QUILTERS' OPEN DAY

Robinson Institute, Glaisdale,

Whitby YO21 2PW

10am-3pm £3.50, includes refreshments

T: 01287 660082

Demonstrations and displays. Taster sessions: adults £2.50, accompanied children (over 7) £1. Tombola, proceeds for local charities, and disabled access

SCOTLAND GLASGOW

17-20 June

MARKS & STITCHES

Kelvinbridge Parish Church, 62 Belmont Street, Kelvinbridge G20 6JR

11am-5pm (7pm Thu 18 Jun) £3

T: 07973 861094 or 0141 339 1750

E: carolynanyan@hotmail.com

Extra info: An exhibition of contemporary and traditional quilts and wall hangings by Threadlines, using various techniques including dyeing, printing, painting, discharging and stitching to manipulate and embellish fabric. Threadlines is a group of six quilters and textile artists based in central Scotland. Sales table and tea room. This exhibition is part of Glasgow's annual West End Festival

PERTH AND KINROSS

19-21 June

EXHIBITION OF QUILTS & FLORAL ART

Sandison Hall, St. Fillans PH6 2NF

10am-4pm

£4 including tea/coffee and home baking

T: 01764 670420 (Morag)

Extra info: Proceeds to charity and raffle quilt

STIRLING

20 June

WORLD TEXTILE DAY SCOTLAND: TEXTILE ADVENTURES

Bridge of Allan Parish Church, 12 Keir St, Bridge of Allan FK9 4NW

10am-4.30pm, talks 11am and 2pm

Free, talks £2

W: www.worldtextileday.co.uk

Extra info: Exhibition of stitched, printed, embroidered and woven textiles, costumes and artefacts from around the world. Meet our world textile experts, traders and collectors. Worldwide fair trade, directly from the makers. All-day refreshments

WALES

CEREDIGION

Until 31 October

THE WELSH QUILT PARTY

The Welsh Quilt Centre, Lampeter SA48 7BB

Tues to Sat 11am-4.30pm

T: 01570 422 088 or 01570 480 610

W: www.welshquilts.com

Extra info: Historic Welsh quilts, The work of Eirian and Denys Short, and Cefyn Burgess' embroidered Welsh chapels

Show & Tell

Please send your emails and good quality (jpg) photos to bridget.neale@mytimemedia.com or write to Bridget Neale, Popular Patchwork, MyTimeMedia Ltd, Enterprise House, Enterprise Way, Edenbridge, Kent, TN8 6HF.

If you would like to order back issues of Popular Patchwork, please call 0844 848 8822 or email customer.services@myhobbystore.com

WIN!

Each month we give away a selection pack of quilting goodies for every letter or email and photograph published on our Show & Tell pages.

This month the selection pack contains Sew Easy Fat Quarters, Fabric Grips and Quilter's Quarter Quilting Needles



Upcycled Handbag

Four of us at Piddington Patchers set ourselves a challenge to make the Ruched Handbag from the PP Bag Special 2014 using a pair of upcycled jeans. Here is my bag. My jeans fabric is the green and brown stripe. I used the handle rings from an old leather handbag and the flower is cut on my Sizzix from the leather of the bag. The pearl buttons are from an old jumper. I made an inside pocket out of the back pocket, fly zip and belt loop of the jeans.

Margaret Shearer, Kidlington, Oxon

What a beautiful version of Regan's Ruched handbag! I love your customisation using die cut shapes and upcycled fabrics!



We love this beautiful version of Regan's handbag!



On The Town

When I saw the *On the Town* shoe cushion pattern by Linda Clements in February's Popular Patchwork, I knew it was perfect for my friend who has a real weakness for glamorous shoes. The colour-scheme was also a perfect match her living room.

While making the cushion I decided to hand embroider all the decoration on the shoe, including the lace design. I attached the shoe with needle-turn applique instead of fusible web and was really pleased with the result. My friend loves it and I hope you like it too.

Mags Smith, Newent, Gloucestershire

I love your version of Linda's cushion, Mags, especially your hand embroidery. I bet your friend was delighted with it!

this hand embroidery

Scottie Tote

Here is my version (quilted scotties but no appliqué) of Shirley Bloomfield's Dancing Daisies bag pattern in the Bag Special 2015 issue of Popular Patchwork.

I love the magazine and have done lots of your quilts. Look forward to each edition!

Jan Branson, Wolverhampton

What a fabulous adaptation of Shirley's bag, Jan. We'd love to see what else you have made!



What Can You Make With A Piece Of Soil Pipe And Cake Boards?

One of the groups I belong to suggested we made these today and we wondered if you would like to show them in the magazine. Our group is Denes Quilters and we meet once a month in a hall in Melksham, Wiltshire. We have times when we make for charity and times when we just go along and sew our own thing. This month it was decided that we would make a thread catcher. They could be used for anything from pens, pencils for children or adults, but we like them as thread catchers to keep by the side of our sewing machines.

They fold down for transporting if you want to take to groups or if you want to post one to a friend.

Liz Norris, Melksham, Wiltshire

What versatile little pots, Liz - how lovely to see them all together!

What versatile little pots!



♥ these pretty fabrics

Japanese Cross Quilt

I'm sharing my Japanese Cross quilt, that I recently finished. I started the crosses on a course at my local quilting shop Patchfinders and then later did a second course on Big Stitch quilting. I enjoyed the big stitch quilting so much that I decided to use this on my quilt. I also managed to use up some of my more lovely fabrics, although I think I'm already well on my way to restocking my fabric collection! I've included a picture of a cross-stitch detail of a rose. I made the quilt to keep us warm when we are on my canal boat Janie Rose, hence the fabrics being very rose-themed.

Cathy Porteus, West Didsbury, Manchester

What pretty fabrics for a beautiful quilt design, Cathy. And how cosy to have this on a canal boat!



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SCRAP ATTACK!

Jelly Roll
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It's time to stop hoarding and start using your stash! Join Stuart Hillard every issue for another inspiring block to help you make a dent in your scrap pile!

The popularity of Jelly Rolls and other 2½in wide pre-cut strip roll sets shows no sign of diminishing and, let's face it, who hasn't been tempted by a gorgeous bundle of pre-cut fabrics only to find it sits on our shelves unused. This pattern is super-quick and easy and the perfect size for a play mat. It uses twenty 2½in wide strips so one Jelly Roll could make two of these little beauties. If you don't have a Jelly Roll or other pre-cut strip roll set, cut your own 2½ x 42in strips of fabrics from your stash, or for an even scrappier look cut and join pieces to make the required lengths.

Stay safe

Babies and young children can overheat very quickly and there is a risk of smothering, so don't leave them unattended with a quilt.

QUILT TOP

Finished size, excluding binding: 36 x 40in

- For the quilt top you need the following materials:
 - Twenty Jelly Roll or other 2½in wide pre-cut strips, or twenty other 2½ x 42in strips of assorted fabrics; Stuart used black and white fabrics
 - 40cm (½yd) contrasting solid for sashing strips and binding; Stuart used yellow
- From the contrasting solid fabric cut six 2½in wide strips across the width of the fabric; two will be used in the quilt top and four are for the binding.
- Matching up the 42in edges, arrange the Jelly Roll strips, or other strips if using, into a pleasing arrangement. Join the strips into two pairs of ten strips each, and then join the pairs to give a panel that measures 42in wide x 40½in high (unfinished). Press all the seams in the same direction. See 'Tip of the month'.



Fig 1
Quilt layout

- Cut the panel into three sections: two 8½ x 40½in and one 16½ x 40½in. You will have an approx 8½ x 40½in panel left over, which you could piece into the quilt backing – waste not, want not!
- With the panels in the same orientation, lay them side by side, with the 8½in wide panels either side of the 16½in wide panel; rotate the 16½in panel through 180 degrees. Take two of the 2½in wide contrasting solid strips and trim them to 2½ x 40½in; place between the pieced

panels. Now join to create the 36½in wide x 40½in high (unfinished) quilt top. Press the seams towards the solid strips. See Fig 1.

6 You will need a piece of backing fabric and a piece of wadding, each 40 x 44in. Layer up to make the quilt sandwich and quilt as desired. On a simple pattern like this an all-over meandering pattern would work well.

7 To complete the quilt, bind using the remaining contrasting solid strips, which creates a 'frame' around the design.

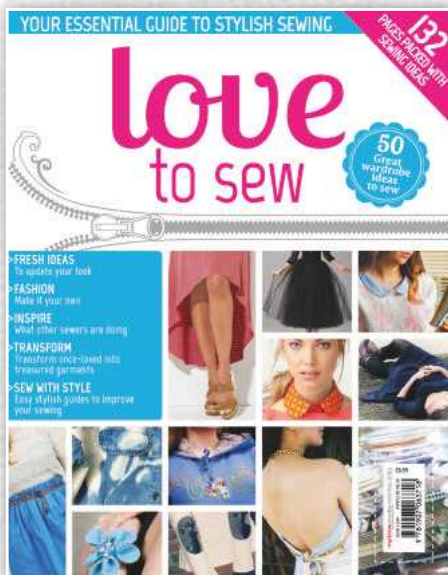
Tip of the month

When joining the Jelly Roll, or other, strips on their long edges, sew adjacent seams in opposite directions to keep the panel straight so preventing a curved 'rainbow' effect. Careful pressing also helps.

Happy scrap quilting!

Don't forget to email high-resolution pictures of your finished projects using Scrap Attack! blocks to me at: stuarthillard@me.com. Visit my website at www.stuarthillard.com, where you will find more patterns, galleries, blogs, news and product reviews. And you can now follow me on Instagram – just search for [stuarthillardsews](https://www.instagram.com/stuarthillardsews) and click follow!

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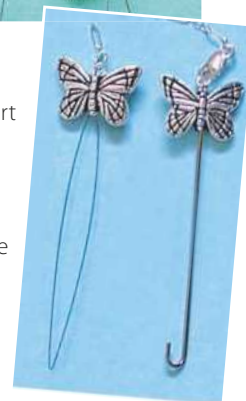


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*conditions apply. 7 Year warranty valid on machines purchased between 1/8/2013 and 31/12/2015 from an authorised BERNINA UK stockist. See www.bernina.co.uk for full details.

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(The sewing machine and accessories are not included)