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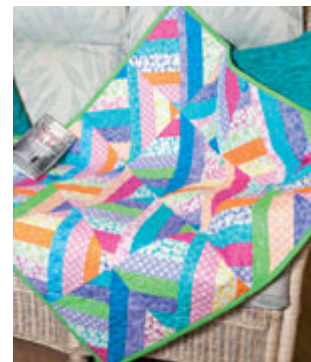
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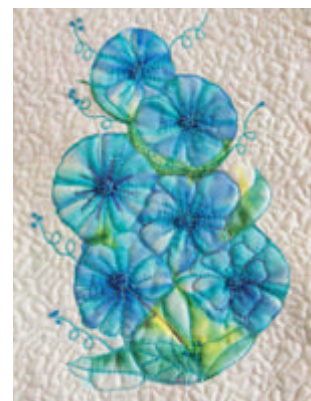
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100 PAGE

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From me to you...

Welcome to the exciting new **100 page** spring issue of 'Quilting for You'!

We're heralding the arrival of the first flowers with a cute little **Snowdrop Bag** and matching **Snowdrop Cushion** especially for fans of stained glass patchwork.

And if you enjoy hand embroidery there's a beautiful **Paradise Flowers Pincushion** for you to stitch, plus you can learn how to create unique flower images in **Design your own fabric**.

We are welcoming the arrival of spring babies too with a wonderful **Little Lambs** baby changing bag. The perfect gift for a new Mum!

If you'd like to make a light and bright springtime quilt for a gift or for yourself, the modern style **Ladders Quilt** or **Merry Go Round Quilt** could be just the thing. Both are made with cheerful and lively jelly roll fabrics.

Equally striking is the **Razzle Dazzle Quilt**; quick to make from just one Moda Scrap Bag. Look out for a very special offer on the **accompanying DVD** for this project. Sew along with us and create your very own version!

If you enjoy traditional quilt styles there's an easy to sew **Patience Corner Quilt** for you in Civil War inspired prints. And for those who like more of a challenge there's a stunning **Downton Abbey® Lord & Lady Quilt**. You can win the fabric kit for making this one too.

Lots more giveaways in our **Fabrics for You** and **What's New for You** pages; and of course amongst our **Books for You** reviews of all the latest titles.

We continue the theme of challenge and elegance with the fascinating story of a 19th century style **Regency Ensemble** quilted costume and, also with its roots in the 19th century, we learn about the exquisite Indian art of **Kantha Quilting**.

Returning to the UK we look back at the more recent **'Coming Home' Exhibition** and if you turn to our **Out & About** pages you can find out about upcoming shows and exhibitions. The competitive quilt show season is well underway now so, if you'd like to learn how to make your quilt entry the best it can be, you can pick up valuable hints and tips in our new series **Winning Ways**.

Traplet will be at several shows around the UK this year, including our very own and much-loved **British Quilt & Stitch Village** at **Uttoxeter Racecourse** from **24th to 26th April**.

Please do stop by and say hello. I look forward to meeting you!

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by Lynne Adams

Razzle Dazzle Quilt

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A Razzle-Dazzle quilt is great fun – and quick to make – for quilters of all abilities. See how to make one step-by-step, picking up lots of brilliant patchwork and quilting hints and tips as you go along!

Finished Size

Approx 38" x 38" (97cm x 97cm)

Requirements

- One Moda Scrapbag
- 50cm (½yd) binding fabric
- 42" x 42" of backing fabric
- 42" x 42" of wadding
- Neutral thread for piecing
- Thread to match backing fabric
- Matching or contrasting quilting thread
- 15" x 15" square ruler, or larger
- ¼" sewing foot (optional)
- Walking foot (preferred)

Preparation

Sew with ¼" seam allowances, unless otherwise stated

Moda Scrap Bags

Lynne made her Razzle Dazzle quilt from a Moda Scrap Bag, available from quilt shops, online retailers and at quilt shows. Moda Scrap Bags are full of strips of fabric left over from cutting Jelly Rolls and Layer Cakes. The contents of Moda Scrap Bags all vary – which is half the fun! You will usually find strips at least 30" long, in one or a variety of widths, some with a selvedge and some without. Often the strips are from a single fabric collection or they may be a mixture, but one thing is certain - it's great fun to open a Moda Scrap Bag and enjoy making a Razzle Dazzle quilt with the contents!



Figure 1: Lynne's Razzle Dazzle Quilt: Layout

Piecing the Strips

1. Trim away any selvedges from your strips. Check the length of your strips. You need strips that are about 30" – 32" long, so trim your strips if they are longer than this.
2. Place two strips right sides together and stitch along one long edge.
3. Take a third strip and place it right sides together with the second strip. Stitch along the long edge.
4. Repeat, adding all the strips until you have one large piece of strippy fabric. To make the same size quilt as Lynne's, your pieced fabric needs to measure at least 30" x 60". If your measures a little differently – don't worry – your blocks will simply be slightly larger or smaller than Lynne's.
5. Press all the seams **open**.

Tip To help prevent fabric strips from 'bowing' or distorting as you stitch; instead of sewing all the strips in the same direction, sew alternate strips in opposite directions.

Folding and Cutting

1. Place your pieced fabric wrong side up, with the strips running horizontally.



Sally & Lynne in the DVD workshop

2. Bring the bottom edge of the fabric up to meet the top edge so you have two layers of fabric. Press lightly.
3. Bring the folded bottom edge of the fabric up to the top so you now have four layers of fabric. Press lightly.
4. Now take the left hand edge of the fabric and fold over to the right hand edge so that you have eight layers of fabric.
5. Trim the right hand/uneven edge level with the shortest strip. Make sure all the layers are flat and then press again.
6. Using a large square ruler, find the largest size square that will cover all eight layers of fabric. Lynne was able to cut a 15" square, but your size may vary dependent on the size of your pieced fabric.
7. Using a very sharp rotary cutter and mat, cut through all eight layers at the same time. You may find that a larger 60mm rotary cutter blade is helpful.

8. Leaving the eight squares stacked on top of one another; carefully cut across both diagonals as shown in Figure 2, yielding a total of 32 Quarter Square Triangles.

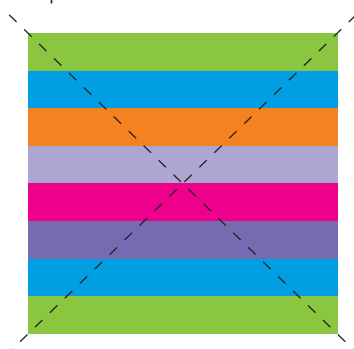


Figure 2. Cut across both diagonals

9. You will see that the strips run horizontally across the top and bottom Quarter Square Triangles. The strips run vertically up and down the right and left Quarter Square Triangles. Make a pile of Quarter Square Triangles with the strips running horizontally and a pile of Quarter Square Triangles with the strips running vertically, as shown in Figure 3.



Figure 3. Quarter Square Triangles: horizontal and vertical strips

10. Mix up the Quarter Square Triangles in each pile to give a greater variety of colours in your blocks.

Tip

Take care when handling your Quarter Square Triangles and Strippy Half Square Triangle blocks, because the outer edges are cut on the bias.

Piecing the Blocks

1. For each block, you will need one Quarter Square Triangle with horizontal strips and one Quarter Square Triangle with vertical strips.

2. Take one of each triangle and place them right sides together, matching the long raw edges at the base of each triangle. Sew along that edge to make a Strippy Half Square Triangle block as shown in Figure 4. Press the seams towards the triangle with the **horizontal** strips.

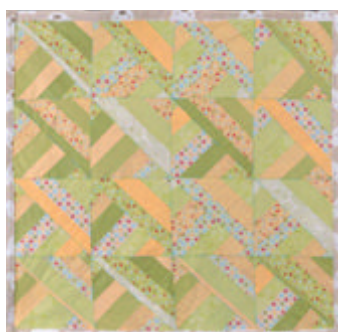


Figure 4. Strippy Half Square Triangle block

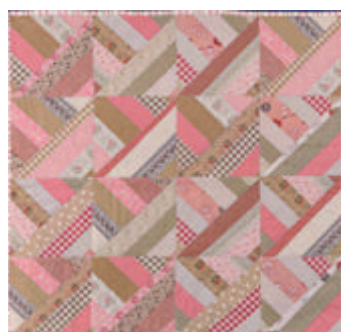
3. Repeat with a second pair of Quarter Square Triangles to make a second Strippy Half Square Triangle block. Repeat to make a total of 16 Strippy Half Square Triangle blocks.
4. Aligning the 45 degree line on your ruler with the diagonal joining seam of each block, square up and trim your blocks so that they are all the same size. Lynne trimmed her blocks to 10" square, but yours may vary.

Assembly

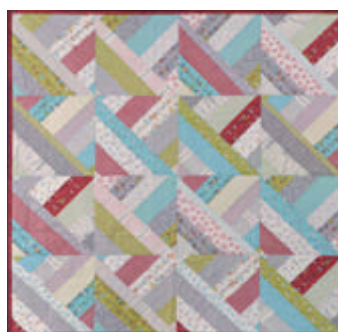
1. Lay out the 16 trimmed blocks in a four by four arrangement. Piece the blocks into rows, press the seams open and then join the rows to make the quilt top. Again, press the seams open.
2. Remove any stray threads and press the quilt top.
3. On a clean flat surface, place the backing fabric wrong side up, place the wadding on top and then the quilt top right side up on top of the wadding. Pin, tack or spray baste the layers together.
4. Quilt your Razzle Dazzle quilt as you wish. Lynne's quilt was long arm quilted with a meandering free-motion stitch. You could stitch in the ditch along all the seam lines, use a decorative machine stitch, or hand quilt your chosen design. Whatever you decide, to help ensure that your quilt lies flat, try to have an even amount of stitching all over the quilt top.



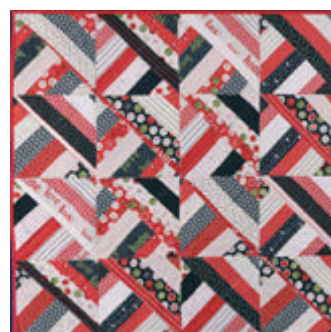
Eleanor's Citrus Quilt



Sadie's Folk Art Quilt



Sara's Modern Art Quilt



Sally's Christmas Quilt

- Once quilted, trim the excess wadding and backing level with the quilt top, ensuring that the quilt is square.

Binding

- For a narrow binding, cut five 2½" width of fabric binding strips. For a wider binding, cut five 3½" width of fabric binding strips.

- Join the binding strips into one long length using diagonal seams as shown in Figure 4. Trim away the excess fabric ¼" from the stitched line and press the seams open. Fold the entire strip lengthways with wrong sides together and press.

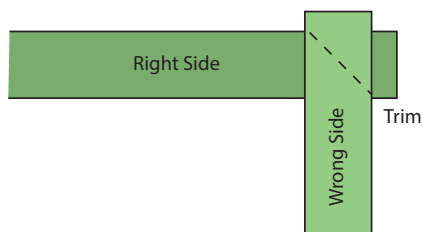
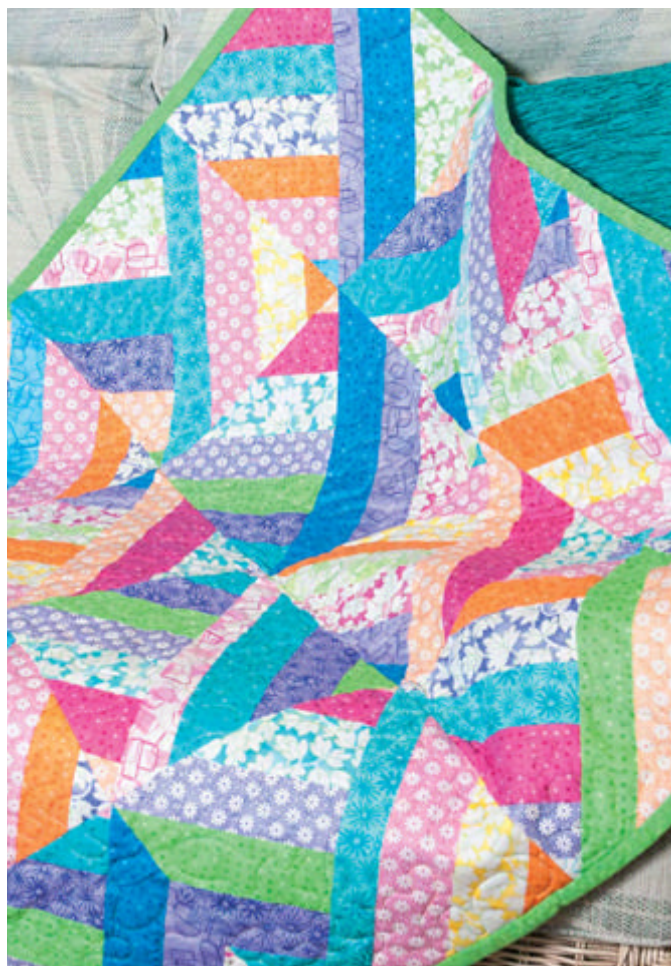


Figure 5. Join the binding strips using diagonal seams

- Stitch a narrow binding to the quilt with a ¼" seam allowance, or stitch a wider binding to the quilt with a ½" seam allowance. Start part way down one side at the front of the quilt and, aligning the raw edges, sew the binding to the quilt folding a neat mitre at each corner.
- To complete the binding, fold over the beginning raw end of the binding and insert the finishing raw end into it. Flip the binding over to the back to enclose all the raw edges and slip stitch in place by hand.



The 'Make It Special' series of quilt making programmes are easy-to-follow guides for making beautiful and unique quilted products.

In 'Razzle-Dazzle Quilt' we join a workshop run by Sally Stevens, editor of Fabrications 'Quilting for You', to make a quilt that is versatile, quick and easy to sew, uses inexpensive Scrap Bag fabrics and yet looks stunning.



Sally is joined in the workshop by Sara, Sadie, Lynne and Eleanor; all experienced quilters in their own right; who each share hints, tips and how-to's along the way.

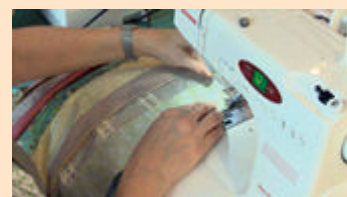
Hand-made quilts make beautiful gifts for family and friends, but perhaps the greatest satisfaction that these quilters get is from donating their work to Project Linus, an organisation that aims to provide a sense of security and comfort to sick and traumatised babies, children and



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Visit www.projectlinusuk.org.uk for more information.

The simplicity of the Razzle-Dazzle quilt makes it suitable for quilters of all abilities, so join Sally and her team and find out just how easy it is. You too can 'Make it Special'.



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Right:
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Left: 'Stained Glass Jewels'
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by Sally Stevens & Eleanor Marsden

Snowdrop Flower image by Marian Miller
www.PDQpatterns.com

Spring Snowdrops



Learn simple stained glass techniques to make a spring snowdrop tote bag and matching cushion ...

Requirements

Snowdrop Panel (Makes one):

- Approx 10" x 10" (25cm x 25cm) each of white tone-on-tone, black on white and spring green fabrics, or the equivalent in scraps
- 10" (25cm) square of plain calico
- 10" (25cm) square of paper-backed fusible web
- 5m (5½ yd) pack of ¼" wide fusible black 'quick bias'
- Fabric marker
- Black thread
- Masking tape

Tote Bag:

- ½ yd (0.50m) of black mottled outer bag fabric
- ½ yd (0.50m) of spring green bag lining fabric
- Lightweight Vilene for a stiffer bag (optional)
- Lightweight wadding for a padded bag (optional)
- Neutral piecing thread

Cushion:

- ½ yd (0.50m) of black mottled cushion fabric
- 16" (40cm) square of calico or plain backing fabric
- 12" (30cm) square cushion pad
- Button or Velcro for fastening (optional)
- Neutral piecing thread

Finished Size

Panel 7" square

Cushion 12" (30cm) square

Tote bag approx. 12" (30cm) square plus handles

Preparation

Sew with ¼" seam allowances, unless otherwise stated.

Snowdrop Panel

1. Using the Snowdrop template provided overleaf, secure the 10" square of calico over the design. Trace the entire design, border and seam allowance with a fabric marker. Make sure the design is clearly visible on the reverse of the calico. Mark the right side of the calico tracing to help you remember which are the front and reverse sides.
2. With the reverse of the design uppermost, secure the calico to a flat surface with masking tape. Trace the reversed design from the calico onto the paper side of the fusible web, including the ¼" outer seam allowance. This ensures that your design will face the same way as ours, when it is completed.
3. Referring to the original design, make a note of your chosen fabrics on each section of the fusible web, remembering that the design is reversed.
4. Cut out the fusible web pieces, including the seam allowance at the edges of the design, and pin the glue side of each piece onto the wrong side of the appropriate fabric. If your fabrics are directional, you may wish to think about alignment to achieve the effect you want on the final design.

Tip

Always use greaseproof paper or baking parchment between the work and your iron and board, to protect them from any stray glue.

5. Removing the pins as you go, iron the fusible web pieces onto the wrong sides of your fabrics. Carefully cut out each of the pieces.
6. Peel the paper backing off each piece and iron them **right side up** in their correct positions on the **front** of the calico.
7. You are now ready to iron on the fusible bias. Refer to the Placement Diagram in Figure 1. Starting with the strips marked '1', place the bias on the design to cover the raw edges between patches. Iron the strip in place and trim away the excess before moving onto the next one. Continue with the strips marked '2' through to '8'.

Tips

Each of the raw ends of your bias should be covered by another strip, except at the outer edges

Take care when ironing bias around curves and angles, manipulating the bias gently as you go

Avoid stretching your bias strips

8. When all the bias binding is in place, press the entire design once more. Machine stitch a blanket or zigzag stitch along both sides of each strip to secure them permanently.
9. Trim your Snowdrop panel to 7½" square, leaving the seam allowance intact.

Snowdrop Cushion

1. To make the cushion border around your snowdrop panel, cut two strips of cushion fabric 3" x 7½" and cut two strips of cushion fabric 3" x 12½".



Snowdrop Cushion

2. With right sides facing, sew a 3" x 7½" strip to the top and bottom of the snowdrop panel. Press the seams away from the centre panel.
3. With right sides facing, sew a 3" x 12½" strip to the right and left sides of the panel. Press the seams away from the centre panel.
4. Pin the calico square to the back of the Snowdrop panel. Stitch in the ditch around the centre motif, or as you wish. For example, you can 'echo quilt' parallel lines in the border.

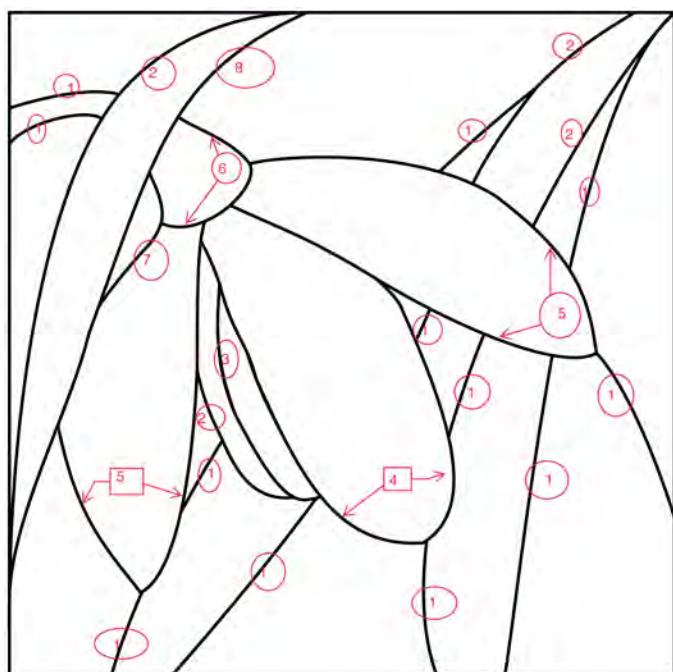


Figure 1. Placement Diagram

5. To make an envelope back for your cushion, cut two rectangles of cushion fabric $9\frac{1}{2}" \times 12\frac{1}{2}"$. Press a $\frac{1}{4}"$ hem on one long edge of each rectangle as shown in Figure 2. Turn over a further $\frac{1}{4}"$ to hide the raw edge. Press and stitch the hem in place. Use a decorative machine stitch if you wish.



Figure 2. Hem one long edge of each backing rectangle

6. With right sides facing and matching the raw edges, pin a rectangle to the top of the snowdrop panel. With right sides facing, pin the second rectangle to the bottom of the snowdrop panel, matching the raw edges.
7. Sew around all four sides. Turn through to the right side and insert the cushion pad.

Snowdrop Tote Bag

1. Pin the Vilene and then the wadding to the back of the snowdrop panel, if used. If using iron-on Vilene, press according to the manufacturer's instructions.



Snowdrop Tote Bag

2. Stitch in the ditch around the centre motif, or as you wish. For example, you can 'echo quilt' parallel lines in the border.
3. Cut two $4" \times 15"$ strips of outer bag fabric for the handles. You can make longer or shorter handles if you wish. Press a $\frac{1}{4}"$ hem on one long edge of each strip. With right sides out, fold the handle strips into three, lengthways, folding the pressed edge over to hide the long raw edge. Sew one or two rows of decorative stitching along the handle to secure and strengthen it.
4. Cut a $12\frac{1}{2}"$ square of outer bag fabric. Pin the Vilene and then the wadding to the back of the square, if used. If using iron-on Vilene, press according to the manufacturer's instructions. Stitch as you wish to decorate. For example, you can 'cross-hatch' a grid of parallel lines across the square.



Figure 3. Pin the handles in place



Figure 4. Sew the handles on

5. Pin the handles to the top of each bag, approximately 3" from each side, as shown in Figure 3. Stitch across the handles about $\frac{3}{4}"$ from the top edge, as shown in Figure 4.

6. With right sides facing, pin the two outer bag pieces together. Stitch down one side, along the bottom and up the other side. Do not stitch the top of the bag and be careful not to catch the handles in your stitching, as you go. See Figure 5.

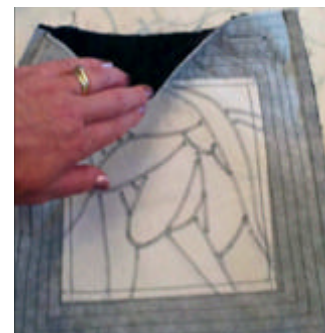


Figure 5. Leave the bag open at the top

7. To make 'sugar bag' corners at the base of your bag, mark a point $1\frac{1}{2}"$ up from the bottom of the bag. Pinching the corner, press the side and bottom seams together. Draw a line across the corner, at the point marked. See Figure 6. Sew along the marked line. Trim away the corner triangle, $\frac{1}{4}"$ from the stitched line. Repeat for the other corner.

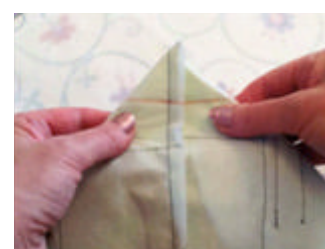


Figure 6. Folding and marking the bottom corners

8. Cut two $12\frac{1}{2}"$ squares of bag lining fabric. Pin the Vilene and then the wadding onto the back of each square, if used. If using iron-on Vilene, press according to the manufacturer's instructions. Stitch as you wish, to decorate. For example, you can sew a wide grid of parallel lines as shown in Figure 7.

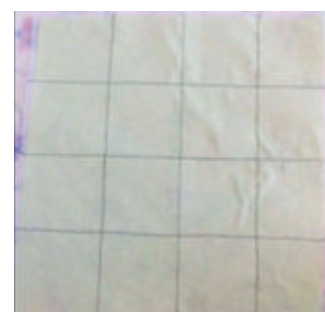


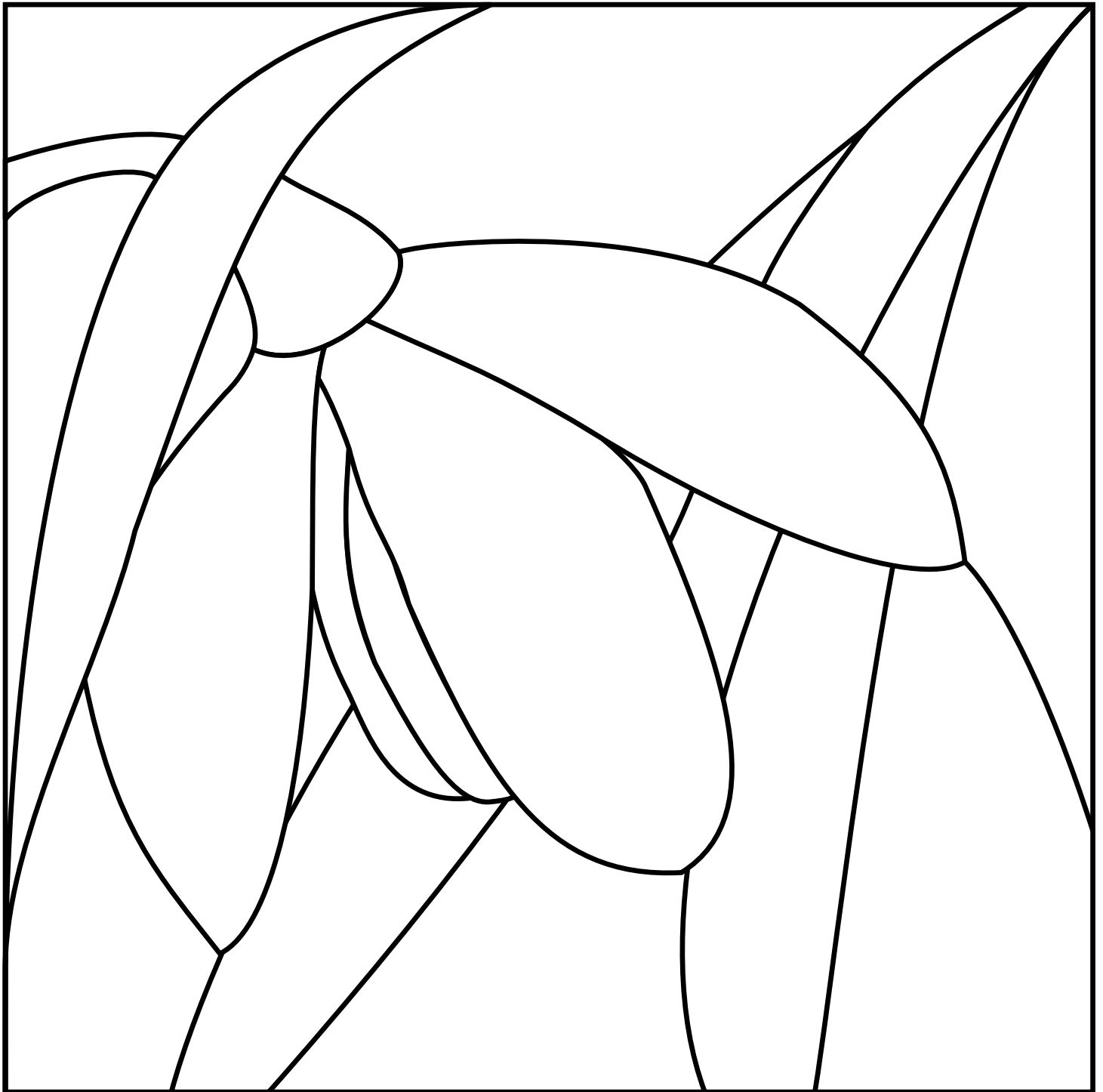
Figure 7. Decorative grid stitched onto the lining

9. With right sides facing, pin the two lining pieces together. **Leaving a 3" gap** in one side for turning, stitch down one side, along the bottom and up the other side. Do not stitch the top of the lining.

10. If you wish to add inner pockets, cut two rectangles of fabric approximately $5" \times 8"$. Press a $\frac{1}{4}"$ hem on all four raw edges of each rectangle. Turn over a further $\frac{1}{4}"$ to hide the raw edges as shown in Figure 8. Press and then topstitch in place about 3" from the bottom of each lining panel, leaving the top of the pocket open.



Figure 8. Prepare the pocket pieces



1/4" seam allowance

Template for Snowflake Panel

Shown full size

11. Repeat step 7 to 'sugar bag' the corners of the lining.
12. Turn the outer bag **right side out**. Make sure the lining is **wrong side out**. Place the outer bag inside the lining, so that the right sides of the bag and lining are facing. Pin in place, matching the side seams and top raw edges. Make sure the handles are dropped down inside, out of the way.
13. Sew all around the top edge to join the outer bag to the lining. Take care at the side seams, which may be bulky. Turn the bag through to the right side through the gap left in the lining. Slipstitch the gap closed, by hand.
14. Press the top edge of the bag carefully, with the handles now upright. Topstitch about 1/4" from the top edge to decorate and give a professional finish to your bag.

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Patience Corner Quilt



The Patience Corner block was popular in the 18th century and traditionally pieced using L-shaped templates, but our simplified version can be rotary cut and machine pieced in no time!

Finished Size

Approx 48" x 48" (122cm x 122cm)

Requirements

- One Moda Layer Cake or 36 assorted 10" fabric squares
- 50cm (½yd) binding fabric
- 52 x 52" piece of backing fabric
- 52 x 52" piece of wadding
- Neutral thread for piecing
- Thread to match backing fabric
- Matching or contrasting quilting thread
- Rotary cutter, mat and ruler
- ¼" foot & walking foot

Preparation

Sew with ¼" seam allowances, unless otherwise stated

Sorting

Moda Layer Cakes usually include 42 squares; you will need 36 squares for this quilt. Sort them into a pile of 16 light coloured squares and a pile of 20 dark coloured squares. You can sort the squares by light/dark as Sadie has done, by colour groups or completely randomly, depending on the selection of fabrics you have.

Cutting

1. Take a light coloured 10" square and trim a 1" strip from two adjacent sides to give a 9" square.
2. Cut the 9" square both horizontally and vertically to yield four 4½" squares. Repeat with all 16 light squares to give a total of 64 light 4½" squares.
3. Take a dark coloured 10" square and trim a 1" strip from one side only to give a 10" x 9" rectangle. Cut this rectangle into two 4½" x 10" strips and then cross cut each strip into four 4½" x 2½" rectangles. Repeat with all 20 dark squares to give a total of 160 dark 4½" x 2½" rectangles.

Making the Patience Corner Blocks

1. With wrong sides together, join a dark 4½" x 2½" rectangle to one side of each 4½" square as shown

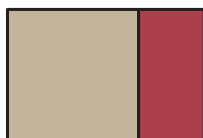


Figure 1. Unit One

2. Take 32 Unit Ones and with wrong sides together join a 4½" x 2½" rectangle to the opposite side of the square as shown in Figure 2. Press the seams towards the rectangle.

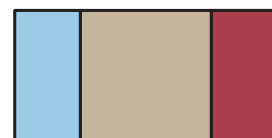


Figure 2. Add a rectangle to the opposite side of Unit One

3. Take the remaining 64 dark 4½" x 2½" rectangles and, with wrong sides together, join into pairs on the short side as shown in Figure 3.



Figure 3. Join the rectangles on the short side

4. With wrong sides together, join a rectangle/square/rectangle unit from step 2 to a rectangle/rectangle unit from step 3, as shown in Figure 4. Press the seam towards the rectangles. Make a total of 32 units, referred to as Unit Two.

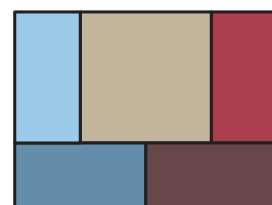


Figure 4. Unit Two



Quilt Layout

in Figure 1. Press the seam towards the rectangle. Make 64 square/rectangle units, referred to as Unit One.

- With wrong sides together, and referring to Figure 5 for placement, join a Unit One to the right hand side of a Unit Two. Make a total of 32 of these units, referred to as Unit Three.

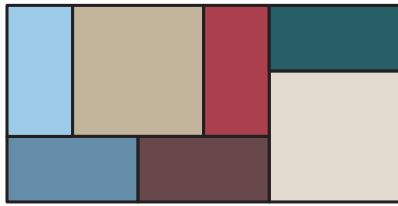


Figure 5. Unit Three

- With wrong sides together, and referring to Figure 6 for placement, join two of Unit Three to complete the Patience Corner block.

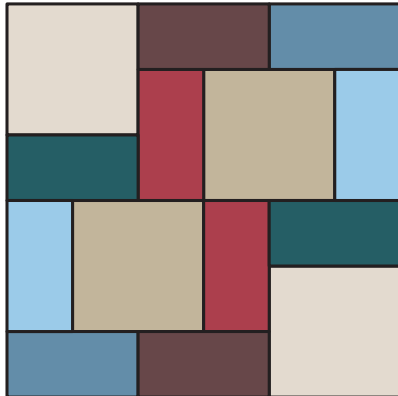


Figure 6. Patience Corner block

Assembly

- Lay out the Patience Corner blocks in a 4 x 4 arrangement as shown in Figure 7. Sew into rows and then sew the rows together to create the quilt top. So that your seams nestle neatly, press the seams of the odd-numbered rows in one direction and the seams of the even numbered rows in the opposite direction.

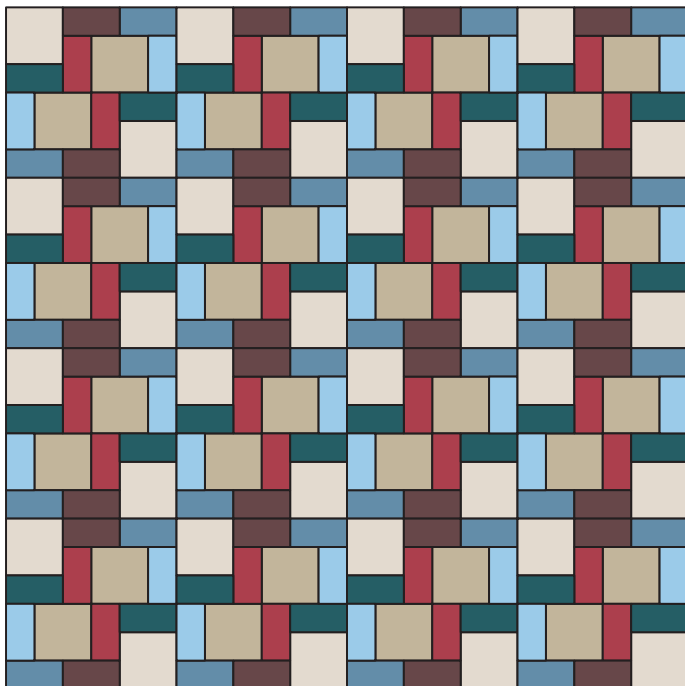


Figure 6. Patience Corner block

Finishing

- 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. Pin or tack in place.



- Using a walking foot, and with quilting thread on the top and thread to match the backing fabric in the bobbin, quilt as desired. Sadie chose a decorative wavy stitch and quilted along the seam lines both horizontally and vertically across the quilt.
- Trim the excess backing and wadding level with the quilt top edges, ensuring that your quilt is square.
- Cut six 2½" strips across the width of the binding fabric and join at right angles, pressing the seams open to reduce bulk. Trim the 'ears'. Fold each strip in half lengthwise with 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.



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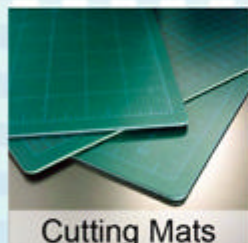
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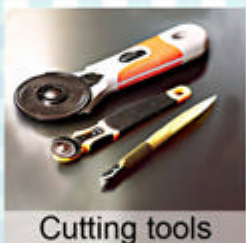
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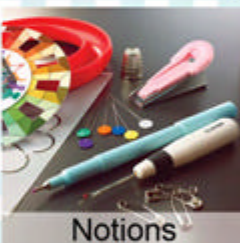
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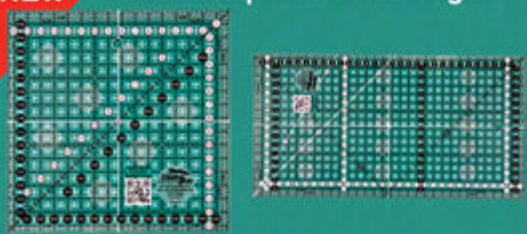
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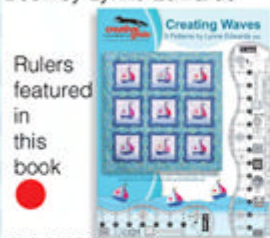
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Quilt gallery

London Quilters:

'Coming Home' at Swiss Cottage Gallery

17 November 2014 – 4 January 2015: Anne Williams visited this north London group's latest exhibition

London Quilters is a large, long-established group based in Camden, north London. Running for more than 30 years, the group is now over 80 strong in number, its members having interests in a wide variety of quilting styles. Every two or three years they host an exhibition of members' work and 'Coming Home' is the fifth consecutive time it has been held at Swiss Cottage Gallery – the title of the show was in part inspired by the group feeling that they were indeed 'coming home' in returning to the space. Housed in Swiss Cottage Central Library, the gallery is in the heart of the borough in which the group meets, engendering the event with a spirit of community.

Quilts on show

Situated on the first floor of the library complex, on reaching the top of the stairs, visitors to both the gallery and the library were greeted by a colourful display of large quilts in the atrium between the gallery and reading rooms. The children's library was adjacent



From fore- to background: 'Pinwheels and Buttons' by Kathleen McMahon and 'Sarah's' by Margaret Jarvie

to this space and the bright colours and bold designs certainly seemed to appeal to younger visitors – although ensuring that little hands took heed of the 'Please do not touch' signs required vigilant stewarding!

Wall quilts were showcased in the gallery; hung with a skilled eye they provided an engaging display in which the pieces played beautifully off each other. Some of the work used contemporary techniques of surface design like dyeing, such as Philip Steward's 'Just in Time, Again', and printing and painting as in Jane Steward's 'Playschool for Adults – No. 1'. Jane has been attending a Wet & Wild course at Committed to Cloth www.committedtocloth.uk and says the programme is a '... wonderful playschool for adults, hence the title.'

Marlene Cohen had also been 'playing', in this case by experimenting with new inspirations for her latest collection of



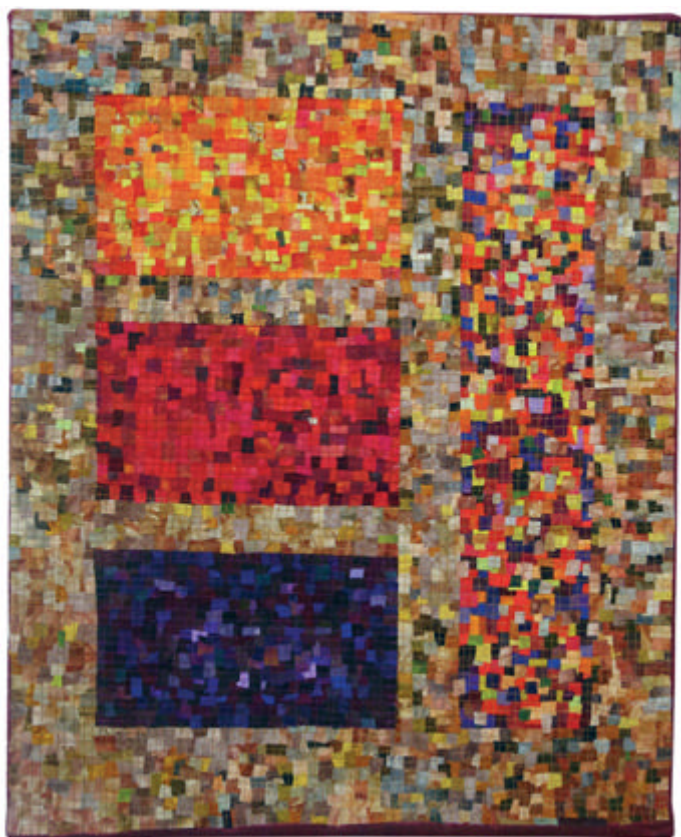
From fore- to background: 'Circles' by Barbara Mackintosh, 'Silk and Circles' and 'Shroud' both by Christina Saunders



From fore- to background: 'Bleeding Hearts Quilt' by Helen Krizka, 'Silk and Circles' by Christina Saunders and 'First Quilt' by Tracy Chevalier



'Just in Time, Again' by Philip Steward and 'Playschool for Adults – No. 1' by Jane Steward and 'Autumn' by Marlene Cohen



'Autumn - Abstract' by Marlene Cohen

pieces. She doesn't usually respond to nature in her work, but in her new series exploring change she considers the seasons as something which, at present, can be relied on as a constant cycle even as time, and the changes that come with it, passes. 'Autumn - Abstract' is akin to a pixelated design; close up one could observe that tiny squares and rectangles of fabric had been arranged collage-style onto a background and anchored in place by a straight-line stitched grid, but from a distance the effect was a richly textured composition. Another maker to use small pieces of fabric was Margaret



'Autumn - Abstract', detail, by Marlene Cohen



'Blue Scrap Quilt' by Margaret Scholey-Hill



'Flame Thrower' by Ellen Fattal

Below: From left to right: 'Shibori #1' by Jennifer Campbell Kirk, 'Gradation' by Hannelore Braunsberg and 'Traditional Tibetan Monk Patchwork' by Patricia Stefanowicz



'Rainbow Delight' by Diana Darrer

Scholey-Hill, who in 'Blue Scrap Quilt' had hand stitched fabric pieces gathered from India, Japan and Turkey onto faded denim scraps, which were then stitched onto a background panel to create a charming naïve-style hanging which reminded me of Japanese boro textiles.

More traditional in style was 'Flame Thrower' by Ellen Fattal. Foundation pieced, the dazzling reds burst forth; black cornerstones and the grey sashings and outer border, representing charcoal and ash, 'contained' the vivid prints. Diana Darrer also combined dark and vibrant fabrics in her hanging 'Rainbow Delight'. Placing saturated hues next to black is a



'Façade' by Jo Shipley



'Heart of the Home' by Yana Krizka

sure-fire way to create a dramatic scheme, but other dark colours can be used for a more subtle effect, such as in 'Gradation' by Hannelore Braunsberg. Hannelore's quilt was inspired by Paul Klee's 'Static-Dynamic Gradation', an abstract painting based on a grid and concerned with the relationships between colours.

Also grid-like and using radiant prints was 'Façade' by Jo Shipley; the tropical batiks, used in an attic windows design with turquoise frames, represent the intense colours of the plants Jo sees from the window that overlooks her garden and a park. Yana Krizka was also inspired by home; 'Heart of the Home' is a memory quilt made for her father from his shirts, and incorporating image-transferred photographs and an understated block depicting the flag of the Czech Republic. Yana remembers her father in a domestic setting where routine predominated, but earlier times had been less certain – he had escaped Czechoslovakia in 1939 when the Nazis invaded and again in 1948 when the communists took over. This personal and moving piece attracted lots of attention from visitors.



View into the gallery from the atrium: 'Bright Star' by Maureen Turner (left) and 'Making Time Fly' by Pauline Macaulay

The power of stitch

In a further reference to home and in keeping with the title of the show, 'Coming Home' was a stunning blue and white house blocks quilt made collaboratively by members of the group to be raffled for charity. Not only does such a group endeavour raise funds for worthy causes – beneficiaries of this raffle quilt were the international charity WaterAid and the local children's hospice service Noah's Ark – but working on a shared project is a wonderful way to get to know others in your group. As well as the benefits of friendships forged through shared interests and activities, it is well established that needlecrafts can also

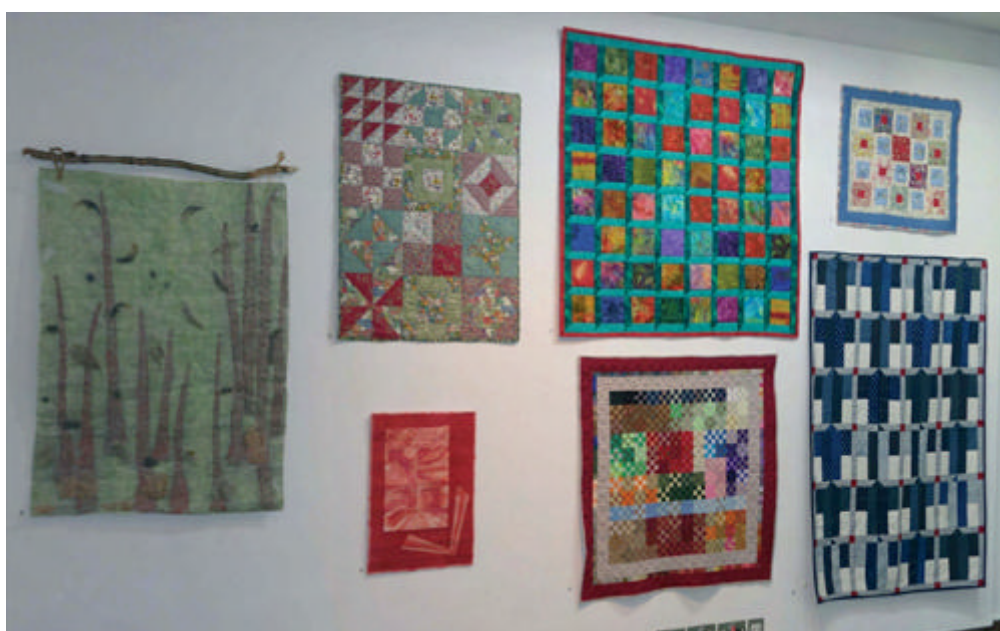
be valuable for our wellbeing. The ethos of keeping hands busy and minds occupied has been embraced by the not-for-profit enterprise Fine Cell Work www.finecellwork.co.uk, which teaches needlework to prison inmates. Pauline Macaulay interviewed inmate Sylvester in HMP Brixton for Talking Quilts, an oral history project supported by The Quilters' Guild of the British Isles www.quiltersguild.org.uk/learn/talking-quilts-oral-history-project. 'Making Time Fly', pieced by Pauline and hand quilted by Sylvester, celebrates both how time seems to fly as we get older and how, for Sylvester, quilting helps time fly in difficult circumstances. As quilters, we know our hobby can be a salvation

in our hectic lives and by holding exhibitions in settings where those not familiar with patchwork and quilting will see our work, as well as hoping visitors will enjoy the diverse range of textiles on show, perhaps others will be tempted to take up needle and thread and discover for themselves the therapeutic power of stitch ...

www.anne-williams.co.uk



From left to right (where applicable, top quilt first): 'Elephants' by Nita Guz, 'Grey and Aqua 2' by Jady Kozak, 'Coming Home' raffle quilt by London Quilters, 'Brown Stars' by Viven Kermath, 'Heart of the Home' by Yana Krizka, 'Whiter Shade of Pale' by Judy Roose and 'Geese I' by Sarah Hibbert (sales cabinet in the foreground)



From left to right (where applicable, top quilt first): 'Walk in the Woods' by Linda Seward, 'Liberty Sampler' by Rosemary Little, 'Terracotta' by Jeni Rutherford, 'Façade' by Jo Shipley, 'Tiny Squares' by Helen Krizka, 'Summer Celebration' by Ellen Fattal and 'Japanese Inspirations' by Jackie Oldham

And there's more!

London Quilters

Find out more about London Quilters, their calendar of events and news at www.londonquilters.org.uk

Community exhibition spaces

Has your group ever thought about holding an exhibition in a community space like a library? It's a great way to attract a wide range of visitors and to raise the profile of patchwork and quilting – you might even be able to hold drop-in demonstrations and/or workshops. An online search, perhaps starting with your local council's website, may give you some information on venues you could approach. Often there are exhibition spaces which aim to support artists and arts organisations working within the local area, so it's worth checking out what's available to see if a quilt exhibition could be successful in securing a slot – but do bear in mind that venues programme exhibitions well ahead.

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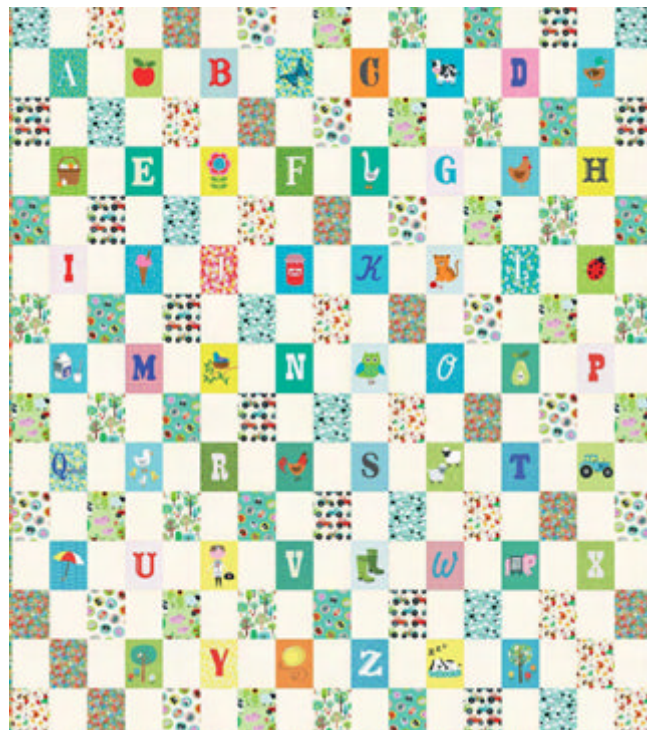


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Paradise Flowers Pincushion



Take time out to relax and enjoy hand stitching this sweet little pincushion ...

Finished Size

7" x 7" (18cm x 18cm)

Requirements

- One 8" cream square for the top
- Two 8" x 4½" rectangles for the back
- DMC threads Ecru, 221, 934, 3011, and 3768 for the multi-coloured pincushion; or blue variegated thread for the blue pincushion
- Stuffing
- One cream or one blue vintage button
- Erasable fabric marker

Preparation

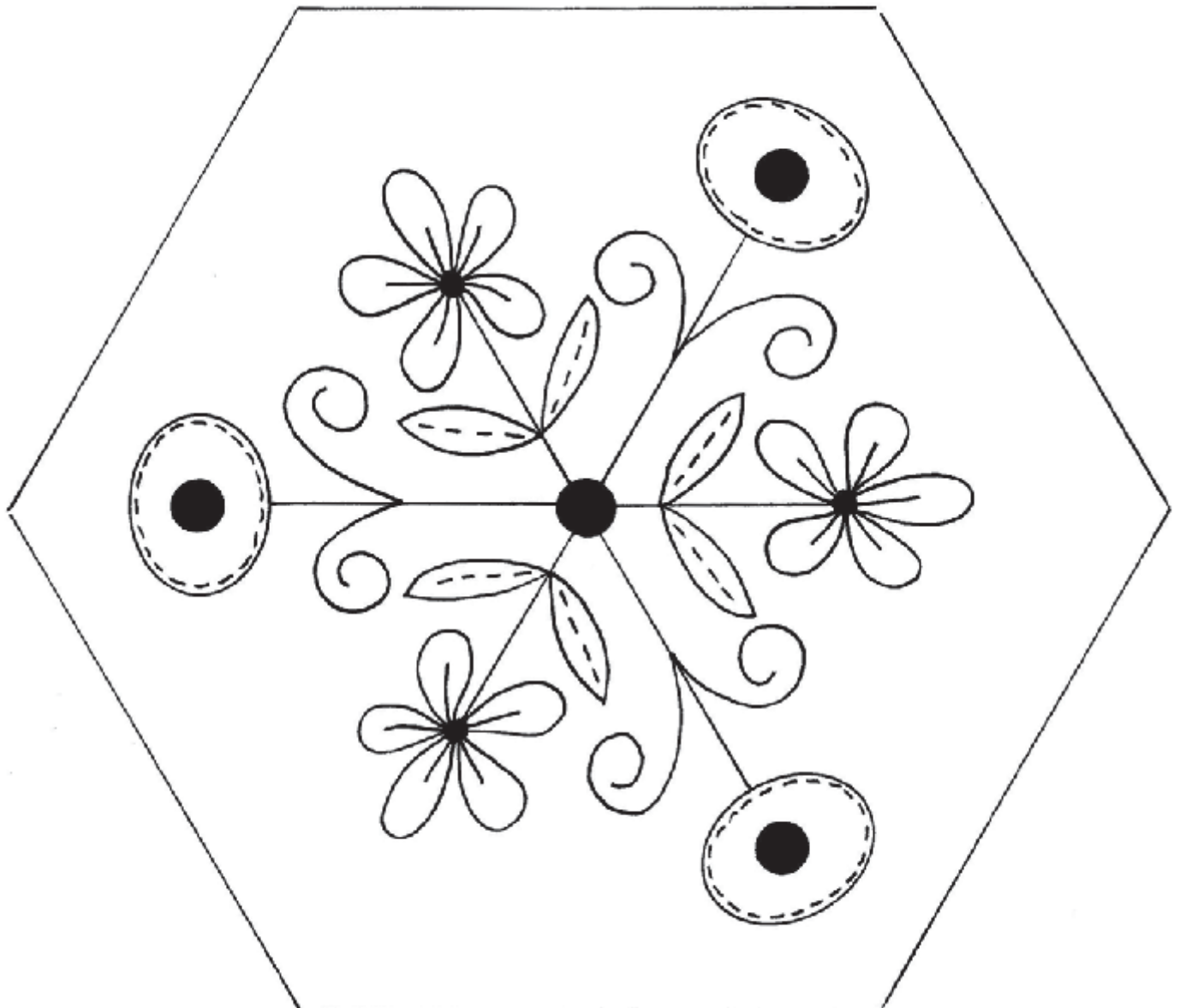
Sew with ¼" seam allowances, unless otherwise stated

Tracing

Using the template provided, trace the hexagon outline onto the back of your cream fabric. Turn the fabric over and line up the hexagon with the template. Don't trace the hexagon on the right side. Trace the rest of the design using an erasable fabric marker.

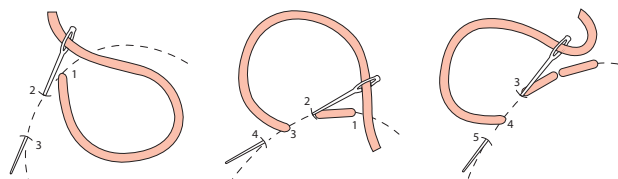


Beautiful in blues

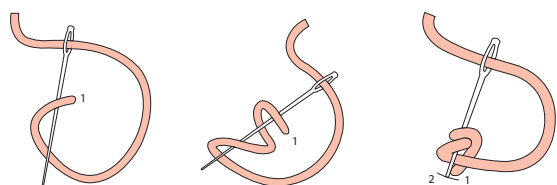


Stitching

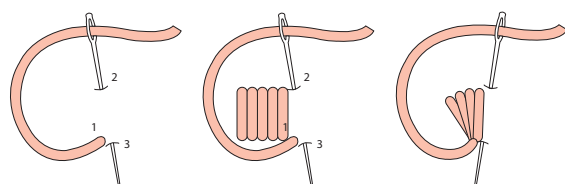
Note: All stitching is in backstitch except for French knots in the centres of red daisies. All dotted lines are running stitch. Satin stitch is used for the centre circles in the oval flowers, surrounded by backstitch.



Backstitch

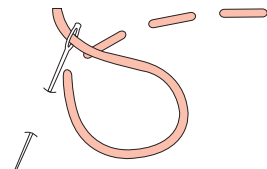


French knots



Satin stitch

1. Stitch using thread 221 for the daisies and 934 for the daisy stems and leaves.
2. Use ecru thread for the centres of all flowers.
3. Stitch using thread 3768 for the oval flowers and 3011 for the oval flowers, stems and leaves.
4. **Alternatively**, use blue variegated thread throughout.



Running stitch



So impressive with variegated thread

Assembly

1. Sew together the two back fabric rectangles along the long edges, leaving an opening for turning. Press the seam open.
2. Sew the top and back of the pincushion right sides together, on the hexagon line. Trim the seam and turn through. Press and then stuff very firmly.
3. Sew the opening closed and stitch your button of choice into the middle, pulling tightly to indent the pincushion.

More ideas

- Stitch this pretty design as a panel for a bag, or as a quilt block
- Stuff your pincushion with scraps of leftover wadding
- Make a calico liner the same size and shape and fill with silver sand to keep your pins sharp, or with bran to keep them shiny!



A very pretty gift

Patchwork Loves Embroidery

Hand Stitches, Pretty Projects

By Gail Pan

Published by: Martingale

ISBN: 978-1-60468-373-8

There's a choice of 15 delightful projects and something for everyone in this very popular book, which combines hand embroidery with patchwork and hand quilting. As well as this lovely needle book, there are wall hangings, bags, cushions and a lap quilt. Many of the designs are inspired by garden and nature, with clear instructions, colourful photos of the projects and designs to trace and transfer onto fabric.





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

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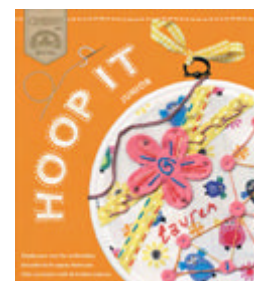
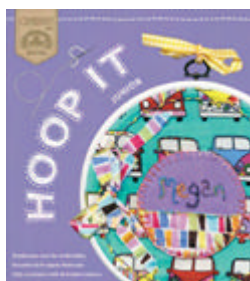
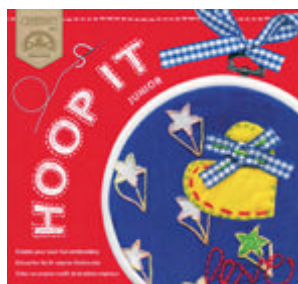
Quilt Museum Closure

The Quilters' Guild has announced that the Quilt Museum and Gallery in York will close at the end of October 2015. Despite working very hard to achieve challenging targets for income from visitors and business ventures, sadly, these targets have not been achievable. Guild President Vivien Finch said "The decision to close the Quilt Museum and Gallery is profoundly disappointing, but we can take comfort in the knowledge that since it opened we have welcomed over 75,000 people to over 50 exhibitions and introduced many visitors to the joy of quilts and quilting. In addition, we have taught sewing skills to over 8,000 children and adults". The Quilt Museum and Gallery will remain open until 31st October 2015 and visitors will be able to enjoy the exhibitions planned for 2015 including 'All Shapes and Sizes' and 'Voices from The Inside' until 9th May, plus a major exhibition with Kaffe Fassett entitled 'Ancestral Gifts', from 15th May to 5th September, showing new quilts created by Kaffe in response to quilts in The Quilters' Guild Collection. For more information call **01904 613242**, visit **www.quiltersguild.org.uk** or email **admin@quiltersguild.org.uk**



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Razzle Dazzle!

Look out for the brand new 'Make it Special' Razzle Dazzle Quilt DVD, Blu-Ray and Streaming/Download and join a workshop run by Sally Stevens, Editor of Fabrications 'Quilting for You', to make the fast and fun quilt project featured on page 7 of this issue. Sally is joined in the workshop by Lynne, Sadie, Sara and Eleanor; all experienced quilters in their own right, who each make their own versions of the quilt. Now you can enjoy all the fun of a quilt workshop in the comfort of your own home, picking up lots of brilliant patchwork and quilting hints and tips as you go along. On sale now priced from £9.95 at <http://shop.inspiredtomake.com/> or call 01684 588599.

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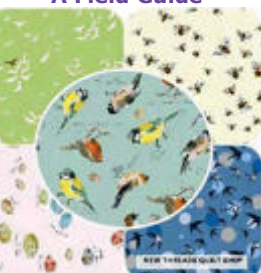
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Fabric Selector Tool

When you are looking for a particular piece of fabric to create something in particular, how do you choose your fabric, I wonder?

Do you only look in the fabric section for the colour that you want? For example, just amongst the pinks or the blues? Or do you look further, at the many other bolts of fabric that are available for us to choose from?

If you would like to create a bird on your quilt for example, how would you choose the fabric for this? Perhaps you would only look at those fabrics that already have birds on them?

There is nothing wrong with this, but there is a quick and easy way to open our eyes and minds to many more options and ideas. And this is what I do when I set out to choose fabric for my prize-winning quilts.

I always carry one of these little 'fabric selector' tools in my purse as shown in Figure 1. I'm often seen walking around quilt shops, running this little tool over the bolts of fabric.

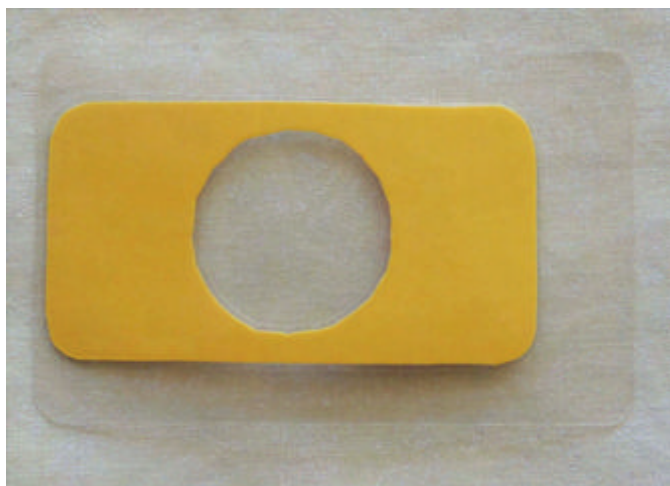


Figure 1. Rose's Fabric Selector Tool

As I walk around, I look at each fabric through the hole in the centre of the tool. It doesn't matter to me if the fabric has horses, cats, cars or flowers on it; it's the colours or patterns within the design that I am looking for. These are the areas that I will use for 'fussy cutting' the pieces that I would like to use in my project.

The image in Figure 2 shows a printed fabric covered with images of cheeses. When I place the tool over different areas



Figure 2. Blue cheese or bird plumage?

of the fabric I no longer see cheeses, but I do see interesting shapes, colours, lines and designs.

If you take a close look at the area where the tool is placed, over part of a Blue Vein cheese, you can see that this might be the perfect choice for fussy cutting a piece of fabric for the breast of a bird.



Figure 3. From bold, bright irises ...

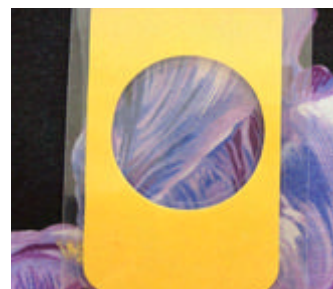


Figure 4. ... to delicate gossamer butterfly wings!

The fabric in Figure 3 is of beautiful large-scale irises, but focus on one small area with the fabric selector tool and suddenly, in Figure 4, you can see that various sections of this fabric would be fantastic for creating butterfly wings.

For the dress of my 'Lady in Red' in Figure 5, I wanted several shades of the same colour. Using my fabric selector tool I was able to choose the rose fabric shown in Figure 6, which worked extremely well because I was able to find all the shades of red that I needed from just one fabric.



Figure 5. Lady in Red by Rose Lewis

Figure 6. From rose blooms to the folds of a dress

Don't forget to look at your fabrics upside down too, and even on the reverse. Take a look at Figures 7, 8 and 9 for even more amazing fabric revelations ...



Figure 7. Might these bird feathers become part of a landscape?



Figure 8. Could a lion cub's fur become dry grassland?



Figure 9. Is this simply a loaf of bread? What about a stone, or a planet?

Look closely at the bird fabric in Figure 10. How many potential new ideas for fussy cutting can you see? Turn the fabric upside down as in Figure 11. Perhaps you can see even more!



Left: Figure 10. Lots of fussy cutting opportunities

Below: Figure 11. Even more ideas, when viewed from a different angle

By using this little tool in a shop, at a show, or to shed new light on your existing fabric stash, you can take much of the guesswork out of choosing suitable fabrics for your projects. The tool will quickly and easily help you to see all the many more possibilities are opened up to you.

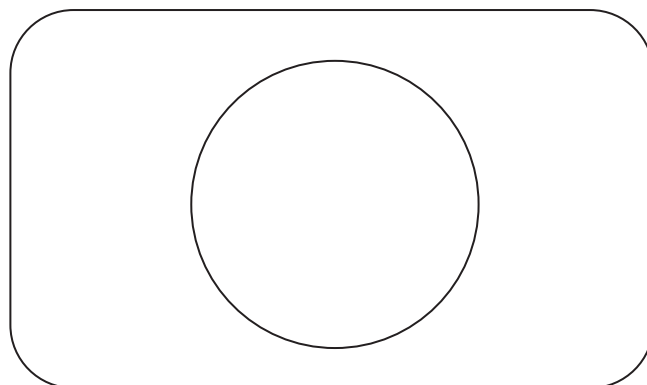
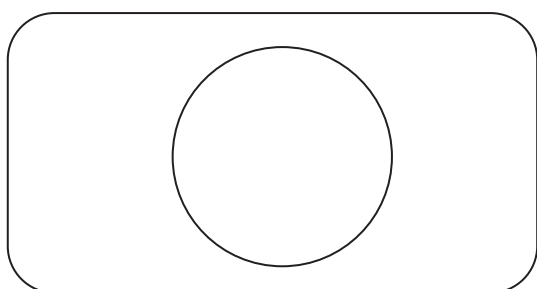
And you can easily make your own!

Make your own Fabric Selector Tool

We have given you two fabric selector tool templates here. The smaller tool is about the same size as a business card or credit card. It will fit nicely into your purse or wallet.

The larger tool is ideal if you wish to select bigger areas of shape, colour or pattern from amongst your fabrics.

Both tools work very well and you can choose the one that best suits your needs for a given project.



1. Trace the shapes from the template onto a plain piece of very thin card or paper.
2. Cut out the shapes, including the centre circle.
3. Take your shapes to be laminated at a stationery, office supply or print/copy shop. Self-adhesive laminating pouches, allowing you to 'do-it-yourself', are also available from many sources, including some 'pound shops'.

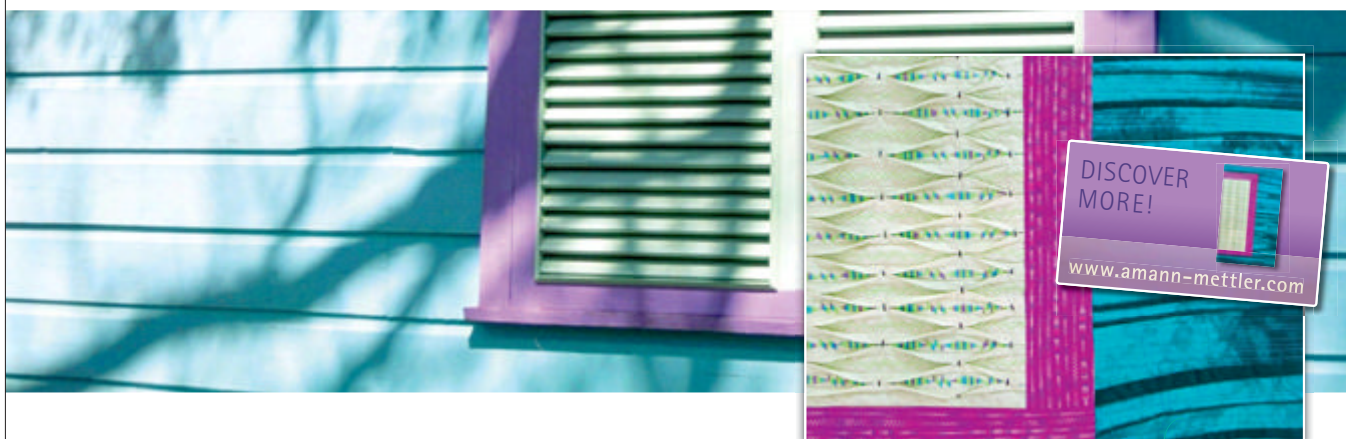
You now have your very own 'Fabric Selector Tool'.

If you'd like to see Rose demonstrate this neat little tool, visit <http://youtu.be/N2cNCGFm72M> to view her very helpful video.

Rose Lewis

Rose has won many awards and rosettes for her beautiful quilts and wall hangings. Amongst them her 'Through the Garden Gate' quilt which won several awards in 2013 and 2014, including Best of Show at the Canberra Quilters Guild in August 2014. Rose's quilt will be shown and judged alongside the seven other Australian State winners at the Best of Australia show at the Australasian Quilt Convention (AQC) in Melbourne, in April 2015.



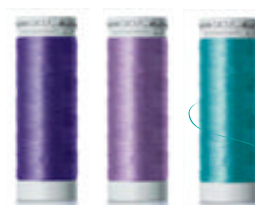


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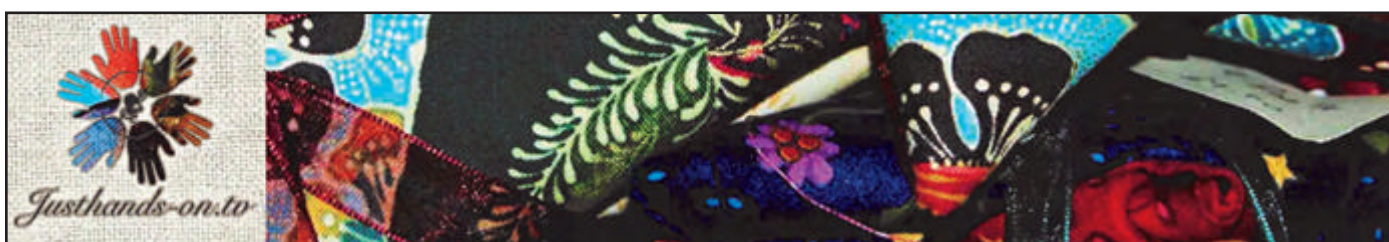
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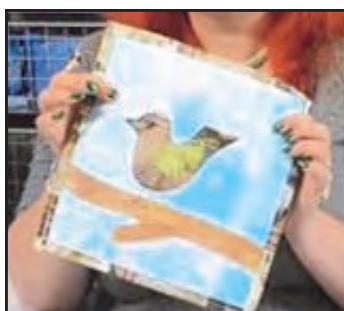
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by Janet Goddard

Ladders Quilt



Showcase wonderful large scale prints in this simple and modern geometric design ...

Finished Size

42" x 54" (107cm x 137cm)

Requirements

- 1.75m white background fabric, or your choice
- 1.25m of fabric in total for the ladders. You can use scraps and jelly roll strips too
- 30cm of fabric for the binding
- 120cm x 150cm (47" x 59") of backing fabric, pieced as required
- 120cm x 150cm (47" x 59") of wadding
- Neutral thread for piecing
- Quilting thread to match background fabric

Preparation

Sew with $\frac{1}{4}$ " seam allowances, unless otherwise stated

Cutting

- From the white fabric:
 - Cut six strips each $2\frac{1}{2}$ " x $50\frac{1}{2}$ " from the length of the fabric
 - Cut two strips each $2\frac{1}{2}$ " x $42\frac{1}{2}$ "
 - Cut 125 squares $2\frac{1}{2}$ " x $2\frac{1}{2}$ "

You can cut longer strips if you wish and adjust the measurement when stitching the strips to the ladders, in case your seam allowances are slightly larger or smaller than $\frac{1}{4}$ ".

- From the ladder fabric cut 125 rectangles each $2\frac{1}{2}$ " x $4\frac{1}{2}$ ". Pair each ladder rectangle with a white square, as shown in Figure 1.
- From the binding fabric cut five 2" strips across the width of the fabric.



Figure 1. Pair the ladder rectangles with the white squares

Assembly

- Stitch each $2\frac{1}{2}$ " white square to a $2\frac{1}{2}$ " x $4\frac{1}{2}$ " ladder rectangle. Press the seams towards the darker fabric as shown in Figure 2. When the ladder units have all been stitched, sort them into five piles with 25 units in each.

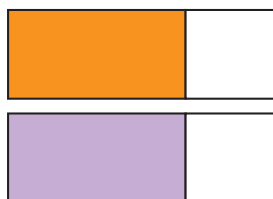


Figure 2. Stitch each rectangle to a white square



Quilt Layout

- Stitch the 25 units together into long strips, reversing each unit so that an alternating pattern is achieved as in Figure 3. Make sure that each strip begins with the white square in the same position. As you stitch, ensure that the strips remain straight and don't curve! Press all the seams in one direction. Make five strips as shown in Figure 4.

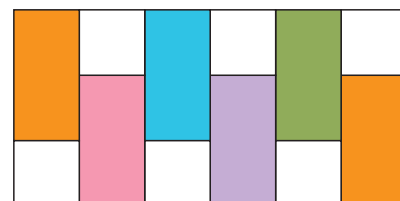


Figure 3. Alternate the units to create the stepped pattern



Figure 4. Stitch 25 units into a long ladder. Make five strips



3. Stitch a $2\frac{1}{2}$ " x $50\frac{1}{2}$ " strip of white fabric to the left hand side of each ladder strip as in Figure 5. Stitch the last strip of white fabric to right hand side of one ladder strip.

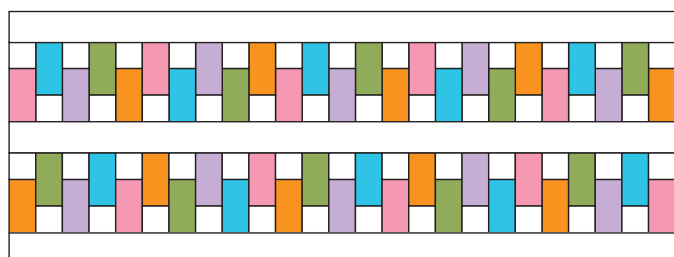


Figure 5. Add the long white strips

4. Stitch the ladders together, alternating the stitching of the strips from top to bottom and then bottom to top so that the ladders stay straight. Press the seams towards the white strips.
5. Stitch a $2\frac{1}{2}$ " x $42\frac{1}{2}$ " strip to the top and bottom of the quilt. Press the seams towards the white strips.

Finishing

1. Layer together the backing, wadding and patchwork top making sure that the layers are flat. Pin, tack or spray baste in place.
2. Hand or machine quilt $\frac{1}{2}$ " away from each coloured fabric rectangle so that you are outline quilting or 'echo quilting' each ladder as in Figure 6.

3. To make the binding, stitch all five strips together end to end on the diagonal and press the seams open. Iron the binding strips in half lengthwise, right side out. Stitch the raw edge of the binding to the raw edge on the front of the quilt. Turn the binding to the back of the quilt and neatly slip stitch in place.



Figure 6. Echo quilt the ladder patches

4. Sew on a label to the reverse of your quilt if you wish, to explain a little about you and your quilt, when and where it was made and for whom.

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by Debbie von Grabler-Crozier sallyandcraftyvamp.blogspot.co.uk

Little Lambs Baby Bag



Make a cute and practical baby changing and feeding bag to carry everything that's needed when the little one arrives ...

Finished Size

Approx 41cm long x 18cm wide x 28cm high
(16" x 7" x 11") plus handles

Requirements

Fabrics from Makower UK. For stockists, visit www.makoweruk.com

- 0.50m piece of each: Jolly Farm sheep (pink), Jolly Farm sheep (blue), pink gingham, blue gingham, grey polka dot stars
- 0.75m beige pinstripe
- 1m lightweight wadding
- 1m of 2cm wide elastic
- 25cm of pink hat elastic
- Two blue and one pink grosgrain ribbon bows
- 6cm of 1cm wide pale blue grosgrain ribbon
- Two pale blue buttons
- 41cm x 18cm of plastic mesh or similar, to reinforce the base
- Erasable fabric marker
- Approximately 10cm of 5cm wide cotton tape (optional)
- Baby theme clear stamp to fit the tape (optional)
- Ranger Archival ink: Jet Black (optional)
- Tim Holtz Distress marker: Spun Sugar (optional)
- Small paintbrush
- Fray check or similar

Preparation

Sew with ¼" seam allowances, unless otherwise stated.

Bag End Panels

From blue gingham, cut two pieces 17.5cm x 28cm and two pieces of wadding 17.5cm x 28cm. Tack or fuse the wadding to the wrong side of each piece of gingham.

Elasticated Pockets (Make Two)

The pockets are made from pink sheep fabric and lined with beige pinstripe. The grey star fabric sewn at the top forms a casing for the elastic.

1. Cut a piece of pink sheep fabric 22cm wide x 18cm high and a piece of beige pinstripe 22cm x 24cm. Cut a piece of grey star fabric 22cm x 6.5cm. With wrong sides together, sew the grey star fabric to the top of the pink sheep fabric as in Figure 1 to form the pocket front. Press.



Figure 1. Elasticated pocket: front

2. Place the pocket front and beige pinstripe wrong sides together, with the grey star strip on top, and pin to hold them in place.

3. Fold the grey star fabric over to make a 3cm wide casing for the elastic as shown in Figure 2. Tuck the raw edge in on the wrong side and topstitch into place.

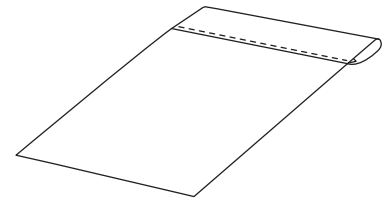


Figure 2. Making a casing for the elastic

4. Cut a piece of elastic 17cm long, thread it into the pocket casing and stitch at each end to keep it in place. This will also gather the pocket.
5. With an erasable marker, make a mark on the bottom edge 4.5cm in from each side. Pleat the pocket at these marks to reduce it to the same 17.5cm width as the end panel of the bag. Stitch the pleats in place ⅛" from the raw edge.
6. Sew a blue grosgrain bow in the centre of the pocket front, at the top. See Figure 3.



Figure 3. Stitch a blue bow to the pocket top

Bag Front Panel

From the pink gingham, cut a panel 41cm x 28cm and a matching piece of wadding. Tack or fuse the wadding to the wrong side of the gingham.

Bag Front Pocket

1. Cut a piece of blue sheep fabric, a piece of grey stripe lining fabric and a piece of wadding each 41cm wide x 20cm high. With right sides facing out, place the wadding between the two fabric pieces and tack or fuse in place.
2. Make a ruffle from the blue and white gingham. Cut a strip of fabric 76cm x 7cm and fold in half lengthways. Press. Hand or machine gather along the raw edge using a long stitch. Draw the gather in to match the 41cm width of the front pocket of the bag. Pin in place at the top of the front of the pocket, arranging the gathers evenly.
3. Using a scant ¼" seam, stitch the ruffle to the top edge as shown in Figure 4, making sure that it is evenly gathered.



Figure 4. Stitch the ruffle to the top edge

Little Lambs Baby Bag Project

4. Cut a 43cm x 3cm strip of grey star fabric. Fold in half lengthwise and press. Fold the raw edges in to meet at the centre as shown in Figure 5. Press to create a double-fold binding.

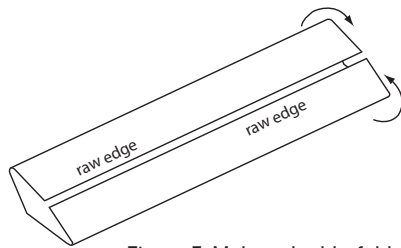


Figure 5. Make a double-fold binding strip

5. Bind the top edge of the front pocket with the grey star binding by hand or machine, as shown in Figure 6. Make sure that the ruffle stitching line is hidden beneath the binding.



Figure 6. Bind the top of the front pocket

6. Stitch the pocket to the bag front along the sides and base, just inside the raw edges, as shown in Figure 7.

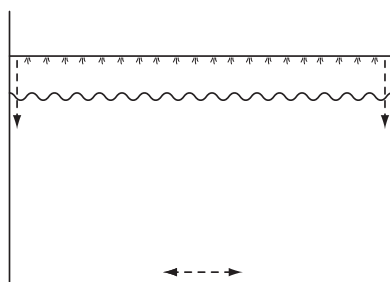


Figure 7. Stitch the pocket to the bag front

7. Lifting the ruffle out of the way as you sew, sew two vertical lines from top to bottom of the front pocket to create pocket sections as shown in Figure 8. The pocket sections can be any size that you like. Debbie suggests stitching 14cm from each end to give a 12.5cm section in the middle.

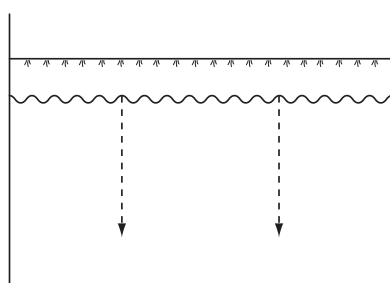


Figure 8. Create three pocket sections

8. Sew a pink grosgrain bow to the top of the middle section as shown in Figure 9.



Figure 9. Stitch a pink bow to the middle section

Little lambs for girls and boys



Bag Back Panel

From the blue sheep fabric, cut a panel 41cm wide x 28cm high and a matching piece of wadding. Tack or fuse the wadding to the wrong side of the blue sheep fabric.

Bag Base

1. Cut a piece of grey star fabric and two pieces of wadding 41cm x 18cm. Tack or fuse the wadding to the wrong side of the grey star fabric.

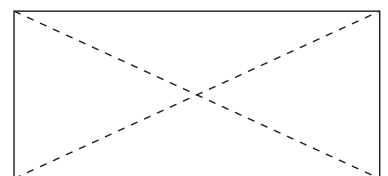


Figure 10. Topstitch an 'X' on the base

2. Stitch the layers together all the way around to secure them, just inside the raw edges.



Figure 11. The topstitched base

3. Topstitch a large 'X' on the bag base as shown in Figures 10 and 11.

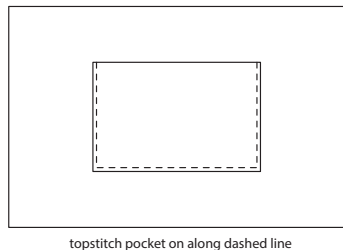
Bag Lining

1. Cut a front and back lining panel from the beige pinstripe fabric, each 41cm x 28cm.

2. Also cut two end lining panels from the beige pinstripe, each 18cm x 28cm.
3. Cut a base lining piece 41cm x 18cm from the grey star fabric.

Inner Patch Pockets

1. Cut two inside patch pockets, one from pink gingham and one from blue gingham, each 29cm wide x 19cm high.
2. Fold a 1cm double hem at the top long edge of each patch pocket. Press and stitch in place. Fold and press a 0.5cm hem on the remaining three sides of each pocket.
3. Centre the patch pockets on the front and back lining panels and pin in place. Topstitch in place down the sides and across the bottom as shown in Figure 12, leaving the top open.
4. Sew vertical lines from top to bottom of the patch pockets to create pocket sections as before. Make wide and narrow sections to suit your needs, for example pen pockets.



topstitch pocket on along dashed line

Figure 12. Topstitch the pockets in place



Figure 13. Topstitch the handles

Elasticated Inner Straps (Make Two)

These are useful to keep bottles upright inside the bag.

1. Cut a strip of pink or blue sheep fabric, 6cm wide x 25cm long. With right sides together, sew the fabric strip lengthwise to form a tube. Turn right side out and press with the seam centred on the back.
2. Cut a piece of elastic 2cm wide x 16cm long. Insert into the tube, using a safety pin to help you, and stitch at each end to trap the elastic inside. This will gather up the tube with the elastic inside it.
3. Mark 15cm down on each side of an end lining panel with an erasable marker. Pin the ends of the elasticated tube to the marks so that the tube lies horizontally across the end lining panel. Stitch firmly into place at each end.

Bag Handles (Make Two)

1. Cut a strip of grey star fabric 16cm wide x 90cm long, joining pieces as necessary. Fold in half lengthwise and press. Fold the raw edges in to meet at the centre as shown in Figure 5. Press to create a 4cm wide handle.
2. Topstitch two lines down each side of the handle as shown in Figure 13, to strengthen it.

Tip If you wish, you can insert a long strip of wadding inside the handle pieces before folding and topstitching them.

Stamped Decorative Label (Optional)

1. Trim the fabric tape to approximately 8cm long and treat the ends with fray check or similar. Stamp an image in the centre with your chosen stamp and jet black ink.
2. When dry, colour with distress marker and then brush with a little clear water to dilute the colour. Immediately blot with a tissue to blend and soften. Press to set the ink.
3. Make a ribbon loop from pale blue grosgrain ribbon and pin to one side of the label. Topstitch the label to the lining, securing the ribbon tab as shown in Figure 14.



Figure 14. Stamped label and ribbon loop

Outer Bag Assembly

1. With right sides facing sew the bag end panels to the bag back, firmly securing the ends of a 12cm loop of hat elastic inside each seam, approximately 3cm down.

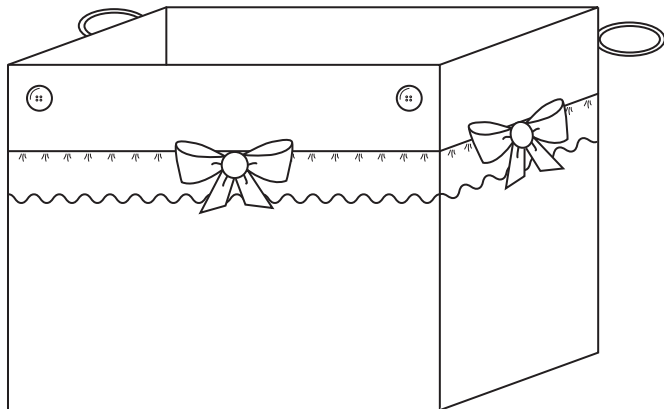


Figure 15. Assemble the outer bag panels

2. Stitch the bag end panels to the bag front to create the bag outer. Sew a button onto the front panel about 3cm in from each top corner. See Figure 15. The elastic loops and buttons will gather in the sides of the bag when it isn't full. See Figure 16.

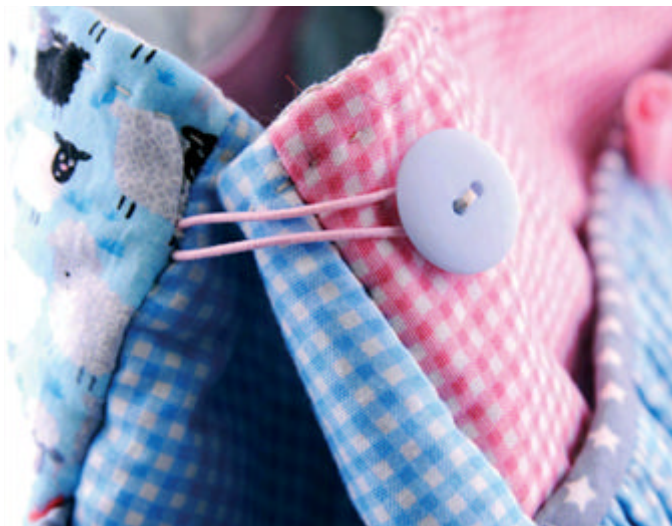


Figure 16. Elastic loop and button

3. With right sides facing, carefully sew the bag base in place as shown in Figure 17. To reduce bulk, trim excess fabric at the corners if necessary. Turn the bag right side out.



Figure 17. The corners of the bag base

4. Trim the plastic mesh to size to fit the bag base. Place it inside the bottom of the bag and tack into place, making sure that the stitches don't show on the outside.

5. Pin the handles to the outside of the front and back outer bag panels, approximately 8cm in from the ends, as shown in Figure 18. Make sure the handles are hanging down in a loop as shown and not twisted. Sew into place.

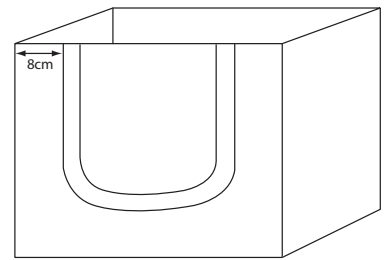


Figure 18. Attaching the bag handles

Bag Lining Assembly

1. With right sides facing, sew the bag lining end panels to the bag back and front panels. Carefully sew the base lining in place. Turn the bag lining wrong side out.
2. Drop the lining into the bag so that the wrong side of the lining and the wrong side of the outer are together. Pin together, aligning the bag and lining seams.
3. Fold the top of the bag and the top of the lining down inside to create a 0.50cm seam allowance. Pin in place. Stitch all the way around by hand or machine to secure the lining inside the bag, as shown in Figure 19.



Figure 19.

4. Invisibly anchor the lining to the outer by hand, with small stitches in several places along the seams. This secures them neatly and makes your bag look much more professional.
5. Remove any tacking threads and erasable marker. Check that all of the bows are sewn on securely. Your bag is complete!



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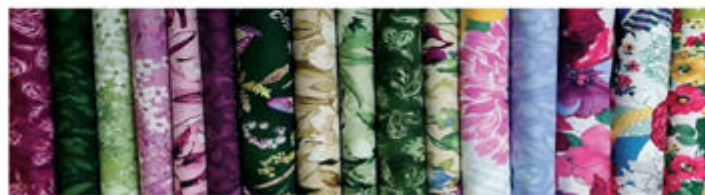
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by *Jacquie Harvey* www.jacquieharvey.co.uk

Quilted Regency Ensemble

Watching again the BBC's 1995 production of *Pride & Prejudice* with the gorgeous Jennifer Ehle and Colin Firth in the lead roles, my mind strayed from the plot as I became very interested in the wonderfully dainty costumes the female characters were wearing. I decided there and then that I would quilt and stitch a complete Regency lady's outfit, just for fun.



Ribbon holding straps in place on corset

Historical Accuracy

Over the years, I have made many historically inspired quilted garments, mainly based on those of the 18th Century. For this project I had to jump a few years into the beginning of the 19th Century and thus learn a little more about the history of the period, which I find just as interesting.

The first thing I do is to find a supplier of historically correct patterns and haberdashery and initially turned to Vena Cava Design at www.venacavadesign.co.uk where there is a treasure chest of historical garment patterns throughout most periods in history, as well as the relevant haberdashery, especially for corsets.

Corset

Having decided to make an entire ensemble, I started with a corset. It was not unusual for corsets to be quilted at the beginning of the 19th century, although they were usually Trapunto corded to give them additional strength. As mine was to fit my slender mannequin I felt it could be more decorative, so I designed a wholecloth pattern instead.

Before that I made a toile, which is a version of the finished item made in cheap cotton from the original pattern, and fitted it to my mannequin. This is a lot easier than fitting a real body – after all, 'she' didn't complain when I stuck my pins in her! When everything fitted to my satisfaction, I removed the tacking stitches and used the toile as my actual pattern, increasing it in size by half an inch on all seams, to allow for the shrinkage during quilting.



Back dress and jacket



Back jacket

The shape of the corset, with the pretty V-shaped inserts for bust and hips, more or less dictated the quilting pattern and a pretty vase of flowers I had seen, on a bag of the period, inspired the front panel design.

“... a pretty vase of flowers I had seen, on a bag of the period, inspired the front panel design”

Each panel had a quilting pattern drawn out onto greaseproof paper and then traced onto white cotton sateen using a mechanical pencil. I layered up the pieces with wool wadding and butter muslin. The main vase, flower and feather designs were worked in a backstitch with DMC variegated embroidery threads and the diagonal quilting, worked in a running stitch with a white Guterman Dekor thread.



Bonnet back



Bonnet front



Bag back



Bag front

When the work was complete, the excess wadding and muslin were trimmed back to the quilting stitches leaving just the cotton sateen fabric for the seams. The seams were machined together

- my only deference to modern day living - then trimmed and opened up with just the tip of the iron. The back bodice closures were re-inforced with heavyweight Vilene before the holes for the closure ribbons were made with an awl and worked by hand.

I had purchased a wooden busk, boning and some stiff white bias binding from Vena Cava designs. The busk, or stay, required a strip of fabric to be sewn down the centre of the corset front to hold it in place. Once it was in the strip was

sewn up, although in corsets of this age the opening was usually tied with a ribbon so the busk could be removed for washing. The bias binding was hand sewn in strips over the seam lines before the boning was threaded in and secured.

The top and bottom edges of the corset were then piped with a covered cord. The shoulder straps, which had also been quilted, were piped, lined and hand sewn into place at the top of the back bodice. A hole was made in the front of the straps through which a ribbon was threaded to hold them in place. This is an early version of an adjustable strap and the reason why we still have little ribbon bows on the straps of our bras today.

Using the toile as a pattern again, I cut out the lining from a very fine cotton fabric, reducing the size fractionally when

Quilted Regency Ensemble



Bonnet side

machined together. This was then fitted inside the corset, with the edges turned in and hand sewn to the bottom edge of the piping cord and the back edges.

Dress

Day dresses of this period were mostly made from fine white cotton muslin and I now know why ladies' maids were so necessary! The amount of washing, starching and ironing that must have gone on during that period is staggering to think about.

True to history I made my dress from white muslin lawn and, after studying drawings of costumes of the period, decided that the bottom of the skirt should have a quilted border. I also wanted to introduce some colour because the white fabric looked rather stark on its own, so I laid a dark yellow cotton fabric underneath the lawn to produce a shadow effect. Ovals were also cut from the yellow cotton, giving the appearance of cameos under the muslin with baskets of flowers embroidered in them.

Although I tried to keep most of my decoration strictly hand quilted in back stitch, I did allow a few embroidery stitches such as chain stitch, fly stitch,



Close up of V-shaped insert in corset



Bonnet side/back

bullion knots, herringbone stitch and Colonial Knots as extra embellishment. I usually use wool wadding for my work, but this time I changed to Hobbs Thermore, which is thin polyester wadding, especially made for clothing.

For the embroidery I used DMC Colour Variation threads, which gradually change colour without having to make any difficult decisions. The background quilting was worked with Mettler gold thread to add a little glitter. The bodice was kept very simple using the shadow effect under the gathered lawn again, just to lift the colour.

The muslin sleeves were inserted and I used the same bow pattern as in the skirt border, to decorate them just above the wrist. The sleeve, hems and the neck binding were backstitch embroidered with touching circles, similar to those around the edge of the cameos in



Corset back



Corset front



Dress back

the skirt border. The dress was lined with a fine Haboutai silk. To finish off, I made three covered buttons for the back.

Jacket

With just a couple of weeks to pause for breath, I started on the jacket. I already had a piece of gold silk which matched the gold cotton fabric I had used for the dress, which I was hoping to use. The pattern of a Regency Spencer Jacket and Pelisse from Patterns of Time provided me with an authentic pattern made from well-observed garments of the period.

Men originally wore the Spencer jacket, named after the Earl Spencer, during the period 1790-1820. It was military in style with decorative collars and cuffs and shoulder decorations known as epaulettes. It soon became fashionable amongst women, who



Dress bodice back



Dress bodice front

appreciated its warmth over their flimsy gowns. Although the long sleeved jackets were mainly made of wool, for warmth in the winter I decided that mine should be made of silk with short sleeves to cap off a summer outfit.

Because of the shaped panels in the jacket pattern it was immediately evident that I should use two colours of silk, which would emphasize the shaping. I therefore added an ivory silk dupion to the gold already chosen. The ivory silk was used to bring in similar embroidery designs worked on the skirt, on the side panels and collar reverses, with an oval cut in the back panel to accommodate a similar basket of flowers. The jacket was quilted overall using a very small cross hatch and traditional feathers down the front and over the shoulders.

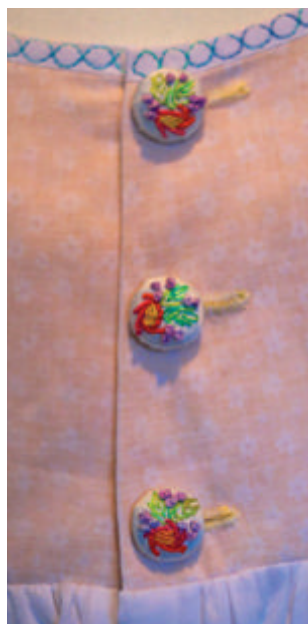


Dress skirt hem detail

Quilted Regency Ensemble



Front dress and jacket



Embroidered buttons

I used the puffed sleeves from the dress pattern and embellished them with a mancherons - a decorative trimming on the upper part of the sleeve. These were very popular at the time and emulated the epaulettes on military uniforms. I turned to the V & A book '19th Century Fashion in Detail' by Gail Marsh for my inspiration; using bows to join the quilted tabs which were secured into the sleeve bindings.

To continue the military theme I couched a rouleaux mock frogging to the jacket front, which joined with a covered button similar to the ones on the back of the dress.

Bonnet

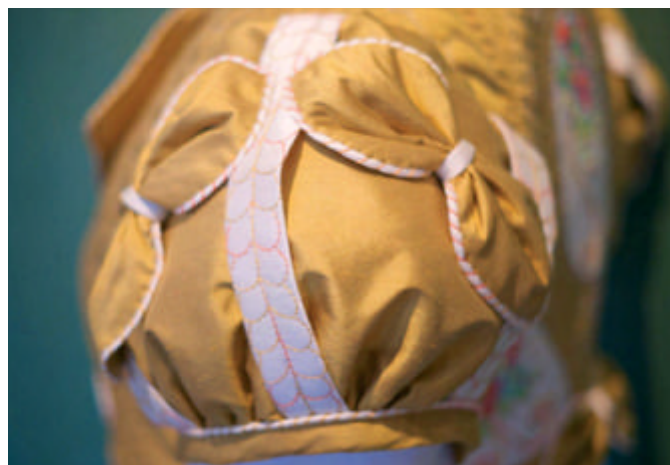
By this time I thought that I had completed my ensemble, until several friends asked me where the bonnet was? I agreed. It did feel as though something was missing, so I immediately went on a



Jacket reverse



Jacket front



Jacket sleeve showing mancheron



Toile

hunt for a bonnet pattern of the period. I found just the thing from Lynn Masters. Lynn is an American hat maker who specialises in period hats. Her pattern is one of the best I have used and she makes what might seem daunting at first, very straightforward.

My main problem now was that I was running out of the gold silk I had used for the jacket and only had scraps left over. As many know, I don't do patchwork; but this time it was a necessity otherwise I wouldn't have any contrast colour on the bonnet at all. Luckily, I had enough of the ivory silk for the rim and just managed a triangular patched strip, using the gold silk scraps, to run around the top part of the crown.

Each ivory silk triangle features the embroidered flowers and leaves from the design seen on both dress and jacket. My biggest success was the addition of four metres of hand dyed ribbon purchased from www.londonbeadco.co.uk, which covered the void between the hat brim and the patchwork strip around the crown and blended in with all the colours previously used.

Bag

Yes, you've guessed it! Now everyone was asking where the bag was. Well, there was just one small strip of gold silk left over and I used it as a frill on the top of a small bag I designed myself. The front is made of the cotton lawn over gold coloured cotton fabric, and the back is using the fabric with which I lined the hat.

The whole ensemble took about four months, with a two-week break for a holiday during that period. It was enormous fun and I learned such a lot about a period of history that until then I had known little about. It must have been a very elegant time to be living but, as I have said before, only if you had a lady's maid to do your laundry for you!



Side dress and jacket

Patterns & Supplies

Corset: The Mantua Maker 1800–1820 Regency Corset pattern from www.janeaustingiftshop.co.uk

Dress: Simplicity pattern 4055, Circa 1795–1825

Jacket: Regency Spencer Jacket and Pelisse from Patterns of Time at www.patternsoftime.com

Wadding: Hobbs Thermore thin polyester wadding, from Creative Grids at www.creativegrids.com

Bonnet: Regency Bonnet Pattern from on www.lynnmasters.com.

Ribbon: Hand dyed ribbon from www.londonbeadco.co.uk

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3 3/4" - 4 1/2"	91 - 105mm	Size 5

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Out & About

March 2015

To 4 March

Quiltfest at the Museum. Museum & Art Gallery, Parade Street, **Llangollen** LL20 8PW. Daily 10.00 – 4.00 except Wednesdays (open from 1.00). Exhibition of hangings made by members of The Quilters' Guild Contemporary Quilt group inspired by the theme 'Dislocation'. For the latest information check <http://www.quiltfest.org.uk/> or contact Val Shields on 01978 852856.

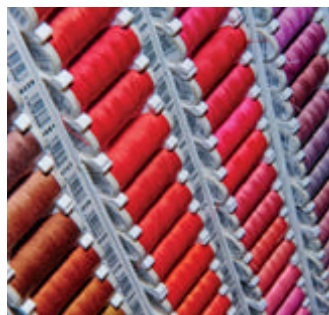


ICHF Shows



5 – 8 March

Stitching & Sewing and Hobbycrafts at SECC, **Glasgow**. Open 10.00 – 5.00 (4.30 Sun). Adults: £7.50 or £9.50 on the door. Seniors: £6.50 or £8.50 on the door. For more information visit <http://www.ichfevents.co.uk>



6 March

Quilters' Guild Region 2 Workshop, 'Travellers Tales'. Eynsford Scout Hall, Priory Lane, Eynsford, **Kent** DA4 0AY. 10.00 – 4.00. £32 for QG members, £48 for non-members. For further information and to check availability please contact Jan Williams on 01322 865098 or email janwillquilt@aol.com

6 – 8 March

Spring Quilt Festival, Duxford at Conservation Hall, Imperial War Museum, Duxford, **Cambridgeshire** CB22 4QR. Open 10.00 – 4.30 (4.00 Sunday). Admission in advance (until 20 February 2015): adults £6, seniors £5, children (under 16) £2. Tickets available on the door at an extra cost of £1. Restaurant, free parking, disabled access, trade stands, workshops, demonstrations and quilt displays, including feature displays from Delia Cecil, Christine Dobson, Jacqueline Martin, Pat

To advertise your upcoming event free of charge, email sally.stevens@traplet.com at least three months in advance, with full event details and a good quality picture if you have one, and we will do our best to publish it subject to available space.

Archibald, Gillian Travis, Christine Restall, plus lots more. Visit www.grosvenorshows.co.uk for more information or to book tickets. Telephone Grosvenor Shows Ltd on 01406 372600 / 372601.

7 March

Chichester Regional Day, Region 2 Quilters' Guild. Chichester College, Westgate Fields, **Chichester** PO19 1SB. Disabled Parking for Blue Badge holders. Open 9.45 – 4.15. Speakers:

11.00 Kate Findlay - Hadron Collider Series, 2.15 Pat Archibald - Around the World in 80 Quilts. Traders. Raffle: 1st

prize 50 fat quarters. Demonstrations. Also a Project Linus Quilt collection point. Entry £15 for Guild Members, £20 for non-Guild Members. Tea, coffee, cakes and biscuits provided, but please bring a packed lunch. For details contact Anne Rust. Email prust@sky.com or call 01903 536348.



Pat Archibald

7 March

Quilters' Guild Region 15E Regional Day, Gilesgate Youth & Community Association, Bradford Crescent, Gilesgate, **Durham** DH1 1HN. With Gillian Travis and Charlotte Bilby. Open 10.0 – 4.00. Admission Non members £12, Members £8, pay at door. Parking available, disabled access. Tea & Coffee available, please bring your own lunch. Show & Tell, Linus Quilts, Guild sales table, raffle, fabric sale kindly donated by a recently retired Committee member. For more information contact Maggie Taylor on 01388 811431 or email george.taylor864@btinternet.com

8 March

Region 2 Quilters' Guild Workshop: Pat Archibald 'Ghost Images of the Orient – Dhow'. Durrington Community Centre, Tesco Complex, 2 Romany Road, Worthing, **West Sussex** BN13 3FJ. 10.00 – 4.00. Cost: £24 for Guild Members £36 for non-Guild Members. Tea, coffee, cakes and biscuits provided but please bring a packed lunch. Sewing machines will be required. Kits will be available on the day from Pat at a cost of £15. For more information contact Anne Rust. Email prust@sky.com or call 01903 536348.

13 – 15 March

Western Quilters' Circle Annual Show 'Quilts Across the Ranges'. Kelston Community Centre, Cnr. Great North and Awaroa Roads, Glendene, West Auckland, **New Zealand**. Featuring over 100 quilts and wall-hangings, the 2015 NZ Hoffman Challenge, the Quilt Manawatu Symposium Suitcase Exhibition, merchants, club trading table, raffle quilt, homemade refreshments. 10.00 – 4.00. Entry fee \$5, children free. For further details email: westernquilters84@gmail.com

14 March

The Quilters' Guild Region 11. Herefordshire Area Day. Bartestree Village Hall, Bartestree, **Herefordshire** HR1 4BY. Speaker - Dawn Cameron Dick. Show and tell, traders, demonstrations, raffle. Contact - Kathy Unwin 01926 511552, k.i.unwin@btinternet.com or Judith Nex 07570 110800, judithnex@gmail.com



World Textile Day, Wales

14 March

World Textile Day Wales. Minerva Arts Centre, Llanidloes, **Wales**, SY18 6BY. Free admission to exhibition of stitched, embroidered and woven textiles and artefacts from around the world. Open 10.00 – 5.00. Plus 11.00 and 2.00 entertainment 'Textile Adventures' starring three different world textile experts recounting memorable textile adventures from their travels. £2 per session, tickets at the door. Specialist world textile

traders. Delicious refreshments provided by our hosts The Quilt Association of Wales. Disabled access. Parking near by. Venue info: www.quilt.org.uk



'Dreaming' by Patricia Marson



'Freedom' by Samantha Townsend

19 – 22 March

Pat Archibald 'Freedom' collection at Sewing for Pleasure, Fashion Embroidery & Stitch and Hobbyscrafts show, NEC, **Birmingham**. Open 9.30 – 5.30 (5.00 Sun). Adults £10.50 or

£12.50 on the door. Seniors: £9.50 or £11.50 on the door. For more information about the collection visit www.patarchibald.com and www.facebook.com/pages/Pat-Archibald/132301903606506 or for more information about the show visit www.ichfevents.co.uk

20 – 22 March

'Patchwork and the Spirit of Geometry'. Part of the All Shapes and Sizes exhibition at the Quilt Museum and Gallery, St Anthony's Hall, Peasholme Green, **York** YO1 7PW. Quilt Historian and teacher Celia Eddy will be leading two practical workshops entitled 'Patchwork and the Spirit of Geometry'. Visit www.quiltmuseum.org.uk/events for more information, call 01904 613 242 or email admin@quiltersguild.org.uk

21 March

Regional Day Quilters Guild Region 3 (Hants, Wilts, IOW and Channel Islands). Brockenhurst Village Hall, Highwood Road, **Brockenhurst** SO42 7RY. Doors open at 10.00. Programme begins 10.45. Morning Speaker - Pippa Moss: Welsh and Durham Quilts. Afternoon Speaker - Judy Fairless: Along the Silk Road: My Journey in Stitch. Sunday workshop 22 March with Judy Fairless: Uzbek Flowers. Traders: The Dye Bag and Cherry Tree Fabrics. Ticket prices up to 28 February: £10 Guild members, £15 non-members. After 1 March: £12 Guild members, £18 non-members. Tickets from Beverly Vaughan, 5 Skylark Rise, Whitchurch, Hants RG28 7SY or email beverlyvaughan@me.com

21 March

Stalybridge Patchwork & Quilting Group Bi-Annual Exhibition. 11.00 – 4.00. St Paul's Church, Huddersfield Road, Stalybridge, **Cheshire** SK15 2PT. Admission £2.00. Free parking, refreshments available. Traders: Patchwork Gallery and Patchwork Parade. Contact Anne Gosling on 01457 765493 or email anne@goslingco.demon.co.uk

27 - 29 March

Spring Quilt Festival, Exeter at Westpoint Exhibition Centre, **Exeter** EX5 1DJ. Open 10.00 – 4.30 (4.00 Sunday). Admission in advance (until 13 March 2015): adults £6, seniors £5, children (under 16) £2. Tickets available on the door at an extra cost of £1. Free re-entry on Sunday (registration essential). Restaurant, free parking, disabled access, trade stands, workshops, demonstrations and quilt displays, including feature displays from South West Quilters, Alicia Merrett, Kathy Unwin, Exe Valley Quilters, Jeanette Orr, Terry Donaldson, Pat Archibald, Gillian Travis, Christine Restall, plus lots more. Quilt Doctor available for free advice between 11am and 12 noon each day. Visit www.grosvenorshows.co.uk for more information or to book tickets. Telephone Grosvenor Shows Ltd on 01406 372600 / 372601.

27 - 29 March

Stitching, Sewing & Hobbyscrafts with Fashion & Embroidery at ExCeL, **London**. Open 10.00 – 5.00. Adults: £8.00 or £10.00 on the door. Seniors: £7.00 or £9.00 on the door. For more information visit <http://www.ichfevents.co.uk>

28 March

Region 1 Quilters Day, Bolney Community Centre, **London**, SW8 1EZ. Morning speaker Mary McIntosh, afternoon speaker Barbara Chainey, fabric auction, book sale, draw for annual raffle quilt. Open 10.00 – 4.00. Easy parking. Excellent disabled facilities. Advance tickets £10 for members £15 for non-members. More details from Jaclyn Horton. Email: jaclynq@hotmail.co.uk or for more details about Quilters' Guild events visit www.quiltersguild.org

28 March

World Textile Day South. Wickham Centre, Mill Lane, Wickham, **Hampshire**, PO17 5AL. Free admission to exhibition of stitched, embroidered and woven textiles and artefacts from around the world. Open 10.00 – 5.00. Plus 11.00 and 2.00 entertainment 'Textile Adventures' starring three different world textile experts recounting memorable textile adventures from their travels. £2 per session, tickets at the door. Specialist world textile traders. Delicious refreshments provided by our hosts Meon Valley Quilters. Disabled access. Plenty of free on-site parking. Nearest station - Fareham. Venue info: www.wickhamcentre.org.uk



World Textile Day, South

to Derby). www.livingthreadtextileartists.com For further information, visit www.livingthreadtextileartists.com or contact Jane Marrows (Living Threads Publicity) on 0115 958 9203, email janemarrows@hotmail.com

11 April

World Textile Day North. Frodsham Community Centre, Fluin Lane - B5439, Frodsham, **Cheshire**, WA6 7QN. FREE admission to exhibition of stitched, embroidered and woven textiles and artefacts from around the world. Open 10.00 – 5.00. Plus 11.00 and 2.00 entertainment 'Textile Adventures' starring three different world textile experts recounting memorable textile adventures from their travels. £2 per session, tickets at the door. Specialist world textile traders. Delicious refreshments. Disabled access. Free on-site parking. Station - Frodsham. Venue info: <http://frodcomm.org.uk/cc/>



World Textile Day, North



'Rings and Roses' detail, by Janet Treen, Best of Australia

28 March – 11 April

The Bramble Patch Easter Exhibition, West Street, Weedon, Northampton, **Northamptonshire** NN7 4QU. Featuring 'The Shape of Nature' by Hilary Beattie and Jenny Rolfe, and 'Dislocation' by Contemporary Quilt, a Specialist Group of The Quilters' Guild of the British Isles. For more information call 01327 342212 or visit www.bramblepatchonline.com

April 2015



L to R: 'In My Garden' by Greta Fitchett, 'Sunflower' by Anita Fountain and 'Washday Blues' by Gill Theokritoff

8 – 17 April

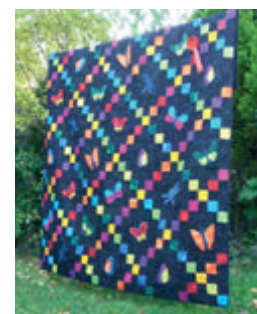
The Living Threads Group, 17th exhibition: 'Textile Treasures'. The Obolenksy Building, Trent College, Derby Rd, Long Eaton, **Derbyshire** NG10 4AD. Open daily from 10.00 to 5.00. Refreshments available on site. Admission £4, with free catalogue and free parking (and on a bus route from Nottingham

16 – 19 April

Australasian Quilt Convention. Royal Exhibition Building, 9 Nicholson Street, Carlton Gardens, Melbourne Victoria 3053, **Australia**. For more info visit <http://www.aqc.com.au> Telephone +61 2 9452 7575 or email aqc@expertiseevents.com.au

17 – 19 April

Garstang Patchwork Quilters Biennial Exhibition. Village Hall, **Billsborrow** PR3 0RE, on the A6 north of Preston, **Lancashire**. Open 10.00 – 4.00 daily. Admittance: Adults £3, accompanied children under 16 years free. Venue has a large free car park and disabled access throughout. Local quilt shops will have trading stands. Refreshments served all day. Proceeds to Rosemere Cancer Foundation and The Space Centre Preston. Raffle Quilt 'Flights of Fancy' awarded Judges Merit at Harrogate Show 2014. Many other raffle prizes. For



Out & About

raffle tickets contact the Publicity Secretary on 01253 854380, the Quilters Quarters Shop in Longridge, or the Sticky Fingers shop in Coppull, and visit our website www.garstangpq.weebly.com

18 April

East Sussex Area Day. Region 2 Quilters' Guild. Polegate Community Centre, Windsor Way, **Polegate** BN26 6QF. Speakers: Angela Madden - A History of Quilting and Sally Ablett: New Fabric New Quilt. Open 10.30 – 4.00. Cost £14 for Guild Members, £21 for Non Members. Refreshments available but please bring packed lunch. Traders, raffle. Details from Gill Evenden on 01323 844867 or email gill.evenden@btinternet.com

18 April

Essex and Suffolk. Region 8 Quilters' Guild Regional Day. Lavenham Village Hall, Church Street, **Lavenham** CO10 9QT. Doors open at 9.45. Raffle at 3.00. Speakers: Alicia Merrett and Tiggy Rawlings. Competition: Pillowslip Dresses or Britches for Boys. Traders, And Sew On Fabrics and Homeworkshop Books. Competition to be announced, Raffle, Members' Sales Table. Further details from Jane Rogers on 01284 767312 or email quilt.babe@yahoo.com

18 April

Project Linus Norfolk Coffee Morning 2015. Watton Christian Community Centre, 57 High St, Watton, **Norfolk**, IP25 6AB. Open 10.00 – 1.00. Admission £1.00; sales table; tombola; trade stands & refreshments. Learn more about Project Linus in Norfolk and the recipients of the quilts. Parking & Disabled Access. For information contact Jane on 01953 884215 or email plnorfolk@yahoo.co.uk

18 – 19 April

Meon Valley Quilters Exhibition. St John the Baptist Church, Church Road, Shedfield, **Southampton** SO32 2HY. Saturday 10.00 – 5.00. Sunday 12.00 – 4.00. Admission £2, children free. A wonderful display of quilts, also raffle, traders, sales table and refreshments. For further information contact Rosemary Yeoman, Chairman, Meon Valley Quilters on 01329 832595.

18th April – 16th May

Solway Quilters, Embroiderers and Spinners and Weavers. 'Fabric, Fibre and Thread' Textile Triennial. Gracefield Arts Centre, 28 Edinburgh Road, **Dumfries** DG1 1JQ. Open Tuesday to Saturday 10.00 – 5.00. Entry Free. Café. Disabled access. Contact Jo Cockerill on 01387 780220

24 – 26 April

British Quilt & Stitch Village, Uttoxeter Racecourse, **Staffordshire** ST14 8BD. Quilt and Embroidery Competitions, Special Theme category 'British Royalty', exhibits, workshops, demonstrations, free parking, refreshments, disabled access. For more information call 01684 588500, email lara.hunter@tpl-exhibitions.com or visit www.quiltandstitchvillage.com

24 – 26 April

The Mill Quilters Exhibition, Moulton Windmill, High Street, Moulton, Spalding **Lincolnshire** PE12 6QB. Admission £2. Open 10.00 – 4.00. Raffle, bag tombola and trade stand. Free parking, disabled

access, refreshments available in the Granary Tea Room. Proceeds to the Mill Restoration Fund. For more information contact Norma on 01406 422888.

May 2015

4 May

WEALD OF KENT CRAFT & DESIGN SHOW. PENSHURST PLACE, NR TONBRIDGE, **Kent**. ICHF.

9 May

Sevenoaks Regional Day. Quilters' Guild Region 2. Sevenoaks Community Centre, Cramptons Road, **Sevenoaks** TN14 5DS. Near Bat & Ball station. Open 9.30 to 4.00. Speaker Jan Hassard. Mini workshops in the afternoon. Traders, raffle. Also, 8 May Sevenoaks workshop with Jan Hassard. For details of both events contact Sue MacDonald. Email suemacdonald20@btinternet.com or call 01732 871783.

14 – 17 May

Quilts UK at Severn Exhibition Hall and Marquee, Three Counties Showground, **Malvern**, Worcestershire. WR13 6NW. Open 10.00 – 5.00 (4.30 Sunday). Admission in advance (until 1 May 2015): adults £7, seniors £6, children (under 16) £2. Tickets available on the door at an extra cost of £2. Restaurant, free parking, disabled access, trade stands, workshops and quilt displays, including competition quilts and feature displays from Stuart Hillard, Penny Armitage, Jo Colwill (Cowslip Workshops), Terry Donaldson and Kathy Unwin. Entries invited for the open competition, including special theme category 'A Symphony of Colour'. Entry form deadline: 5 March 2015. Visit www.grosvenorshows.co.uk for more information or to book tickets. Telephone Grosvenor Shows Ltd on 01406 372600 / 372601.

16 – 17 May

Exhibition by Heritage Quilters on the theme 'Art Inspired'. Westleton Village Hall, Near Saxmundham, **Suffolk** IP17 3AB. Open 10.00 – to 4.00. Admission £3.00 (accompanied children free). Demonstrations, sale table, refreshments and raffle. Proceeds to the Suffolk Accident Rescue Service. Contact Margaret Huddle on 01728 605513 or email quiltsmf@mypostoffice.co.uk or Jacqui Baldry on 01728 648296 or email clivejacqui@tiscali.co.uk

23 – 25 May

"Raw Edger's" Patchwork & Quilt Exhibition. St James' Church, High Street, Rawcliffe, Nr Goole, **East Yorkshire** DN14 8QL. Open Sat & Mon 10.00 – 4.00, Sun 11.00 – 4.00. £3 entry, accompanied under 12's free. Light refreshments; tombola; trade stand. Disabled access into Church. Proceeds to charities. Contact: 01405 839546.

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*Events are listed in good faith, but may be subject to change.
Please confirm with the organisers before making a special journey.*



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by Chitra Balasubramaniam

Kantha Quilting

From Humble Beginnings to Stitch Art

Kantha quilts are very popular across the globe today. Kantha is usually associated with sarees that are quilted together in two layers. If the sarees quilted together are old, then it is known as Vintage or Antique Kantha, and when used on new sarees or fabric it is simply known as Kantha Quilting. On up-cycled or re-purposed sarees, the work looks stunning. The colour of the saree mingles beautifully with the hundreds of tiny running stitches scattered all over it.

But there is more to Kantha than the simplistic running stitch that holds the quilt together. Kantha stitching in its entirety is a wonder of how the simple, even humble, running stitch can be used so cleverly to embroider hundreds and thousands of motifs, each intricately and deftly stitched into a living heritage.

For me, every time I meet a person working on Kantha, I learn so much more about it. Every meeting is a new revelation about how this stitch can take on so many dimensions. My latest insight has come from meeting Mrs Shamlu Dudeja at an exhibition titled Kantha – A Stitch Art, in New Delhi. Shamlu's work 'Mallika's Kantha' is the marketing arm for the Kantha and SHE Foundation, which is an NGO involved with the making of Kantha and with the women artisans and their welfare.

Kantha 'Running Stitch'

Shamlu explains the Kantha stitch saying, "It is a simple running stitch, which is used by the rural Kantha artisans for all of their designs and patterns. But it is fineness, the density, the alignment and the direction that the stitch takes that makes all the difference. For example, in a Butti the running stitch goes round and round a central point, increasing in size as the Butti grows bigger."



The Ramayana, the epic story from Indian Mythology. Each panel depicts a portion of the story

"This simple stitch is exactly the same one that the Tailorbird makes when he sews two leaves together with plant fibre or spider silk to make his nest, or that the caveman would have used to sew pieces of animal hide together to make basic clothing. Buddha's Bhikshus, or monks, were not allowed to buy food or to wear new clothes, so to



Shamlu Dudeja with an embroidered portrait of Swami Vivekananda on the 150th Anniversary of his birth in 2013

make their robes they used to sew together patches of old fabrics given to them by housewives. Maybe once in a while some areas of a Kantha panel will have a few leaves sewn in cross stitch, but really this is less than 1%."

Then and Now

Traditionally Kantha was quilted using three or five layers of cotton cloth and three was the most common. What stood out was the beautiful embroidery that was done over this. As Shamlu says, "I am not sure when the tradition of this embroidery started, but possibly around the time of the influential Bengali creative artist and recipient of the Nobel Prize for Literature, Rabindranath Tagore, in the late 19th and early 20th centuries.

It is the technique of drawing concentric circles that the women



The celestial dance of Lord Krishna with cowgirls or gopis: Raas Leela



The lives of tribals: Adivasis



An intricately embroidered stole. Image courtesy of She: Mallika's Kantha

artisans use as the base stitch to hold the quilt together. It is amazing how these women, with no acquired skills and who are not educated, can do this so beautifully. It seems they are born with this skill. They do not use any other stitch except the running stitch."

In Kantha panels today, the tradition of three layers is still followed. The panels are usually stitched onto Tussar silk, with a layer of plain cloth placed underneath. The embroidery is stitched through these two layers of cloth. The work is then finished with a backing of cotton, which forms the third layer.

Shamlu's Journey

Shamlu's journey with Kantha seems to have been destined. She came to India after partition and studied at Lady Irwin School in Delhi, where the crafts teacher taught her to embroider paisleys on little tablemats made using three layers of old cloth. As she says, "I did not know what it was then." Years later and recovering from surgery, while relaxing one day she saw a small exhibition displaying products from Shantiniketan.

On one of the tables lay embroidered pieces very similar to those Shamlu had made in school. On enquiring she was told it was a technique called Kantha and was used for quilting. Shamlu called

the three women makers to her home, asking if they would do the same embroidery on sarees. They refused, saying that it was done only on quilts and had been never done before on sarees. It could not be done on a single layer of cloth like embroidery and could only be done on fabric layers.

Persistence and Strength

Despite this setback, Shamlu persisted and, at home, she quickly dyed three white Bangalore silk sarees with tea to obtain various shades of colour. Then she gave the three women some idea about the design, motifs and colours of embroidery she wanted. They disappeared for a couple of months and came back with the finished sarees "with the most amazing work". She gave them more sarees and then the work

really took off.

The three women became team leaders, continuing to share a good rapport with Shamlu. In 1987 her daughter Mallika took on the job of marketing and encouraging the women because Shamlu was not well at that time. From 1990 exhibitions followed all over



Pattern tracing by a SHE worker. Image courtesy of SHE: Mallika's Kantha



SHE workers embroidering Kantha in their spare time. Image courtesy of SHE: Mallika's Kantha



Musicians, singing and dancing. The figures of the musicians and drums are typical of the area. Image courtesy of She: Mallika's Kantha



Detail: scenes from Ramayana

the world, and their Kantha was stitched onto sarees, dupattas, shawls and for home décor.

This progress continued for several years, but 1997 and 1998 were very difficult times for Shamlu personally when she lost her son and then her husband. At that time, Kantha also became her emotional support. As she says, "Instead of me putting my head in my lap and crying, I felt that they were holding me tight and saying 'we are here, please work for us'." That gave her the strength to carry on.



Inspiration from the jungle, capturing the forests and animals

SHE Foundation

Shamlu talks about the SHE Foundation saying "SHE began informally around 15 to 18 years ago, but was formally registered as 'the SHE Foundation' as an NGO in 2001, I think." Adding "300 Kantha artisans are members of SHE and derive the additional benefits from SHE Foundation. There are several hundred more who work with our Team Leaders, but who are not registered for various reasons; the length of their association with our Team Leaders, the frequency of work and quality of work."

Mallika's Kantha, the marketing arm, also contributes to the SHE Foundation every three or four months. This includes social activities such as giving loans to members, holding wellness camps for medical tests, eye check ups, funding higher education, giving scholarships, distributing household goods and so on. The setting up of 'SHE France' by friends who are voluntarily supporting Kantha has added to the work reaching even more parts of the world.



Multi-coloured embroidered piece in silk. Image courtesy of She: Mallika's Kantha

Kantha Evolution

Kantha is now sewn onto Tussar silks, crepes, chiffons, georgettes and cottons too. For Kantha work on fashion items, patterns and colour schemes are given to the artisans for them to stitch onto scarves, dupattas and saris. In fashion items fewer colours tend to be used; often just a single colour or perhaps three, four or five colours.

Shamlu has a mathematical background, so she has also introduced geometrical designs, trailing vines with floral and leafy 'jaals' in light single colour or multi-coloured stitches and also relief work. In this relief technique the background of flowers and leaves is densely filled in, leaving the inside flowers and the leaves blank.

Many more novel permutations and combinations have now been developed. Kantha has evolved from being a poor man's quilting or 'comfort' stitch, into a wonderfully decorative and fashionable stitch.

Becoming a Stitch Art

The latest step is Kantha's continued evolution into Stitch Art. This huge focus on Stitch Art started in 2011, which also marked the 150th anniversary of the birth of Rabindranath Tagore. Shamlu printed out a portrait of Tagore and asked the girls if they could make something like it on cloth. They said yes and came back after a few months with three portraits of Tagore done in Kantha. One was 3ft tall and another was 10ft tall.

Shamlu then picked up a few books about Tagore, written for children stories. These were given to the village artists who drew out their understanding of the stories on cloth. These women then embroidered them in Kantha style. It was a huge success.

Talking of their present range of work Shamlu adds, "We have not done such a major theme recently, although the artisans are making a lot of 'Shakuntala' types of panel, where women are shown working at their daily activities in their homes. One recent panel shows a woman sitting in a hut, at a table with a desk-top computer in front of her!". These panels use as many as 15 colours and similar village scenes have been very well received.

The Future

Speaking of Kantha's future Shamlu says, "Generally, the attitude of the girls is that they are very grateful for these additional opportunities, but want us to please sell more and more Kantha, so that more and more women can be engaged in the handicraft and thereby empowered." Shamlu is passionate about getting Kantha recognised by UNESCO as a recognised and tangible cultural heritage of Bengal.



An old Kantha quilt: how Kantha quilts were traditionally made. Image courtesy of She: Mallika's Kantha

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Free Lime Twist Quilt Pattern available now from **www.makoweruk.com**



Lime Twist Tote Bag

Look out for this fabulous tote bag project – designed exclusively for Fabrications 'Quilting for You' by Sadie Yeomans of **www.cornerhousecrafts.com** – in our May/June Issue 95 on sale 2nd April 2015. It's a generous size bag: 16" wide x 14" high x 4" deep with a divided pocket on the front, a large pocket with a button closure on the back, and an inner pocket too.

Lime Twist is selling fast, so if you'd like to buy your Makower UK bag project fabrics in advance, you'll need:

- 60cm (5/8yd) 1413Q Lime Twist Large Floral, for outer bag
- 25cm (1/4yd) 1416Q Lime Twist Ditsy Floral, for pockets and covered inner base
- 15cm (1/8yd) 1417T Lime Twist Daisy Turquoise, for pockets
- 25cm (1/4yd) 1418T Lime Twist Sunflower Turquoise, for pockets
- 25cm (1/4yd) 1419Q Lime Twist Chevron Stripe for binding, pocket loop and handles
- 25cm (1/4yd) 2000/T60 Spectrum Turquoise, for pockets
- 90cm (1yd) 920/G3 Gingham Lime, for lining

Giveaway

One fat quarter pack to
giveaway! Coupon on page 97



Romantic

by SewEasy

A brand new heart-themed print collection from Sew Easy; coordinated with pretty polka dots, stripes and checks in 100% cotton and available in a very tempting fat quarter bundle. These very pretty fabrics will inspire your new sewing or crafting projects, whether you fancy making a romantic keepsake, appealing home accessories, Easter decorations or even a perfect Mother's Day quilt. Attractively packaged with a grosgrain ribbon, each bundle contains 6 fat quarters in 5 different designs to mix and match. The fat quarters are 56 x 45cm (21 x 18") and the price per bundle is around £15, making it a great addition to your stash or a brilliant gift for a creative friend. Sew Easy products are available nationwide from craft, haberdashery and sewing suppliers. For stockist information call **01453 883581** or email **groves@stockistenquiries.co.uk**. You can follow them on Facebook too, at **@GrovesLtd** and see an array of quilting tips and projects on You Tube at **user/SewEasyInternational**



Oakshott Lakes

Oakshott Fabrics have added four vibrant new shades to complete their Lakes palette of shimmering blues. Garda, Annecy, Como and Lucerne; the names are a clue to their inspiration and these fabrics beautifully reflect the quality of light and clear, fresh mountain air. Their luminous blue warp is set off by 16 different and shimmering weft colourways in 100% mercerised cotton, each toning with the others to work in perfect harmony. This is Oakshott's trademark 'shot' effect, which lends a unique depth and almost jewel-like quality to these intense hues. For more information, call **01452 371 571**, visit **www.oakshottfabrics.com** or email **info@oakshottfabrics.com**

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One Lakes Fat Eighths pack to giveaway! Coupon on page 97

Oakshott have teamed up with Kristin and Beth of Sew Mama Sew **www.sewmamasew.com**, setting the Lakes Tableware Challenge. And with what stunning results! Their six designs, in the 'Lakes Tableware Mini Quilts' booklet, can be downloaded FREE from **shotthrough.co/instant-colour-kits-and-patterns/**

Vintage

By The Henley Studio
for Makower UK

Vintage is a classically inspired range of soft fabric shades, reminiscent of a gentle bygone era.

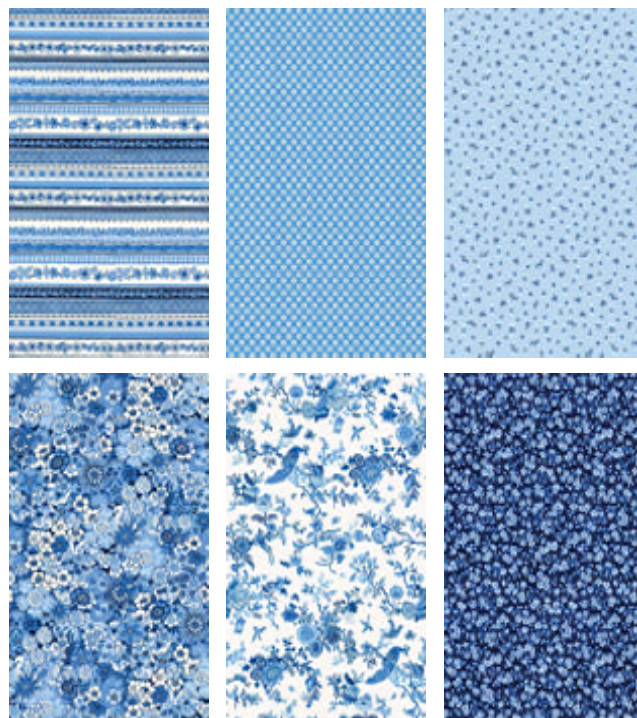
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Free Vintage Wall Hanging and Cushion Pattern available from **www.makoweruk.com**



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One sample pack of Vintage squares to giveaway! Coupon on page 97



Oriental Blue

by The Henley Studio
for Makower UK

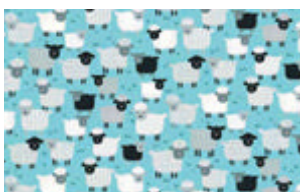
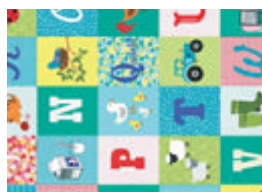
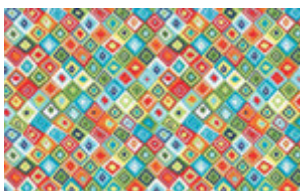
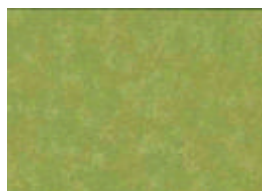
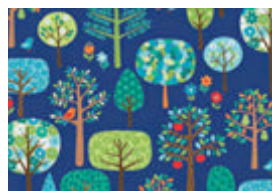
Exquisitely hand painted designs, inspired by traditional blue and white porcelain, on premium 100% cotton. Delicate ditsy prints, pretty blossoms, beautiful birds, leaves and flowers as well as a very useful stripe – ideal for quilt borders and bag making projects. For local stockists, call **01491 579727**, email **info@makoweruk.com** or visit **www.makoweruk.com** and click on 'Find a Retailer'.

Free Oriental Blue Quilt Pattern available from **www.makoweruk.com**



Jolly Farm By The Henley Studio for Makower UK

This is a wonderful children's collection of farm animals, tractors, trees and coordinating designs. Lots of fun images, all in clean, bright colours; perfect for quilts, bags and children's craft projects. The collection also features an A – Z panel that can be used as a quilt centrepiece or cut up as you wish. For local stockists, call **01491 579727**, email **info@makoweruk.com** or visit **www.makoweruk.com** and click on 'Find a Retailer'.



Turn to page 42 and make Debbie von Grabler-Crozier's 'Little Lambs' baby changing bag using pink and blue Jolly Farm sheep!



Fenton House Collection by Gütermann

Fenton House offers 36 designs that coordinate in a fresh, new way. You can mix and match to your heart's content with this range of 100% high quality cotton prints. Ideal for fashion, home and general crafting projects, this reinterpretation of classical patterns offers no end of possibilities. Birds, dogs, flowers, dots and tartan designs in deep, exciting colours are perfect for your more striking projects. For stockist information call **01453 883581** or email **Gutermann@stockistenquiries.co.uk** and follow Gütermann on Facebook at **www.facebook.com/Guetermann.creativ.uk**

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Jackie Burton Nottingham

Dear Sally, I received my copy of December/January issue 93 in the post, and must congratulate you on all the superb Christmas projects, can't wait to have a go at them. But alas it will have to be for Christmas 2015!! Can't help but think they should have been in the previous issue. Perhaps you could bear this in mind for 2015? Please give us time to make things in advance for Christmas. December is always busy with writing cards, present shopping and wrapping. Thank you for your lovely magazine, and I hope you will take my suggestion on board. Kindest regards and greetings to the whole team.



Hello Jackie, thank you very much for your letter and your compliments. We really do appreciate them. You make an excellent point and YES – in 2015 the majority of our Christmas projects will appear one issue earlier!

How it works...

By popular request, the bi-monthly dates that we print on our covers are changing so that seasonal projects can be published in good time for you to make them.

Nothing else changes, such as how and when you receive your magazine or can find it in the shops. This is simply a cosmetic change to what we print on the cover.

So the bi-monthly cover dates for our six issues in 2015 now become:

Issue 94: March/April 2015, on sale 5th February (previously known as February/March)

Issue 95: May/June, on sale 2nd April (was April/May)

Issue 96: July/August, on sale 4th June (was June/July)

Issue 97: September/October, on sale 6th August (was August/September)

Issue 98: November/December, on sale 1st October (was October/November)

Issue 99: January/February 2016, on sale 3rd December 2015 (was December/January)

We hope you enjoy the improvement ...

... and we're already planning a fantastic 100th issue for you in 2016!

Marion Didsbury by email

I am a novice quilter and had only attempted two small projects before I decided to try and make the very pretty Penny Pinks Cushion from the June/July 2013 issue 84 of Quilting for You. As my grandchildren were all about to have their own bedrooms for the first time ever I thought it might be nice to do a patchwork cushion for each of them, but really wanted to see how I would cope so didn't say anything in case it didn't work out. They seemed to turn out all right with a slight variation in the girls' cushions showing a heart with their names on and, as my grandson is a little Royalist, I decided to do his cushion in very patriotic fabrics. I'd still like to do the cushion using the fabrics shown in the pattern as it's so pretty so I may even do another one! I love your magazine and am now becoming quite addicted, buying fat quarters for future projects!

Hello Marion, what a lovely collection of cushions, they are absolutely beautiful and your work is excellent. You are no longer a novice! Congratulations on your wonderful achievement.





Stella Hewitt and Jenson

Worcestershire

Hi Sally, please can you help me spread the word? Canine Partners www.caninepartners.org.uk are setting up a new centre in the Midlands and need to fit out the 14 bedrooms for the people who go to stay for training with their new dog. With the support of two quilt groups and ladies who come to me for lessons, we have made six quilts so far for the Hayshott centre. They have made a huge difference to the appearance and comfort of the rooms.

Would any of your readers, individuals or quilting groups, like to be involved? The quilts need to be single bed size, simple design, Squares, Rail Fence or Half Square Triangles. All in any shades of purple: the Canine Partners colours.

We also need donations of fabric: minimum size 6½" x 6½" pieces. And wadding and backing fabrics at a later date! If there's a quilt group out there who would like to take on an entire quilt, as you might imagine I would be thrilled.

It's a big ask, but I stayed at the centre myself when I got my Canine Partner Jenson, and I understand how daunting it is to go through the training away from your home and loved ones. My bedroom became my haven to unwind while I was there. Hope your readers might like to help? Please feel free to give my email to anyone who is interested: stellajenson@btinternet.com

Hello Stella ... I'm more than happy to spread the word for you. It isn't always possible to give a monetary gift to charity, so this is fantastic way to help in other ways - and reduce our fabric stashes at the same time! If any of our lovely readers, advertisers or sponsors is able to help - please email Stella. Thank you.



Pauline Jennings

Evesham

Hello Sally, I wonder if your readers would like to see these family pictures from South Africa? Two different but wonderful uses for a jelly roll workshop quilt I made early in 2014!



Hello Pauline, I can't think of any better ways to use a quilt than these! Delightful pictures of two little sleepyheads, you should be very proud. Well done indeed.



Jayne Davey

Lancashire

I have sent you a photo of my Christmas Snowball, which I made for the Christmas challenge at my local quilting group, Garstang Patchwork Quilters. We all had the same two fat quarters of fabric, a green/gold and a cream/gold. We could add other fabrics, I added red, and we could make anything from them. There was quite a variety of items, from table runners, wall panels & gift bags and of course my Christmas Snowball. Unfortunately I didn't win the challenge, but I thoroughly enjoyed making the project.



Well done Jayne - you are certainly a winner in our view! That's a fabulous version of Catherine's Christmas Snowball. Look out for more of Catherine's projects - coming soon!

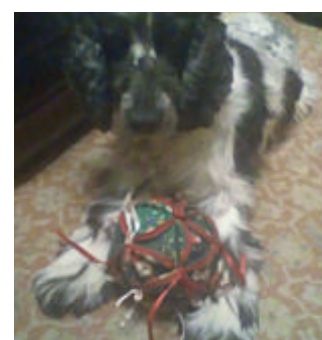
Jean Brindley

The Wool Shop, Ludlow
www.ludlow-woolshop.co.uk

Hello everyone. Just thought I would show you what I used Catherine Galliers' Christmas Snowball for, from December/January issue 93. I made it, then sewed ribbons on all the joins and tied doggy treats to each one. My cocker spaniel Bracken loves it!



What a great idea Jean! That's a brilliant gift for a furry friend. Bracken certainly seems to agree! Thank you for sharing your pictures with us. I'm sure Catherine will be delighted to see them too.



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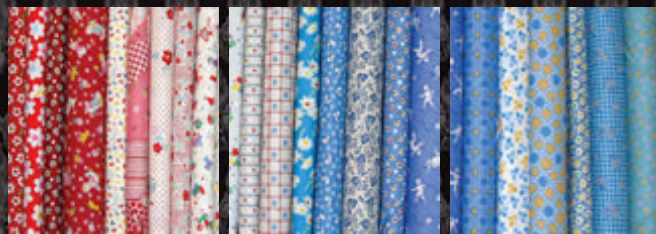


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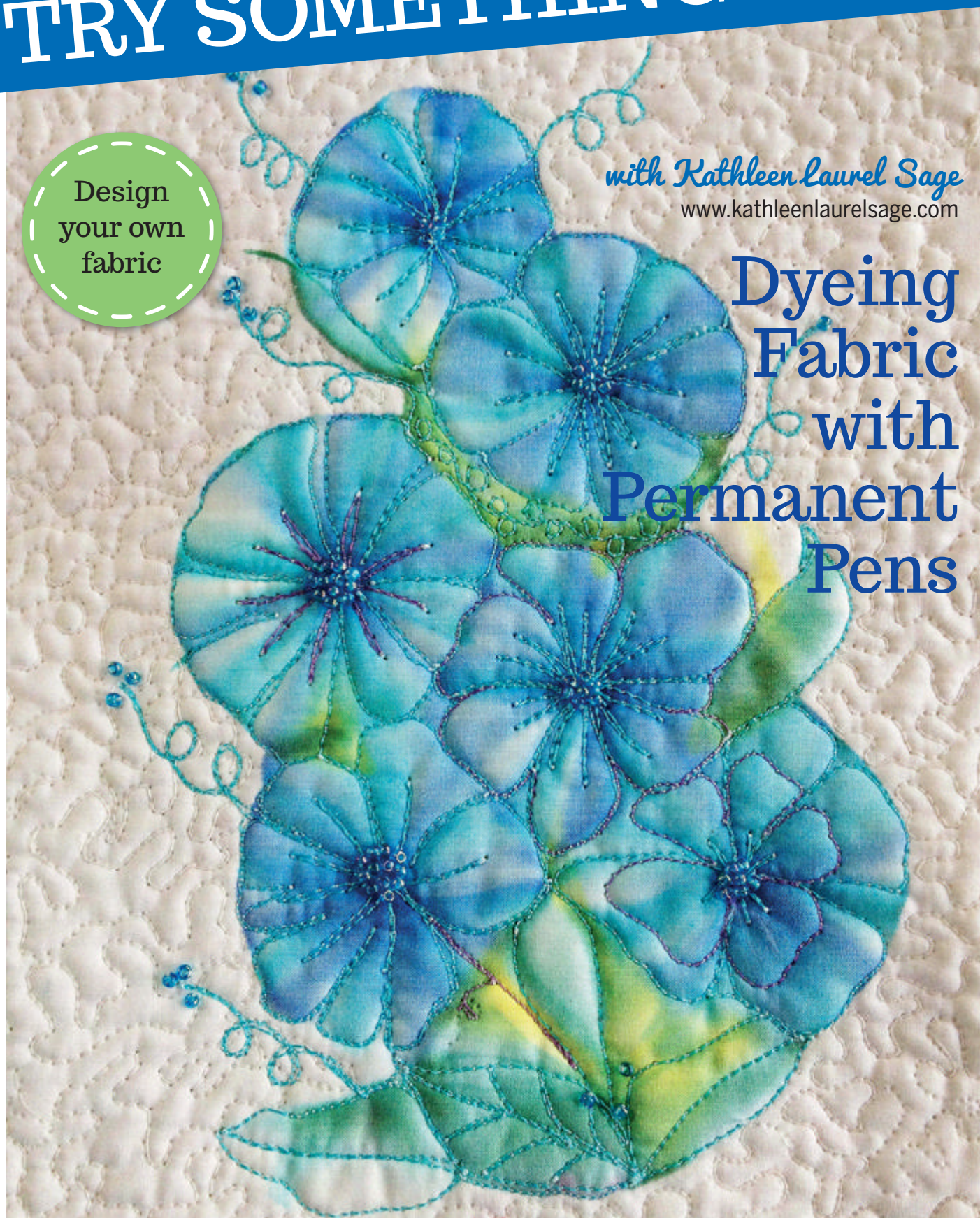
The second in our new series of textile techniques designed exclusively for readers of Fabrications 'Quilting for You' ...

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Dyeing Fabric with Permanent Pens



Colouring fun for grown-ups! Use permanent pens to create unique and individual designs, marks and patterns on fabric, ready to quilt and embroider ...

Requirements

For samples and Morning Glory panel:

- A set of 12 different coloured Sharpie permanent pens
- Alcohol rubbing solution
- Small pipette or dropper
- White cotton fabric. Silk, polycotton and viscose work well too
- 12" (30cm) embroidery frame
- 505 fabric adhesive spray (optional)
- Quilting and embroidery threads
- Variegated threads (optional)
- Glass seed beads (optional)

Caution!

Alcohol rubbing solution is both toxic and flammable, and the pens are permanent. Always obey the manufacturers' product use guidelines. Cover your work surface to protect it. Wear protective clothing and work in a well-ventilated area. Children must be closely supervised at all times.

Technique: Fabric dyeing with pens

This exciting technique works on cotton fabrics, silk, polycotton and viscose too. Using Sharpie permanent pens to dye amazing patterns directly on to fabric is great fun to do. Once dry, the designs are permanent and washable. Anyone can have a go and produce really pleasing results. Use the dyed fabric for piecing a block, for appliqué, or simply quilt it to accentuate your design.

Begin your Journey

1. To start, cut a square of fabric large enough to fit the embroidery hoop as shown in Figure 1. Place it into the hoop, stretching the fabric taut and flat within it. The hoop is needed to keep the fabric flat but also to elevate it so that the ink can run and spread out over the fabric fibres to create wonderful tie-dyed effects and unique individual patterns.



Figure 1. Hoop your Fabric

2. Next, give yourself permission to sit down and play with your selection of coloured pens! The first pieces that you create will be samples to help you see and understand what happens when you make marks with the pens. You will soon learn how they react when the alcohol solution is administered to the fabric surface and how much rubbing alcohol is needed to make the inks run. Your samples will also help you to see how far the colours run on the fabric, so that you can judge where and what to mark on it.

Tip

Always apply the ink to the fabric first, followed by the alcohol solution. Never try to go back in and add ink to wet fabric because the pen tips will soak up the alcohol and won't mark properly when next used.

Marking Dots

1. Select a pen and make a ring of small dots on the fabric as shown in Figure 2a. Add a drop of alcohol solution to the centre dot using the pipette. Watch as the ink from the pen starts to disperse outwards with the solution, as in Figure 2b.

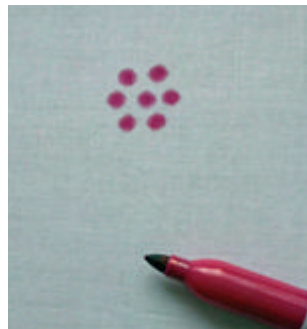


Figure 2a. Make a ring of small dots

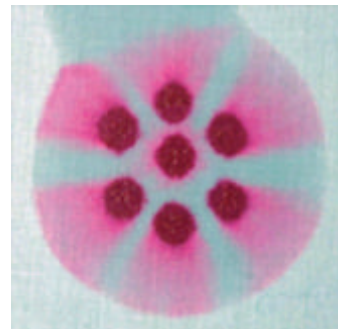


Figure 2b. The ink begins to disperse

2. Add a few more drops of alcohol to allow the ink to continue spreading. Leave it until it stops spreading. Don't be tempted to add too many drops all in one go, because this will cause the solution to drip through the fabric fibres and make an inky puddle underneath the hoop.
3. Experiment further by making circles of dots in different colours to see what happens when they disperse out and which colours blend well. See Figures 3a & 3b, 4a & 4b.

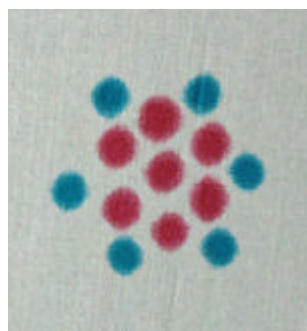


Figure 3a. Dots in two colours

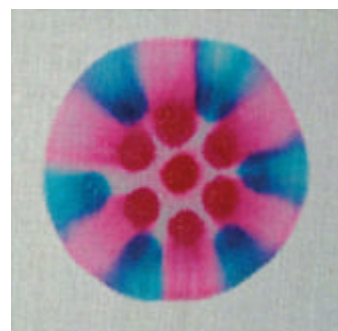


Figure 3b. Amazing effects



Figure 4a. A very simple flower



Figure 4b. And a very stunning result!

Straight Lines

1. Mark straight lines radiating out in an asterisk pattern as shown in Figure 5a, to create the most amazing pinwheel circles and beautiful flowers once the alcohol solution has worked its wonders. See Figure 5b.



Figure 5a. Draw an asterisk

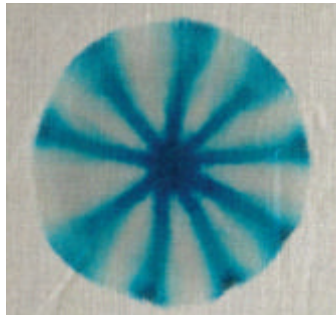


Figure 5b. A Petunia flower? Morning Glory?

2. Draw an asterisk in one colour and a second set of lines between the first ones in a second colour. When you add the solution, the colours will disperse and blend together to give amazing shading. See Figure 6.

The shades you get will be dependent on what colours you choose to put together, so have a play with different colour combinations to find out which ones work best for you.

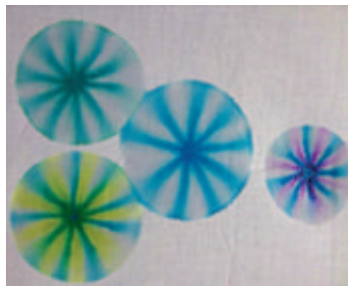


Figure 6. Beautiful shading

Tie-dye Rings

1. Draw different coloured concentric circles onto your fabric to create wonderful tie-dye effects! No time wasted tying string and dipping into dye; simply draw a few circles as in Figure 7a.
2. Add the solution to disperse the inks as shown in Figure 7b. You may need to add a couple of drops in the centre as well as several drops around the outer edge of the circle, especially if it is quite large and the first drops haven't spread right out to the edge. Be patient and wait a while to see what is going to happen before you add any extra solution, because it may not be necessary.



Figure 7a. Draw concentric circles



Figure 7b. Fabulous tie-dye effects!

Simple Shapes

1. Mark basic five petal flower shapes in red, with a purple dot inside each petal as in Figure 8a. At first these may look rather childlike, but once the solution is added to their centres and left to disperse the final result is very sophisticated indeed as you can see in Figure 8b.



Figure 8a. Draw simple flowers



Figure 8b. Create a beautiful bouquet!

2. Practice putting the solution down onto the fabric slowly and carefully. There is no rush! Allow it to disperse completely to help you understand what happens.

Design Your Own Fabric

Now that you have tried out a few sample ideas, you can start to create your own fabrics by combining marks, shapes and lines. Try some of these ideas to create your own amazing and totally unique fabrics; for quilting as a single image or to sub cut and piece together into other patchwork projects.

Floral Images

1. Use a black pen to draw simple flower shapes, adding pink and red inner petal lines. Add the solution to each flower, one at the time, and allow it to completely disperse before moving onto the next one.

2. Leave to dry completely and then add small circular rings of dots in and around the flowers. Dispersing each of them, one at a time. The finished result might be similar to the one shown in Figure 9, which is really quite dramatic. Once dry, your new piece of fabric is ready for you to use in a patchwork, quilting or embroidery project.



Figure 9. Fantastic flowers

Stripes and Borders

1. Use four or five different coloured pens to mark a combination of straight lines in different widths across your fabric surface. Infill with more patterns, wavy lines and spirals between the straight lines.

2. Add the alcohol solution in drops along each marked line. Allow it to disperse and merge everything together as shown in Figure 10. The lines and patterns will still be evident but the movement and blending of colours will soften the hard lines and create subtle patterns within the vibrant colours.

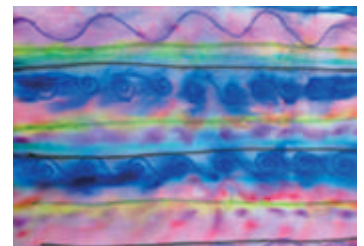


Figure 10. Striped effects; borders

Modern Art

Draw simple circular lines and spirals all over your fabric surface in several colours.

Drop alcohol solution into the centres of each circle, one after the other. Leave them to disperse and merge into each other to create a modern art or batik-like effect as in Figure 11.



Figure 11. Sumptuous swirls

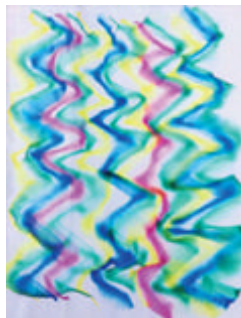


Figure 12. Jazzy results; lightning bolts

Striking Simplicity

Quickly draw zigzags all over your fabric surface for really jazzy results when they have been dispersed and merged together, as you can see in Figure 12.

Pretty Pictures

1. Draw green lines to suggest grasses. Add rings of red flowers with blue dot centres. Apply the alcohol solution a drop at a time over your picture and admire the wonderful results you will have achieved when it stops dispersing. See Figure 13.



Figure 13. Simple scribbles become professional pictures

2. Suggest a mass of blooming flower heads by drawing asterisks interspersed with small rings of dots. Start by marking a large flower using radiating lines and add the alcohol solution to disperse the inks. Once the inks have stopped their journey and are dry, mark a second flower and repeat with the dispersing solution.

3. Next choose a space near one of the flowers and make a ring of dots; dispersing them until all movement stops. Continue marking flowers and dispersing the ink until you are happy with the results. A fantastic fabric can be achieved in this way, as shown in Figure 14, which can then be embroidered or quilted as a block for a cushion.



Figure 14. Fantastic Flowers

4. Use your pictorial pieces to make stunning quilt blocks, creating beautiful soft impressions from an original simple drawing. Add machine or hand stitching to enhance the image or give additional definition to it. Embellish with beads, buttons, couching and a variety of embroidery stitches if you wish.

Morning Glory Panel

1. Create a wonderful Morning Glory panel for embroidery and embellishment, using blue, turquoise and green Sharpie pens. Mark the flowers in two shades of blue and disperse with alcohol solution one at a time, waiting five minutes between each flower. This allows the ink to fully spread before the next flower is created.



Morning Glory Panel

2. Leave a 1cm – 2cm gap between each flower to allow for the spread of ink. When you are happy with the arrangement of flowers, add small green marks to the outer edges and disperse to suggest leaves. Leave the fabric to dry and then iron it for 60 seconds to set and further dry it out.

3. Make a quilt sandwich with cotton backing, low loft wadding and your dyed fabric, using 505 adhesive spray to hold all of the layers together ready for quilting and free motion embroidery.

4. Use a variegated blue/purple thread to outline and machine embroider around the dyed flower shapes. Add petal definition and curling tendrils in the background as you outline the design. Stitch central stamens in the flower centres and stitch clusters of blue glass seed beads into the centres and onto the ends of the tendrils as in Figure 15.



Figure 15. Morning Glory: Embroidery Detail

5. Change to a light colour machine thread and completely fill the background fabric with a small and compact stipple quilting or vermicelli stitch. This adds texture to the background surrounding the design and makes it pop forward in relief. Bind as you wish to make a small quilt or wall hanging.

Continue your Journey...

You can take this simple & effective technique further...

- Colour large pieces of fabric for making toys or items of clothing
- Draw on narrow lengths to create stunning scarves and evening wraps
- Experiment with unique, ordered or random designs for patchwork and appliqué blocks
- Create beautiful soft pictures from simple drawings for small quilts and wall hangings
- Doodle patterns, marks and lines onto your fabric for surprise results
- Keep an open mind and don't be afraid to play!

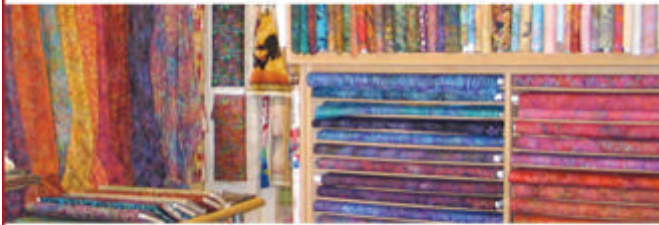
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Books *for you*

reviewed by Lynne Adams

Felt Brooches with Free-Machine Stitching

By Myra Hutton

Published by Search Press: rrp £4.99

ISBN: 978-1-78221-196-9

20 felt sewing projects that are quick, easy, stylish, modern and attractive. This book provides a range of fun and attractive felt brooch designs that will appeal to seasoned sewing machine users as well as beginners. The designs include popular motifs such as an owl, a chicken, dogs, cats, cupcakes, fairies and flowers, as well as more quirky subjects such as a beach hut and a seed head. Some designs include organza, beads and other materials as embellishment. A techniques section is included which explains step-by-step all the stitches used, and a template is provided for each design. The author has made the 20 designs in bought felt which is featured in the styled shots. She has then re-made each project using her own handmade felt to showcase the different effects that can be achieved with texture and depth of colour. Each of these alternatives has been photographed in detail.



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The New Hexagon 52 Blocks to English Paper Piece

By Katja Marek

Published by Martingale: rrp £21.99

ISBN: 978-1-60468-384-4

For centuries hexagons have been popular for making quilts but are time-consuming. Today, preprinted block 'papers' can be photocopied, cut and glue basted onto fabric, so the hexagon has found a shortcut. The blocks are each 6" and by dividing the shapes within the outline you can create 52 different patterns. With clear information on the patterns, fussy cutting, calculating sizes and setting out ideas using various shapes, each page has a full sized printed hexagon showing construction of a pattern plus a photograph of the finished block. Projects range from a simple mug rug to a full sized quilt. Hexagons will never be the same again.

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You can order this book from Kaleidoscope for £10.95 (with free UK p&p until 31st March 2015). Visit www.kalquilt.com or call 01360 622815.

Little Quilts

15 step-by-step projects for adorably small quilts

By Sarah Fielke and Amy Lobsiger

Published by Cico Books: rrp £12.99

ISBN: 978-1-78249-137-8

These wonderful doll sized quilts are so cute, it would be a pity not to attempt them all. They can be sewn quickly and inexpensively, and then made into placemats, cushions and wall hangings or even used for practice pieces. The projects use charm squares, fat quarters, jelly rolls, scraps of leftover wadding and backing fabrics or anything that is in your stash. Plenty of techniques are used: piecing, appliqué including Hawaiian, hexagons, foundation piecing, hand embroidery and machine quilting. Clear close-up photographs, diagrams, instructions and time-saving shortcuts, all with full size templates, complete this book. Particularly good for beginners to practice their sewing skills.



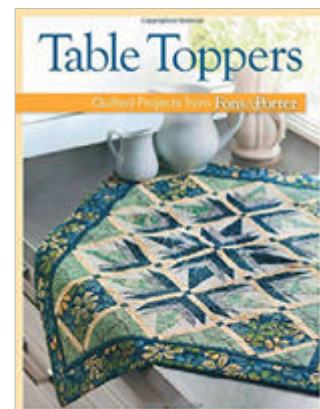
Table Toppers

Quilted Projects from Fons & Porter

Published by Roundhouse: rrp £16.99

ISBN: 978-1-60468-571-8

Play with colour and spice up your table with a pattern from one of the many talented designers who have contributed to this collection. There are 12 projects to take you through the months and seasons of the year – birds, flowers, pumpkins, Christmas and a very unique watermelon design. The toppers include circles, squares and rectangles. Try a new technique on a small scale especially if you are new to foundation piecing, machine and wool appliqué. All templates and foundation patterns are actual size and they are easy to transfer to your fabric. Useful cutting tips and photos guide you effortlessly through your project.



Fabric Play

Change the Fabric, Change the Quilt

By Deanne Moore

Published by Roundhouse: rrp £19.99

ISBN: 978-1-60468-421-6

Discover how to change the look of a quilt with a change of fabrics. The 14 graphic designs are photographed in different colourways showing transformations that inspire you to create your own using the printed design sheets. By altering the fabric, the quilt takes on its own personality; transform it from a typical traditional to a modern look just by using bright and new designs. The best part of these projects is that they are very achievable, they can be pieced in an afternoon, or at the most a day or two. Once you get into the habit of using different fabrics and colours, the sky will be the limit.

Country Elegance

Cotton and Wool Projects from the Quilted Crow Girls

by Leonie Bateman and Deirdre Bond-Abel

Published by Roundhouse: rrp £21.99

ISBN: 978-1-60468-405-6

All these wonderful projects feature appliqué and reverse appliqué using reproduction fabrics, wool or both. The 12 creations are unique and the colours are deep and sumptuous making them a very elegant addition to your home. Quilts with simple background patchwork blocks are then appliquéd with the most amazing flowers, birds and hearts using felted wool; wall hangings that are so tempting and a beautiful bird cushion that is just perfection. Projects are aimed at all levels, and with loads of information and tips for the preparation of wool and appliqué, plus full size templates, they are just waiting for you to enjoy the experience of creating something new.



Baby Says Sew

20 Practical, Budget-Minded, Baby-Approved Projects

By Rebecca Danger

Published by Martingale: rrp £21.99

ISBN: 978-1-60468-423-0

What a great book to choose something unique for the little person in your life. With little sewing experience needed for many of the versatile budget friendly patterns, a nursery could be filled with goodies in no time. Try making the Turtle Stacker, the cuddly fleece bear or soft blocks for a play time. Blankets and covers for bedtime plus a sheep cushion to cuddle whilst watching a sheep mobile. Everything that the new mum needs for her baby has been thought about. Large pull-out full-size pattern sheets for various projects, means there is no time like the present to get started.

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page 97

Print & Pattern Geometric

By Bowie Style (Marie Perkins)

Published by Lawrence King Publishing Ltd: rrp £19.95

ISBN: 978-1-78067-414-8

This amazing books proves that "Geometrics" are far more than circles, squares and triangles but also encompass spots, stripes, checks, spirals, stars and waves just to name a few. Geometry is all around us in nature – for example in plants or crystals. In the world of textile small scale designs can compete with large bold prints, colourful enough to take centre stage. Patterns reflect current trends for Tribal, Aztec and Native American designs along with Scandinavian influences. The work of 101 super talented artists and designers are contained within these pages, they are a pure delight and a feast to the eyes.

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Scrappy Fat Quarter Quilts

Favourite Projects from Fons & Porter

Published by Roundhouse: rrp £16.99

ISBN: 978-1-60468-569-5

With a combination of bright prints and neutral fabrics, learn how to create a vintage or modern scrappy quilt using strips, triangles, zigzag, stars and simple tessellation. With 13 projects to choose from, it's time to delve into your fat quarter stash to create a stunning bed quilt, lap quilt or even a wall hanging for your home. Easy to follow instructions, full size templates and many step-by-step diagrams with beautiful clear photos to accompany all the projects. You will want to return to this book many times as all of the projects look really tempting.

Take 5 Fat Quarters

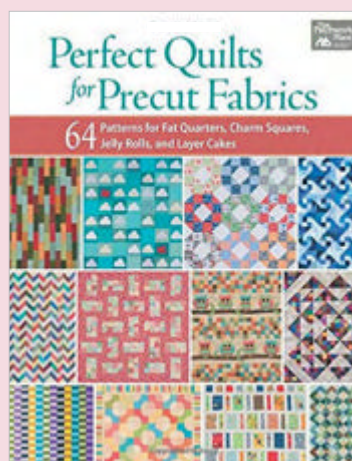
15 Easy Quilt Patterns

By Kathy Brown

Published by Martingale: rrp £19.99

ISBN: 978-1-60468-417-9

All of these projects are easy to make using five fat quarters plus a background fabric. There are many tips on how to cut out the fat quarters to save time and wastage, good diagrams on how to make the manageable blocks, plus assembling the quilt top through to quilting and binding. Clear full-page photos illustrate every project along with quilting ideas. There is a quilt to appeal to everyone, be it busy or sedate, muted colours or modern designs and would be ideal for those of you starting out on your patchwork and quilting path.



Perfect Quilts for Precut Fabrics

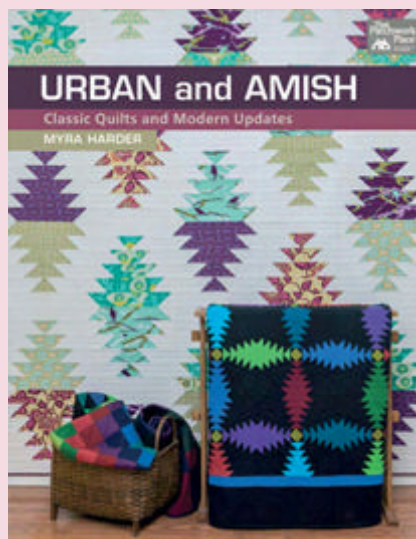
64 Patterns for Fat Quarters, Charm Squares, Jelly Rolls, and Layer Cakes

By Carolyn Forster

Published by Martingale: rrp £24.99

ISBN: 978-1-60468-413-1

Using precut fabric bundles can make quick work of piecing a quilt top, plus they also have a little bit of every different print and colourway. You bought a Jelly Roll because you like the colour but haven't any idea what to do with it? Then turn to page 201 and there are 14 fantastic projects to choose from. All instructions from starting to finishing your quilt along with diagrams are easy to follow, with plenty of large photographs and full scale templates to help you achieve a wonderful creation. If you are new to precuts this is the book to begin on a different adventure in the sewing world.



Urban and Amish

Classic Quilts and Modern Updates

By Myra Harder

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Eight classic Amish quilts are given a modern interpretation using varied colour palettes and construction methods to achieve eight dramatically different looks. Using some of the very basic Amish blocks and colours, turn a Pineapple into a modern Chinese Lantern, the amazing Lone Star into a simple Urban Ohio Star, Ocean Waves into the South Pacific and Trip Around The World into A Trip To New York. Easy to follow instructions, plenty of diagrams and colourful photographs, plus quilting suggestions for each project interspersed with interesting aspects of the Amish people and their history. This is a very fascinating and inspiring book.

You can order this book from Kaleidoscope for £10.95 (with free UK p&p until 31st March 2015). Visit www.kalquilts.com or call 01360 622815.

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By Fiona Pullen

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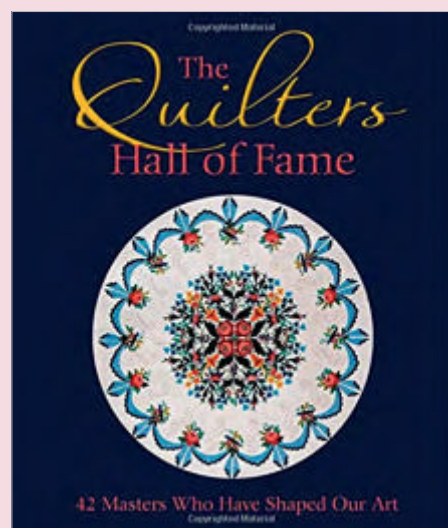
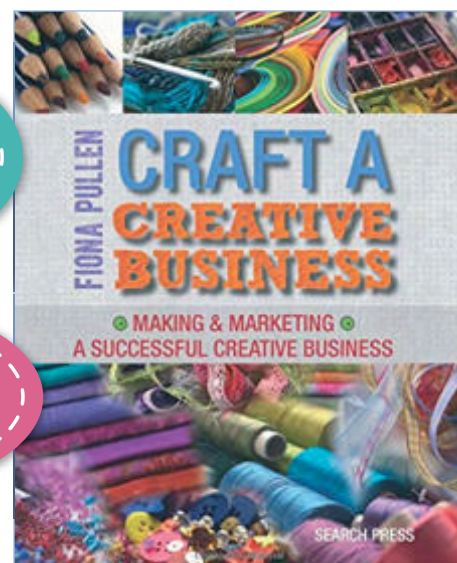
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Have you ever thought about setting up your own business but haven't got a clue how to do it? Then this is the book for you. A jargon free guide to help you through every step from initial concept and start up to reviewing your progress once you're established, and so lead you to a successful business. Legal matters, including taxes and insurance, business plans, pricing, websites, marketing and more are included. Each chapter is supported by practical activities to help you apply the lessons to your business. If you have a dream now is the chance to go for it!

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The Quilters Hall of Fame

42 Masters Who Have Shaped Our Art

Published by Voyageur Press: rrp £12.99

ISBN: 978-0-7603-4705-8

The Quilters Hall of Fame was founded in 1979 in America to recognise the quilters, authors and historians amongst others behind the quilting renaissance. It pays tribute to their accomplishments and thereby establishes documentation of an important part of quilting history. This book features 42 quilting legends who have shaped the art from early 20th century quilt designs to modern day contemporary art. With over 100 colour photographs of quilts and historical memorabilia it's a great book for those who love the history of this wonderful pastime.

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by Heidi Pridemore

Downton Abbey Lord & Lady Quilt



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page 97

Bring the opulence and style of Lord and Lady Crawley's Downton Abbey® estate into your own home, with an elegant strippy quilt made from simple Garden Trellis blocks and swirling fusible appliqué vines ...

Finished Size

60" x 76" (152cm x 193cm)

Including 20 Garden Trellis blocks each 6" x 6" with fusible appliqué vines

Requirements

Yardage from Andover Fabrics: 'Lord & Lady' by Kathy Hall

- 0.50m 7617-C for blocks: Fabric A
 - 1.60m 7617-L for background: Fabric B
 - 1.80m 7618-L for outer border: Fabric C
 - 0.50m 7330-UGL for blocks: Fabric D
 - 0.25m 7332-B1 for flowers: Fabric E
 - 1.60m 7332-K1 for sashes & binding: Fabric F
 - Fat $\frac{1}{8}$ m 7332-N for appliqué: Fabric G
- Note:** A fat $\frac{1}{8}$ th is a 9" x 20" - 22" cut
- 0.50m 7665-B for blocks: Fabric H
 - 1.40m 7666-BN for appliqué: Fabric I
 - 3.50m 7665-B for backing
 - 1.70m x 2.10m (67" x 83") piece of wadding/batting, joined as required
 - 1.50m of paper-backed fusible web
 - Piecing, appliqué and quilting threads
 - Invisible thread (optional)

Preparation

Sew with $\frac{1}{4}$ " seam allowances, unless otherwise stated

Please read assembly directions before cutting

All measurements are cut sizes and include $\frac{1}{4}$ " seam allowances
WOF is the 'width of fabric' from selvedge to selvedge (approximately 42")

Cutting

1. From Fabric A cut ten squares $4\frac{1}{4}$ " x $4\frac{1}{4}$ ", cut in half diagonally twice to make 40 quarter-square triangles. Cut 20 squares $3\frac{7}{8}$ " x $3\frac{7}{8}$ ", cut in half diagonally to make 40 half-square triangles.
2. From Fabric B cut three strips $8\frac{1}{2}$ " x $60\frac{1}{2}$ ", cut lengthwise.
3. From Fabric C fussy-cut two borders $6\frac{1}{2}$ " x $64\frac{1}{2}$ ", cut lengthwise. From leftovers, fussy-cut six strips $6\frac{1}{2}$ " x 28", cut crosswise and pieced to make two borders $6\frac{1}{2}$ " x $60\frac{1}{2}$ " (see the note in 'Borders' below, before cutting).
4. From Fabric D Cut 20 squares $4\frac{1}{4}$ " x $4\frac{1}{4}$ ", cut in half diagonally twice to make 80 quarter-square triangles.
5. Using the template provided, from Fabric E cut 80 flowers.
6. From Fabric F cut six sashes $2\frac{1}{2}$ " x $60\frac{1}{2}$ ", cut lengthwise. Cut two sashes $2\frac{1}{2}$ " x $48\frac{1}{2}$ " for the top and bottom, cut lengthwise. Cut five strips $2\frac{1}{2}$ " x 58", cut lengthwise for binding.



Quilt Layout

7. Using the template provided, from Fabric G cut 18 appliqué connectors.
8. From Fabric H cut ten squares $4\frac{1}{4}$ " x $4\frac{1}{4}$ ", cut in half diagonally twice to make 40 quarter-square triangles. Cut 20 squares $3\frac{7}{8}$ " x $3\frac{7}{8}$ ", cut in half diagonally to make 40 half-square triangles.
9. Using the template provided, from Fabric I cut 20 leafy vines. Cut 20 leafy vines **reversed**.
10. From the backing fabric cut two panels 42 " x 68 ", pieced to fit the quilt top with overlap on all sides.

Garden Trellis Blocks

1. Referring to Figure 1, join the Fabric A and Fabric D quarter-square triangles as shown. Sew a Fabric H half-square triangle

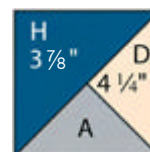


Figure 1.
Make 40

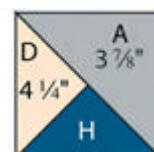
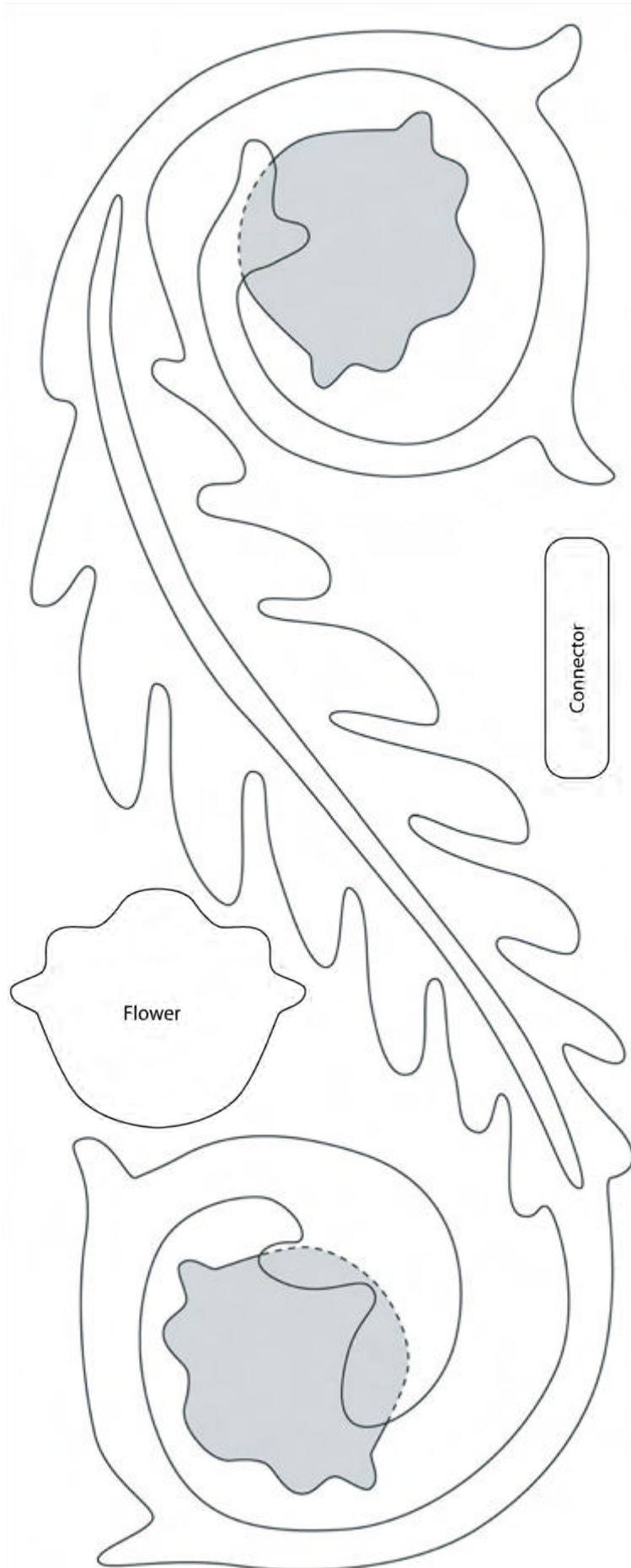


Figure 2.
Make 40

to the A/D triangles. Join the Fabric D and Fabric H quarter-square triangles as in Figure 2. Sew a Fabric A half-square triangle to the D/H triangles. Make 40 of each unit.

Note: in half the units, the stripes in the Fabric A quarter-square triangles are oriented in one direction, and half are oriented in the other direction as shown in the Y and Z block diagrams in Figures 3 and 4.



- Referring to the Y and Z block diagrams in Figures 3 and 4, join two of each unit to make a square, rotating the units as shown. Make ten blocks of each kind.



Figure 3.
Block Y. Make 10



Figure 4.
Block Z. Make 10

- Referring to Figure 5 Quilt Assembly, position ten blocks edge to edge to make a column, alternating the Y and Z blocks and rotating them as shown. Join the blocks. Make two columns.

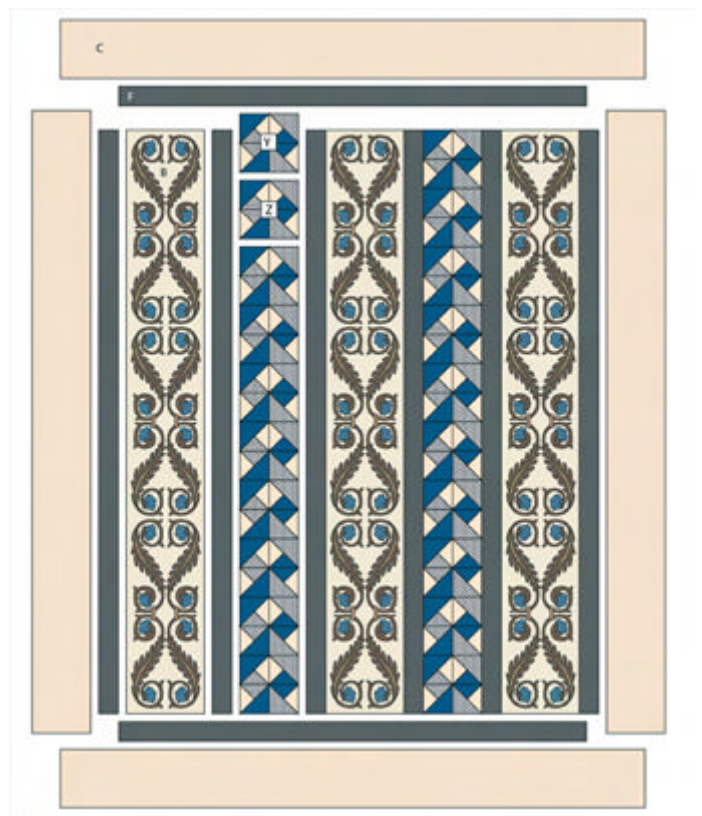


Figure 5. Quilt Assembly



Detail: Garden Trellis Piecing

Vines Appliqué

1. Prepare the appliqué using your favourite method. If you choose to fuse the appliqué, trace the motifs onto the paper side of paper-backed fusible web. Be sure to trace 20 of the leafy vines in reverse. Following manufacturer's instructions, fuse the traced patterns to the wrong side of the appropriate fabrics. Cut out the motifs on the drawn lines.
2. Referring to Figure 5 Quilt Assembly, position the vines in six pairs on each Fabric B strip. Use the template provided to position the Fabric E flowers along the vine. Place the Fabric G connector patches as shown.
3. Fuse each patch to the background, following the manufacturer's instructions. Finish the edges with a machine straight stitch using matching thread, or use an invisible thread with a blind appliqué machine stitch.
4. Sew the appliquéd strips and the pieced block strips alternately with the Fabric F long sashes. Sew the Fabric F short sashes to the top and bottom.



Detail: Vines Appliqué

Borders

Note: If you cut all four Fabric C borders lengthwise, the Downton Abbey buildings will be on their sides on the top and bottom borders. If you wish to have all buildings upright as shown, then follow these directions.

1. Along one edge of the fabric, fussy-cut the two long borders lengthwise, centring the Downton Abbey buildings in the middle of each border. From the remaining fabric, cut six strips crosswise, each 6½" wide and about 28" long. Centre the buildings as you wish, but cut all six strips the same.

2. You need to join three of these strips to make the top border. So that the print appears continuous, position one strip right side up on a flat surface. Place a second strip right side up on top of the bottom strip, with the ends overlapping as in Figure 6.

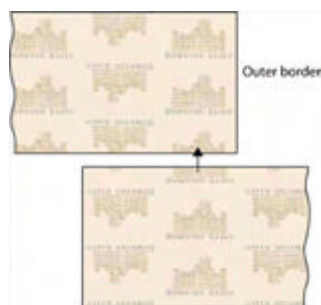


Figure 6. Outer Border Strips

3. Using a light table or a bright window, shift the top strip until the printed buildings are on top of one another and the print is continuous. Turn under the end of the top strip where you want the seam to be and press the fold. Trim the end of the top strip ¼" outside the pressed fold line.



Figure 7. Aligning the Outer Border Images

4. You can hand appliqué the folded edge of the top strip onto the bottom strip as in Figure 7 or, if you prefer, carefully flip the top strip over so the strips are right sides together, and machine stitch along the fold line through both layers. Open up the border to be certain that the print is continuous and the seam is nearly invisible. Press the seam open. Repeat to sew a third strip to the end of one of the joined strips. Repeat to make the bottom border.
5. Sew the long Fabric C borders to the sides. Sew the pieced borders to the top and bottom. Trim ends even with the quilt. Arrange a leafy vine and reversed vine in two opposite corners as shown in Quilt Layout. Position the flowers. Fuse and appliqué in place.

Finishing

1. Layer the quilt with wadding and backing and baste. Quilt in the ditch around the sashes, the border and the block patches. Quilt around the appliquéd motifs. Quilt the outer border as you wish. Join the 2½" x 58" binding strips end to end on the diagonal. Bind the quilt to finish.



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Quilting *matters*

Children's Hospice South West, Little Bridge House, Barnstaple in Devon

by Angelika Monks



Julie (and Julie) with quilts made for the children

My friends Josie, Ann and I make quilts for the Children's Hospice South West, Little Bridge House, in Devon. The Hospice caters for children from baby to 18 years.

These Hospices are vital to families with children suffering from a life shortening illness, to give them a small break from daily caring. I have a disabled son myself, so I understand the isolation these families are sometimes in.

My friend Julie, on the left in these pictures, was in this situation with twins who suffered from a life shortening genetic illness and have since sadly died. Without the help of the Hospice she, and her husband Chris, would have been even more isolated because being a carer is a 24 hour 7 days a week job. The other person in the pictures is a member of the Hospice staff, also called Julie.

So I started by making quilts for the twins, and then it escalated when I thought that other families might like a quilt for their children. So my friends Josie, Ann and I started to make quilts in various sizes for the families to take home. We also get quilts donated from other quilting friends to give to the Hospice.

I can't tell you exactly how many quilts we have made over the years, but the number is probably more than 200. The quilts in the photo were given to the Hospice just before Christmas and Julie took another 14 quilts there recently. I am working on another three as we speak, with another two already in the bag to take down to Bristol when I go next.

A few years ago I made a large log cabin quilt for our own family. It was a very frustrating experience but a very therapeutic one at the same time. The quilt was destined to be an international quilt show

entry, but my disabled son Steven was taken ill at home and so I had no time to finish it. Sadly I had to withdraw my quilt - and subsequently got a finger-wagging letter from the show organizers!

So this is the quilt that didn't make it to the show. I started machine quilting it but the quilting destroyed the effect because it was too dense. The idea was to quilt musical staves and the names of famous jazz artists, because it looked jazzy. It was a quarter done and I persevered because the show deadline was looming. Then Steven became ill and was at home with shingles for a long time ... well it seemed so at the time.

Since I wasn't able to carry on machining the quilt, I withdrew it from the show and unpicked it - all of it. I re-pinned it and started hand quilting instead, and I am so glad I did because this is still my favourite quilt. I was able to do the unpicking and hand quilting with Steven at home, because I could be in the same room as him whilst I worked. For which I was grateful.

My friend Julie tells me how grateful the receivers of the quilts are at the Children's Hospice in Devon too. Knowing that somebody who doesn't even know them has taken the time to help make the difficult and sometimes sad job of being a parent of a severely disabled child just a little bit more cheerful, can make a world of difference.



Steven with Angelika's 'jazzy' quilt

Little Bridge House opened in 1995 and is a beautiful and homely stone building in North Devon. It is a peaceful and relaxing environment surrounded by lovely



gardens that provide plenty of places for children to play and enjoy the sunshine. If you'd like to find out more about the work of the Children's Hospice South West, or to help in some way, you can visit www.chsw.org.uk/little-bridge-house or email enquiries@chsw.org.uk

From Strip-Smart Quilts
Designed by Kathy Brown; pieced by Southern Ladies Quilting Society; quilted by Carol Hilton
www.shopmartingale.com

Merry Go Round Quilt



Copyright Martingale. Photos by Brent Kane

Simply pieced jelly roll strips magically radiate out from the centre of this full-size, colourful spring quilt ...

Finished Size

71" x 82" (180cm x 208cm)

Block size: 5½" x 5½" (14cm x 14cm)

Requirements

- Yardage is based on 42" wide fabric
- One Jelly Roll or 40 assorted 2½" x 42" floral fabric strips for blocks
- 2.80m (3yds) of white tone-on-tone fabric for blocks
- 0.75m (¾yd) of blue tone-on-tone fabric for inner border
- 2.20m (2¼ yds) of multi-coloured floral fabric for outer border and binding
- 4.75m (5yds) of fabric for backing
- 79" x 90" of wadding/batting
- 90 Degree Double Strip Ruler (available from www.creativegrids.com or call 01664 501724)
- Spray starch (optional)

Preparation

Sew with ¼" seam allowances, unless otherwise stated

Cutting

1. From the white tone-on-tone fabric cut 40 strips, each 2½" x 42".
2. From the blue tone-on-tone fabric cut eight inner border strips each 2½" x 42".
3. From the multi-coloured floral cut eight outer border strips each 6½" x 42" and eight binding strips each 2½" x 42".

Constructing the Blocks

1. With right sides together, sew a Jelly Roll or assorted floral strip to a white tone-on-tone strip as in Figure 1. Repeat to make a total of 40 assorted floral/white tone-on-tone strip sets.



Figure 1. Make 40 assorted strip sets

2. Open and starch each strip set to stabilize it before rotary cutting with the 90 Degree Double Strip Ruler. The cuts you make with this ruler produce bias edges and starch helps prevent these edges from stretching. If you are using pre-cut 2½" wide Jelly Roll strips, it's not necessary to starch the strips prior to sewing. But do press your strip sets after sewing them. Take care to press straight and do not stretch the sets by twisting or turning the iron. A simple up-and-down, side-to-side motion will ensure straight sets.

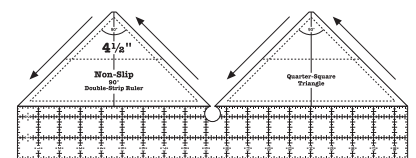
Cutting Triangles

1. Rotary cutting using the 90 Degree Double Strip ruler is simple, fast, and accurate. Follow these guidelines for

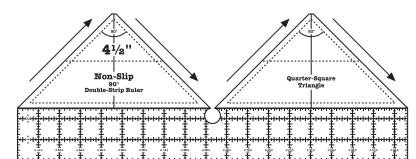


Quilt Layout (Photo by Brent Kane)

left-hand or right-hand cutting; ruler placement remains the same. See Figure 2.



Right-hand cutting follows the ruler from right to left.



Left-hand cutting follows the ruler from left to right.

Figure 2. Using a 90° Degree Double Strip Ruler

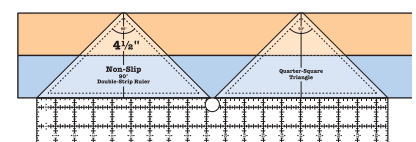
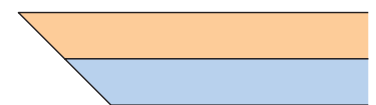


Figure 3. Aligning the ruler



Remainder

Figure 4. Strip remainder after the first cut

3. Cut your first set of triangles; three in all. As your strip set was made from 42"-long strips, the remainder of your strip set will look something like that shown in Figure 4.

4. Rotate the remainder of the strip set 180 degrees so the fabric strip that was along the top is now along the bottom. Once again, lay your strip ruler down on top of the strip set, this time lining up the right sloping edge of the ruler with the cut angle of the strip set as in Figure 5, with the bottom edge of the triangles on the ruler with the bottom edge of the strip set and the middle dashed seam line on the ruler with the middle seam line of the strip set. Cut out a second set of triangles.

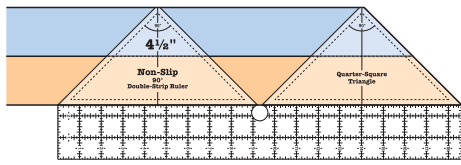


Figure 5. Aligning the ruler with the cut edge

5. Cut six 90 Degree Double Strip triangles from each strip set. Separate the triangles into two sets of 120 triangles each as shown in Figure 6:



Figure 6. Two sets with 120 triangles in each

- White tone-on-tone tip/floral strip
- Floral tip/white tone-on-tone strip

6. With right sides together, sew a floral-tip triangle to a white tone-on-tone-tip triangle as shown in Figure 7. Repeat to make a total of 120 blocks. Starch each block to preserve the bias edges of the triangles.

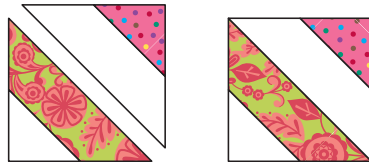


Figure 7. Make 120 assorted blocks

Assembling the Quilt Top

1. Using a design wall or other flat surface, arrange the completed blocks as shown in Figure 8: quilt assembly diagram.

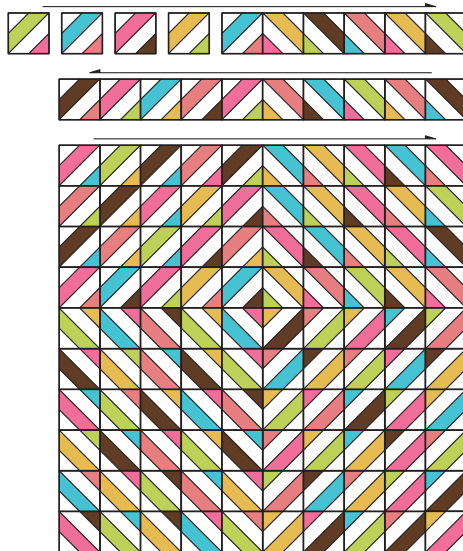


Figure 8. Quilt assembly diagram

2. Sew the blocks in each row together; press the seam allowances in opposite directions from row to row.

Sew the rows together; press the seam allowances in one direction. To stabilize the bias edges of the quilt top, stitch around the perimeter $\frac{1}{8}$ " from the raw edges.

Adding the Borders

1. To piece the inner border strips to achieve the length needed, overlap the strips at right angles with right sides together. Sew diagonally from corner to corner. Trim the excess fabric, leaving a $\frac{1}{4}$ " seam allowance; press the seam allowances open. Repeat to make a total of four pieced strips.

2. Mark the centre point on each edge of the quilt top. Mark the centre point on one long edge of each inner border strip. With right sides together, pin the right and left border strips to the quilt top, matching the centre points. Note: there will be excess border fabric extending beyond the quilt-top edges. See Figure 9.

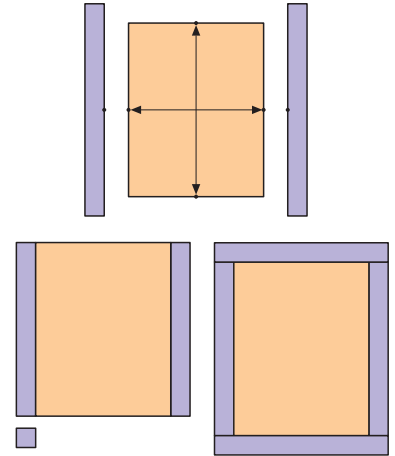


Figure 9. Adding the borders

3. Stitch the borders and then trim the excess fabric even with the upper and lower edges of the quilt top as shown in Figure 9. Press the seam allowances toward the border strips. Repeat for the top and bottom borders, trimming the excess even with the sides of the quilt top.
4. Repeat steps 1 to 3 to add the outer border strips to the completed quilt top.

Finishing

Layer the quilt top with wadding/batting and backing. Quilt the seams in the ditch, or as you prefer. Bind the quilt using the $2\frac{1}{2}$ " wide binding strips.

Book extract from Strip-Smart Quilts book by Kathy Brown

16 Designs from One Easy Technique

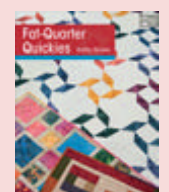
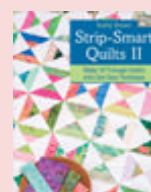
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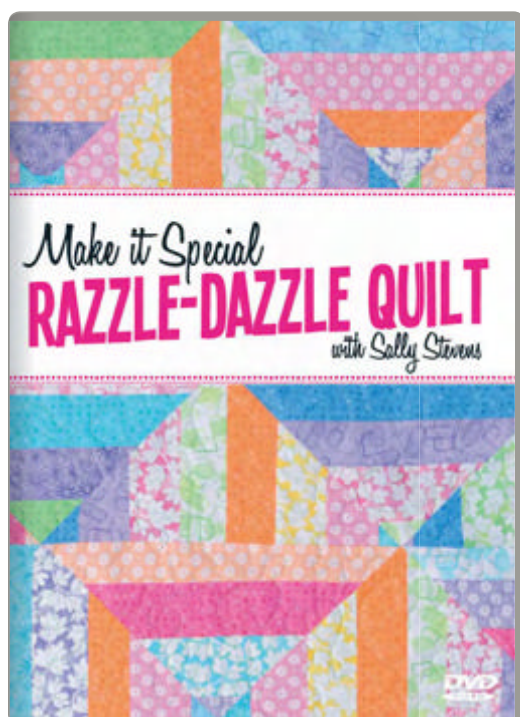
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 Indicates retailers who stock Fabrications Quilting For You. Are you missing out on extra sales? Tel: Michelle 01684 588534

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The Make It Special series of quilt making programmes aims to bring you an easy-to-follow guide to making beautiful and unique quilted products. In Razzle-Dazzle Quilt we join a workshop run by Sally Stevens, editor of Fabrications - Quilting for You magazine to make a quilt that is versatile, quick and easy to sew, uses inexpensive ScrapBag fabrics and yet looks stunning.

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Winners & Giveaways!

Issue 92 October / November 2014 Winners

Issue 95
May/June 2015
on Sale 2nd April

Josie Lane, Stourbridge

Poppy appeal courtesy of The Royal British Legion

Jan Sherwood, Ludford

90° strip ruler courtesy of Creative Grids

Fiona Roscoe, Cornwall

Simple Appeal book courtesy of Kaleidoscope

Sue Clarke, Grantham

Quilt Labels book courtesy of Gazelle Book Services

Carolyn Emery, Somerset

Noel fat quarter bundle courtesy of Quiltessential

Muriel Turner, Suffolk / Meriel Simpson, York / Muriel Fitch, Suffolk,

Mrs R J Waldron, Kent / M J Franco-Maxwell, Buckinghamshire

Vanishing marker pens courtesy of Sew Easy

Pollie Fenn, Norfolk

Simply Cozy book courtesy of Goose Chase Quilting

Mrs E Barratt, Staffordshire / Sandra Darvill, Dorset / Sylvia

Davidson, Cumbria / Carolyn Rossiter, Cornwall / Sue Langton,

Suffolk / Valerie Lucking, Newcastle

Enchanted Christmas patterns courtesy of Gail Lawther

Carol Easton, Kent

Here Comes Winter book courtesy of Martingale

Yasmin Page-Jones,

Gloucestershire

USB stick courtesy of Lady Sew and Sew

Mrs L. Zarzyna, Barton on Humber

Free-Motion Quilting workbook courtesy of Search Press

Mrs S Logan, Basingstoke / Tina Stanton, Staffordshire

Fat quarter bags courtesy of Sew Easy

Susan Whatley, Wiltshire

Parrs Reel Ruler courtesy of The Cotton Reel

Margaret McGregor, Shrewsbury

Sweet Christmas bundle courtesy of Tilda/Groves

Jane Prince, Edinburgh / Anne Brown, Essex / Margaret Hiller, Kent

Tone guides courtesy of Sew Easy

Kathryn Keeley, Didcot

Chillingsworth panel courtesy of Lady Sew and Sew

Rachel Towers, Doncaster

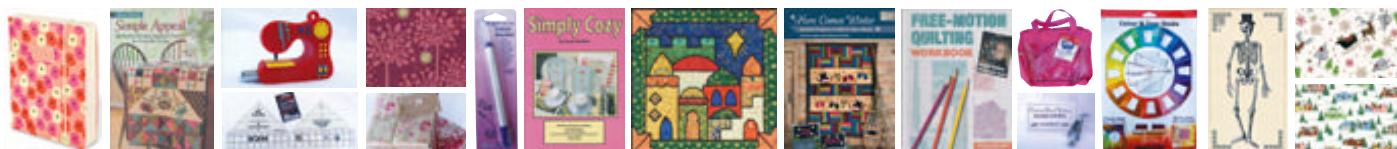
Mini Mosaic Quilts book courtesy of Paula Doyle

Mrs Beattie, Somerset

Mini Novelty fabric squares courtesy of Makower UK

Anne Bridge, East Sussex

Retro Christmas fabric squares courtesy of Makower UK



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| ☐ The Quilters Hall of Fame | ☐ Romantic fat quarter pack | ☐ Lakes Fat Eighths pack | ☐ Craft a Creative Business book |
| ☐ Light Boxes (x2) | ☐ Print & Pattern Geometric | ☐ Urban and Amish book | ☐ Fenton House fabrics (x4) |
| ☐ Lord & Lady fabric kit | ☐ Block Viewers (x 3) | ☐ Felt Brooches book | |
| ☐ Country Elegance book | ☐ The New Hexagon book | ☐ Vintage fabric squares | |
| ☐ Luxury Thread (x2) | ☐ Craft Glues (x 6) | ☐ Baby Says Sew book | |



What new projects have you started this year, so far?

And how many have you finished?!

Name:

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Postcode:

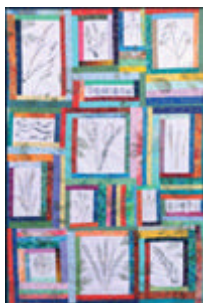
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Lime Twist Tote Bag



Nature Prints
Quilt



Clamshell Laptop Bag



Fabric Marbling



Raspberry Truffle Quilt



Art Deco Wall Hanging



Home is Where the Heart is

Plus

- Makower Farmland Quilt
- Thangkul Naga weaving
- Frieda Oxenham's 52 journals
- Bramble Patch Exhibition Review

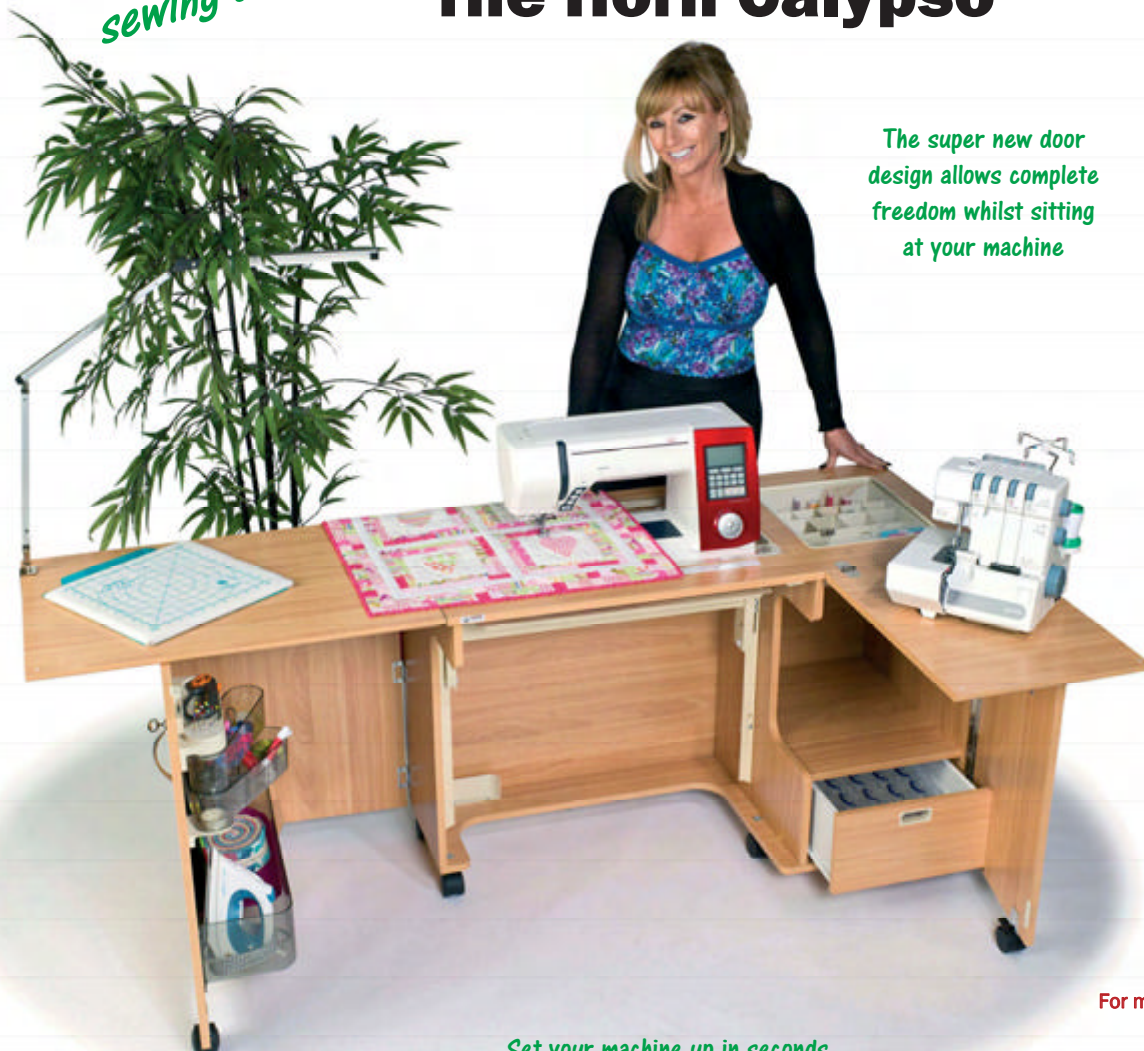
Issue 95 May / June 15 on sale 2nd April 2015

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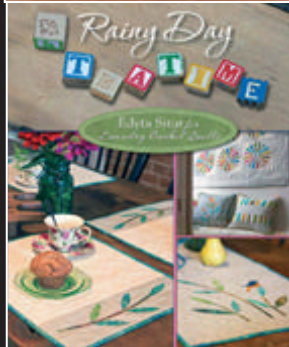
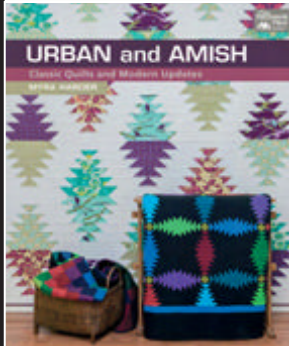
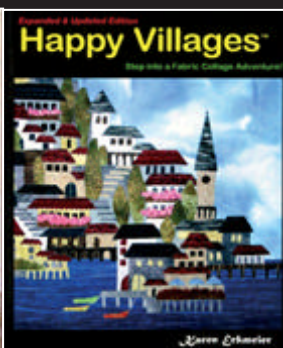
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