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Philippa Naylor

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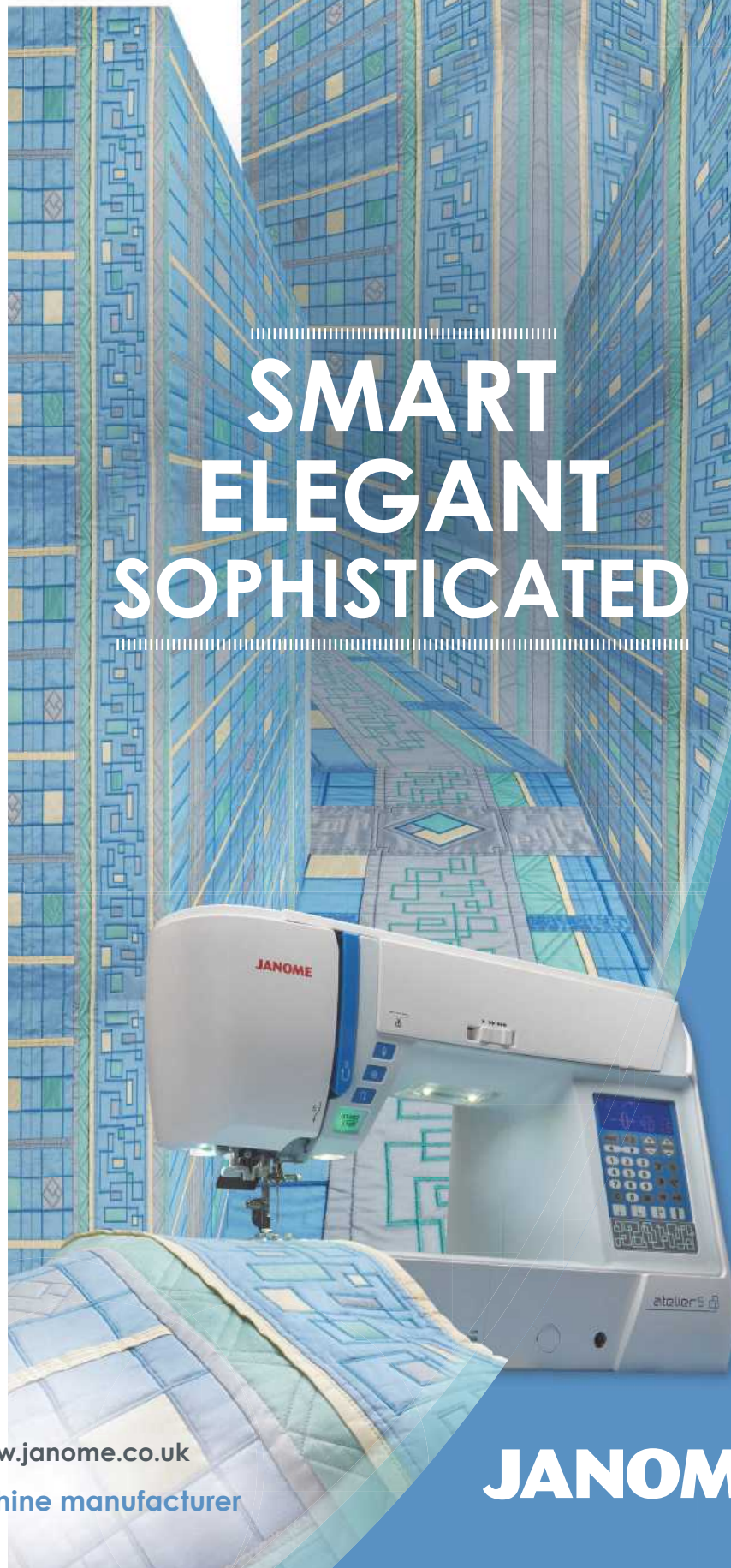
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13

Stuart Hillard

Famous for his appearance on *The Great British Sewing Bee*, Stuart gives us a wonderfully bold quilt with bright modern solids on page 13.



51

Mandy Munroe

Mandy specialises in contemporary wall pieces. She has been creating interior and exterior textile works for 14 years. See page 51 for the first part of her *Sew Happy Quilt-Along*.



58

Philippa Naylor

On page 58 we look at the sublime, award-winning work of Philippa Naylor.



hello...

£900 of prizes and giveaways in this issue!

January is a time for resolutions and new beginnings, so start your year with a promise to finish all those UFOs and start some fresh modern projects. We're bursting with patterns and features for you this issue, so dive in and take a look. Stuart Hillard has made us a fabulous quilt this time called **Read All About It** (page 13), which features bright solids and a lettering print to create a bold and striking effect. In her **Botanics Cushion** (page 17), Sarah Sparkes combines easy piecing with charming folk art appliqué to make a perfect accessory for your home. If you fancy having a go at something thrifty and completely different, Kerry Foster's **Hundreds and Thousands** (page 22) uses a technique that involves no piecing, but instead uses Heat and Bond fusible and all your tiniest offcuts and scraps! Angela Huddart brings us the exceedingly cute **Birds and Bugs Playmat** (page 26), perfect for those new additions to the household. Sally Ablett joins us again this month with her **New Forest Table Runner** (page 44) for Lewis & Irene, whilst Beth Studley brings us her Aboriginal-inspired **Walkabout** (page 48) for Makower UK. Brand new for 2015, we start a four-part **Sew Happy Quilt-Along** (page 51) with Mandy Munroe, and our technical editor Lin Clements shows us **In Modern Mood**, which uses easy blocks and a contemporary layout to create a striking lap quilt.

In reviews and features this issue, we begin with a fun look at some quilting **New Year's Resolutions** (page 8), and there's our usual round up of websites worth investigating in **Quiltzone** (page 10). We find out more about the **Harbledown Centenary Quilt** (page 33), and Anne Williams reports back from the **Signature Quilts** exhibition at the Quilt Museum in York (page 38). In **Designer Showcase** (page 58) this issue, we look at the beautiful, intricate work of Philippa Naylor, and in **Inktense** (page 71), Gillian Cooper demonstrates a remarkably un-messy way to paint onto fabric. Stuart Hillard's **Scrap Attack!** (page 77) shows us how to make a Poinsettia block and quilt and don't forget to enter our **Fabric Freedom** competition worth £400 on page 78.

Happy quilting!
Bridget

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popular patchwork contents

January 2015



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January's pattern sheet

January's pattern sheet features full-size templates for: *Birds and Bugs Play Mat*, *Botanics Cushion* and *Inktense*.



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



Novice



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Experienced



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especially for you!

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30 OFFER!

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78 WIN!

£400 of prizes in the fabulous Fabric Freedom competition



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



4 REELS
to give away!

SPRING FRESH RIBBONS

Bright, vibrant ribbons are just what are needed to welcome in the new season and to celebrate the longer, sunnier days ahead. These glorious ribbons from Berisfords, priced from 70p per metre, are manufactured right in the heart of England and they can be mixed and matched to create wonderful adornments for hair and fashion accessories as well as for craft and sewing projects, gift wrapping and floristry. There are six delightful themes with a choice of dots, checks and stripes as well as cords and ready-made bows. Apple Orchard comes in fresh, tangy greens from lime to jade, Daisy Meadow comes in yellow tones from lemon to gold, Tangerine Twist gives you zesty oranges, Blossom Pink in pretty rose tones, Blue Bird in the clear, calming tones of the ocean and Lilac Bloom in soft mauve tones of scented blooms – all conjuring up the new lease of life that spring time offers both in the countryside and parklands and gardens where we enjoy the delights of spring flowers, fresh fruits the sea and sunshine. For stockist information, contact Berisfords – email: Berisfords@stockistenquiries.co.uk, call 01453 883581, or visit www.berisfords-ribbons.co.uk.



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to give away!

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what's new in the world of quilting



4X 1M
LENGTHS
to give away!

FENTON HOUSE

Open the doors to Fenton House, the eclectic new fabric collection from Gutermann. Birds, dogs, flowers, dots and tartan designs inspire a quirky selection of glorious prints in deep, invigorating colours perfect for your more striking projects. These bold, expressive designs exude a unique and arty elegance that will rejuvenate your interiors as well as your wardrobe. Immerse yourself in a new world of powerful shades that capture moods and arouse curiosity, allowing your own creativity free rein to experiment. 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. Follow Gutermann on www.facebook.com/Gutermann.creativ.uk. For stockist information contact; Gutermann@stockistenquiries.co.uk or call 01453 883581.

MANOR HOUSE

Pelenna Patchworks have some fabulous fabrics to buy at the moment including the new Manor House range from Lewis & Irene. Manor House is a collection of sumptuous patchwork prints inspired by the fabrics that drape the windows and furniture of a beautiful historic home nestled in the English countryside. This fat quarter pack, priced £26.65, contains 10 fat quarters from the collection, all perfectly coordinating in pink, purple, navy and jade, 2.5m of fabric altogether. All fabric is 100% cotton, each fat quarter measures approximately 20 x 21 inches. For more information and to buy visit www.pelenna-patchworks.co.uk or call 01639 898444.

FAT
QUARTER
BUNDLE
to give away!



2 FAT
QUARTER
BUNDLES
to give away!

SEW EASY ROMANTIC FAT QUARTERS

Sew Easy present a heart-themed print collection coordinated with pretty polka dots, stripes and checks in 100% cotton and available in a very tempting fat quarter bundle. This will inspire a brand new sewing or crafting project, whether you fancy making a romantic keepsake, some home accessories, or even a perfect Mother's Day quilt. Packaged with a pretty 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 18in) 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 email: groves@stockistenquiries.co.uk.



AGF PRIORY SQUARE

The fabulous Art Gallery Fabrics giveaways keep coming. This issue they are giving away Priory Square by Katy Jones for Art Gallery Fabrics' Limited Edition collection. Priory Square is Katy Jones' personal story of her upbringing and life in England. With an edgy palette, a classic crème and navy are set against potent varieties of pinks and emerald greens that jump. A collection layered by scenic surprises and narrated with a British accent. Art Gallery Fabrics are available at approx. £12.50 per metre from a number of UK websites. For stockists, see their distributors' page at www.hantex.co.uk/mystockist. For more exciting Art Gallery Fabrics news, including some fabulous new projects, watch this space.

**2 FAT
QUARTER
BUNDLES**
to give away!

AURIFIL ZINGY AND LINEN & LACE

These gorgeous thread collections by Sheena Norquay for Aurifil are perfect for fresh spring quilting. The large Zingy sets contain 12 large (1,422 yards each) spools of 50Wt cotton thread in rainbow tones (colours 2535, 1231, 1246, 2545, 2810, 2780, 2520, 5006, 2720, 2024, 2115, 2612) and the small Linen & Lace sets contain 10 (220yds each) small spools, - 3 of linen thread - 3 of cotton floss - 3 of cotton 12wt - 1 of wool thread (in colours 202, 5011 and 1320 (linen), 1231, 2024 and 1320 (floss), 123, 5021 and 2021 (cotton 12wt) and 8021 (wool thread). You can buy these Aurifil sets for approximately £70 plus VAT and £24 plus VAT respectively. For stockists, visit services.aurifil.com/pages/stores.html



**1 LARGE &
1 SMALL KIT**
to give away!



**1 QUILT
KIT**
to give away!

OAKSHOTT CHECKERBOARD QUILT KIT

New Autumn is Oakshott Fabrics' latest collection. It's a timeless palette of plains in delicious hues of green, brown and orange. The collection shares the trademark Oakshott colour intensity and characteristic 'shot' effect, produced by weaving together varying combinations of warp and weft shades for that unique lustre. Oakshott collaborated with Lynne Goldsworthy of Lily's Quilts (lilysquilts.blogspot.co.uk), who exclusively designed this stunning 60in square Checkerboard Quilt priced £65. The kit contains a New Autumn Fat Eighths colour pack of 21 shades, plus pattern and instructions. The colours harmonise and tone together beautifully, reflecting the light and endowing the finished quilt with a richness and colour intensity which are special. For more visit www.oakshottfabrics.com.

HOW TO ENTER

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

- ☐ 2254 AGF PRIORY SQUARE ☐ 2255 SPRING FRESH RIBBONS ☐ 2256 SEW EASY ROMANTIC FAT QUARTERS
☐ 2257 FENTON HOUSE ☐ 2258 VILENE SOYA MIX 278 ☐ 2259 AURIFIL ZINGY AND LINEN & LACE
☐ 2260 MANOR HOUSE ☐ 2261 OAKSHOTT CHECKERBOARD QUILT KIT ☐ 2262 MAKOWER WALKABOUT

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New Year's Resolutions

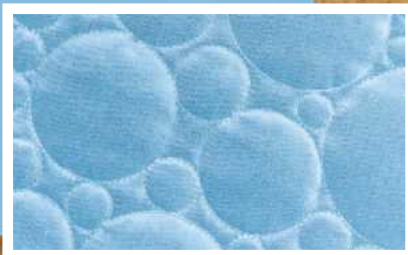
1. UFOs

We've all got them – those unfinished projects that hang around in a cupboard or a bag waiting for their turn to be finished. Why not use 2015 to finish those half-made quilts, and pave the way for learning new skills and trying something different.



3. Free motion quilting

Many patchwork and quilters are terrified of FMQ – what if you ruin the project you spent weeks or even months to piece? Well the key is to practice on scraps to build your confidence and then move onto your prized quilt top when you're satisfied you're ready to do so. Quilting is not as daunting as you think! For quilting pattern inspirations, cast your eye over *Doodle Quilting: Over 120 Continuous-Line Machine-Quilting Designs* by Cheryl Malkowski.



5. Advanced piecing

It's so easy not to challenge yourself and say you're not good enough for intermediate or advanced piecing, but an easy way to try new designs and methods is to try out piecing single blocks and then making them into a sampler quilt – it makes the process much more manageable and achievable. Try *500 Quilt Blocks: The Only Quilt Block Compendium You'll Ever Need* or Tula Pink's *City Sampler Quilts: 100 Modern Quilt Blocks* for block-spiration.



2. Pre-cuts

Pre-cuts come in various different shapes and sizes, but they all have one thing in common: they take a lot of the painstaking legwork out of quilt-making. Why not resolve to buy one pre-cuts pack and make a quick quilt this month?



4 Experiment with colour

Another area that seems to frighten some quilters is the effective use and combination of colours. Kaffe Fassett writes and teaches extensively on this area, and how you can be bold with a few guidelines. Another good guide to colour is *Quilt Colour Workshop: Creative Colour Combinations for Quilters* – but the best advice we can give you is just to experiment. A great way to do this is to hang a sheet on the wall and use it as an experimentation palette to see what you think works well together.



6. Different types of appliqué

Appliqué comes in various different forms: raw-edged, straight stitch or flat stitch, reverse stitch, freezer paper, satin stitch, needle-turn, blind stitch, buttonhole stitch and reverse appliqué. It's a very versatile skill and is perfect for creating a folk-art effect to your projects. Try each method and see which suits you the best. Visit www.theappliquesociety.org for everything you could hope to know about the technique.



It's time to finish those outstanding projects and start afresh on something new. Why not try and tick off one of these New Year's resolutions each month? Make 2015 your quilting epiphany!

7. Fabric treatment processes

There are so many ways you can treat your fabric before using it in patchwork and quilting projects. These include various methods of dyeing, screen-printing and fabric painting pencils and sticks. Fabric treatments are a sure way to bring originality and personalisation to your quilting projects. For inspirations on what to try, see Gillian Cooper's *Colour onto Cloth* features in April 14, June 14 and in this issue of *Popular Patchwork* (page 71).



9 Art Quilting

Arguably the most creative of all the quilting forms. Art quilting can be tried by quilters of all levels and is an incredibly satisfying art form. An expert to consult on this is Linda Seward, who we feature in next month's *Popular Patchwork*, and who has just published a fabulous book entitled *The Ultimate Guide to Art Quilting*.



8. Embellishments

Mixing methods and media in quilting is a fun way to mix things up. I favour the combination of embroidery with pieced or appliquéd projects, but other ideas include braiding, beading, ribbons, tassels, buttons, charms, sequins, mirrors – the list goes on. For a comprehensive inspiration guide we recommend *The Quilter's Directory of Embellishments* by Sally Holman.



10. Make a scrappy project from your stash

Scrappy projects are fun and thrifty. There's no excuse not to try one of these with your fabric odds and ends. There's no finer place to start than our own Stuart Hillard's *Scrap Attack!* column in each issue of *Popular Patchwork*; for tiny scraps, see Kerry Foster's *Hundreds and Thousands* found in this issue on page 22



11. Design your own quilt

There are high-tech and low-tech methods of doing this, but one thing is guaranteed – it's incredibly creative and a whole lot of fun. If you're on a budget, try planning out your design on graph paper to work out the rows and piecing. If you have more of a budget or a friend with the program, you could try perennial quilter's favourite EQS software to design your quilt on the computer.



12. Gift a quilt or quilt for charity

There are many charities who raise money from auctioning or raffling quilts made by kind volunteers. It's a lovely creative way to give something back. Some charities you might like to investigate are Project Linus (projectlinus.org.uk) and Love Quilts (lovequiltsuk.com), or see who your local quilt groups are supporting.



quiltzone

In this regular feature, we surf the net to find websites, blogs and apps that will inspire



Jinny's Corner – www.jinnybeyer.com/blog

We could fill an entire magazine talking about Jinny Beyer and her amazing career in quilting, teaching, writing books and fabric design. Her website is a great resource, with tips and lessons, free blocks and patterns. She also incorporates a clever design wall which allows you to create your own virtual pin board of swatches so you can audition fabrics before unleashing them on your stash! So simple, but so effective as a design tool.



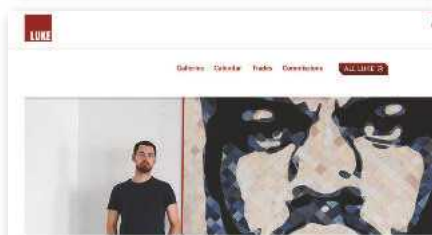
Joe Cunningham – www.joethequilter.com

Joe Cunningham has been a professional quilter since 1979 and is the author of *Men and the Art of Quilting*. Joe's contemporary quilt art is borne out of years of study in quilt-making and history; he shares his passion for quilting by travelling the US giving lectures, workshops and even playing a few tunes from time to time. Joe's blog is peppered with historical references to American quilting traditions and a real gem for knowledge junkies.



The Christmas Cloth Store – www.christmascloth.com

Abigail Mill's appliquéd embroideries are nostalgic, quirky and just delightful. She's been so successful in her new business selling her stitcheries that she's had to create her very own line of printed giftware and stationery to keep up with demand. If you'd like to try this technique yourself then her first book is hot off the press; *Appliqué Art* will take you through the process of producing freehand machine embroidered pictures. This could be the ideal companion to a large scrap basket that needs liberating!



Luke Haynes – www.lukehaynes.com

Artist Luke Haynes uses quilts as his canvas, so to speak – but rather than using painterly strokes, he transforms upcycled clothing from thrift stores and goodwill sales into full size works of art. In this case, the medium really is the message, and Luke's striking quilts grace the walls of galleries and museums throughout the US, sparking conversations about quilting amongst entirely new audiences. Watch out for Luke's new range of Moda fabrics in 2015.



The Quilters' Guild – www.quiltersguild.org.uk

Did you know that The Quilters' Guild owns over 800 heritage pieces in its Museum Collection; that its oral history project *Talking Quilts* was recently awarded £89,000 from the Heritage Lottery Fund and that 2014 saw the launch of a brand new specialist Modern Quilt Group? This amazing resource is available to all quilters at any level for an annual membership of just £42. Their President's motto is 'have fabric, have fun' which seems like an excellent philosophy going into 2015. Within The Quilter's Guild network, there are local groups spread throughout the UK – just visit the website to get connected.



Quilt It – www.quilt-it.blogspot.co.uk

Cat-loving quilters will love Marit's gallery of her cats frolicking amongst her quilts and piecing in progress. Spot the little furry face in and amongst her fabric stash if you can. Marit loves fabrics and quilting and there are loads of handy labels down the sidebar which will help you to browse her posts. She's also got a long list of other blogs to visit on your travels. Happy browsing!

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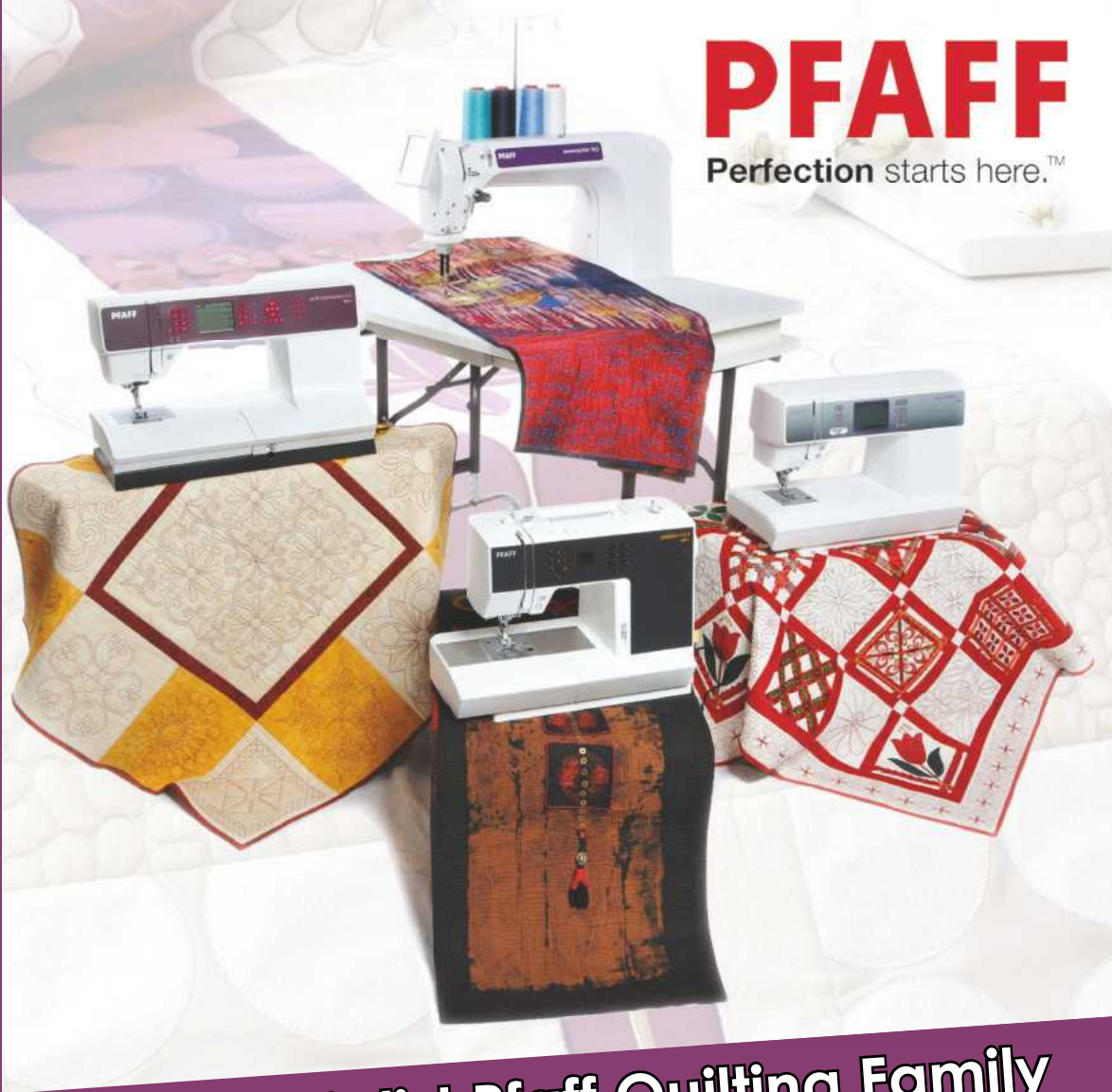
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with extra long free arm



8 weekends of quilting
in my studio

1 neglected musical instrument

2 fingers crossed
for the competition at
the next quilt show

Ricky Tims, Quilt Artist

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made to create **BERNINA**

READ ALL ABOUT IT!

Create a wonderfully bold quilt with bright modern solids
and a contrasting lettering print.

Designed, made and quilted by Stuart Hillard ♥ www.stuarthillard.com



Skill level



Finished size

Approx 170 x 146cm (67 x 57½in)
before binding

Materials

- ◆ Forty-two 10in squares of solid fabrics in assorted colours for blocks (Freespirit Modern Solids collection)
- ◆ 1.4m (1½yd) Dictionary fabric in neutral (Eclectic Elements by Tim Holtz for Freespirit) for blocks and binding
- ◆ 178 x 158cm (70 x 62in) wadding
- ◆ 178 x 158cm (70 x 62in) backing fabric
- ◆ 12in square quilting ruler (optional)

Where to buy

The quilt uses solid fabrics from the Modern Solids collection by Freespirit Fabrics and also Dictionary fabric from Eclectic Elements by Tim Holtz for Freespirit Fabrics. Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include a ¼in seam allowance, unless otherwise stated.

Designer's notes

Plain fabrics, or 'solids' as they are more correctly known, seem to fall in and out of favour more regularly than any other fabric type. Right now, solids are hip and lend themselves wonderfully to the many modern quilt patterns available. The modern solids from Freespirit Fabrics that I've used in this quilt are rich, finely woven and of high quality. The Dictionary fabric is by U.S. design whiz Tim Holtz and is a great low-key contrast for all the solids. This pattern would work beautifully with any pack of 10in squares; just make sure you have forty-two squares in your pack, and that the fabric that forms the cross in the centre of each block contrasts adequately with all of your squares.



Stuart is a global ambassador for Coats Crafts, Freespirit Fabrics and HandiQuilter Longarm Quilting Machines. He is the author of *Sew Fabulous, Inspiring Ideas to Bring The Joy Of Sewing To Your Home*, published by Wiedenfeld and Nicholson.

CUTTING INSTRUCTIONS

1 Cut all of the 10in squares in half to make rectangles 10 x 5in (eighty-four in total). Sort these into two identical stacks – Stack 1 and Stack 2.

2 From the contrast (Dictionary) fabric cut the following:

- ◆ Twenty-one strips each 1½ x 42in
- ◆ Seven 2½in strips x width of fabric for binding.

PIECING THE CROSS BLOCKS

1 Working with Stack 1, put a 1½in contrast strip right side up under the foot of the sewing machine and, aligning the long right-hand raw edges, place the first rectangle on top, right side down. Sew along the length of the rectangle. Lift

the presser foot, place the next rectangle on the strip and sew. Keep going like this – you will be able to get four rectangles stitched to each 1½in x WOF strip (**Fig 1A**). Press seam allowances towards the narrow strip.

2 Take this string of pieced units and repeat this process to add the corresponding rectangles from Stack 2 to the opposite side of the same strips, making sure that opposite sides are the same colour fabric and line up exactly (**Fig 1B**). Press seam allowances towards the centre strip. Separate the string of pieced units by cutting through the narrow strip to yield four units, each in a single colour with a narrow strip down the centre.

3 Take one pieced unit and place it on your cutting mat with the narrow strip running horizontally. Cut the pieced unit in half, at right angles to the strip (**Fig 2**).

4 The narrow vertical strips are added to the units using the same chain sewing process as before. This time, sew four pieced units to a narrow strip, pressing seam allowances towards the narrow strip.

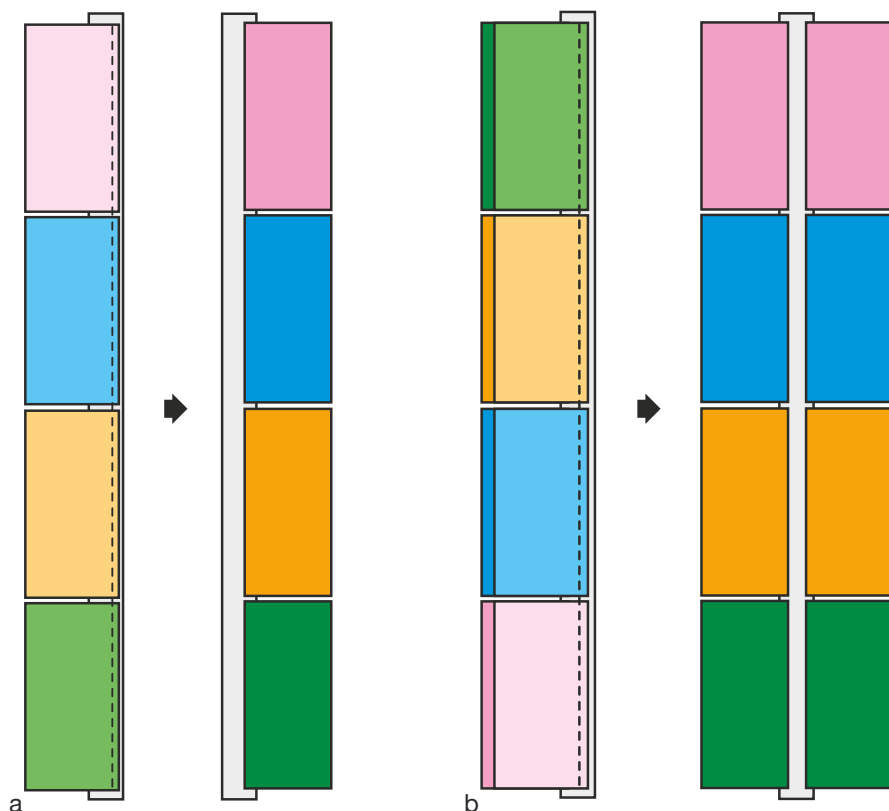


Fig 1 Sewing the rectangles to the narrow contrast strip

Repeat on the other side of the narrow strip, making sure that the pieced units match up, colour for colour (**Fig 3**). Press seam allowances towards the narrow strip.

5 Cut the blocks apart and then square up each one to 10in square, making sure that the 'cross' formed by the narrow strips is in the exact centre. A large 12in square quilting ruler is useful for this.

ASSEMBLING THE QUILT

1 Arrange the forty-two blocks in seven rows each with six blocks, in a colour arrangement that pleases you. Stuart chose to arrange his blocks in a colourwash effect, with cool aquas in the bottom left corner graduating to hot oranges in the top right corner. Sew the blocks into rows, pressing seam

allowances in alternate directions so the blocks will nest together neatly.

2 Now sew the rows together and press the seams. Your quilt top should measure 67 x 57½in at this stage.

QUILTING AND FINISHING

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

2 Quilt as desired. Stuart long-arm quilted his design with an edge-to-edge pattern of long, regular figure-of-eight loops to add a smart modern texture to the quilt. The simple lines complement the simple piecing.

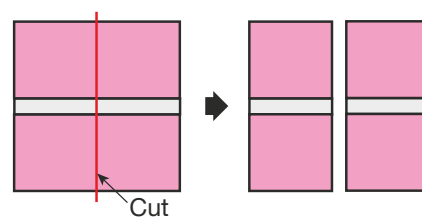


Fig 2 Cutting the pieced units in half

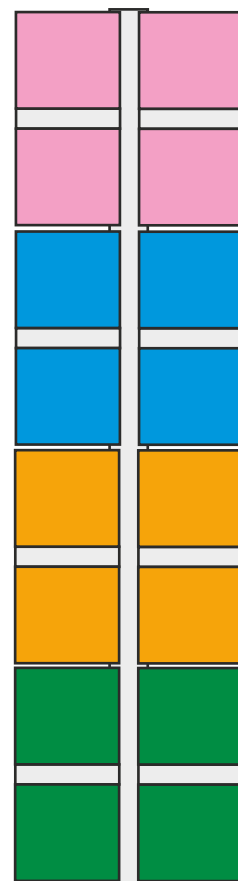


Fig 3
Creating the cross blocks

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

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

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

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





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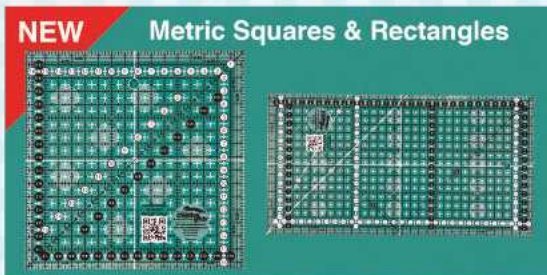
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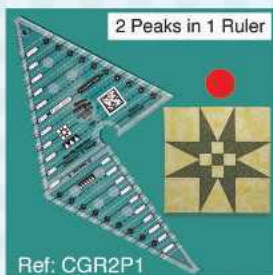


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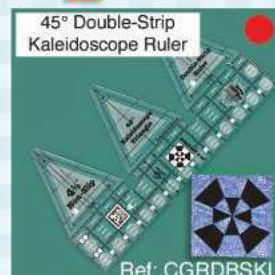
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BOTANICS CUSHION

Make this pretty cushion with some easy piecing and charming appliqué motifs.

Designed, made and quilted by Sarah Sparkes

See pattern
sheet for
Botanics Cushion
templates



Skill level



Finished size

Approx 35.5cm (14in) square

Materials

- ◆ 35cm (3/8yd) of natural-coloured fabric
- ◆ Nine 11.5cm (4 1/2in) squares in a selection of neutral colours
- ◆ Selection of coloured fabric scraps for the appliqué – Sarah used blue, dusty pink, red, yellow, turquoise and green
- ◆ Fusible web for appliqué
- ◆ Threads to match appliqué fabrics and a neutral piecing thread
- ◆ Stranded embroidery cotton for embellishment, in colours to suit fabrics – Sarah used blue, black, pink, green and brown
- ◆ 32cm (12 1/2in) square of tear-away stabiliser
- ◆ 37cm (14 1/2in) square of wadding
- ◆ 37cm (14 1/2in) square of 'rough' cotton for backing patchwork
- ◆ Cushion pad to fit cover

Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services. 'Rough' cotton is used on the back of the cushion front and as it isn't seen on the finished cushion a lesser quality/cheaper cotton can be used.

Preparation

All measurements include a 1/4in seam allowance, unless otherwise stated.

Designer's notes

The inspiration for this design came from seeing textiles in National Trust properties from the Jacobean era through to the Arts and Crafts period. This cushion matches a large quilt-as-you-go quilt I am creating for my classes.

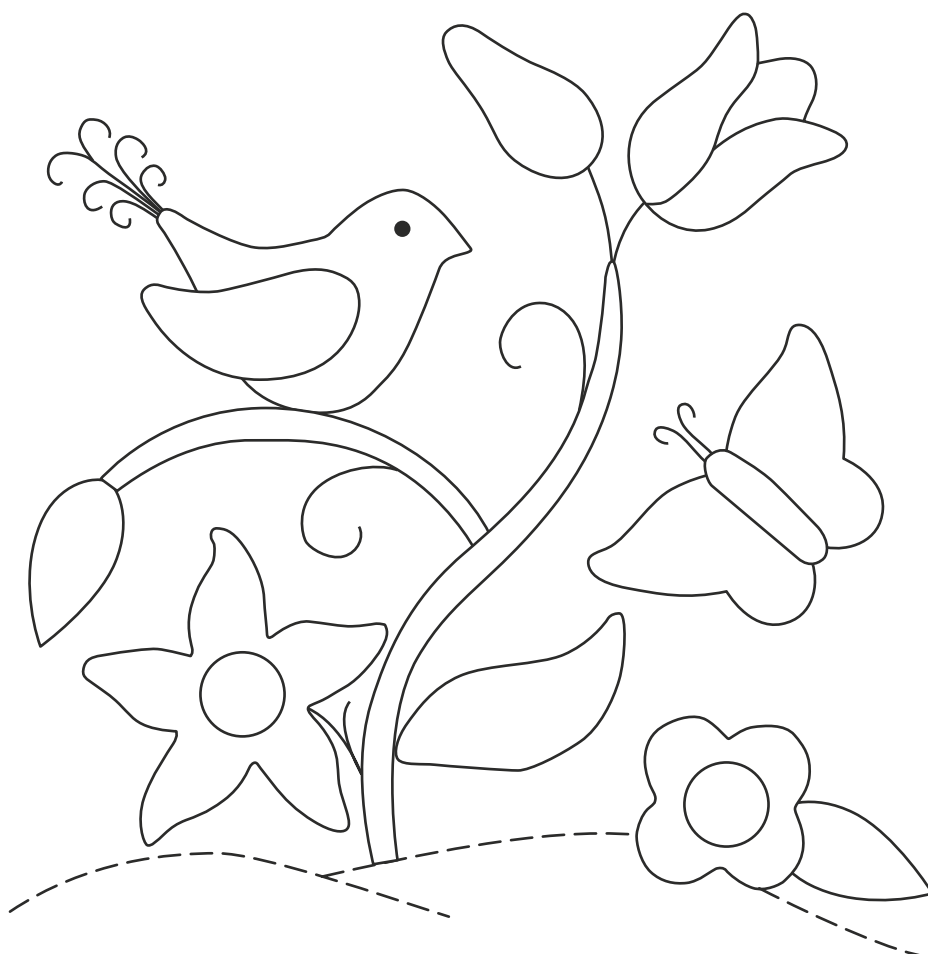


Fig 1 The layout of the appliqué motifs



Fig 2 The bird appliqué and embroidery



Fig 3 The butterfly appliqué and embroidery



Fig 4 The flower appliqué and embroidery

CUTTING INSTRUCTIONS

- 1 From the natural-coloured fabric cut:
 - ♦ Two pieces $1\frac{1}{2} \times 12\frac{1}{2}$ in for the border
 - ♦ Two pieces $1\frac{1}{2} \times 14\frac{1}{2}$ in for the border
 - ♦ Two pieces $10\frac{1}{2} \times 14\frac{1}{2}$ in for the envelope back of cushion

PIECING THE BACKGROUND

- 1 Take the nine $4\frac{1}{2}$ in squares and sew them together in three rows of three, to make a nine-patch square. Press the seams of row 1 and 3 in the opposite direction to row 2.
- 2 Stitch the two $1\frac{1}{2} \times 12\frac{1}{2}$ in border strips onto the sides of the nine-patch and press the seams outwards. Stitch the two $1\frac{1}{2} \times 14\frac{1}{2}$ in border strips onto the top and bottom of the nine-patch and press seams outwards.

WORKING THE APPLIQUÉ

- 1 Using the templates provided on the Pattern Sheet, trace the motifs onto the fusible web according to the manufacturer's instructions and cut out with $\frac{1}{8}$ in all round. The templates have been reversed (flipped) so they are ready to use for fusible web appliqué.

- 2 Fuse the motifs to the back of your chosen fabrics as follows:
 - ♦ One bird and wing on blue fabric
 - ♦ One flower A and bud on dusty pink fabric
 - ♦ One flower B and C on red fabric
 - ♦ Two flower centres on yellow fabric
 - ♦ One butterfly and body on turquoise fabric
 - ♦ Two leaf A, one leaf B, one stems A and one stem B on green fabric

- 3 Once the shapes have been fused to the fabric, cut out the shapes accurately on the drawn lines. Remove the paper backing and fuse the motifs in place on the patchwork – Fig 1 shows the positions of the motifs but you could vary this if desired. There is an actual size version of this diagram on the Pattern Sheet if you wish to use it as a guide for placement.

- 4 Place the square of tear-away stabiliser behind your work and pin in place. Set your sewing machine to blanket stitch and, using threads to match the appliqué fabrics, stitch around all the edges of the appliqué motifs. If you don't have blanket stitch on your machine, use a narrow zigzag stitch or work blanket stitch by hand if you prefer. When you have completed the machining carefully tear away the stabiliser.

- 5 Using two strands of embroidery cotton, add surface embroidery to the

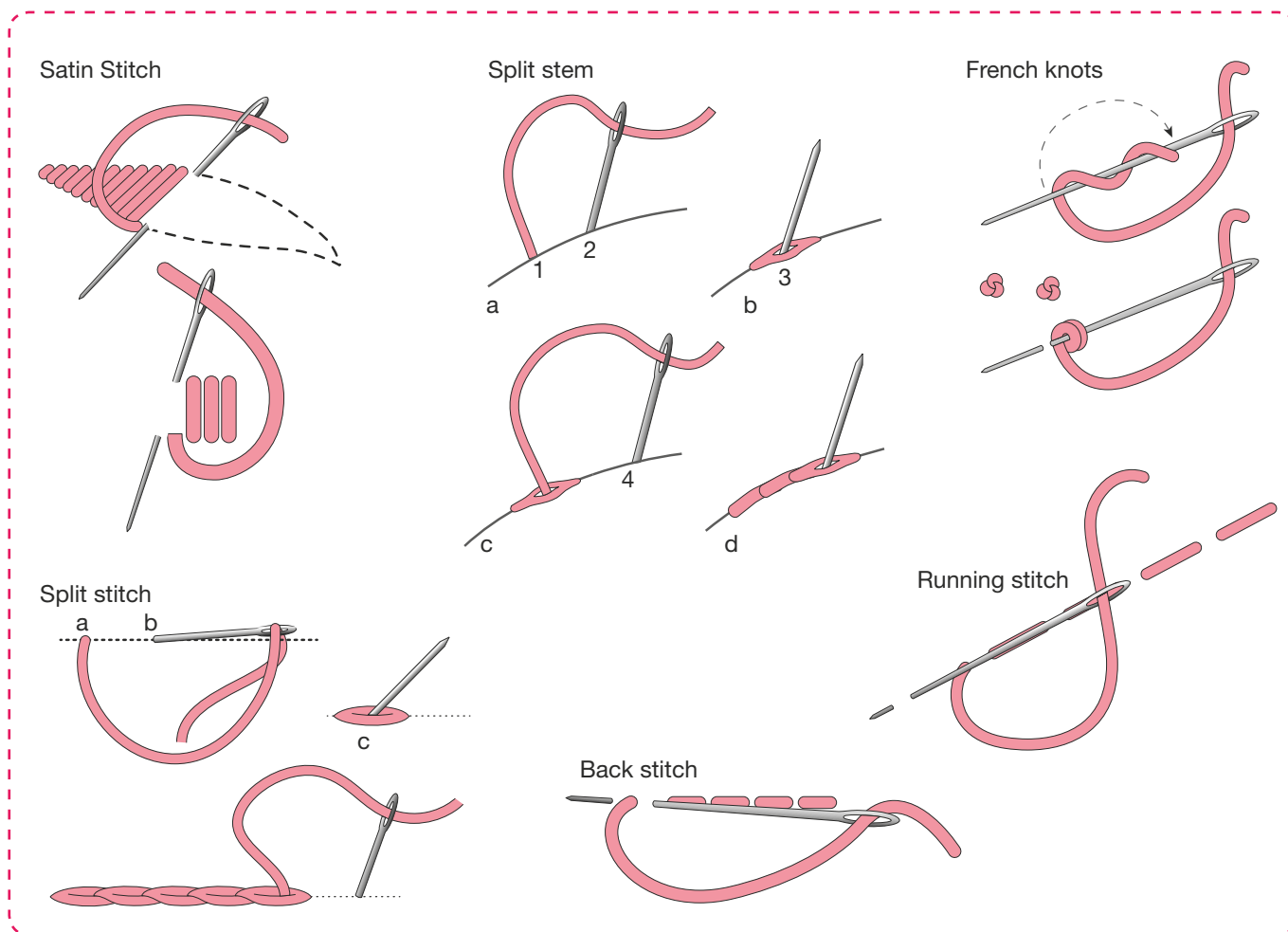


Fig 5 The embroidery stitches used on the cushion

design. The thread colours given are those Sarah used but you could choose other colours to suit your fabrics. Stitch the bird's tail in blue backstitch, the beak in black satin stitch and the eye with a black French knot (see **Fig 2**). Stitch the butterfly antenna in black backstitch (**Fig 3**). Stitch the detail on the tulip flower (**Fig 4**) in pink

split stem stitch (**Fig 5**). Stitch the bud, the curls and stems in green backstitch and the ground in brown running stitch.

QUILTING AND FINISHING

1 Layer the cushion front with the wadding and 'rough' cotton and quilt the design as desired. Sarah hand quilted

the bird's wing, the pink tulip (flower A), the butterfly, the stems and the leaves to give more depth to the design.

ENVELOPE CUSHION BACK

1 Create an envelope back for the cushion as follows. On one long edge of each cushion back rectangle, turn over a $\frac{1}{2}$ in hem and then turn over another $\frac{1}{2}$ in. Press and then topstitch about $\frac{1}{4}$ in from the folded edge.

2 Place the cushion top right side up on a flat surface. Place one cushion back piece on top (right side down), matching up the raw edges and with the neatened edge running across the cushion. In the same way, place the second cushion back piece on top – the cushion back pieces will overlap in the centre. Pin to secure and then stitch all round with a $\frac{1}{4}$ in seam. For extra strength, sew a second row of stitching on each side where the cushion back pieces overlap. You could use a zigzag or overlock stitch to neaten the raw edges.

3 Turn the cover right side out through the overlapped edges and press the seam. Insert a cushion pad to finish. ♥



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HUNDREDS AND THOUSANDS QUILT

This fast, fun quilt is really different, very modern and created with no piecing at all!

Designed, made and quilted by Kerry Foster



Skill level



Finished size

Approx 135cm (53in) before binding

Materials

- ◆ 137cm (54in) square of Klon white cotton
- ◆ Fabric scraps (with colour on both sides), in red, orange, yellow, green, blue and purple (about a fat eighth of each)
- ◆ 50cm (½yd) of fine white tulle
- ◆ 142cm (56in) square of wadding
- ◆ 142cm (56in) square of backing fabric
- ◆ 25cm (¾yd) white cotton for binding
- ◆ Fat quarter of fusible web
- ◆ Monofilament thread
- ◆ Large pair of compasses or a circular object about 17in in diameter
- ◆ Greaseproof paper

Where to buy

The quilt uses 54in wide Klon cotton, which is available from Backstitch (www.backstitch.co.uk) and Frumble (www.frumble.co.uk). The coloured fabrics used need to have saturated colour on both sides, so solids and batiks work best, but some prints such as Basic Grey grunge blenders work well too. Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include a ¼in seam allowance, unless otherwise stated.

Designer's notes

On occasion at quilt shows I see 'confetti quilts', where tiny shreds of fabric are sprinkled onto a background to create impressionist-style landscape images. I wanted to create a quilt using a similar technique but in a more simplistic way that would be quick and satisfying to finish and have a contemporary feel. The fabrics used in this project can be really tiny offcuts, so it's a great one to use up all your little scraps.

Handy hint

As this project involves a lot of wild cutting without the need for rulers, please take more care than usual to avoid injuries caused by the rotary cutter. Put a new blade in your cutter to enable crisp cutting. Your cutting mat will be heavily used in this project so use an old one if possible.

CREATING THE CONFETTI CIRCLE

1 Begin by shredding the coloured strips with a rotary cutter (**Fig 1**) and group the shreds together by colour.



CUTTING INSTRUCTIONS

1 From each of the six colours, cut thin strips from the scraps, approximately ½in wide – some can be a little thinner

2 From the fine tulle cut a square approximately 19in

3 From the white binding fabric cut six 1½in wide strips x width of fabric. If using Klon cotton for the binding you will only need five strips as that fabric is 54in wide



Fig 1 Shredding the fabric strips

2 On the paper side of the fusible web draw a circle about 17in in diameter. Open out the compasses as wide as they will go. Place a long pencil in the compasses – you will need to place the screw near the unsharpened end of the pencil. Adjust the position of the pencil to give the measurement required. If you prefer, you could draw around a large circular object. Once you have drawn the circle, cut it out.

3 Fold the white background fabric into quarters and press lightly to mark the centre of the square. With an iron, fuse the rough side of the fusible web circle onto the middle of the fabric using the pressed cross as a guide. Allow to cool. Once cool, peel off the paper backing from the fusible web.



Fig 2 Building up the colours from the centre outwards



Fig 3 The colours placed in the circle



Fig 4 Fusing the fabric pieces to the circle



Fig 5 Covering the circle with tulle

4 You now need to sprinkle the coloured shreds of fabric on the fusible web circle in concentric circles in the following order – red, orange, yellow, green, blue and purple (see Handy Hint, below). Start with the red fabric shreds in the centre of the circle, sprinkling the red pieces liberally into place. After the red, add the orange pieces in a circle around the red (**Fig 2**), and so on, building your way out to the edge of the circle (**Fig 3**).

Handy hint

If you can, prepare the fabric confetti circle on a wide ironing board, so the work is in the right place when you come to fuse the pieces to the fusible web.

5 Once you are happy with the placement of the pieces, cover small areas at a time with the greaseproof paper and press with a hot iron to fuse them into position (**Fig 4**). If you prefer, you can use a larger sheet of greaseproof to cover the whole design.

6 After fusing, most of the fabric will still be free to move so take the square of tulle and cover the circular design with it. Pin it along all edges and several times in the middle, with pins about 1 in apart until the pieces don't move under the surface (**Fig 5**). Using a monofilament thread, sew around the edge of the circle twice, sewing the tulle to the background fabric (**Fig 6**). Carefully snip away the excess tulle around the outside of the circle. Leave the pins in the top for now, except those that no longer hold the tulle in place.

QUILTING AND FINISHING

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

2 Quilt as desired. The quilting needs to be dense in order to hold the fabric pieces down. The easiest method is to use matchstick quilting. Starting from the middle, sew an organic line from the top edge of the quilt to the bottom edge. Repeat this with parallel lines about $\frac{1}{4}$ in apart, working outwards from the centre to the edge (**Fig 7**). When one side is quilted, return to the centre and quilt out to the other edge. You can vary the width of the quilting lines if desired, as Kerry did.

3 When you have finished quilting, trim the excess backing and wadding level



Fig 6 Sewing the tulle to the background fabric



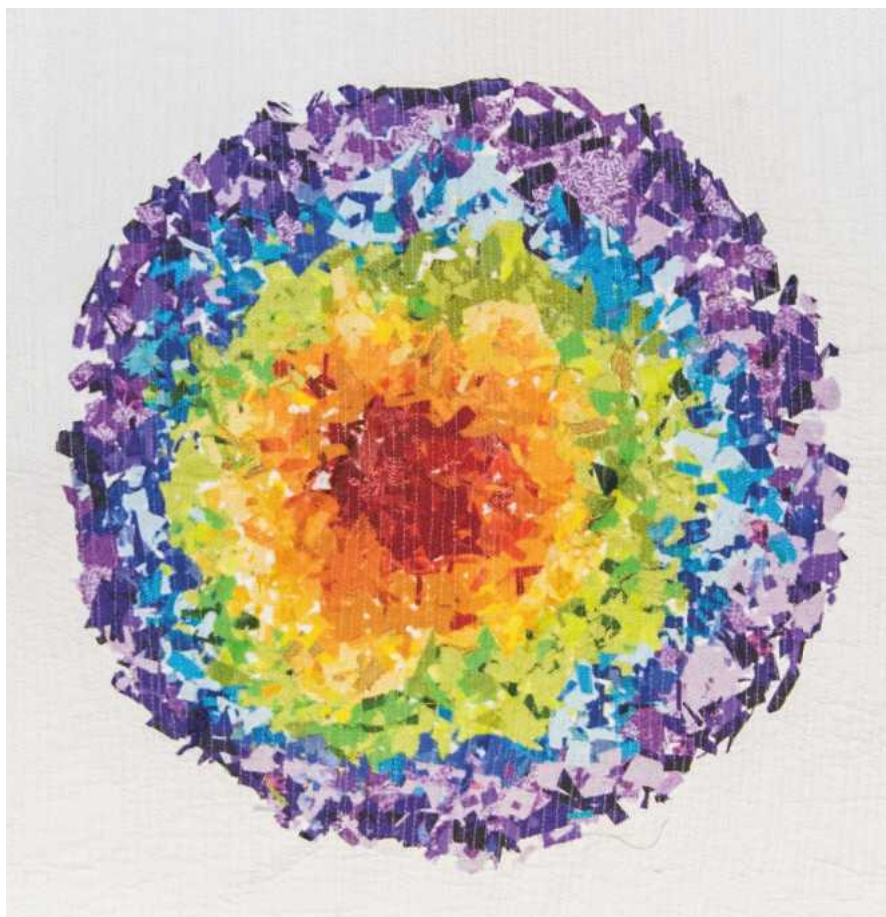
Fig 7 Working lines of quilting

with the quilt top edges and square up the quilt.

4 This quilt is finished with an invisible binding to complete the contemporary look. Sew the binding fabric strips together at right angles to create one long length. Press the seams open to reduce bulk and then trim away the 'ears'. Measure across the centre of the quilt from outer side edge to outer side edge, add 4in and cut two binding strips to this length. Measure down the centre of the quilt from outer top edge to outer bottom edge, add 4in and cut two binding strips to this length. On each binding strip, on one long edge, fold $\frac{1}{2}$ in over to the wrong side and press.

5 Place the quilt right side up on a clean flat surface. Take one binding strip and place it right sides together on the edge of the quilt top, matching up the raw edges (not the folded edge). Pin it in place down one side of the quilt, pinning to within 4in of the top and bottom corners. Repeat for the binding strip on the opposite site of the quilt, and then repeat for the two remaining sides.

6 Working on one corner at a time, on each binding strip mark the 45-degree sewing line to mitre the corner. Fold the quilt out of the way and then, with right sides together, match up the binding strips. Pin and then stitch on the marked line, leaving a $\frac{1}{4}$ in seam, and then trim away the excess fabric. Finger press the seam open and then finish pinning the binding strips to the quilt. Using a $\frac{3}{8}$ in seam, sew all the way round the quilt to secure the binding in place.



7 Fold the binding over to the back of the quilt, making sure that the corners are fully turned and give a crisp point. 'Roll' the edges of the quilt to ensure they are straight and that the binding doesn't show on the front of the quilt. Neatly slipstitch the folded edge of binding in place by hand, taking care not to let any stitches go through to the front of the quilt.

8 You could make a hanging sleeve for your quilt if you wish to display it on a wall. Add a label, including at least your name, location and the date the quilt was made. ♥

BIRDS AND BUGS PLAY MAT

All children will love this colourful play mat with its adorable appliqué motifs

Designed, made and quilted by Angela Huddart

See pattern
sheet for
Birds and Bugs
Play Mat
templates



Skill level



Finished size

Approx 80 x 93cm (31 x 36½in)
before binding

Materials

- ◆ 50cm (½yd) pale background fabric
- ◆ 25cm (¼yd) brightly coloured sashing fabric
- ◆ 50cm (½yd) bright print border fabric
- ◆ Assorted prints for appliqué, each at least 12.5cm (5in) square – see photo of quilt for the colours Angela used
- ◆ Fusible web for appliqué
- ◆ Threads to co-ordinate with appliqué fabrics
- ◆ Neutral piecing thread
- ◆ Quilting thread to coordinate with background, sashing and border fabrics
- ◆ Tear away stabiliser
- ◆ 90 x 105cm (35 x 41in) polar fleece or wadding
- ◆ 90 x 105cm (35 x 41in) backing fabric
- ◆ 30cm (¾yd) binding fabric

Where to buy

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

Preparation

All measurements include a ¼in seam allowance, unless otherwise stated.

CUTTING INSTRUCTIONS

- 1 From the background fabric cut twenty 5½in squares
- 2 From the sashing fabric cut:
 - ◆ Fifteen strips 1 x 5½in
 - ◆ Six strips 1 x 22in
 - ◆ Two strips 1 x 28½in

Handy hint

The play mat can be enlarged by increasing the size of the background squares. Remember though that you will need to increase the fabric requirements for sashing, border and binding accordingly.



Designer's notes

Having recently become a grandmother for the first time, I was eager to experiment with small quilts and play mats suitable for young children. I love all the bright colours and quirky designs available for babies and children so created a design that could be modified according to the recipient. This play mat is my fourth design: the first being appliquéd with hearts in pastel colours, which now belongs to my grand-daughter; the second appliquéd with various forms of transport and the third appliquéd with sail boats. You could also appliquéd teddy bears, cats and dogs – the possibilities are endless! I found that variegated fabrics, where the colours blend into each other, make lovely butterflies. Yellow/black striped fabrics are great for bees and red/black spotted fabrics are perfect for ladybirds.

3 Angela used a border fabric with a banded pattern and sewed it to the quilt top using mitred corners to avoid interrupting the linear pattern too much, but see Handy Hint below if you prefer a straight border. For a border with mitred corners cut four strips 4½ x width of fabric – these strips are cut longer to allow you some extra fabric to match up the pattern at the mitred corners

4 From the binding fabric cut four strips 2½in wide x width of fabric

Handy hint

If you prefer you could have a normal straight border with squared-off corners on your quilt. Cut two strips 4½ x 28in for the sides of the quilt and sew these in place, and then cut two strips 4½ x 31in (for the top and bottom) and sew them to the quilt.



WORKING THE APPLIQUÉ

1 Decide which fabrics you will use for each appliqué motif. Using the templates provided on the Pattern Sheet, trace the motifs onto the fusible web according to the manufacturer's instructions and cut out with roughly a ¼in extra all round. The templates have been reversed (flipped) so they are ready to use for fusible web appliqué.

2 Fuse the motifs to the back of your chosen fabrics. The motifs repeat at least three times in the quilt, so you could use different fabrics for each if desired. Prepare the following motifs:

- ♦ Three bird bodies and wings
- ♦ Three snail bodies and shells
- ♦ Three ladybird bodies and wings
- ♦ Three butterflies
- ♦ Three bee bodies (the wings are stitched later)
- ♦ Five flower petals and centres

3 Using sharp scissors cut out each appliqué shape, following the drawn line carefully.

4 Remove the backing paper and fuse each shape into the centre of each

5½in background square. For the ladybird, snail and bird fuse the body first and then place the wing or shell overlapping the body (shown by dashed lines on the templates). For the flowers fuse the petals first and then the centre.

5 Place tear away stabiliser behind each block and pin in place. Using a narrow zigzag stitch on your machine and thread to co-ordinate with the appliques, sew around each fused shape, including the flower centres and bird/ladybird wings. Stitch an oval of zigzag stitching between the butterfly wings to indicate the body (see Fig 1).

6 Free-motion embroider the antennae on the snails, ladybirds, bees and butterflies. Free-motion embroider the wings on the bees (Fig 2). If you prefer, you could hand embroider these areas. When you have finished machining, carefully tear-away the stabiliser.

PIECING THE QUILT TOP

1 Lay out the appliqué blocks in five rows each with four blocks, arranging them so the motifs are nicely scattered. If

desired, you could have some motifs facing a different way by rotating a block 90 degrees, as Angela has done.

2 Take the 1 x 5½in sashing strips and sew a strip to the right-hand side of blocks 1, 2 and 3 on each row. Sew the blocks together into a row as shown in Fig 3 (note: this diagram doesn't show the appliques in place).

3 Take the 1 x 21½in sashing strips and sew one to the top of the first row of blocks. Now sew a 1 x 21½in sashing strip to the bottom of every row of blocks.

4 Sew all of the block rows together. Take the two 1 x 28½in sashing strips and sew one to either side of the quilt (Fig 4).

ADDING THE BORDER

1 Take a 4½in width of fabric print border strip, find the centre point and crease or mark it. Find the centre point on the top edge of the quilt top and crease or mark there too. Pin the border strip right sides together with the quilt, matching the centre marks, and with raw edges aligned. Sew together, starting and stopping ¼in from the corners. Press the seam allowance towards the border. Repeat this process with another 4½in width of fabric print border strip on the bottom of the quilt. Sew the remaining border strips to the sides of the quilt but this time, instead of matching the centre point, place the fabric so that you have the best pattern match at the corners. The border strips will project out from the quilt top at this stage.

2 Fold the whole quilt top in half diagonally, with right sides together (Fig 5). Align the long border edges neatly and pin together. Using a quilter's ruler draw a 45-degree line across the border strips. Stitch along the 45-degree line, from the inner ¼in to the edge of the border. Turn the work to the right side to check that the mitre is flat and neat. Trim off excess border fabric to a seam allowance of ¼in and then press the seam. Repeat this process on all corners of the quilt.

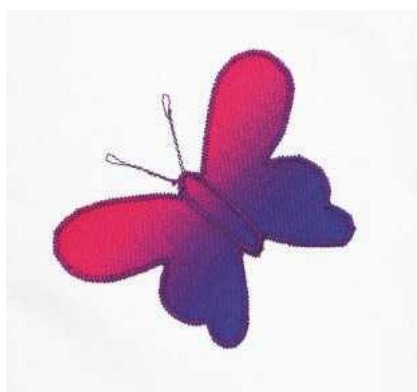


Fig 1 Embroidery on the butterfly



Fig 2 Embroidery on the bee



Fig 3 Joining the blocks together with sashing strips



QUILTING AND FINISHING

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

2 Quilt as desired. Angela quilted around each appliqué shape first, and then meander quilted within the square. Decorative stitches were quilted inside each sashing strip to give them a wavy look. The borders were quilted with straight stitch.

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

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

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

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



Fig 4 The quilt top complete with sashing strips



Fig 5 Drawing a 45-degree line to mark the mitre for a border corner

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Harbledown Great War Centenary Quilt: A piece of history

You may remember this quilt from a couple of issues ago when we mentioned it in our Show & Tell letters page. Now we look at the role Jacqui Cotterill has played in the research and making of the quilt, and learn more about the story behind this fascinating project.



BACKGROUND

The *Harbledown Great War Centenary Quilt* is a living project being made by the people of Harbledown, Upper Harbledown and Rough Common villages near Canterbury. Harbledown has a long history and is on the route the pilgrims took in Chaucer's *A Canterbury Tale*. The village has a war memorial recording the names of those men who lost their lives in the Great War and WW2 – but although every year in the Remembrance Day service the villagers say 'We will remember them', the individuals listed on the memorial have all but been forgotten. As people moved away and life changed, some of the details of the individuals named were lost so, for around four years, the makers of the quilt have been researching the lost details of the men of their villages who were killed in both wars. The research for the men who died in WW2 took an afternoon on a computer. For the men who died in WW1, the research is ongoing as they cannot track down a number of individuals due to the quality of the surviving records.

"All the fabric and items used for the quilt are recycled from something else. The cotton fabric for the 5in squares comes from ex-forces items like shirts, scarves and even a sleeping bag."

DESIGN AND CONSTRUCTION

All the fabric and items used for the quilt are recycled from something else. The cotton fabric for the 5in squares comes from ex-forces items like shirts, scarves and even a sleeping bag. The quilt is backed with an old army blanket and the layers are tied together with army issue khaki thread. A knot is placed at the corner of every square to securely hold the layers together, as the front carries considerable weight with all the various bits attached. The whole quilt is designed to look like an English field system, with drab squares of colour blending it



Full quilt

together. Bright blue fabric squares represent the colours of the French uniforms. The blue stripe on white squares are brushed cotton pyjama fabric, chosen to represent the many wounded. The other shirt colours represent common uniform colours of all the combatants in WW1. As uniforms were made using locally sourced fabric, there was a wide variation in colour, even within the same army. The nurses had every shade of mid blue and there were complaints from officials throughout the war about the inconsistency of the uniform colours. The buttons and emblems are mainly modern, as 100-year-old ones are difficult to source and would probably be better used and preserved somewhere else. However, they represent many of the regiments the Harbledown men found themselves serving in. Around the outside, on the binding, Jacqui machine-embroidered the words of *In Flanders Fields* by Major John McCrae and poppies to space the words out to fit the whole binding; she only learned to quilt in January 2014 and had very little experience of traditional quilting patterns. The three poppies pinned to the quilt are a design by the British Legion and were taken by Jacqui and her family to the cemeteries of the Ypres Salient where many of the men fell. There are a variety of poppies on the quilt: an Australian poppy, a Scottish poppy and one from Flanders Fields Museum in Ypres. All are



Letter from William Lott



Postcard

different shapes with different numbers of petals and made from various materials. The pictures on the squares are printed on transfer paper and ironed onto the squares. They represent some of the propaganda from both sides and the images that were common at that time. Stitched on top is fake barbed wire from a Halloween costume – barbed wire was such an iconic image of how we visualise the battlefields of WW1 that Jacqui felt compelled to find a way of including it, and this seemed an appropriate method. She sewed it on old puttees, which were the strips of woollen cloth that were wound around the lower legs to keep out the mud and damp. The puttees are used as sashing around the centre group of squares. The names and details embroidered are the names of the men of Harbledown lost in WW1. They include the names of men that, for various reasons, are not found on the war memorial. You may notice that some squares just have an initial and surname, just as they appear on the war memorial. These are the people whose details are still not clear given the state of the written records. As details are found and verified they will be added on to the squares.

THE STORIES BEHIND THE SQUARES

On the quilt's top row of squares, there's a small teddy bear made by Jacqui. At

the time of the outbreak of WW1, bears were the new popular toy. Farrnell, an English toymaker, made teddy bears small enough to fit in the pockets of the soldiers. They had eyes placed on the top of their heads so that when the pocket flap was opened the bears would be looking out. There is also a .303 bullet casing. It was used in the Lee Enfield rifles issued to the men of the British Army, and an essential part of their kit.

The bandage attached by the red cross is from a WW1 first aid box which again would have been an integral part of the soldiers' kits. The whole square represents the advances made during wartime to the improvement of survival of the wounded and the development of so many aspects of medical practice that still are used today. Intravenous replacement of fluid and blood were first used extensively at this time. The start of reconstructive and plastic surgery came from trying to piece together the faces shattered by shrapnel. The basis of orthopaedic surgery and the use of splints and wound management techniques all had a major advances due to the injuries which occurred in this industrialised war.

There are about six squares of embroidered silk attached to the quilt. Many of them have emblems of Belgium or France, and some of them have been embroidered by hands that were not used

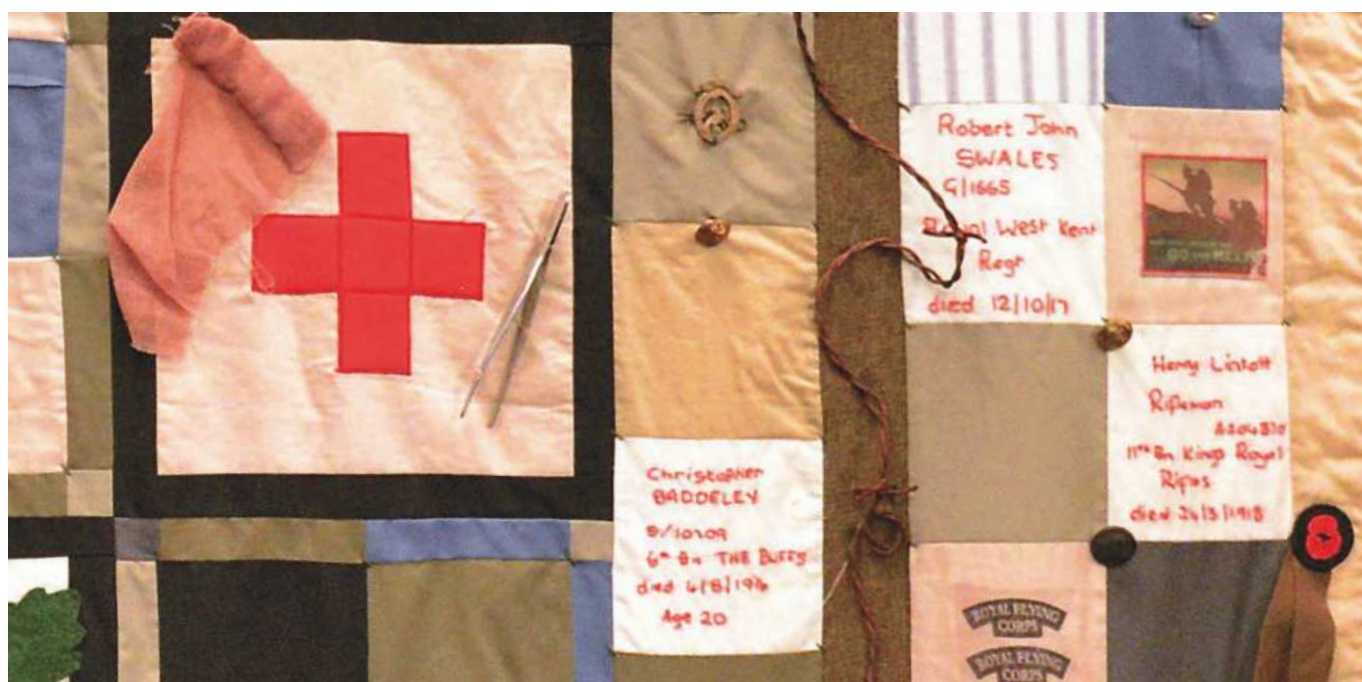
to sewing! They were probably bought and added to by the soldiers and then sent home to wives or sweethearts.

A group of ladies in Harbledown volunteered to embroider the names and service histories of the men of Harbledown who fell in WW1 so each square is individual. They included the men who have their name on the War Memorial and also men who were born or lived in Harbledown but for various reasons were not included in the War Memorial, perhaps as they had moved away from the village by the outbreak of war.

The trench map on one of the centre squares comes from an intelligence summary in the war diary of the 3rd Battalion Royal Australian Regiment stationed on the Western Front in 1917.

The letter tucked under the flap of the pocket is the last letter from the front from William Lott, 2nd Lieutenant of The Buffs. The envelope was sent to him when he was stationed in Cork. The emblem on the pocket is a Buffs hat badge. Not long after he wrote the letter he was killed. (His living relative, Pam Harvey of Harbledown let Jacqui copy it; she is one of only two living descendants of the men of Harbledown who died in WW1). William Lott was born in the village in 1895. He was an excellent sportsman and played for the local cricket team. Jacqui reversed and photocopied his original letter onto

"The makers have accumulated all sorts of bits and pieces as the quilt has toured. It was part of the WW1 Experience at The War and Peace Revival Show in July and The Military Odyssey in August. With all sorts of specialist collectors having stalls at these events, the group managed to find WW1 buttons, cap badges, forceps, silk, postcards and lots more to add to the quilt."



transfer paper then ironed it onto a piece of shirt material and sewed underneath the pocket flap. The same method is used for all the propaganda pictures that remind us of the mindset of that time. William describes in his letter, illustrated with little drawings, how he aimed his gun at the German trenches that were so close that he could see them from his own trench. He annoyed the Germans by shooting the periscope they were using to watch the British lines. He died not long after writing this letter, on 7th October 1916, and has no known resting place; but he is remembered at Thiepval Memorial in France which was erected to the men who died at the many battles at Somme in France.

BITS AND PIECES

At the Remembrance Day service this year, the bugler showed Jacqui his great-grandfather's army joining papers from WW1. On the 9th November 1914, his great-grandfather had travelled from Sittingbourne to Canterbury to join the local East Kent Regiment (The Buffs). On 9th November 2014, his great-grandson had travelled from Sittingbourne to Canterbury to be the bugler and play the last post to honour the fallen at the village Remembrance Day service. The makers have accumulated all sorts of bits and

pieces as the quilt has toured. It was part of the WW1 Experience at *The War and Peace Revival Show* in July and *The Military Odyssey* in August. With all sorts of specialist collectors having stalls at these events, the group managed to find WW1 buttons, cap badges, forceps, silk, postcards and lots more to add to the quilt.

CHALLENGES

To illustrate some of the challenges faced in tracking down the stories behind the men, take for example the square for Walter Gabriel Home. He was born in Scotland, joined the 6th Dragoon Guards, a Scottish Regiment and fought in the Boer War. He married in Canada and lived in Scotland – so why was he on a War Memorial in Harbledown just outside Canterbury? After trawling through the regimental history, the quilt researchers noticed that Walter's regiment were billeted at Canterbury barracks from 1912. Walter Gabriel Home lived in army married quarters in Harbledown. This seems to be a common theme with the War Memorial: the names are men who lived in the village at the outbreak of war. Some, like H Taylor and T Fisher, may have had family who lived in the village, and currently the makers are checking the 1911 census returns to try to identify their details and

match them up with military records to confirm they have the right people.

There is a permanent display of the research undertaken for this project and the men's stories in St Michael and All Angels Church in Harbledown, Canterbury. The Harbledown Ancestors Project is also currently still running, which asks all the residents in the Parish to find one ancestor who was involved in WW1 and tell their story so it is not lost. ♥

ACKNOWLEDGEMENTS AND THANKS

Jacqui would like to thank everyone who helped with this project, in particular Golding Surplus in Palace Street Canterbury. Their knowledge of military uniforms and mad ideas for using shirts were essential to the final design. Thank you also to all the stall holders at Chatham Dockyard Military Fair for their knowledge of buttons, medals and ribbons, and their ability to rummage through endless bits of fabric to find exactly the right thing! A big thank you also goes to the ladies of Harbledown who embroidered all the names. They are Wendy Gilham, Babs Golding, Alice Ireland, Janet Larkinson, Jill Rayner and Pippa Ruddle.



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What's in a name?

Anne Williams visited the current exhibition of signature quilts at the Quilt Museum and Gallery in York



Sheriff Hutton Bazaar Coverlet, 1898



Zion Bazaar Coverlet, 1910

Signature quilts were at the height of their popularity in the late nineteenth to early twentieth centuries. As their moniker suggests, these are quilts, or coverlets that contain names and/or initials, often embroidered – not usually reproduced signatures – but occasionally hand-written. Some examples also incorporate motifs or ‘cartoons’, which might be hand-drawn or applied by fabric transfer: some have then been embroidered over.

Predominantly, signature quilts were made as fundraisers, which has led to them also being referred to as bazaar quilts. The mid to late Victorian era was a time of widespread Christian belief and a period when Methodism was strong. Raising money and helping the poor is an important part of the Methodist movement's ideals, so it is perhaps not surprising that there are several surviving examples of signature quilts made by chapel groups. But the making of signature quilts was not confined to religious activity. This period also coincided with women becoming more active in civic society, organising groups such as ladies aid and missionary societies, and girls would have learned needlework at school, so these skills could be put to use in projects such as signature

quilts to help raise funds for charities and community groups.

A common design for a signature quilt is based on contrasting-coloured squares, arranged either straight-set or on-point, as this is a simple pattern in which to accommodate a name or initials, with embroidery stitched in a colour to stand out against the background fabric. Sometimes a larger central block gives details of where, when and why the quilt was made. Turkey red, a bright and colourfast shade which was widely used in the nineteenth century, combined with cream or white was a popular choice for signature quilts. Individuals would pay to have their name or initials included; sometimes payment was by the square, so there are examples where there is only one letter in a square rather than a whole signature or set of initials. To raise further funds the finished quilt might be raffled or auctioned. Records tell us that it was not unusual for a signature quilt to make the equivalent of £800–1500 in today's money, which is comparable with that raised by raffle quilts groups often make now.

Signature quilts were also made as commemorative pieces, perhaps to celebrate an anniversary, or as friendship quilts such as a wedding gift, so quilts

bearing names or initials have not necessarily been made as fundraisers.

As with all historical pieces, provenance is vital in corroborating a quilt's narrative. Many antique quilts are unsigned so their stories are destined to remain a secret. Signature quilts however can be valuable primary sources helping to bring social history to life, especially when details in addition to names or initials are also stitched into the piece. Researchers are able to check names against census and church records, and sometimes there is news about the fundraising quilt in a local paper, all helping to build up a picture of a community and its residents at a particular time.

SIGN HERE!

This winter the Quilt Museum and Gallery in York has a major exhibition of signature quilts, with pieces from its own collection as well as loans from other museums, organisations and individuals. Most of the pieces are from the late 1800s to early 1900s, but there are also some contemporary examples.

Exemplifying the Turkey red and white colour scheme, with alternating straight-set squares containing names and a larger snowball-style central patch, is the *Sheriff*

“Signature quilts were also made as commemorative pieces, perhaps to celebrate an anniversary, or as friendship quilts such as a wedding gift...”



Dipton Wholecloth Signature Quilt, 1907



Altrincham Signature Coverlet, c1910s

Hutton Bazaar Coverlet. Sheriff Hutton is a rural community around 10 miles north of York and the coverlet was made for the village's Wesleyan school bazaar in 1898. Each of the ninety-six squares is embroidered with an average of five names, and there are also four 'signed' triangles around the centre patch. Mhairi Gowans has researched the piece and has found that many of the signatures are of children who would have been too young to sign or sew their own names. Other names represent people from all classes of the community, from the owner of the grand house and estate of Sheriff Hutton Park to a local farmer. So this coverlet is a fantastic record of the residents of the village at the turn of the nineteenth to the twentieth century.

Another bazaar coverlet is the *Zion Bazaar Coverlet*, made in 1910 as a fundraiser for the Zion Independent Chapel in Morley, a market town about 5 miles southwest of Leeds city centre. Rachel Nichols has studied this coverlet of alternating blue and white squares that are arranged on-point. Each of the squares contains a set of heavily embroidered initials, which makes it more difficult to identify the signatories than when full names or surnames are

featured. But by good fortune, an index of names accompanied the coverlet and it was possible to trace those who had 'signed' the piece, with census records providing more details about where they lived and what they did. A story in the *Morley Observer* reported that the bazaar was held over a period of three days in Morley Town Hall and that it raised £861, an impressive sum in 1910.

An uncommon design for a signature quilt, though typical of the region of its origin, is the *Dipton Wholecloth Signature Quilt*. Dipton is in County Durham, where wholecloths quilted with designs such as cables and feathers are characteristic of the area. This yellow wholecloth contains twelve names stitched around a central text which reads 'PM Church Dipton 1907 Lady Workers' – all of the embroidery (not quilting) has been done in pink thread. It isn't known why this quilt was made, but it's likely that it was a fundraiser for the church.

The *Altrincham Signature Coverlet* was made in c1910 for St George's Church in Altrincham, Greater Manchester. This unusual coverlet is made from a seven-by-seven arrangement of straight-set blue linen handkerchief squares that have been joined with lace 'sashing'. An embroidered

image of the church features in the central square, but sadly there's no date; each of the surrounding squares have been divided into eight triangles using feather stitch, and each triangle contains a name or a set of initials.

Made both to raise funds and to commemorate Queen Victoria's silver jubilee in 1897 is the *Tyneside Signature Quilt*. The white cotton background features a central embroidered outline of Queen Victoria's head which is surrounded by 212 signatures, though some of the names are repeated. Anne Jeater has looked into the quilt, which was made by the women of Ellison Street Primitive Methodist Church in Jarrow, South Tyneside. Her research suggests that this quilt was sponsored only by the more affluent members of the church's congregation and their families, with the most prominent members appearing close to the centre.

A more recent quilt is the *House Blocks Quilt*. The appliquéd pictorial blocks were made and signed, by members of the Quilt Circle in 1978. The blocks were raffled and won by Jean Amsden, a member of Cambridge Quilters, who then pieced them together. Jean's daughter Deirdre went on to become the first

president of The Quilters' Guild of the British Isles, which was formed in 1979, and this quilt was the first item accepted into the Guild's collection, which now contains over 800 articles.

There are many other pieces in the exhibition, mostly historical but a few contemporary ones as well. A particularly interesting pairing is a signature quilt made in 1895 in Rochdale for an NSPCC bazaar and a contemporary autograph quilt made in the same area in 2013. These two pieces were part of a collaborative project called *Please Sign Here...* The 1895 quilt is in the collection of Touchstones Rochdale, the borough's arts and heritage centre, and the contemporary quilt was a community-based project led by textile artist Lynn Settrington made in response to the historic piece. Whilst design historian Dr Alison Slater was researching the 1895 quilt, Lynn worked with over 300 people to create the new signature quilt. Alison was able to identify 148 of the 199 signatures on the historic quilt and her research has been added to Touchstones Rochdale's archive, so that it is permanently recorded with the quilt itself. The new quilt has also been added to the centre's archive, providing a snapshot of residents from the



Tyneside Signature Quilt, 1897



House Blocks Quilt, 1979

Rochdale borough in the summer of 2013. The outcome of this fascinating project demonstrates the importance of these artefacts in recording 'ordinary' people.

Sign Here! is an intriguing exhibition for both textile lovers and those with an interest in social history. Provenance of quilts is the Holy Grail, so, in the words of Heather Audin, the Quilt Museum and Gallery's curator: '... it is a joy to have these quilts in our collection with such a clear record of who, what, why and where.' ♥

SIGN HERE!

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NEW FOREST RUNNER

Modern fabrics in a complementary colour scheme are perfect for this attractive table runner

Designed, made and quilted by Sally Ablett



Skill level



Finished size

Approx 37 x 105.5cm (14½ x 41½in), before binding

Materials

- ♦ Fat quarter of Fabric 1 (New Forest AO39.2)
- ♦ 20cm (¾yd) of Fabric 2 (New Forest AO41.2)
- ♦ 25cm (¾yd) of Fabric 3 (New Forest AO40.1), includes binding
- ♦ 35cm (¾yd) of Fabric 4 (New Forest AO42.3)
- ♦ Fat quarter of Fabric 5 (New Forest AO43.3)
- ♦ 46 x 97cm (18 x 38in) wadding
- ♦ 46 x 97cm (18 x 38in) backing fabric

Where to buy

Fabrics used in the runner are from the New Forest collection by Lewis & Irene, available from UK retailers and websites. Similar fabrics are available from quilt fabric shops, or see our advertisers for mail order services.

Preparation

All measurements include a ¼in seam allowance, unless otherwise stated.

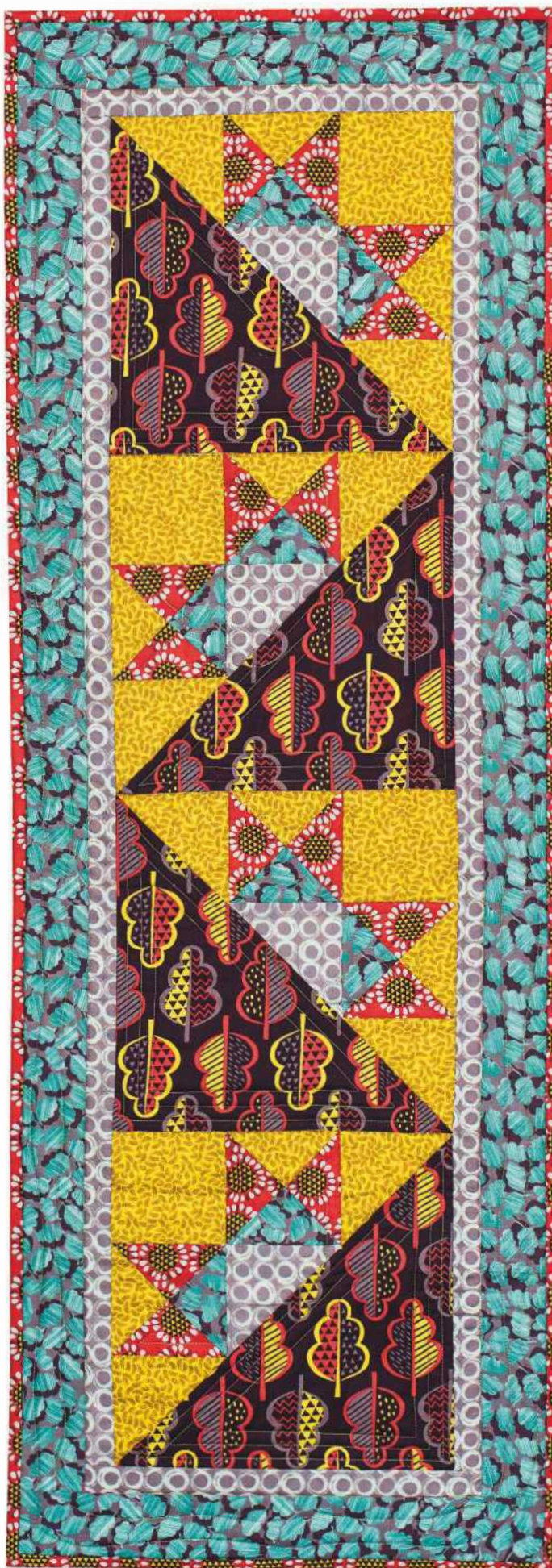
CUTTING INSTRUCTIONS

1 From Fabric 1 cut two 9½in squares. Sub-cut in half diagonally once: to keep the directional print running in the same direction, cut one square from bottom left to top right and the other square from top left to bottom right

2 From Fabric 2 cut the following:
 ♦ Two 3½in squares. Sub-cut in half diagonally once to give four triangles
 ♦ Two strips 1¼ x 36½in for the inner border
 ♦ Two strips 1¼ x 11in for the inner border

3 From Fabric 3 cut the following:
 ♦ Four 4½in squares. Sub-cut each of them in half diagonally twice to give sixteen triangles
 ♦ Three strips 1½in x width of fabric for single-fold binding

4 From Fabric 4 cut the following:
 ♦ Two 4½in squares. Sub-cut each of them in half diagonally twice to give eight triangles
 ♦ Two strips 2¼ x 38in for the outer border
 ♦ Two strips 2¼ x 14½in for the outer border



- 5** From Fabric 5 cut the following:
- Four $3\frac{1}{2}$ in squares. Sub-cut them in half diagonally once to give eight triangles
 - Two $4\frac{1}{2}$ in squares. Sub-cut them in half diagonally twice to give eight triangles
 - Four $3\frac{1}{2}$ in squares

MAKING THE BLOCKS

1 There are four blocks in the runner. Each block has one half pieced from squares and triangles, and the other half as a large triangle of Fabric 1. Lay out all of the pieces for each of the blocks. Arrange them so that two of the blocks will have the large Fabric 1 triangle on the right and the other two will have the large Fabric 1 triangle on the left.

2 Assemble the pieced half of a block as follows (see **Fig 1**). Take one Fabric 3 triangle and one Fabric 4 triangle and sew them together along the short sides to make a bigger triangle. Repeat this with a Fabric 3 triangle and a Fabric 5 triangle. Sew the two larger triangles together along the long side to create a quarter-square triangle (QST) unit. Trim the QST unit to $3\frac{1}{2}$ in square ensuring the diagonals still extend to the corners of the square. Repeat this process to make seven more QSTs (eight in total).

3 Sew a triangle of Fabric 5 to the left-hand side of one of the QST units. Sew a $3\frac{1}{2}$ in square of Fabric 5 to the right-hand side of the QST unit. Call this row 1 (**Fig 1**).

4 Sew a triangle of Fabric 2 to the left-hand side of another QST unit. Sew a triangle of Fabric 5 to the top of this QST unit. Call this row 2.

5 Sew row 2 to the top of row 1, aligning them as shown. You now have a large pieced triangle.

6 Complete the block by sewing the large Fabric 1 triangle to the pieced unit to make a square (**Fig 2**). Check the block is $9\frac{1}{2}$ in square. Make four blocks like this in total.

ASSEMBLING THE RUNNER

1 Lay the four blocks out in a row. Check that they are the right way round – alternate blocks need to be rotated 90 degrees clockwise (see **Fig 3**). Sew the blocks together.

2 Take the Fabric A strips for the first border and sew the longest strips to the sides of the runner and press the seams. Sew the other strips to the top and bottom of the runner and press the seams.

3 Take the Fabric 4 strips for the outer border and sew the longest strips to the sides of the runner and press the seams. Sew the other strips to the top and bottom of the runner and press the seams (**Fig 3**).

QUILTING AND FINISHING

1 Create a quilt sandwich of the backing piece right side down, the wadding and then the patchwork right side up. Quilt as desired, either by hand or by machine.

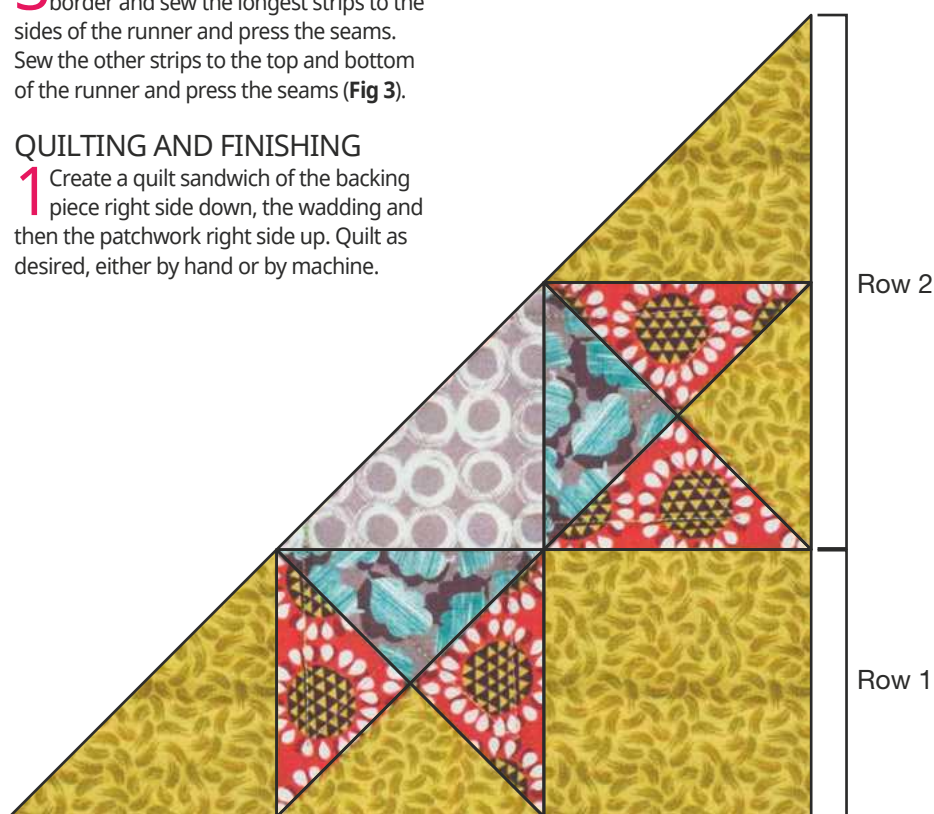


Fig 1 Making the pieced half of the block



Fig 2 Assembling the block

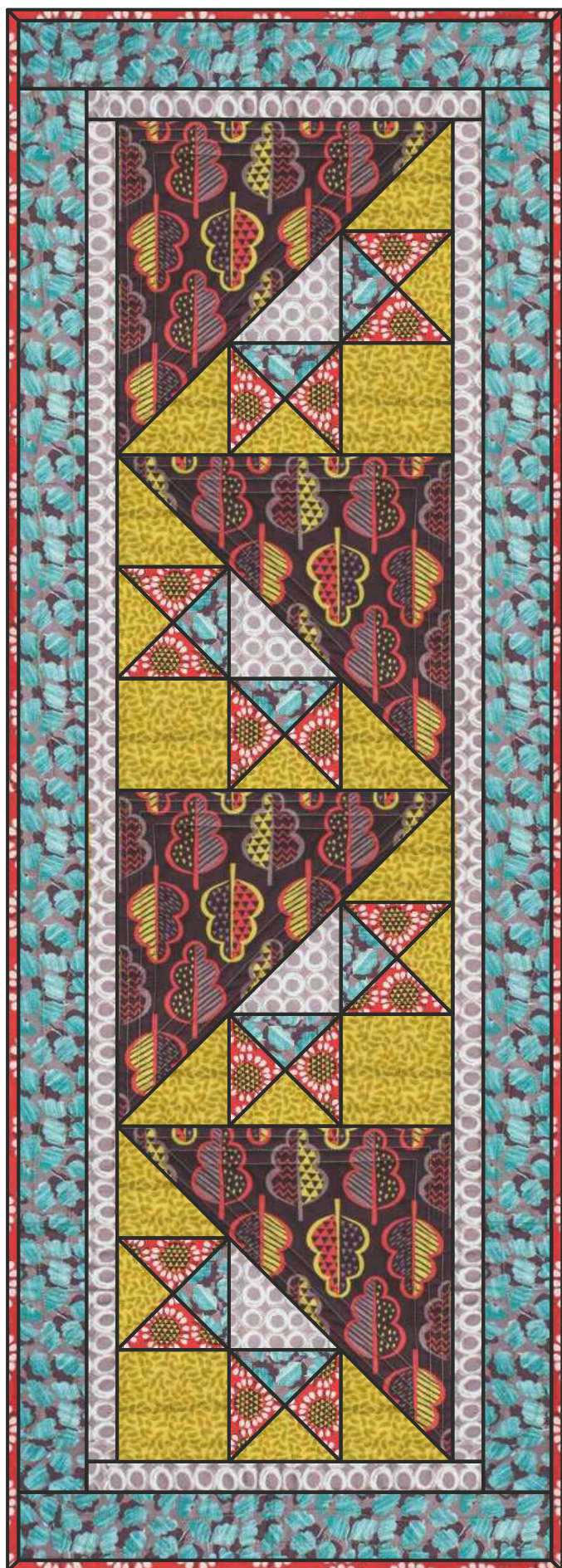


Fig 3 The layout of the runner

2 Square up the runner, trimming off excess backing and wadding. Sally used a single-fold binding to reduce bulk along the edges of her runner. Join the binding strips together at right angles. Press the seams open to reduce bulk and trim away the 'ears'. Press a $\frac{1}{4}$ in seam towards the wrong side of the fabric, all along the length of the strip.

3 Working from the right side and starting part-way down one edge, match the raw edge of the binding to the raw edges of the runner. Sew in place, folding a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and overlap the ending piece on top. Fold over the binding on to the back of the runner and neatly slipstitch in place by hand. ♥



WALKABOUT QUILT

Wonderful earthy tones of the Australian Outback contrast with cream and charcoal in this vibrant quilt

Designed by Beth Studley for The Henley Studio www.lovefrombeth.com



With thanks to Picture House Antiques, Todmorden (www.picturehouseantiques.com)

Skill level



Finished size

Approx 141 x 171.5cm (55½ x 67½in) before binding

Materials

The fabrics given here are for an orange colourway, but you could choose other colours from the Walkabout range instead if you prefer

- ◆ 30cm (¾yd) Fabric 1 (1389/S grey dotted lines)
- ◆ 30cm (¾yd) Fabric 2 (1198/N3 orange spots)
- ◆ 30cm (¾yd) Fabric 3 (1386/S grey squares)
- ◆ 1m (1yd) Fabric 4 (1385/N orange spiral), includes binding
- ◆ 30cm (¾yd) Fabric 5 (1384/S large abstract). If using an alternative fabric with a useable width less than 42¾in, 50cm (½yd)
- ◆ 30cm (¾yd) Fabric 6 (1388/N orange footprints)
- ◆ 30cm (¾yd) Fabric 7 (1386/P pink squares)
- ◆ 1m (1½yd) Fabric 8 (1387/Q cream cobweb)
- ◆ 80cm (⅞yd) Fabric 9 (1385/X black spiral)
- ◆ 50cm (½yd) Fabric 10 (1390/P pink zig-zag)
- ◆ 152 x 183cm (60 x 72in) wadding
- ◆ 152 x 183cm (60 x 72in) backing fabric (1385/N orange spiral)

Where to buy

The quilt uses fabrics from the Walkabout Collection by The Henley Studio for Makower UK. Similar fabrics are available from quilt fabric shops, or see our advertisers for mail order services.

Preparation

All measurements include a ¼in seam allowance, unless otherwise stated.

CUTTING INSTRUCTIONS

- 1** From Fabric 1, cut one strip 9½in x width of fabric. Sub-cut into ten rectangles 9½ x 2½in.
- 2** From Fabric 2, cut one strip 9½in x width of fabric. Sub-cut into ten rectangles 9½ x 2½in.



- 3** From Fabric 3 cut one strip 9½in x width of fabric. Sub-cut into ten rectangles 9½ x 2½in.

- 4** From Fabric 4 cut the following:
 - ◆ Two strips 9½in x width of fabric. Sub-cut into twenty rectangles 9½ x 2½in
 - ◆ Six strips 2½in x width of fabric for binding

- 5** From Fabric 5 cut one strip 9½in x width of fabric. Sub-cut into nine rectangles 9½ x 4¾in.

- 6** From Fabric 6 cut one strip 9½in x width of fabric. Sub-cut into nine rectangles 9½ x 2½in.

- 7** From Fabric 7 cut one strip 9½in x width of fabric. Sub-cut into ten rectangles 9½ x 2½in.

- 8** From Fabric 8 cut the following:
 - ◆ Three strips 9½in x width of fabric. Sub-cut these strips into thirty-five rectangles 9½ x 2½in and two rectangles 9½ x 1¾in (for the half rectangles at the top and bottom of column 4).

- ◆ Six strips 1½in x width of fabric for inner border.

- 9** From Fabric 9 cut three strips 9½in x width of fabric. Sub-cut these strips into thirty-three rectangles 9½ x 2½in and four rectangles 9½ x 1¾in (for the half rectangles at the top and bottom of columns 2 and 6).

- 10** From Fabric 10 cut the following:
 - ◆ One strip 9½in x width of fabric.
 - ◆ Sub-cut into ten rectangles 9½ x 2½in
 - ◆ Six strips 1½in x width of fabric for the outer border.

PIECING THE COLUMNS

- 1** The quilt top is made up of seven columns, each composed of rectangles of fabric 9½ x 2½in, with nine wider rectangles of Fabric 5 9½ x 4¾in and six narrower 1¾in rectangles of Fabrics 8 and 9. Three of the columns are mostly light Fabric 8 and dark Fabric 9. See **Fig 1** for the layout.

- 2** Lay out your rectangles as shown in **Fig 1**, or in the order of your choice. Intersperse the wider rectangles of abstract Fabric 5 between the narrower rectangles. Note that columns 2, 4 and 6

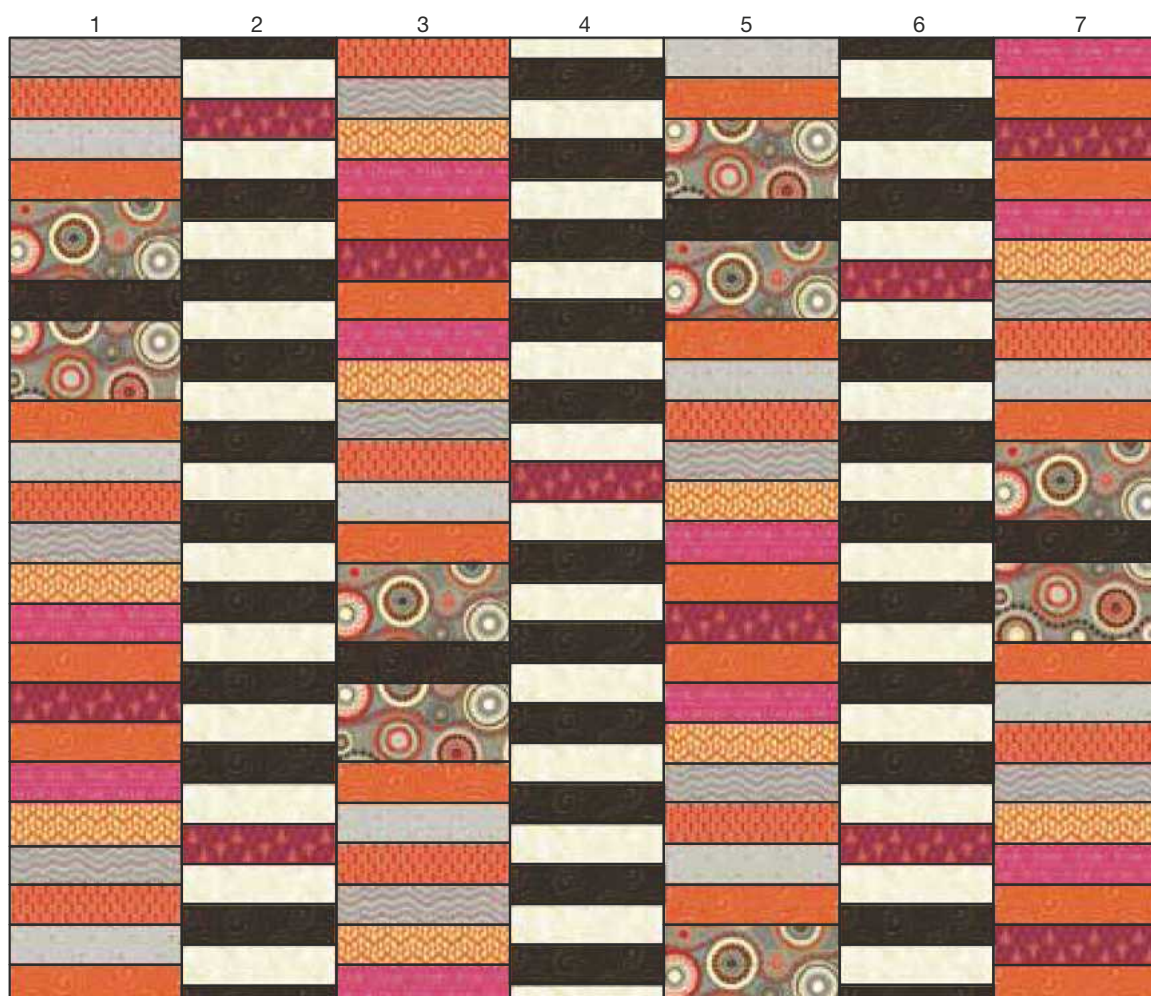


Fig 1 Piecing the columns

have a half rectangle at the top and bottom to create columns that are off-set.

3 Sew the rectangles of each column together. Press the seams of columns 1, 3, 5 and 7 in the opposite direction to columns 2, 4, and 6.

4 Now sew the seven columns together and press seams in one direction. The quilt top should be 51½in high x 63½in wide at this stage, so check that all columns are the same height and trim if need be.

ADDING THE INNER BORDER

1 Take the six 1½in wide strips of Fabric 8 for the inner border and sew them together end to end to make one long strip. You can use 45-degree seams or straight seams if you prefer. Press the seams open.

2 Measure your quilt top – it should be 51½in wide x 63½in high. Cut the long border strip into two strips 1½ x 51½in for the short sides of the quilt and two strips 1½ x 63½in for the long sides of the quilt. If your quilt top measurements are different to ours then cut your strips to fit your quilt.

3 Sew two short border strips to the quilt and press the seams towards the darker fabric. Now sew the longer strips in place on the other sides of the quilt and press seams towards the darker fabric.

ADDING THE OUTER BORDER

1 Take the six 1½in wide strips of Fabric 10 for the outer border and sew them together end to end to make one long strip. You can use 45-degree seams or straight seams if you prefer. Press the seams open.

2 Cut this long strip into two strips 1½ x 53½in for the short sides of the quilt and two strips 1½ x 67½in for the long sides of the quilt (or cut the strips to fit your quilt).

3 Sew two short border strips to the quilt and press the seams towards the darker fabric. Now sew the longer strips in place on the other sides of the quilt and press seams towards the darker fabric.

QUILTING AND FINISHING

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

2 Quilt as desired. The quilt shown was quilted using wavy lines about ½in apart.

3 When you have finished quilting, secure and tidy all thread ends. Trim the excess backing and wadding level with the quilt top edges and square up the quilt.

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

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

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

SEW HAPPY QUILT-ALONG

Fancy a new project for the New Year? If so, our Quilt-Along (QAL), starting in this issue, will be right up your street

Designed and made by Mandy Munroe

PART
ONE



Skill level



Finished size

Approx 88cm (34½in) square before binding

Materials

Whether you are part of a group QAL or working on your own, you will need the following materials. If you think you may alter the quilt design, such as adding more blocks and borders, then take this into account and buy extra fabric

- ♦ 1m (1yd) in total of mid-tone fabrics: if taking part in a group QAL this will be divided among the group members (see Organising a Group QAL, below right); if you are working alone, aim for a selection of at least four different fabrics
- ♦ 50–75cm (½–¾yd) in total of light fabric/s
- ♦ 50cm (½yd) in total of dark or contrast fabric/s
- ♦ Neutral thread for piecing
- ♦ Basket or tray to keep your labelled QAL pieces together
- ♦ 102cm (40in) square backing fabric
- ♦ 102cm (40in) square wadding
- ♦ 30cm (¾yd) binding fabric

Where to buy

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

Preparation

All measurements include a ¼in seam allowance, unless otherwise stated.

WHAT IS A QAL?

A quilt-along is a fun way of making a quilt and very popular with quilting groups as the idea is to share fabric choices. These types of projects are sometimes called a fabric swap. The main goals of a QAL are to have fun, improve your skills and, by incorporating fabrics into your quilt that you have not chosen, stretch your imagination and creativity.

Over four issues we will be showing you how to make the blocks and assemble this quilt. You can make the quilt alone or gather together some friends to exchange fabrics for a group QAL (see below). Beginners and improvers that have mastered the ¼in seam should be able to take part.

You can make the design individual to you if you prefer, changing the setting, adding more blocks or replacing the ones we've used with some of your favourites. You can also use up your scraps to add more borders and make a larger version if you wish.

QAL SCHEDULE

The QAL is divided into four parts, spread over four issues, describing and illustrating the various blocks and borders needed to make and finish the quilt.

Part One (this issue) – Getting Started, Block 1, Block 2, assembling the central unit.

Part Two (February issue) – Block 3, Block 4 and Block 5.

Part Three (March issue) – Block 6, assembling Border 1, adding Border 2 and Block 7.

Part Four (April issue) – Block 8, Block 9, assembling Border 3 and finishing the quilt.

ORGANISING A GROUP QAL

If you want to take part in the QAL as a group, then three to seven people would work well. You'll each make blocks for your own throw-size quilt but swap mid-tone fabrics before you start. For the mid-tone exchange we suggest exchanging 1 yard rather than 1 metre in case you'd like to arrange an international virtual group. If you choose to work from 1 metre everyone will receive just under 2in more on each strip. A mixture of yards and metres won't be a problem. The quilting group called Jo Blox will be joining our QAL, so we'll get to see some of their blocks along the way.

Group QAL Guidelines

QALs generally have some guidelines or 'rules', so the finished quilts stand some chance of working, design-wise, in terms of colour, fabrics and techniques used. Here are some points you might consider.

- ♦ Discuss what style of quilt you'd like to make, to help you choose suitable fabrics. For example, modern or

traditional, for fun or to raise money for a charity?

- ♦ What colours and fabrics you choose is up to you, but you could establish some rules. For example, will you allow solids, batiks or children's or novelty prints? Are fabrics to be washed and starched before the swap?
- ♦ Have a general plan for making and assembling the quilt.
- ♦ You might also need to discuss how strict are you going to be. For example, does everyone have to include some of every swapped fabric and is it alright to add others?

JO BLOX QUILTING GROUP

Before the 1yd fabric exchange of mid-tone fabrics, the Jo Blox Quilting Group decided on the following guidelines for their QAL. Your group might consider similar guidelines. Some quilt blocks from the Jo Blox quilt will be shown in Parts Two and Three and some of the finished quilt in Part Four.

Group name: Jo Blox

Number in group: 7

Quilt style: Modern

Fabrics: No batiks, solids, children's prints or predominantly brown. No 1930's reproductions (we love them but not for this project)

Strictness: Must include some of every exchanged fabric in the finished quilt. The forfeit for failure is that the rule breaker has to bind everyone else's quilt! Secret choice of lights and darks is allowed and quilts can be worked on at meetings after additional fabrics have been chosen.

Fig 1 shows the Jo Blox Quilting Group's choice of mid-tone fabrics.



Fig 1 The mid-tone fabrics chosen by the Jo Blox Quilting Group. The lights and darks are still to be chosen

Send us pictures of your finished quilts

We'd love to see pictures of your finished quilts and will feature as many as we can in our 'Show and Tell' pages in a future issue. Send high resolution photos (jpg) to: bridget.neale@mytimemedia.com and include details of who made the quilt and any other interesting snippets of information.

Group QAL Sorting Fabrics

1 Everyone needs to choose 1yd/1m of a mid-tone fabric. Divide this up between the number in the group (see below for how to do this). Everyone keeps one piece for themselves and passes the others on. In exchange, you will receive a strip from every other member in the group, adding back up to 1yd/1m each in total. Arrange a get-together, real or virtual, to reveal your fabric choices.

2 To divide up your chosen 1yd/1m fabric piece between the number in your group (keeping one strip for yourself) do as follows. Cut your 1yd/1m across from selvedge to selvedge, creating two pieces each 18in (or 19½in if using a metre) x width of fabric (width of fabric is about 42in, so you will have 84in in total). Divide this 84in equally between the number of people in your group. For example:

- ♦ Group of **seven** – each person will get seven different fabric strips approx. 18 x 12in ($84 \div 7 = 12$ in), with one person getting two smaller strips 6 x 18in adding up to at least 12in
- ♦ Group of **six** – each person will get six different fabric strips approx. 18 x 14in ($84 \div 6 = 14$ in)
- ♦ Group of **five** – each person will get five

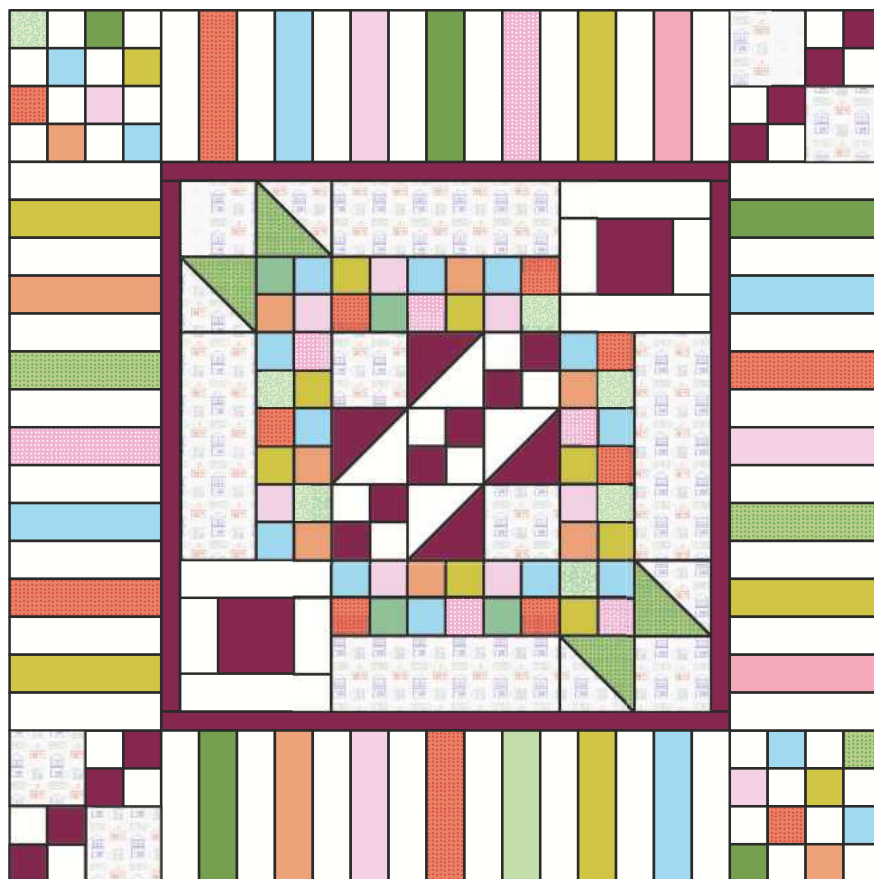


Fig 3 The quilt layout



Fig 2 Mandy's choice of mid-tone fabrics plus two lights and one dark fabric

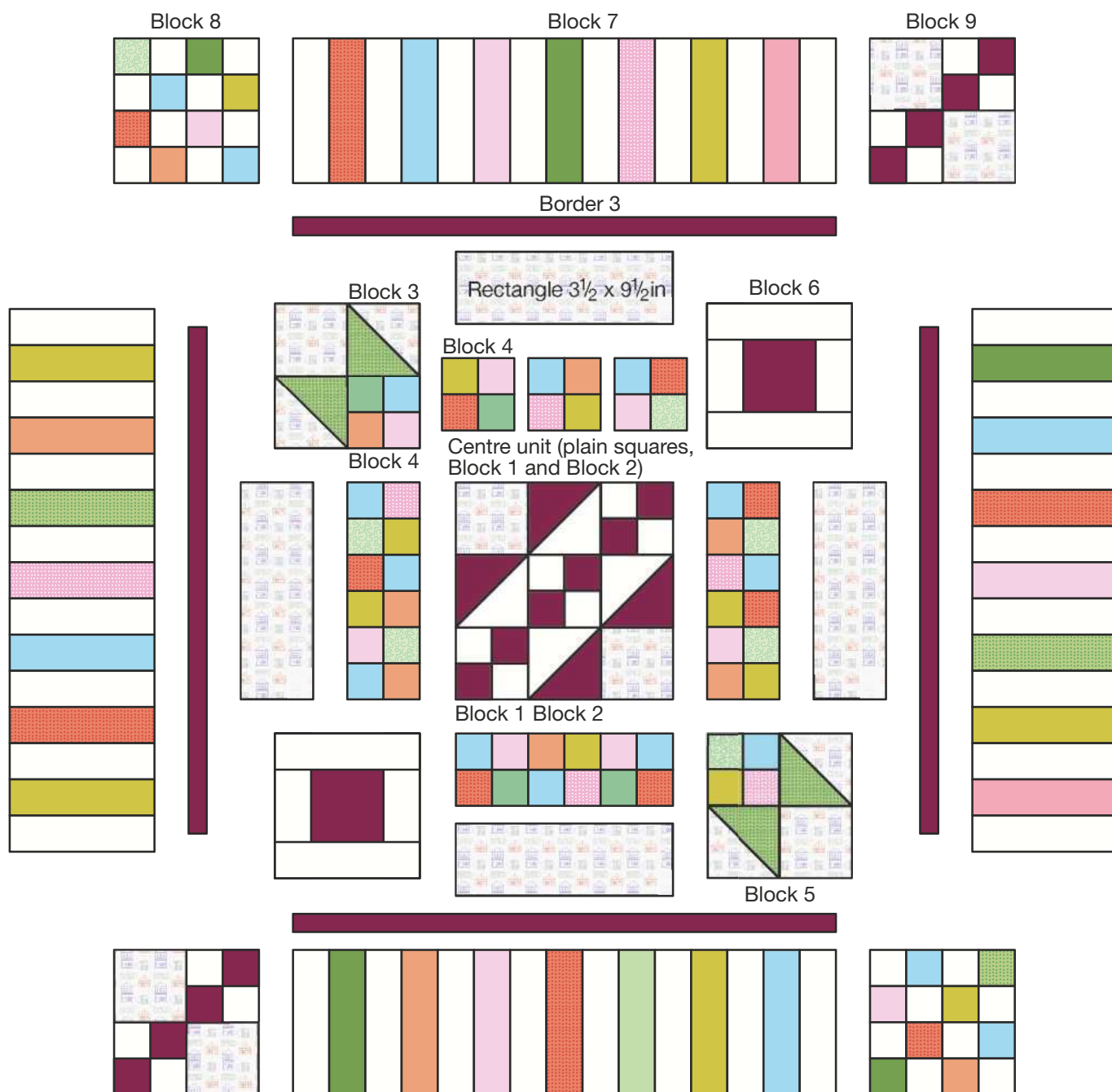


Fig 4 The blocks making up the quilt

different fabric strips approx. 18 x 12in ($84 \div 5 = 16\frac{1}{2}$ in), with one person getting two smaller strips 9 x 18in

- ♦ Group of **four** – each person will get four different fabric strips approx. 18 x 21in ($84 \div 4 = 21$ in). With smaller groups (such as four or three) add more variety to your mid-tone fabrics by dividing and exchanging *two different* $\frac{1}{2}$ yards/metres (rather than one single yard/metre). In a group of four people this will give you eight strips each 18 x about 11in; in a group of three people will give you six strips 18 x 14in

3 Once you have exchanged your mid-tone fabrics, you can choose a light background fabric (or two) and a

dark or dominant fabric to complement and add contrast to your mid-tones. This will make your quilt unique to you. **Fig 2** shows Mandy's range of fabrics.

INDIVIDUAL QAL

You can still join the QAL if you are working alone. You can choose to restrict your palette to four (or more) mid-tone fat quarters or use eight (or more) fat eighths. Scraps are fine too – choose strips 4in, $3\frac{1}{2}$ in and 2in wide. Add $\frac{1}{2}$ – $\frac{3}{4}$ yd of light fabric and $\frac{1}{2}$ yd of dark fabric.

QUILT LAYOUT

The layout that Mandy chose for her quilt is shown in the photograph of the quilt and described in detail over four issues. The

quilt is essentially a medallion-style design, with three borders around a central nine-patch unit. Border 1 and Border 3 are made up of pieced units and blocks, while Border 2 is a narrow one in a dark fabric. To help those of you fairly new to quilting, the quilt layout is shown in **Fig 3**, with the individual blocks in **Fig 4**. The instructions will describe the blocks you need to make to create the quilt as shown in the photograph and these are listed in **Fig 5**.

PREPARING YOUR FABRICS

1 Once you have all of your fabrics sort them from light to dark and identify any that are dominant. Reds, yellows or solids might leap out, so it's good to note that now. If your lightest mid-tone is close

in value to your light fabric, you may be able to interchange them for more variety and give you more choice along the way. The same goes for any darkish or dominant mid-tones. Mandy used a selection of similar greens and pinks, using up scraps and adding variety. Scraps from 2in wide can be used as you will be cutting strips 2in, 3½in and 4in wide.

2 To stabilize your fabric before you cut, spray starch onto the back while pressing. As you go along, label your blocks and keep them and any left-over fabric pieces in a safe place until they are needed.

MAKING BLOCK 1

1 Block 1 is a dark/light Four-Patch block. Seven of these blocks are needed in total – three for the centre unit and four for Block 9. They are 3½in square (3in finished). Cut the following pieces:

- ♦ Two 2 x 14in strips of light fabric
- ♦ Two 2 x 14in strips of dark fabric

2 Join a dark and a light strip together along the length. Press the seam towards the dark fabric. Repeat with the other two strips.

3 Cut the strip-pieced units into 2in wide segments to create fourteen segments in total. Pair the segments together, rotating one in each pair to make a dark/light Four-Patch (**Fig 6**).

4 Pin the segments right sides together and sew, matching the centre seams neatly. Press and check each Four-Patch is 3½in square (**Fig 7**). Label these blocks and put aside until later.

Handy hint

When sub-cutting a strip-pieced unit, take care that you cut accurately using your quilting ruler, so the segments end up the correct width, with right-angled corners.

MAKING BLOCK 2

1 Block 2 is a dark/light Half-Square Triangle (HST). Select one of your light fabrics and your dark fabric (or one of your darkest or dominant mid-tones). Note that with directional fabrics some prints will end up on their side. If this bothers you chose non-directional fabrics for these blocks. You need four blocks in total for the centre unit of the quilt. They are 3½in square (3in finished). Cut the following pieces:



Block 1
Small dark/light Four-Patch



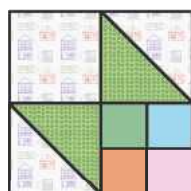
Block 2
Small dark/light Half-Square Triangle (HST)



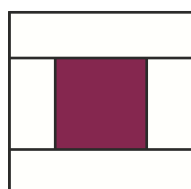
Block 3
Small mid-tone/light HST



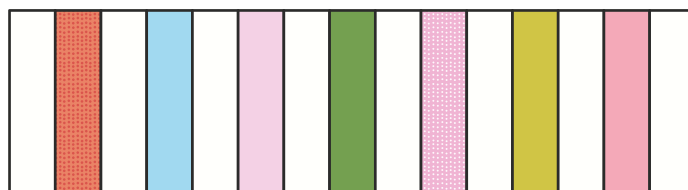
Block 4
Small mid-tones Four-Patch



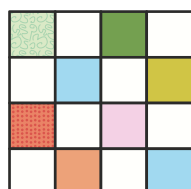
Block 5
Large Four-Patch (made up of one plain square, two Block 3 and one Block 4)



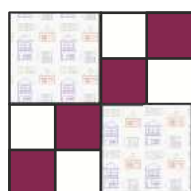
Block 6
Bordered Square



Block 7
Ladder block



Block 8
Sixteen-Patch



Block 9
Double Four-Patch (made up of two plain squares and two Block 1)

Fig 5 The individual blocks to be made



Fig 6 Creating the Four-Patch blocks by strip piecing



Fig 7 Seven Four-Patches are needed in total

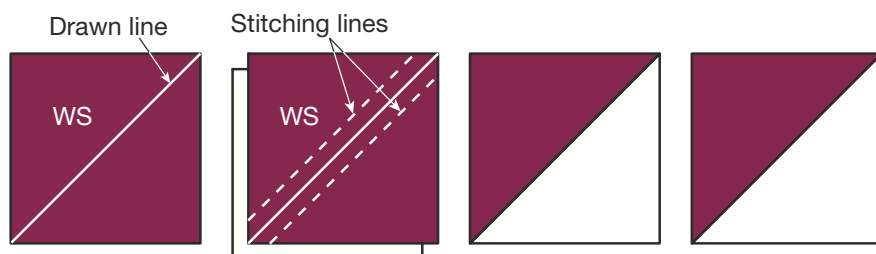


Fig 8 Making Half-Square Triangle blocks



Fig 9 The finished dark/light HSTs

♦ Two 4in squares of light fabric
♦ Two 4in squares of dark fabric
You can cut the squares from a 4in strip.
Any left-overs can be used for other blocks.

2 On the back of the light squares, draw a pencil line across the diagonal, exactly corner to corner (**Fig 8**). Pin one light square and one dark square right sides together, and sew $\frac{1}{4}$ in either side of the drawn line.

3 Cut along the pencil line to reveal two HSTs. Press the seams towards the dark fabric. Trim the block to $3\frac{1}{2}$ in square, keeping the diagonal at the corners. Repeat this process with the other two squares (**Fig 9**). Label these blocks and put aside until needed.

ASSEMBLING THE CENTRE UNIT

1 The centre unit is a nine-patch layout, made up of plain squares, Block 1 and Block 2 (see **Fig 10**). Once pieced, the unit is $9\frac{1}{2}$ in square (unfinished). If you prefer, you



Fig 10 The centre unit assembled (layout 1)



Fig 11 Alternate layout 2 for the centre unit



Fig 12 Alternate layout 3 for the centre unit



could delay assembling the centre unit until you have made all of the blocks for the quilt and then decide on a different setting for your centre unit (see **Fig 11** and **Fig 12** for examples).

2 Cut one $3\frac{1}{2}$ in x width of fabric strip of light fabric and sub-cut this into two squares. Save the remainder of the light strip for Block 5 and Block 8 later.

3 Lay out three light squares with three of Block 1 and four of block 2, as shown in **Fig 10**. In Mandy's quilt the dark fabrics form a line across one diagonal. Join the units together into three rows, taking care to rotate the units as shown.

Press the seams of row 1 and row 3 in the opposite direction to row 2. Now sew the rows together, aligning seams neatly, and then press the seams in one direction. Check the centre unit is $9\frac{1}{2}$ in square. ♥

Next time...

Join us next issue when we will be making more blocks for the quilt. Make sure you don't miss out by subscribing today! See page 30 for our latest subscription offer.



Star Quality

In this month's Designer Showcase, Philippa talks us to us about her life and work, and shares her thoughts on her favourite projects to date.



Philippa Naylor is a master quilter. Her precise, highly detailed projects are highly regarded and award-winning, encompassing a variety of accomplished techniques.

Tell us a little bit about yourself, Philippa. What's your background and how did you discover the world of quilting?

I feel like I have always sewn, knitted and made 'stuff', and have a need to be creative. I studied at Manchester Poly (as was) for four years to become a clothing designer. I trained in all kinds of clothing but became a lingerie designer quite simply because that was the first job that I applied for. I was offered the post and thought 'Why not, I won't have to go to any more interviews.' I did that job with Courtaulds Clothing for five years. I began quilting in 1996, after meeting a lady in Saudi who nagged me to go on one of her quilting courses. In the end I caved in, as she wasn't going to take no for an answer – and of course I loved it!

Do you have any favourite quilting techniques and/or gadgets?

I'm not really too much of a gadget person. I like to have good quality equipment and materials, and don't think it's worth spending hours sewing with cheap fabric and poor quality tools. Much of the pleasure of the work is in the feel of the fabric and in how the tools perform and fit into your hands. I think this is really important and shouldn't be underestimated. My new Bernina 710 sewing machine is amazing. I have always sewn on domestic Bernina machines.

Your quilts are very involved, and must take some planning. Describe your processes a little for us; do you start with pen and paper and firm fabric/colour choices in mind?

Because I trained as a clothing designer and pattern cutter, it feels natural to me to work with paper and a pencil. Generally I make a full-size master pattern for my quilts, this being drawn out by hand. People quite often say to me that I must have done it all on the computer, but this is not the case.

There's not much pre-planning on paper, but there is a lot in my head. I think about it all, designing mostly at night lying in bed before sleep. I have this mad idea that if you go to bed having looked at something beautiful before switching off the light you will dream up beautiful designs and ideas in your sleep. So I have lots of books and magazines at the bedside.

Fabric colour choices are often just based on what's gone before and I make the decision to use different colours from the last piece of work. I start cutting fabrics and see what I think. Sometimes all the fabric choices are good and they stay, and sometimes they change. Getting it wrong is part of getting it right.

Your work is incredibly refined, and all the projects we've featured must have taken a while, to say the least! What's your average turnaround time for a quilt? Do you ever fit some small, quick pieces in between the epics?

If I make one quilt a year I think I'm doing well! When I began quilting in Saudi Arabia I was a bit naive, and just copied patterns from books. With my already considerable sewing experience I soon knocked up a lot of quilts. But there was the problem of where to put them all, or who to give them to. So I completely rethought the whole thing and decided far fewer really special quilts would be a much better way to go with all of this. The 'show' quilts that I have made so far have taken anywhere between 800 to 1,400 hours. I did keep a careful note of exactly how long *Diamond Dust* took me to make as people kept asking, and it was something like 857 hours and 15 minutes.

"I feel like I have always sewn, knitted and made 'stuff', and have a need to be creative."

What influences you creatively outside of quilting, and how do you incorporate these influences into your quilts?

I'm interested in so much. I have so many ideas and can see so many possibilities in everything. The other day I was thinking about what kind of a Christmas wreath I was going to make for my front door and realised that I should have been collecting used light bulbs for years. All the different shapes and sizes would make brilliant Christmas tree decorations. Image a tree just 'dressed' in old light bulbs - fab!

I have a thing about chairs and could fill my house with them. I love glass and mirrors and jugs and doors and plants and shoes. And one of the things I love the most is a brand new lipstick. It's great being a girl!

What other quilters do you admire or have influenced you the most?

I love them all. I love the quilters who make the most exquisite show quilts and the quilters who make the most terrible scruffy quilts - as long as the quilts are made from the heart and the person who has made them loves what they are doing. I know this sounds trite but I truly admire all (well nearly all!) the women I meet through quilting and they all teach me so much, not just about the work but about life and how to live it. I meet amazing women who have gone through all kinds of difficulties in their lives. They show such fortitude and resolve and generosity. Quilt groups are the support groups for women and are so important, bringing so much to individuals and to the community at large.

What has been your proudest quilting achievement?

Having a full size digital image of *Lime Light* on the outside wall of the National Quilt Museum in Paducah, Kentucky. This quilt is one of the three I have in the museum and is the only digital image on the outside wall of the building. It's the American National Quilt Museum and I'm a Brit!

What advice would you give to any quilters who are starting out, or wanting to refine their techniques

Sew and sew and sew some more. Do what you think and don't be distracted by anyone else. Persistence is the true talent of everyone who achieves anything really well – so persist.



RIISING STARS (THE ABANDONED FAMILY)

67in x 67in (170cm x 170cm)

My first original quilt, made in 2000 for my husband's birthday. Living in Saudi Arabia I had just come back from my first ever quilting trip to the USA, Quilting-by-the-Lake, Syracuse NY, and was totally amazed at what I had seen. I was inspired to create original work instead of copying things from books. It took me about four months to make this quilt and my husband did not know it was a gift for him. When asked what I should call it he said "Why don't you call it *The Abandoned Family*?". I did cook and clean during the making of this piece, and have to say no-one starved... Anyway, I called it *Rising Stars (The Abandoned Family)*. I taught myself to do trapunto on this quilt. It just has stippling and trapunto for the quilting. I've come a bit of a way with my free-motion work since this quilt but it taught me a lot – including to ignore what your husband says and get on with the sewing!

Philippa's gallery



STAR SIGN

89 x 89in (226cm x 226cm)

Made in 2007. I was teaching at the Houston show in 2006 and had a very busy schedule, with little time to see the quilts. On the last afternoon of the show, I was able to look at the quilts and came around a corner to see two vintage lone star quilts. They had great visual impact and drama. I immediately knew my next quilt would be a lone star design, but with curved piecing. Perfect, as I was in the Lone Star State there in Texas! This was the first quilt I made with white fabric in it, and I was very interested to see how well-coloured thread and white fabric worked together. It's the biggest piece I have made, at 89in square. It was exhibited at the 2007 Houston Quilt Festival and won the 'Pfaff Master Award for Machine Artistry' - sewn on a Bernina.

FLOWER POWER

62 x 65in (158cm x 165cm)

This wholecloth quilt was made in 2008, my next quilt after *Star Sign*. I decided to make a wholecloth quilt to explore coloured thread on white fabric further. I was also writing my first book, so I thought that a wholecloth piece would be faster to make than a pieced quilt, so would get the book and the quilt finished for my deadlines. Utter nonsense! A wholecloth quilt takes just as long as any other quilt, maybe even longer with all the extra stitching required... It won several awards, including the 'Pfaff Master Award for Machine Artistry' in 2008. It went on to win 'The Bernina Workmanship Award' in Paducah KY in 2009 and is the third quilt that I have in the American National Quilt Museum in Kentucky.

BIRD BY BIRD

74 x 74in (188cm x 188cm)

In 2013, six years after writing my first book, I began writing my second. The subject this time was to be machine appliqué, with the content being completely different from the first book. The idea was to include a lot of technique, but also to make a quilt for the book and give full instructions how to make it. So I just began cutting out a few bird shapes, and some hearts, and swirls. It kept growing, 'bird by bird'. This is the also the title of a book by US author Anne Lamott. My husband emailed Anne's publisher to ask permission to use the title and it was quickly granted which was fab. The book and the quilt took over our lives for a year (and my husband thought that first *Rising Stars* quilt was a task!). As well as write the words, make the quilt and all the samples, I also took most of the photographs. It was a case of sew, write and photograph each stage. If the photos were no good there was no retaking – too late, I'd already moved on to sewing the next stage. I think it will be a few years before book number three comes out...



GARDEN PARTY

77 x 63in (196cm x 160cm)

Garden Party was begun after my mother-in-law died at the age of 93. She had a long and happy life, albeit with some dementia towards the end. This worked well for my kids as she would give them £10 pocket money, then completely forget and give them another £10 a few minutes later! It was supposed to be a celebratory turned-edge appliqué 'tree of life' quilt but ended up more of a 'bush of life' quilt. As usual I was working against a deadline and so decided that the background leaf shapes at the top didn't need any decorative stitching in them. However I was wrong, because when all the machine quilting was done it looked unfinished – so I hand embroidered on all the leaf shapes at the top of the quilt. When this was done it looked top heavy and so I hand embroidered all the flowers at the bottom of the quilt. I did get it finished for my show deadline but only by taking it to the US on a teaching trip and sewing late into the night at the end of each teaching day!

TUMBLING BLOCKS

78 x 80in (198cm x 203cm)

I do love a challenge, and aim to continue to experiment with my work in order to grow and learn and get better at what I do. *Tumbling Blocks* is the most technically challenging piece I've made to date, containing exactly 3,040 individual pieces. I had the idea that I would like to have some 3D sections, and so imagined that there had been a small explosion behind the quilt and some of the little blocks had been blown out of it. I made a full-size master pattern for this quilt, with 3D 'box' patterns for the raised sections. These fabric 'boxes' were carefully constructed, pieced into the quilt top and then stuffed after the quilt top had been completed (not stuck on afterwards). I loved the challenge of getting them perfectly positioned and sewn into place. But that the challenge didn't stop there. When I was machine quilting all the layers together I couldn't get as close to the 3D sections with my stitching as I wanted, because the free-motion foot of the machine got in the way. So every time I approached the side of one of the 3D boxes I took the machine foot off and sewed with just the needle. It did take a very long time to make this quilt, but I didn't mind this at all as it really made me develop my technical skills. I am very persistent and only work on one piece from start to finish, despite the fact that my head is crammed with ideas.





POP STARS

82 x 82in (208cm x 208cm)

My second original quilt, made in 2002. Really my husband's quilt re-done with curved piecing, more contemporary fabrics and more imaginative free-motion machine quilting. When I look at it I see that it's quite a big leap from *Rising Stars*, made a year earlier. I had begun to hand-dye fabrics by this stage as I couldn't get much in the way of cotton fabrics in Saudi Arabia. When it was finished I couldn't think what to call it. My son Ben, who was 9 years old at the time, said "Why don't you call it 'Pop Stars'?" Totally inspired, and absolutely the best title anyone could have thought of! It went off to the 2002 AQS show in Paducah and won a \$12,000 Bernina Workmanship Award and went into the museum there. I had no idea when I sent it off to the show that it wouldn't be coming back so didn't take many photos of it. That's my only regret. More pictures would have been good! I'm very proud to have it where it is though, and for it to be out there for people to see.



DIAMOND DUST

85 x 85in (216cm x 216cm)

Diamond Dust was the last quilt I made before I left Saudi Arabia to return to live in the UK. I was there from 1989 - 2004. It was based on Amish quilts. We had had a family holiday in the US and visited an Amish town hoping to find out more about the culture and see the residents. Sadly it poured with rain all day, but this gave me my idea. This was that the quilt was hanging on the washing line and blowing in the breeze - hence the wavy edges. It had been raining but the sun had come out and the sunshine was 'catching' the rain drops on the surface of the quilt, making them sparkle. This is represented by the tiny square sequins which I hand sewed in place right at the end of the work. I could have sold thousands of packets of these sequins if I'd only known they were not available in the UK.



"My proudest quilting achievement is having a full size digital image of Lime Light on the outside wall of the National Quilt Museum in Paducah, Kentucky. This quilt is one of the three I have in the museum and is the only digital image on the outside wall of the building. It's the American National Quilt Museum and I'm a Brit!"

LIME LIGHT

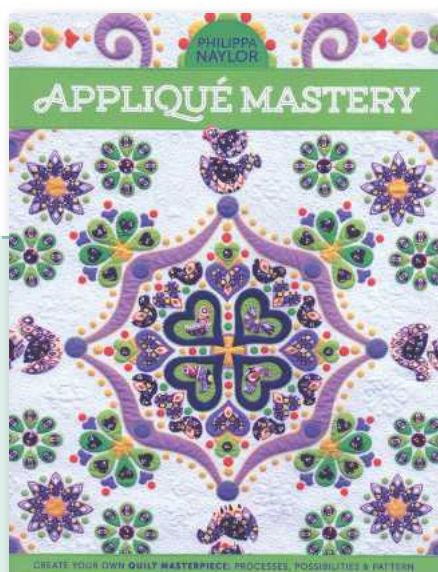
84 x 84in (214cm x 214cm)

This is the big one. Made in 2003 and AQS Best of Show winner that year. This quilt is also in the museum in Paducah and I have been lucky enough to visit it a few times. I think it does exactly what I want it to do and says 'I love making quilts and I want what I do to inspire you to have a go too. And if you're never going to quilt then I want to make you happy for the minute or two you look at this piece of work'. It does that. I am proud to have made it, and to be able to share it.



SCARLETT'S CRIMSON

I originally trained as a clothing designer; I discovered quilting in 1996 and didn't make many garments for about 10 years after that. But by 2012/13 I was ready to make a show garment. Balenciaga is one of my favourite couturiers and I visited his museum in Getaria, Spain in 2013. *Scarlett's Crimson* was a bit of a homage to 1950s couture ball gowns in both style and quality of make. It's a cotton sateen evening dress and jacket with over 8 meters of fabric used. The skirt is a full circle and a half, and is, needless to say, pretty heavy. The bodice of the dress has 13 supporting bones, a gingham lining, a cotton batiste interlining and a silk organza interlining. The contrasting hem of the dress is interlined with cotton wadding, and decorated with machine appliqué and free-motion machine quilting. I loved making it. And I made it to fit, but am Cinderella in reverse... I have the dress (and maybe the Prince Charming), but nowhere to wear the dress to!



"Scarlett's Crimson was a bit of a homage to 1950s couture ball gowns in both style and quality of make. It's a cotton sateen evening dress and jacket with over 8 meters of fabric used."

Appliqué Mastery

If you'd like to find out more about Philippa you can visit her website, www.philippanaylor.com. You'll find images of her projects, and details of her fascinating and friendly workshops and residential courses, which are perfect for anyone looking to master the finer points of appliqué and quilting. Philippa's latest book, *Appliqué Mastery*, is out now, priced £20 (+£3 P&P). You can see our review on page 80. To receive a personalised signed copy, you can order a copy from her website or send a cheque to Philippa at 25 North Bar Without, Beverley, East Yorkshire, HU17 7AG.

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Designed, made and quilted by Linda Clements



Skill level



Finished size

Approx 50½in (128.5cm) square before binding

Materials

- ◆ 10cm (⅜yd) each of four different dark prints for blocks
- ◆ 25cm (⅔yd) contrast print (green) for blocks and inner border
- ◆ 1.8m (2yd) light print (cream) for blocks, background and binding
- ◆ 50cm (½yd) dark fabric for outer border (you could repeat one of the dark prints used in the blocks)
- ◆ 137cm (54in) square backing fabric
- ◆ 137cm (54in) square wadding
- ◆ Quilting threads to match light fabric and contrast fabric

Where to buy

Imperial Collection (Robert Kaufman) and Always Blooming (P&B Textiles) in green, from The Bramble Patch. Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

Preparation

All measurements include a ¼in seam allowance, unless otherwise stated.



Handy hint

You will need four dark prints, one light print and one contrast print for the quilt. A viridian green was used for the contrast but you could choose any bright jewel colour, such as turquoise, topaz or ruby.

CUTTING INSTRUCTIONS

- 1 From each of the four dark prints cut one strip 3 x 21in.
- 2 From the contrast print (green) cut the following:
 - ◆ One strip 3in x width of fabric. From this cut a strip 3 x 21in for the blocks (save the spare for the border)
 - ◆ For the inner border cut two strips 1½ x 42½in and two strips 1½ x 44½in – use the spare 3 x 21in strip, cut down to 1½in wide, and join to the longer strips to bring them up to 44½in long.
- 3 From the light (cream) print cut the following:
 - ◆ Four 3 x 21in strips for the nine-patch units
 - ◆ Twenty-four 4in squares for Blocks A and B
 - ◆ Twenty-four 7½in squares
 - ◆ Six strips 2½in x width of fabric for binding

- 4 From the dark outer border fabric cut five strips 3½in x width of fabric. Sew them together end to end, pressing seams open. From this long strip sub-cut two strips 3½ x 44½in and two strips 3½ x 50½in.

MAKING THE NINE-PATCH UNITS

- 1 Take the four 3 x 21in strips of the dark prints, the 3 x 21in strip of contrast print and the four 3 x 21in strips of light print and arrange them together as shown in **Fig 1**. Sew the strips together into three different strip units, A, B and C. Press all seams open.

- 2 Cut each strip unit into 3in wide segments – you should get seven from each unit, but you will only need six.

- 3 Take one Unit A segment, one Unit B and one Unit C and sew them together into a nine-patch unit – see **Fig 2** for layout. Make six nine-patch units like this.

ASSEMBLING BLOCK A AND BLOCK B

- 1 Take one of the nine-patch units and cut it in half along the width and then along the length to make four quarters (**Fig 2**). Keep these quarter units in place as shown for the moment.
- 2 Select four 4in squares of light fabric. Remove the quarter unit from the lower

Designer's notes

I love making simple blocks and then cutting them up, adding to them and coming up with variations. I did that with the two blocks in this quilt, which are similar to Patience Corner variations. I needed a quilt in a hurry for my friend Victoria, who was leaving one job to start another, and combining these blocks with un-pieced squares in a modern layout allowed me to make the quilt in super-fast time. Oriental-style fabrics are some of my favourites, so it was a pleasure to use some from the Robert Kaufman Imperial Collection.

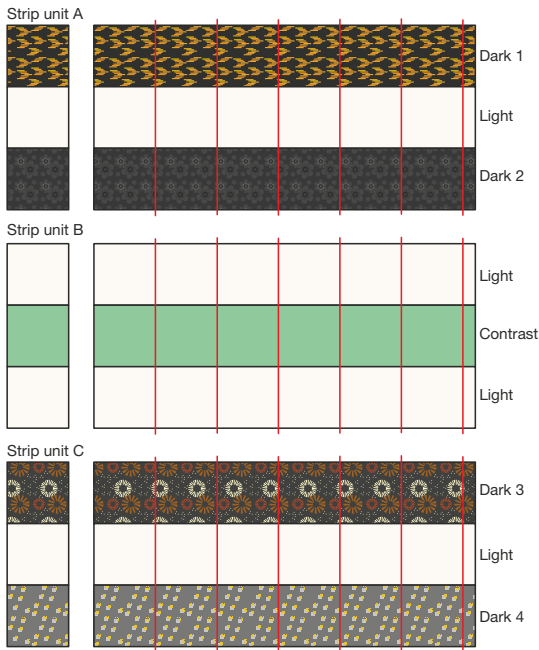


Fig 1 Making the strip units

right corner and replace it with a light square (**Fig 3A**). Put the other three light squares with the quarter unit as shown (**Fig 3B**). These arrangements will now form two new blocks.

3 On the unit with the three darks, rotate the top right quarter and bottom left quarter 180 degrees as shown in **Fig 4**. Sew the units together in pairs and then sew the pairs together, aligning the centre seam neatly. Press seams open. This is Block A; it should measure 7½in square.

4 On the unit with the three lights (**Fig 5**), take the four units and sew them together in pairs and then sew the pairs together, aligning the centre seam neatly. Press seams open. This is Block B; it should measure 7½in square.

5 Repeat steps **Steps 1–4** on the remaining nine-patch units to create six of Block A and six of Block B.

SEWING THE BLOCKS TOGETHER

1 Layout out your blocks and the twenty-four 7½in light squares in the arrangement shown in **Fig 6**; six rows with six blocks each. Note that some of the blocks need to be rotated when the direction changes, so take some time to get this right.

2 Sew the blocks together into rows, pressing seams open. Sew the rows together, matching seam junctions neatly where necessary. Press seams open.

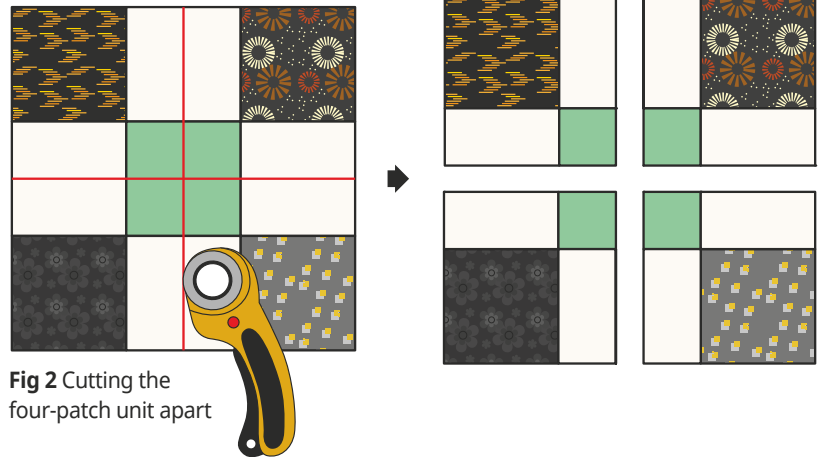


Fig 2 Cutting the four-patch unit apart



Fig 3 Rearranging the units

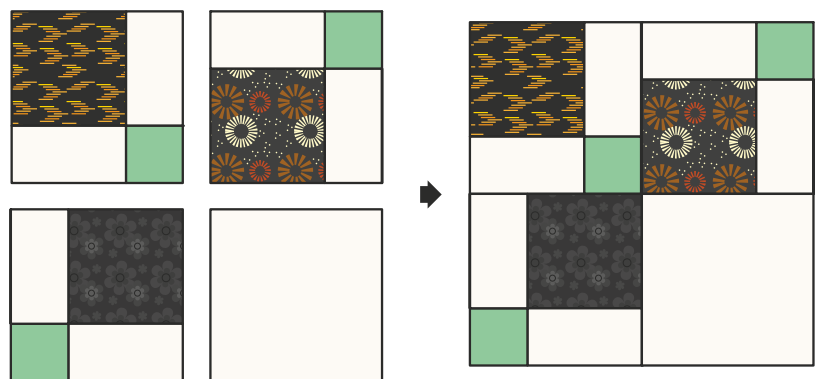


Fig 4 Assembling Block A

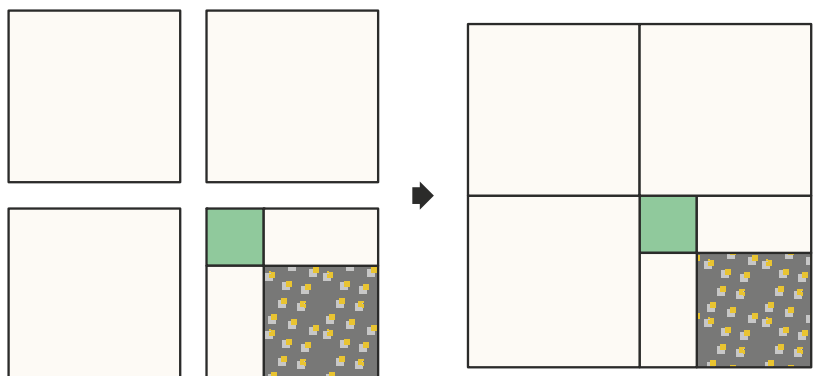


Fig 5 Assembling Block B

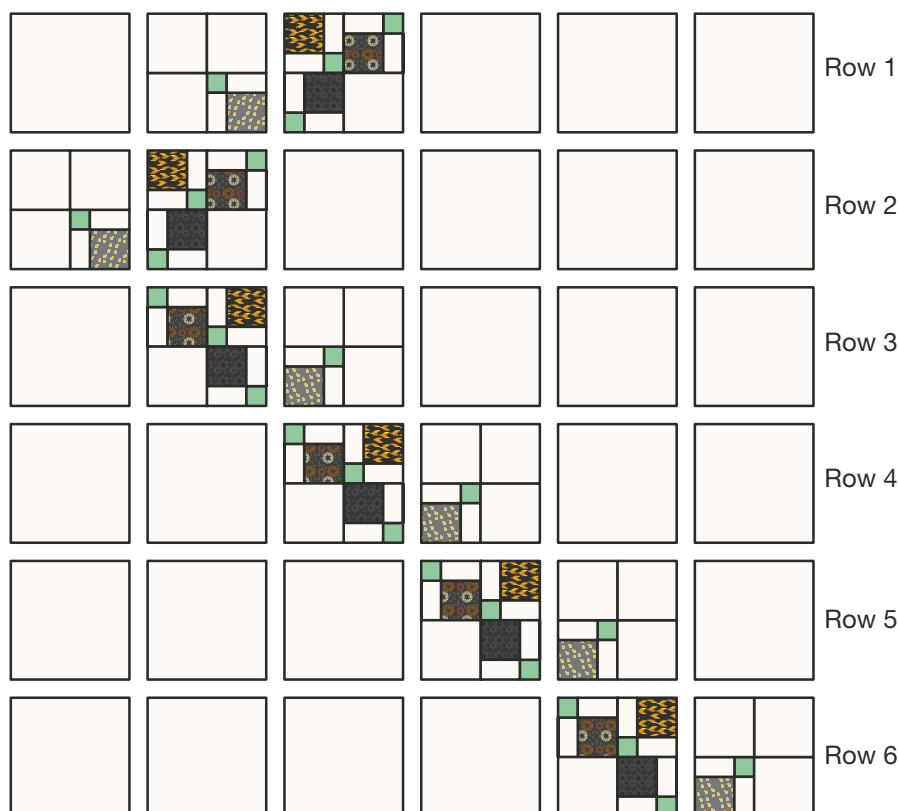


Fig 6 Laying out the blocks

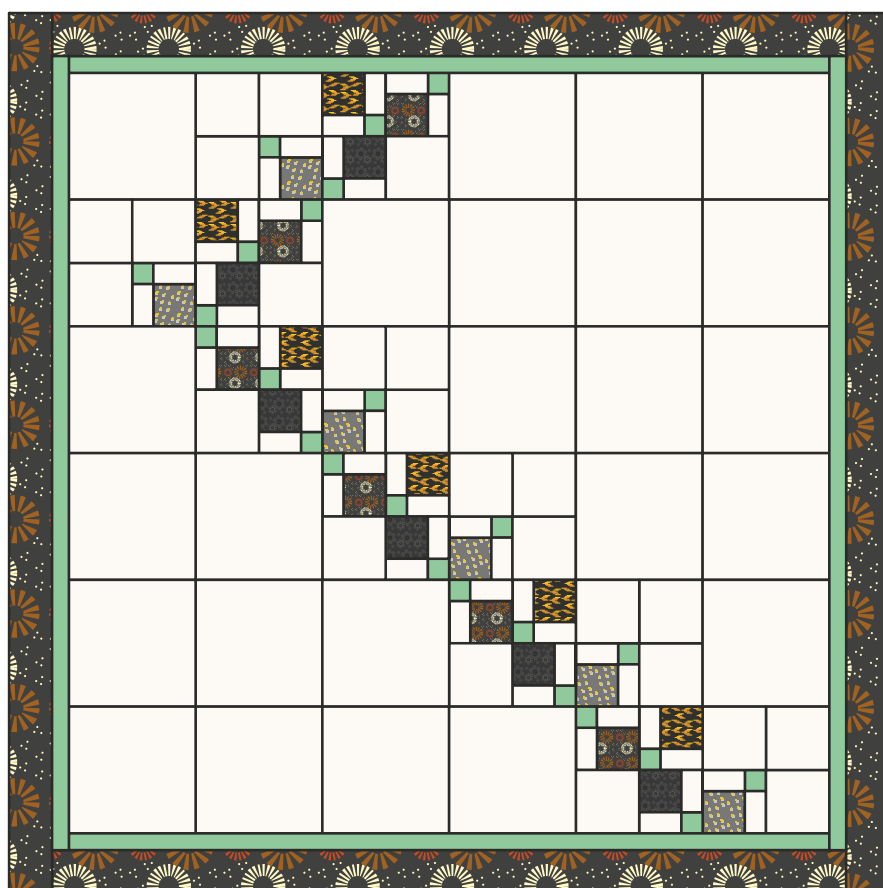


Fig 7 Adding the borders

Handy hint

There are a number of different layouts you could try using these blocks, so why not experiment with different arrangements before you sew the blocks together?

ADDING THE BORDERS

1 Take the shorter lengths of contrast fabric for the inner border and sew them to the top and bottom of the quilt. Press the seams open. Now sew the remaining two strips to the sides of the quilt and press the seams open.

2 Take the shorter lengths of dark fabric for the outer border and sew them to the top and bottom of the quilt. Press the seams open. Now sew the remaining two strips to the sides of the quilt and press the seams open (Fig 7).

QUILTING

1 Press your backing fabric and create a quilt sandwich, with your backing piece right side down, the wadding on top and then the quilt on top, right side up. Use your favourite method to secure the sandwich. The quilt shown had a light spray of basting glue on each layer, with small safety pins added at regular intervals for extra security.

2 Quilt in a pattern of your choice. The quilt shown was quilted in a diagonal pattern with a change of direction to accentuate the changing direction of the blocks, using a light cream thread to match the background, and a green thread for the more closely quilted lines. Fig 8 shows the stages of the cream thread quilting and Fig 9 shows the accent quilting, where the green quilting lines are very close together.



Handy hint

A tracing wheel is a handy tool for marking straight lines for quilting. Lay a ruler on the quilt where you want to mark and run the wheel along the edge of the ruler, pressing it into the quilt sandwich. It will leave little pricked creases that are easy to follow, with the bonus that no marks need to be removed later.

the excess backing and wadding level with the quilt top edges and square up the quilt.

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

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

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

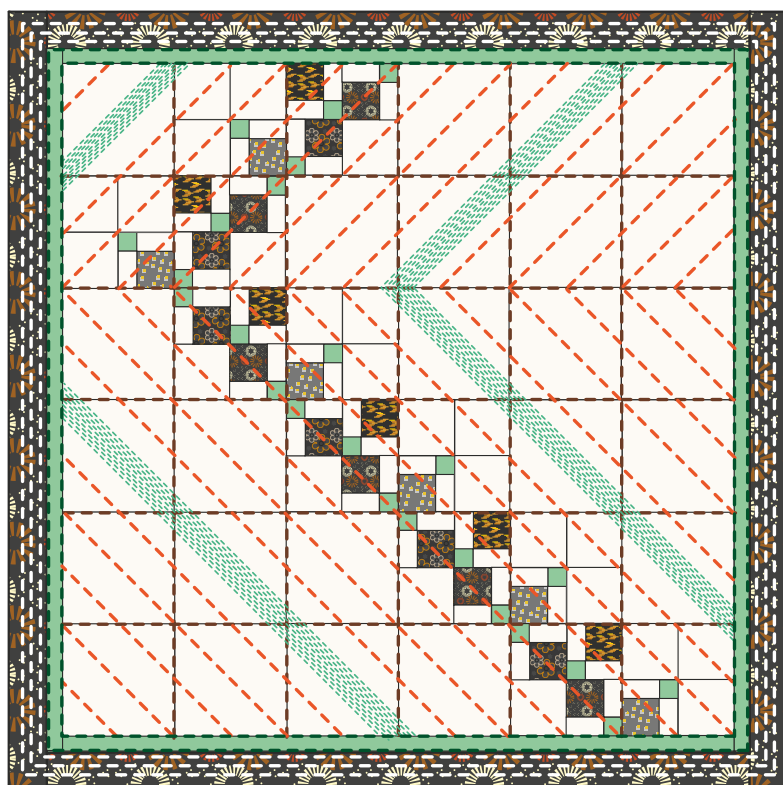
FINISHING AND BINDING

1 When you have finished quilting, secure and tidy all thread ends. Trim



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- — — — Stage 1: Quilt in the ditch between the blocks with cream thread (shown as brown dashed lines)
- - - - Stage 2: Quilt diagonally across the blocks with cream thread, changing direction as shown (shown as orange dashed lines)
- - - - Stage 3: Quilt diagonally across the blocks where shown with green thread (green dashed lines), spacing quilting lines about $\frac{1}{8}$ in apart (see Fig 9A and 9B for details)
- - - - Stage 4: Quilt in the ditch around the narrow green border with green thread (dark green dashed lines)
- - - - Stage 5: Quilt around the outer border with cream thread (white dashed lines) – three lines each about $\frac{1}{4}$ in apart

Fig 8 The stages of the quilting pattern

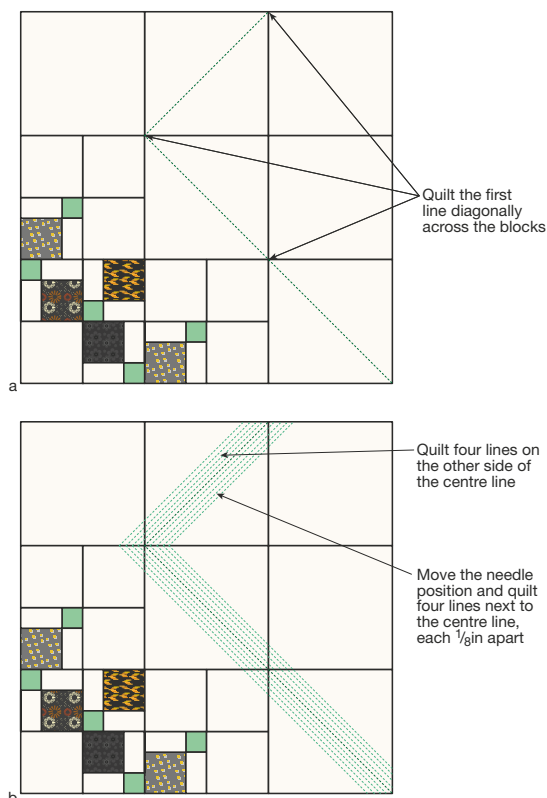
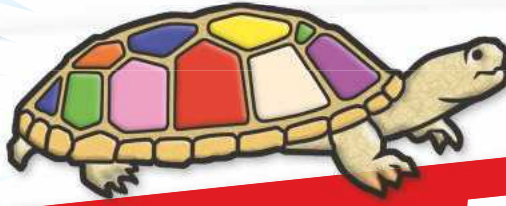


Fig 9 Sewing the accent quilting

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Colour onto cloth: Inktense

Continuing her series, Gillian Cooper shows a remarkably un-messy way for painting on fabric

PART 3

See April and June 2014 issues for parts 1 and 2



See pattern sheet for Inktense templates

Completed quilt

SIMPLICITY

Whilst dyes and screen printing are great methods of getting colour onto fabric, sometimes you want something simpler, less messy and less space intensive for working at home. This is where Inktense pencils and bars come into their own – they're a wonderfully versatile way of adding colour to fabric. Inktense is a product range of Derwent Pencils and they come in a huge range of colours, which can be bought individually or in boxes from 12 up to 72 shades. Originally, the Cumberland Pencil Company team set out to see if they could recreate ink in a pencil form. When they were testing this new product, they discovered its efficacy on fabric and since then it has been taken up by textile artists and quilters across

the world. You can use them as normal colouring pencils for bright, intense colour, add water to them to use as paint on paper, or use them on fabric. You need nothing more than a box of these pencils, fabric and water. Even paint brushes are optional!

PERMANENCE

As they are pigment-based (dye), Inktense pencils can easily be made permanent on fabric. All you need to do is wet the marking and let it dry, then it is permanent. I love the ease of this – no long heat setting and guessing how long you have ironed your fabric for with this product. You can heat set it to make it even more permanent if you're worried, but it's not necessary unless you are intending to wash your fabric lots.



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Figs 1 and 2 Use dry on the fabric, then wet the fabric afterwards



Fig 3 Wet the pencil or bar and use it directly onto the fabric



Fig 4 Wet the fabric first, then add the Inktense onto the wet fabric



Fig 5 Use a damp brush, rub it on the Inktense then paint onto dry fabric



Fig 6 Use a damp brush, rub it on the Inktense and add this to wet fabric

HOW TO USE INKTENSE

Inktense can be used in lots of different ways, each giving a slightly different effect. In each case the basic drawing was almost identical; the differing results are due to the way the Inktense was applied to the fabric.

The depth of colour you will get, of course, varies with the amount of water you add. To get darker shades, you use less water and more Inktense. For lighter shades, you can water them down or mix in some white. This is something else Inktense can do – the colours can be blended before you apply them to the fabric or more subtly altered once they are on. You can use them on top of all types of fabric and over prints; if you start using lots of non-cotton fabric, do some sampling to test the permanence before going too far, especially if you are applying it to an item that is to be washed often.

Inktense will spread out on wet fabric, which can result in some beautiful effects. If you want crisper lines, some people recommend using textile medium with it rather than water. Textile medium is a product which is used with acrylic paints to make them permanent on fabric, whilst also improving the handle of the fabric; acrylic paint can be quite stiff, depending on how thickly it is applied. I find that it depends on the textile medium. If it is a runny textile medium, it will not prevent the spread. So the main reason for using

textile medium would be to improve the Inktense's permanence on the fabric, something that only really matters if you intend to wash your quilt often (a bed quilt, rather than for a wall hanging, for example). Others recommend mixing it with Aloe Vera gel. This is something I haven't tried. You can also use silk gutta (an invisible outliner to stop silk paints from running) to protect the crispness of the line.

STICKS VS PENCILS

Inktense come in two formats: traditional pencils and in blocks or sticks that are similar to Conté crayons. Both have their advantages and disadvantages. I started with the blocks as I felt they provided better value and I didn't want to wait for the pencil to dry before I sharpened it, something which I had found with watercolour pencils, which break if you sharpen them whilst they're wet. Inktense pencils seem to be more robust.

The blocks are great for adding great swathes of colour across a quilt, and for more 'moody' effects. However, the pencils are great for adding finer detail and a little handier to carry when out and about. One huge advantage of being able to use the same product on paper as well as fabric is that if you draw your sketch or design on paper first, you will be able to see exactly what it will look like on the fabric, with no colour variation.

TOP TIPS WHEN USING INKTENSE

To get really intense colour, wet the fabric or the Inktense stick first. For lighter marks, use the Inktense dry, then wet afterwards to set or water down the Inktense before using.

When using a brush on the Inktense stick, hold the stick pointing slightly downwards away from your hand to prevent the colour running up onto your hand. It's all too easy to then transfer the colour on your hand to the quilt by mistake. Also, when wetting the stick or pencil, do not do this over the top of your quilt in case of splashes.

Don't put the sticks back into the box wet, as they will stick to the box and you will lose some of the precious colour.

Your starting fabric does not need to be white, although the results may vary.

If you have gaps in an almost-finished quilt, or decide that something is missing from your fabric choice, you can use Inktense then to add more colour and give your quilt a lift.

Remember that you have to wet the marks to make them permanent – you can see the ink changing from pencil marking to paint as it gets wet. If you don't want it to run too much, you only need to dampen the marks – you don't need to soak them in water.

You don't need to use only one technique on your fabric – mix and match wet and dry applications to get a varied quilt.

USING INKTENSE TO COLOUR A WHOLECLOTH QUILT

1 Take the pattern of the bird from the pattern sheet, or draw out your desired design and tape to a window or place on top of a light box.

2 Press your top layer of fabric flat and tape over the top of the design. Lightly trace the design to the fabric using a normal pencil.

3 Layer up your fabric and wadding as usual.

4 Quilt along your pencil lines to give the outline of the bird. I used monofilament (invisible thread) so as not to detract from the painting.

5 Using a relatively fine brush, wet it and stroke the colour from the stick onto the brush. You will have to do this a number of times to really access the colour.

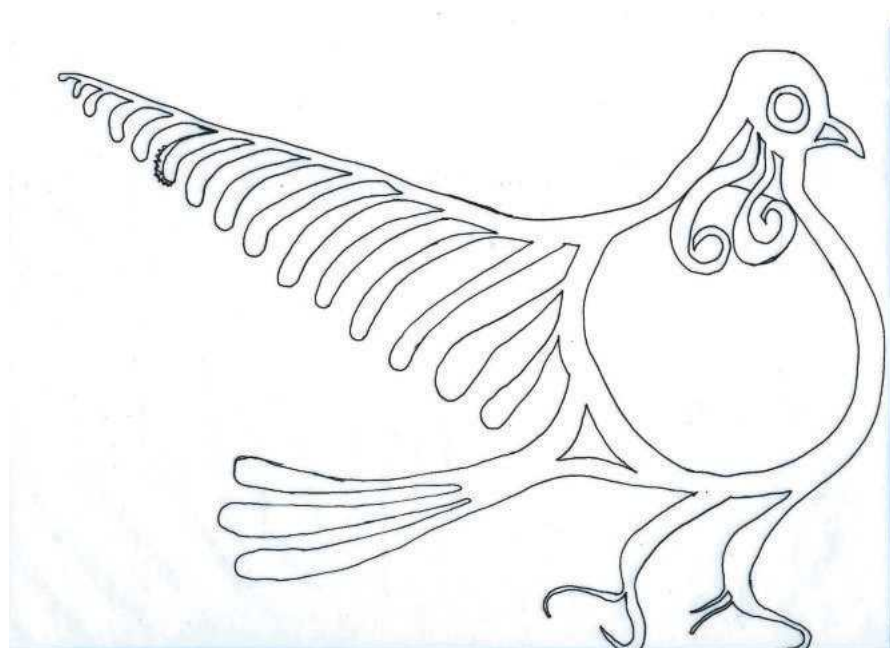
6 Start painting the outline of the bird on the quilt. Start from the middle of the shape and work out, as the colour will spread and you don't want it to bleed out from the lines. You can always go back over it later to increase the colour. I painted the entire outline in dark brown.

7 Once you are happy with the outline, paint the breast of the bird. I wet the whole area and then used sticks and pencils in shades of red, orange and yellow to make the colour. Once it was almost dry, I worked into it using pencils in red and green, matching the green to that used on the other areas of the bird.

8 Paint the background a weak shade of blue, with some white added and mixed in a palette before painting lightly on a wet background. Don't paint too near the bird if you want to avoid the colours running together. Add more details in blue, purple and green, with pencil directly onto the fabric.

9 Once totally dry, quilt the background as desired.

10 This bird would look lovely framed, or as a panel for a cushion. ♥



Bird outline



Bird in progress



Bird in progress with Inktense





All product images are courtesy
of The Cumberland Pencil Company

"Whilst dyes and screen printing are great methods of getting colour onto fabric, sometimes you want something simpler, less messy and less space intensive for working at home. This is where Inktense pencils and bars come into their own."



SUPPLIERS

You can buy Inktense from many local artstores or online from companies such as Cass Art (www.cassart.co.uk), or direct from the Cumberland Pencil Company/Derwent (www.derwentshop.co.uk). Derwent's website (www.pencils.co.uk) also has lots of additional information on how to use Inktense pencils and blocks. There are also number of videos on YouTube showing different projects and ideas for using Inktense.



At the end of the painting





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SCRAP ATTACK!

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

Once Christmas is over and the tree and decorations are down, I always have a poinsettia plant to cheer my home until early spring – if I can keep it alive until then! The beautiful red bracts were the inspiration for this simple-to-piece scrap block, which I have worked here in shades of red and gold with a black print for the background. This block makes great use of your 1½in and 2½in scraps. Go really scrappy and use every colour of the rainbow for a wonderful blanket of flowers that will never fade!



Fig 1 One block
(a quarter of a poinsettia flower)

POINSETTIA BLOCK

Finished size: 5in square

1 For each 5in finished block (5½in unfinished), which is a quarter of a poinsettia flower, you will need the following pieces.

From black print cut:

- ♦ Five 1½in squares
- ♦ Two 2½in squares

From assorted red prints cut:

- ♦ Two rectangles 1½ x 4½in
- ♦ One rectangle 1½ x 2½in
- ♦ One 1½in square

From assorted gold/tan prints cut:

- ♦ Two rectangles 1½ x 3½in
- ♦ One rectangle 1½ x 2½in
- ♦ One 1½in square

2 Sew a 1½ x 2½in red print rectangle to the top of a black 1½in square. Sew a gold and a red 1½in square to either side of a black 1½in square (with red on the top). Sew a 1½ x 2½in gold/tan print rectangle to the bottom of a black 1½in square. Press all seam allowances towards the black squares. Sew these three units together to create the block centre (see **Fig 1**).

3 Sew one of the 1½ x 3½in gold/tan rectangles to the bottom of this centre unit, making sure that you join gold to gold. Press the seam allowance towards the centre unit.

4 Sew a 1½in black square to one end of the remaining gold/tan 1½ x 3½in rectangle, press the seam allowance to the black square and sew this to the right-hand side of the centre unit.

5 Join a red 1½ x 4½in rectangle to the red side of the centre unit (the left-hand side) and press the seam allowance towards the centre unit. Join the final 1½in black square to the last 1½ x 4½in red rectangle and sew this to the top of the block.

6 Mark the diagonal on the back of both black 2½in squares. Place them right side down over the top right and bottom left

Tip of the month
Don't be daunted by the number of blocks/units in some scrap quilt patterns. Forego the usual 'factory assembly method' we so often use when quilt-making and concentrate on cutting and piecing just one or two blocks at a time. You'll be amazed at how soon those blocks mount up. An unused pizza box makes a perfect home for your finished blocks.
Happy scrap quilting!

Happy scrap quilting!

corners of the block. Pin in place and then sew directly on the drawn line. Flip back, press and then trim the fabric away beneath the corner triangle, leaving a ¼in seam allowance. Check the block is 5½in square.

SUGGESTED LAYOUT

1 My virtual quilt is 92½in square (including border) and contains a total of 324 blocks (quarter flower), in an 18 x 18 block layout. I added a 1in wide (finished) border in black print (**Fig 2**). Take care to position and rotate the blocks correctly to achieve the 'flower' effect. ♥



Fig 2
Suggested quilt layout

Don't forget to email high-resolution pictures of your finished projects using Scrap attack! blocks to me at: stuarthillard@me.com and check out my new website at www.stuarthillard.com, where you will find more patterns, galleries, blogs, news and product reviews. Have a wonderful month of scrap quilting!

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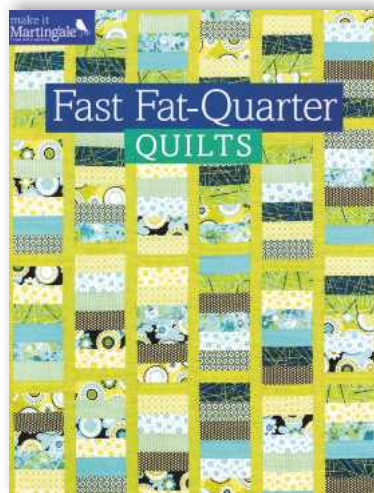
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BOOKSHELF

With Christmas out of the way, there's more time to devote to reading... and quilting!



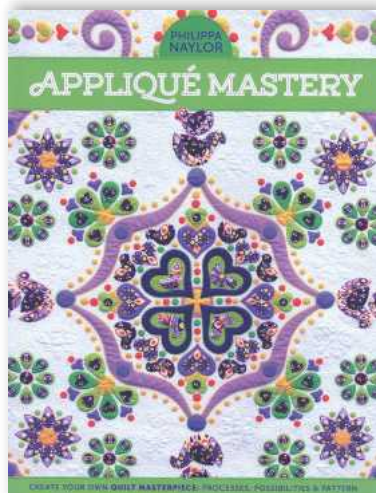
Fast Fat-Quarter Quilts

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ISBN 978-1-60468-345-5 (s/b 32)

This is another excellent addition to the Make it Martingale range of budget quilting titles, and focuses on quick quilts made with fat quarters. There are nine projects included in this volume, all with fairly basic but clear instructions and most featuring some strip set arrangements for speed. The 1930s style *Glory Boxes* quilt is particularly impressive, and we also loved *Lost and Found*, which utilises a clever combination of negative and positive space to create floating and disappearing chains across the quilt top. The patterns are generally for quite large quilts, but in most cases you could simply use less fat quarters to make fewer blocks and make smaller lap quilts using the same design and techniques. There are some interesting patterns in this volume; overall the Make it Martingale series is very good, and this is of the same high quality.



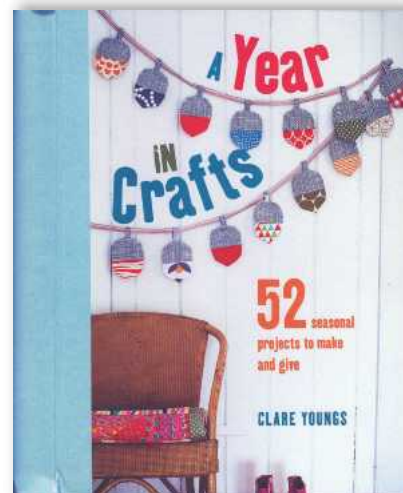
Appliqué Mastery

Philippa Naylor

DragonThreads £20

ISBN 978-0-98188605-NaN

In contrast to many of the books that we review, which often feature a plethora of different projects, *Appliqué Mastery* takes one magnum opus and provides a step-by-step, month-by-month construction guide. Philippa Naylor's work, including the *Bird By Bird* quilt that is the focus of this book, can be seen in our Designer Showcase article on page 58. The high quality of her quilting is beyond question, and utterly inspiring – but I'm sure some of us might feel a little daunted by taking on projects of such finery and magnitude ourselves. It is a testament to Philippa's skill as a guide that her book not only demystifies the process of making an award-winning masterpiece, but also completely encourages and inspires as it goes along, making it feel within reach of anyone with a desire to go for it. The author's palpable enthusiasm for her subject makes the book roll along, and the advice she offers is clear, concise and exhaustive.



A Year In Crafts

52 seasonal projects to make and give

Clare Youngs

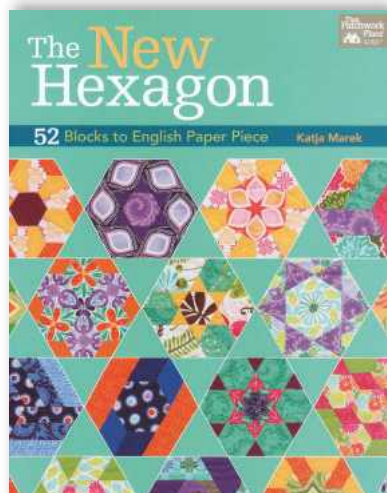
Cico Books £14.99

ISBN 978-1-78249-141-5

What a marvellous treat this book is! I think we all enjoy a reason or seven to get quilting and crafting; the sumptuous menu of crafty makes that this substantial and beautifully designed tome presents us with, containing projects to make for all year round, is just too good to miss. Half book, half binder, the tabbed card stock pages make *A Year In Crafts* an absolute pleasure to dive into. There's a treasure trove of discoveries in here, and if you already feel like you've got a backlog of UFOs for the new year then the book will prove an enormously inviting distraction. There's so much more than quilting and patchwork to be explored, from log baskets to padded headboards, but quilters will be more than happy with the selection offered here - the quilt made from reclaimed handkerchiefs is just lovely. Clare Youngs has a marvellous imagination, and she's given us a terrific compendium of projects to keep crafters of all levels busy and joyful for the whole year.

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The New Hexagon

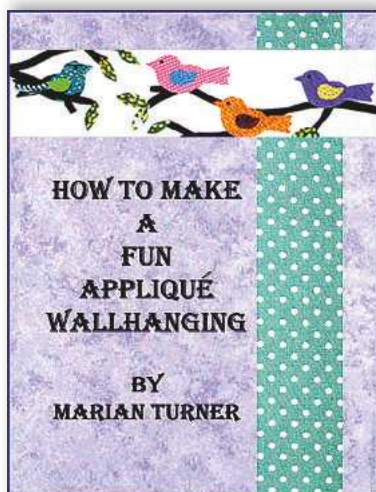
52 blocks to English paper piece

Katja Marek

Martingale £15.99

ISBN 978-1-60468-384-4

Katja Marek quite rightly points out in the introduction to her book that English paper piecing, whilst a popular mainstay of quilting, can be extremely time consuming. However, modern techniques and tools can certainly speed up the process, and make pleasing results obtainable in a fraction of the time. *The New Hexagon* features 52 blocks to piece, with a huge variety in styles, techniques and colours, and the author encourages readers to experiment with other techniques like fussy cutting to add further variety. There are several beautiful projects included, too, and a gallery of some finished pieces for even more inspiration. The book provides step-by-step instructions and goes some way to proving how versatile, attractive and modern English paper pieced quilts can be. As a fitting and serendipitous nod to the start of a new year, this is one of three books this month to feature 52 separate pieces – so you can have something to make for every week of 2015 if you're determined!



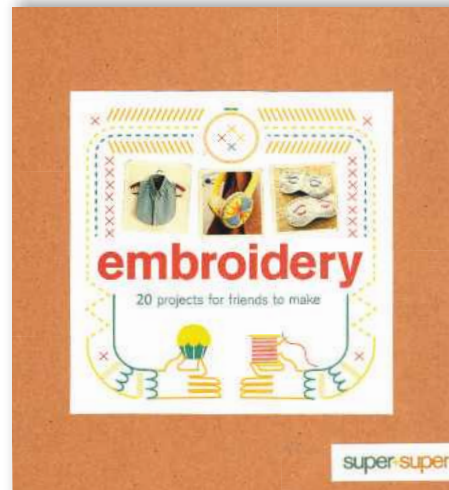
How to Make a Fun Appliqué Wallhanging

Marian Turner

Marian Turner £4.47

[ASIN]B000TYZ4DG (ebook 87)

This is Popular Patchwork forum member Marian's second ebook, and has been written with as much care and attention to detail as her first. This time, Marian's wonderful ebook contains the comprehensive instructions for a delightful appliqué wall hanging, complete with step-by-step photos to aid you at every stage of construction. The clear and friendly directions are perfect for beginners, and any sewing novice would benefit from following this excellent guide, as Marian breaks down the entire process into easily manageable chunks. The instructions also include all the finishing tips you could ever need, right down to making a hanging sleeve. As with her last guide to making fabric satchels, you are provided with contact details for Marian herself, so in the unlikely event that you do run into problems, Marian will provide support. The finished wall hanging itself is gorgeous and would make a fantastic gift for old or young alike. Get your e-reader charged and at the ready for ebook three!



Embroidery – 20 projects for friends to make

Claire Culley and Amy Phipps

Guild of Master Craftsmen Publications Ltd

£12.99

ISBN 978-1-86108-984-7

Claire Culley and Amy Phipps are the founders of Super + Super, a Brighton based creative team who sew, blog, experiment and run classes, workshops and other events. This is a great little collection of twenty projects divided into four categories, Lazy Crafter, Weeknight Winners, Perpetual Creative and Committed Crafter. As you'd expect, the first category covers small embellishing and embroidery projects, such as adding some funky elbow pads to a cardigan or adding embroidery to a set of pre bought napkins. The projects increase in terms of time required rather than by skill set, Weeknight Winners are projects that can be completed easily in an evening, whilst the Perpetual Creative and Committed Crafter projects may take a little longer. As this is primarily an embroidery book, there is a fair amount of upcycling, often adding modern touches to new or vintage items, but there are a couple of projects to make from scratch, such as the *Cactus Sampler* and *Animal Door Stop*.

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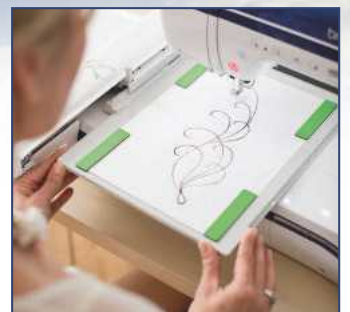
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Next issue popular patchwork

**FEBRUARY
2015 ISSUE**
On sale
9 January



SAKURA JAPANESE GARDEN QUILT

Create the mood of a Zen garden with this meditative quilt by Lynne Goldsworthy for Makower UK

Contents subject to change



LACE MOUNTAIN

Stuart Hillard uses rich sultry colours to create this stunning quilt with Zandra Rhodes fabrics for Free Spirit



FISH CUSHION

Sarah Sparkes shows you how to use clamshell piecing in a fun way



TICKLED PINK

Spring is in the air with this fresh Dresden plate and appliqué delight by Janet Goddard



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

ENGLAND CHESHIRE

25 January

QUILTERS AND FABRICS JANUARY SALE
Sandbach High School, Middlewich Road,
Sandbach CW11 3NT

🕒 10am-4pm 💷 £2.50, Partners and children free

T: 020 8742 3685 (Homecraft Quilted Designs)
E: mcgohlish@googlemail.com

Extra info: Exhibitions and demonstrations including: Sandbach Sew & Sews, Nantwich Piecemakers, Pinfold Textile Artists, 'Meet the Guilds', and many others. Many stalls with fabrics and related items. Refreshments, disabled access, parking and pre-booking (for 8 or more persons) available

LONDON

Until 4 January

COMING HOME - AN EXHIBITION BY LONDON QUILTERS

Swiss Cottage Library,
88 Avenue Road NW3 3HA

🕒 Mon to Thu 10am-8pm, Fri to Sat 10am-5pm, Closed 24th Dec to 1st January
💷 Free

T: 01995 61221

E: exhibition@londonquilters.org.uk

Extra info: A biennial exhibition of new work



London Quilters

showcasing the diverse approaches of the group's many members. Quilt raffle in aid of WaterAid and Noah's Ark Hospice. Sales table and demonstrations. Disabled access

SURREY

18 January

QUILTERS AND FABRICS JANUARY SALE
Farnham Maltings, Bridge Square,
Farnham GU9 7QR

🕒 10am-4pm 💷 £6 before 1pm, £3 after 1pm. Partners and children free

T: 020 8742 3685 (Homecraft Quilted Designs)

E: mcgohlish@googlemail.com

Extra info: Exhibitions and demonstrations including: The Farnham Quilters, Heather Quilters, Quilters Guild Young Quilters, Village Green Quilters and many others. Many stalls with fabrics and related items. Refreshments, disabled access, parking and pre-booking (for 8 or more persons) available

SUSSEX

23-25 January

SPRING QUILT FESTIVAL

Norfolk Pavillion, Ardingly, Haywards
Heath RH17 6TL 🕒 10am-4.30pm (4pm Sun)

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

T: 01406 372600

E: grosvenorshows@btconnect.com

W: www.grosvenorshows.co.uk

Extra info: Displays of quilts upstairs, while downstairs are favourite patchwork and quilting suppliers. You can also meet the experts to show you how it's done. Facilities including restaurant, disabled facilities, easy and instant access, free parking

YORKSHIRE

24 January - 9 May

ALL SHAPES AND SIZES

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

🕒 Mon to Sat 10am-4pm, Chat and Craft 10.15am-12.15pm 💷 £6 adults, £5 seniors, £2 children, £3 QG members.

T: 01904 613 242

E: admin@quiltersguild.org.uk

W: www.quiltmuseum.org.uk

Extra info: *All Shapes and Sizes* is a collection of quilts that reveal complex, geometric designs that are pieced to perfection

WALES

DENBIGHSHIRE

4 February - 4 March

QUILTFEST AT THE MUSEUM

Museum & Art Gallery, Parade Street,
Llangollen LL20 8PW

🕒 Tues to Sat 10am-4pm (1-4pm Wed)

💷 Free

T: 01978 852856 (Val)

W: www.quiltfest.org.uk

Extra info: Exhibition of hangings made by members of The Quilters' Guild Contemporary Quilt group, inspired by the theme 'Dislocation'

4-13 February

QUILTFEST AT THE PAVILION

International Pavilion, Abbey Road,
Llangollen LL20 8SW

🕒 10am-4pm

💷 Free

T: 01978 852856 (Val)

W: www.quiltfest.org.uk

Extra info: Exhibition of hangings made by Quilters' Guild members of Region 13 and the Contemporary Quilt group inspired by theme 'I Love Region 13 Because...' Free parking. Exhibition sponsored by Region 13 of The Quilters' Guild of the British Isles. Light refreshments available

4-13 February

QUILTFEST TRADING DAY

International Pavilion, Abbey Road,
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🕒 10am-4pm

💷 Free

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W: www.quiltfest.org.uk

REST OF THE WORLD

BAHAMAS

29 January - 7 February

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Nassau, Bahamas

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Show & Tell

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WIN!

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

This month the selection pack contains a Sew Easy Magnetic Needle Case, Vilene Wundaweb and a Hand Quilting Gütermann Thread Pack



A great way to use up those scraps!



Quilt As You Go

I thought you might be interested to see a very basic quilt as you go technique that as a new quilter I find very easy and quick to make. It is made in strips and the batting and backing are all sandwiched together at the same time. You just attach each strip and flip it over. Although I am not an experienced sewer I can make a cot quilt in an afternoon and though my first attempt was simple floral strips I have graduated, as you can see, to appliquéd strips. I used my Slice machine - a wonderful invention - to cut out the appliquéd shapes. I appliquéd the shapes onto the strip before attaching them. I had intended to appliquéd the baby's name on one strip but decided to make up a few to keep in readiness. It is a technique that I would recommend to any beginners. I hope it encourages new sewers to experiment. I've included two pictures of these. I hope you like them. Thanks for a super magazine filled with ideas.

Susan Douglas, York.

These are a lovely idea, Susan, and so simple and quick to make. Thanks for sending them in!

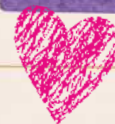


Appliqué Flower Quilt

I joined a class two years ago, run by a lovely lady called Margaret Benting who wanted to pass her passion for patchwork and quilting on to others. Let's just say I got the bug, and for my first attempt at appliquéd I chose to make the Appliqué Flower Quilt by Sarah Sparkes published in the May 2014 issue of Popular Patchwork. I finished it in October, just in time to show at Shropshire Quilters biannual show, and I received many positive comments. I was very pleased with the final results and hope you will be as well.

Stephanie Wainwright, XXX

What a pretty interpretation of Sarah's pattern, Stephanie. You must be very proud of achieving this on your first go!



So pretty!

Kaleidoscope

I have been making quilts for a few years now and have collected many scraps of fabric. I hate waste, so I save scraps/strips that are generally over 3cm square, which is now a vast collection. I decided to group the fabrics by colour, and proceeded to sew the scraps together in a totally random pattern. I then cut them into 15cm squares and thought a black border would show the colourful blocks off very well. I took the quilt on holiday with me, and as I would not have the use of my sewing machine I decided to quilt it by hand using colourful embroidery threads, and this is the result. I call it my kaleidoscopic quilt. I think you will agree it is colourful and a great way to use up scraps. It is one of my favourite quilts and I hope you like it too.

Tricia Dibben, Preston

I adore this Tricia, it's a veritable riot of colour and tremendous fun - a great way to use up those scraps!



Train Quilt Embellished

I thought you might like to see my take on Sarah Williamson's quilt *A Train for Owen* featured in Popular Patchwork September 2014 issue. Once I started, my mind went into overdrive! I began to appliqué farm animals on to the green spaces, including a duck pond, pigs, cows, a horse and a cat. The fence was cut from 1cm wide ribbon, and the duck pond and the puffs of engine smoke were cut from felt. The appliqué shapes were stuck on with Seam2Seam, but I decided to stitch over them with invisible thread. I also roughly 'shadow' quilted around the objects to hold the quilt sandwich together as well as quilting the spaces Sarah suggested. The reverse side of the quilt has a more delicate colour of blue and lemon with sheep dancing all over it. I've just finished the label and once I've sewn it on it will be on its way to the new arrival, baby Tobin Roke Sears who was born on 21.10.14 in Santa Cruz, California. Hopefully it will be used as a cot quilt and then as a play mat when Tobin is older.

Shan Williams, Mynyddcerri

This embellished version of Sarah's quilt is adorable, Shan, I'm sure it will be a great hit!!

Christmas Forest Table Runner

I thought you might like to see my version of the *Christmas Forest Table Runner* from the November issue of Popular Patchwork. This is my first attempt at appliqué and I am very pleased with it. Next month I shall try the *Christmas Tree* wall hanging or the Christmas stocking – perhaps both if I can get a move on!

Margaret Stanesby, E.Sussex

Well done on your first appliqué attempt, Margaret. It looks like you're going to be a busy quilter in the run up to Christmas!



Photo Quilt

I have just finished this quilt for my daughter-in-law. It is my take on the first ten years of my grandson in photos. Using the Cotton Inkjet Fabric Sheets for the photos was ideal – I thought others may be inspired to do a 'Baby's First Year' or 'Final Year at School' quilt. Hope you like it.

Liz Mustor, Basingstoke, Hampshire

What a marvellous keepsake, Liz. It's a great technique for personalising quilts and this is a fine example.



Brilliant first appliqué attempt!

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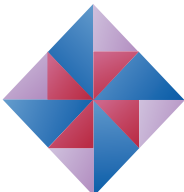
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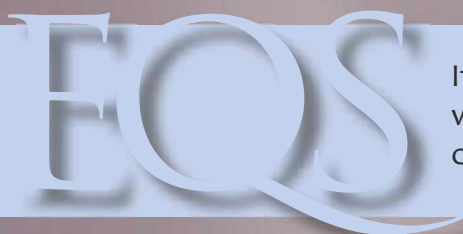
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