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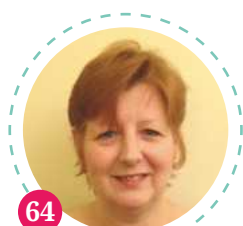
with thanks to all our contributors, including...



49

Mandy Munroe

Have you joined our Quilt-Along (QAL) yet? See page 49 for part three, designed by Mandy, who specialises in contemporary wall pieces.



64

Regan Purcell

Veteran quilter and long-term Popular Patchwork contributor Regan gives us part one of her *Folded Flowers Sampler* on page 64.



71

Stephanie Pettengell

On page 71, distinctive and original quilter Stephanie Pettengell, whose work has won many plaudits and admirers, gives us some insight into her projects and her quilting story so far.



hello...

£800 of prizes and giveaways in this issue!

What could be finer, this spring, than kitting out your home with a profusion of quilted delights? We have gorgeous projects to suit all our readers' homes this issue, including wall hangings, bed runners, table runners, cushions and throws. To start us off, Angela Huddart makes bedtime more enticing with her charming **Stonehenge Bed Runner** (page 11). Stuart Hillard uses the traditional symbol of welcome and hospitality to create a fun, fast and fusible wall hanging project in **Welcome Home** (Page 17). In **Home Sweet Home** (page 25), Lynne Goldsworthy uses Makower UK Vintage fabrics to create a wonderfully shabby chic wall hanging and cushion duo. If the boho look is your thing, why not try Debbie von Grabler-Crozier's **Scrappy Steps** (page 37), using your stash and the Courthouse Steps block. In **Flamenco Dancer** (page 44), Esther Hamm shows us how to make a striking appliqué and foundation pieced wall adornment, inspired by *Come Dancing*. If you've been following Mandy Munroe's **Sew Happy Quilt-Along** (page 49), we're looking at part 3 this issue; blocks 6 & 7 and borders 1 & 2. This issue's stunning cover project is Katharine Guerrier's **Star-Struck Table Runner** (page 55); it's a perfect way to liven up any table. Sally Ablett showcases the latest Lewis & Irene fabrics in **Make a Wish** (page 61), and finally in projects, Regan Purcell guides us through the many techniques covered in the first part of her **Folded Flowers Sampler** (page 64).

We've all sorts of delights for you in our reviews and features this issue. We've got the usual round-up of best picks from the digital world in **Quiltzone** (page 9) and then in the first of two features by Gillian Cooper, in **Inspiration from a Master of Art** (page 21), she talks about how visiting an exhibition on Matisse influenced her quilting work. Kerry Foster gets out and about in the East Midlands and reports back from her inspiring local quilting group, the **East Midlands Modern Quilting Guild** (page 33). **Designer Showcase** (page 71) this issue features none other than Stephanie Pettengell, a Popular Patchwork favourite from last year's Festival of Quilts. In **Scrap Attack!** (page 77) this issue, Stuart Hillard shows us how to dig deep into your scrap pile and make a Tutti Frutti quilt and finally, Gillian Cooper reports back from the **European Patchwork Meeting Competition** (page 83).

Happy quilting!
Bridget

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



Novice



Beginner



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Experienced



Advanced



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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.

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30 OFFER!

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Stuart Hillard
UK quilt designer,
quiltmaker, author
and home
décor expert

(Photo taken by Sally-Ann Salmon)



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3 REELS
OF EACH
to give away!

what's new in the world of quilting



3
PACKS
to give away!

GÜTERMANN JEANS THREAD

Designed especially for denim lovers, the Jeans Thread Pack, priced £12.90, is perfect for stitch detail and seaming on a variety of denim shades and is suitable for both hand and machine sewing. This exceptional Jeans

Thread has bi-colour optics, which means the colour adapts and blends with various shades and types of denim fabric. The assortment pack includes three 100m spools of Extra Strong thread which is ideal for heavily stressed seams and rugged repair work as well as two 200m spools of Jeans Thread. This robust thread combines polyester and cotton fibre for optimal strength and excellent wash and wear performance. It is tear resistant and resilient with just enough elasticity to retain a soft handle. Follow Gütermann at www.facebook.com/Gutermann.creativ.co.uk

CLOVER ERASABLE AIR MARKERS

These new Air Erasable Marker pens from Clover are just the thing for marking out temporary lines on almost all your creative projects where accuracy is paramount. The pen line naturally disappears after a few days depending on the temperature, fabric and which pen is used. So no need to wipe or wash away any unwanted markings! Available in three thicknesses, and priced between £6.50 and £7.50, these purple pens are suitable for sewing, patchwork and embroidery work. Clover products are available nationwide from all good craft, knitting and hobby shops. For stockist information, contact Clover by email at clover@stockistenquiries.co.uk or by telephone on 01453 883581.

9
MARKERS
to give away!

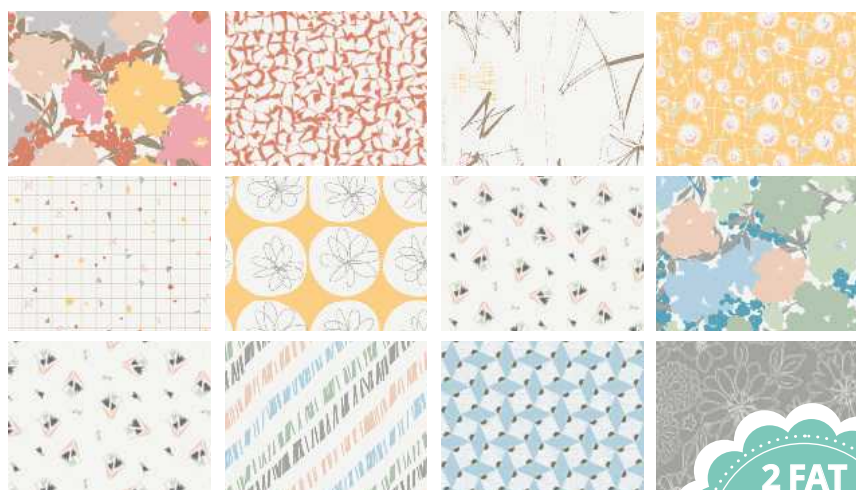


FESTIVE MINIATURE

It's never too early to start, especially when hand piecing! Here is a lovely Miniature Christmas sampler (19x23in). It includes all the instructions and paper pieces required. Just add fabrics and spare time! £12.50 (plus postage) per pack. For these and more delights, visit www.creativequilting.co.uk to find out more.

1 FESTIVE
SAMPLER
to give away!





AGF GOSSAMER

A fresh, vintage breeze breathes life into Gossamer. Combining frosted florals with charming gridwork, these prints highlight a quaint approach to colour that includes dreamy blush, sheer blues and honeyed bronze. 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.



**1 REEL
OF EACH
COLOUR**
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BERTIE'S BOWS

Bertie's Bows have some wonderful burlap ribbons available to buy. This dotty wired 38mm Burlap comes on a 10m roll, retails for £9.84 per roll and is available from www.bertiesbows.co.uk. Check them out for more fun ribbon ideas.

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



**3 SMALL
& 3 LARGE**
to give away!

CLOVER SWEETHEART ROSE MAKER

This miracle template helps you create beautiful roses from your favourite fabric remnants. You can use a variety of fabric combinations to create elegant roses for wedding decorations, home décor, scrapbooking, fashion and accessories. The Sweetheart Rose Maker comes with full step-by-step instructions and ideas on how to tweak the twist to make a variety of different rose shapes. You can also combine two fabrics to give a double rose effect to ring the changes if you fancy making a posy. The large template size will give you a 6cm rose from a piece of fabric 12x54cm. The template includes a hairpin and all you need to complete the rose is thread, scissors, pins and your fabric. The rose maker is available in three sizes, small (CL8470, RRP £5.70), medium (CL8471, RRP £6.99) and large (CL8472, RRP £7.35).

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: **March 2015 Giveaways**, MyTimeMedia, PO Box 269, Haslingden, Rossendale BB4 0DJ. **Closing date, 31 March 2015.** One entry per person.

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☐ 2293 CLOVER SWEETHEART ROSE MAKER ☐ 2294 GUTERMANN JEANS THREAD ☐ 2295 FESTIVE MINIATURE
☐ 2296 BERTIE'S BOWS ☐ 2297 MAKOWER VINTAGE WELCOME HOME KIT

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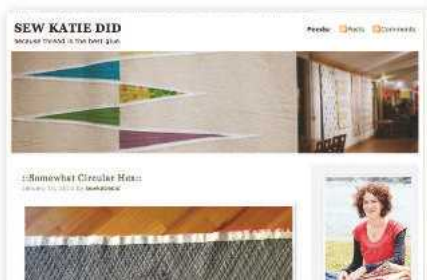
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quiltzone

If you're looking for inspiration, solutions to your quilting conundrums, or are simply in need of some stitched eye candy, then why not go online and create your very own virtual library? In this regular feature we recommend websites, blogs and apps that will help you on your journey



Sew Katie Did – <http://sewkatedid.wordpress.com>

Seattle-based modern quilter and author Katie Pedersen shares her creative journey in her blog which is packed full of great pictures of her projects as they evolve. We love the close ups of her quilting patterns which show enough detail to inspire those stuck for ideas on how to add the final finishing touches to their projects. Her *Tutorials and Inspiration* section links through to hundreds of tutorials so we suggest you book some time off and have a notebook at the ready! You can catch more from Katie in the book *Quilting Modern: Techniques and Projects for Improvisational Quilts*.



A Few Scraps – <http://afewscraps.blogspot.co.uk>

Do you finish piecing your quilt top and spend days, if not months, thinking about how you're going to quilt it? It can be a daunting step for many quilters but, if you get it right, then the right quilting can really add the 'wow' factor to any project. Christina Cameli is the author of *First Steps to Free Machine Quilting* and a tutor on **Craftsy.com**. Her blog gives handy tips on free motion quilting basics as well as ideas for quilting designs. This blog is the perfect starting point for beginners looking to take the plunge and start experimenting beyond their comfort zone.



Bee In My Bonnet – <http://beeinmybonnetco.blogspot.co.uk>

Lori Holt combines her love of quilting and all things vintage in her regular blog. You can also follow Lori on Instagram and be inspired by her gorgeous pictures featuring updates on her quilting projects, life in the Holt household and an array of retro/vintage inspired goodies that decorate her studio. Be warned, this might have you rushing out to buy her latest fabric range, Flower Patch, from Riley Blake (www.rileyblakedesigns.com) – it's just too gorgeous not to have in your vintage stash!



Quilt Art – www.quiltart.eu

Explore the work of some of the most celebrated professional quilt artists around the world. Their website presents galleries of work by all of the members as well as videos and pictures from past exhibitions. Founded in 1985, Quilt Art aims to extend the boundaries of quilting as an artistic medium and achieve wider recognition of the quilt as an art form. You can also see their work in the flesh at their exhibition of new work entitled *Quilt Art 30: Dialogues*, which comes to the Quilt Museum and Gallery in York from 11 September to 31 October 2015.

Pattern Pile – <http://patternpile.com>

A one-stop shop for bag patterns, including paid-for PDF downloads and lots of freebies. There are patterns for bags in all shapes and sizes including casserole carriers, drawstring bags, cross-body bags and clutches. If you can think of a use, then there will undoubtedly be a pattern on this website. You can sign up for a daily or weekly newsletter and there are some useful links to instructions for mastering the art of zippers, pockets, embellishments, closures and straps. It's definitely a must for bag lovers.



Stitched In Color – www.stitchedincolor.com

Sign up for online tutorials in all things curved with Rachel Hauser. She also sells patterns and quilted goodies in her Etsy shop. If you love colour and fun, scrappy style quilts and accessories then there's loads to inspire in Rachel's blog. Her tutorials are a good starting point for new quilters, offering clear instructions and lots of great pictures to keep you on the straight and narrow. We love her *Ziggy String Quilt* which creates bold chevrons out of mixed and matched patterns and solids.



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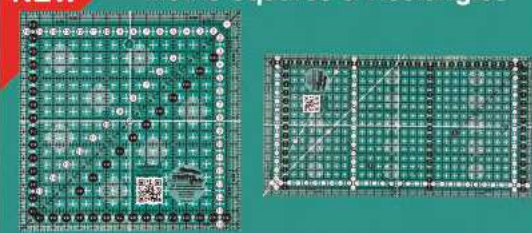
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18° Dresden Plate Ruler



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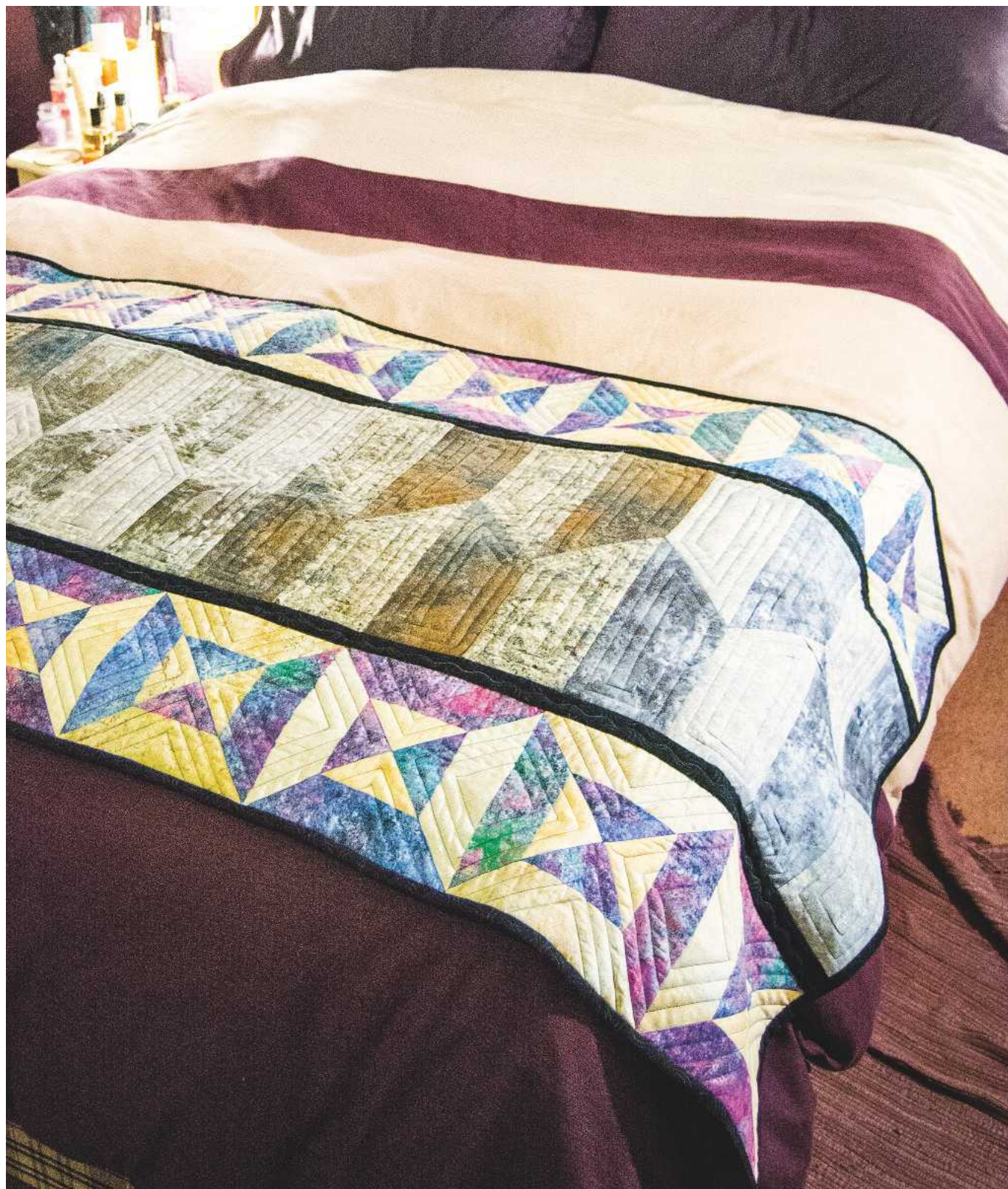
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STONEHENGE BED RUNNER

Use textured prints to make this stylish addition to your bedroom

Designed and made by Angela Huddart



Skill level



Finished size

Approx 86.5 x 203cm (34 x 80in),
excluding binding

Materials

Angela used Stonehenge fabrics by Northcott but you could use other textured prints instead.

Fabric requirements are based on a usable width of 107cm (42in).

- ◆ 40cm (1½yd) light grey, fabric A
- ◆ 40cm (1½yd) darker grey, fabric B
- ◆ 30cm (¾yd) of a second light grey, fabric C
- ◆ 30cm (¾yd) of a second darker grey, fabric D
- ◆ 80cm (¾yd) cream, fabric E
- ◆ 80cm (¾yd) purple/green, fabric F
- ◆ 70cm (¾yd) black, fabric G
- ◆ 96.5 x 213cm (39 x 80in) backing fabric
- ◆ 96.5 x 213cm (39 x 80in) wadding
- ◆ Threads for piecing and quilting
- ◆ Cutting ruler with a 45-degree line

Where to buy

For more information about Stonehenge fabrics by Northcott visit www.northcott.net. Other textured prints are also widely 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

I have only visited Stonehenge and Avebury stone circles in Wiltshire in recent years and they made such an impression on me. So you can imagine how thrilled I was to find the Stonehenge range of fabrics, which look just like the stones with their amazing array of colours! I chose two simple block designs for this bed runner to show off the varying shades in these fabrics.

Angela Huddart



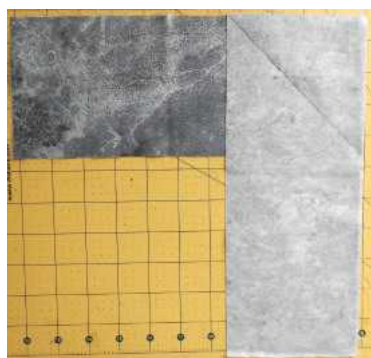


Fig 1 Fabric A/B pair (Step 1)

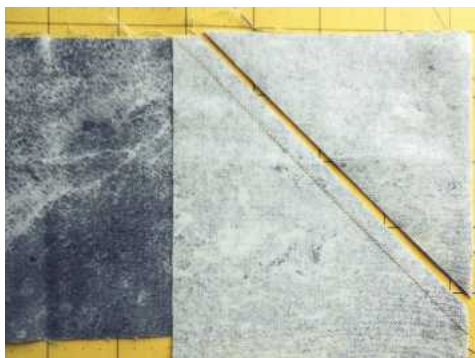


Fig 2 Stitched and trimmed fabric A/B pair



Fig 3 Fabric A/B strip

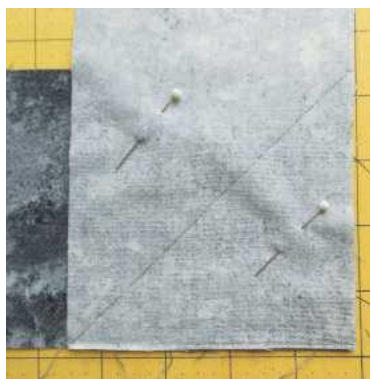


Fig 4 Fabric A/B pair (Step 3)

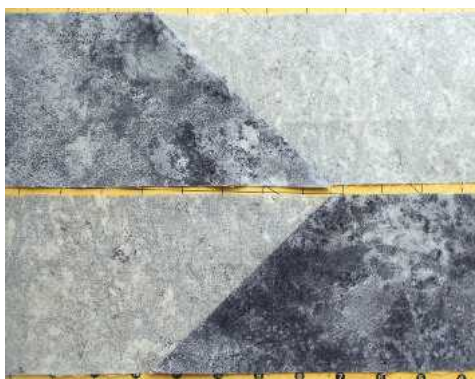


Fig 5 Fabric A/B strips



Fig 6 The 'points' should meet like this



Fig 7 Block one

CUTTING INSTRUCTIONS

1 From each of fabrics A and B cut twelve $4\frac{1}{2} \times 10\frac{1}{2}$ in rectangles: block one.

2 From each of fabrics C and D cut eight $4\frac{1}{2} \times 10\frac{1}{2}$ in rectangles: block one.

3 From each of fabrics E and F cut ten $2\frac{1}{2}$ in wide strips across the width of the fabrics.

4 From fabric G cut the following pieces:
 ♦ Four $1\frac{1}{2}$ in wide strips across the width of the fabric; join into pairs on the short ends and trim to give two $1\frac{1}{2} \times 80\frac{1}{2}$ in strips, or if you prefer you could trim to length after adding to the runner centre
 ♦ Seven $2\frac{1}{2}$ in wide strips across the width of the fabric

BLOCK ONE

1 Take one fabric A and one fabric B rectangle. Place the fabric B rectangle horizontally and right side up on a clean flat surface. Right side down, place the fabric A rectangle vertically on top as

shown and then mark a line on fabric A from the top left corner to the bottom right corner. See **Fig 1**.

2 Pin to secure and then stitch on the marked line. Trim $\frac{1}{4}$ in beyond the marked line (**Fig 2**), open out and press the seam towards fabric B (**Fig 3**). The fabric A/B strip should measure $4\frac{1}{2} \times 16\frac{1}{2}$ in (unfinished).

3 Take one fabric A and one fabric B rectangle. Place the fabric B rectangle horizontally and right side up on a clean flat surface. Right side down, place the fabric A rectangle vertically on top as shown and then mark a line on fabric A from the bottom left corner to the top right corner. See **Fig 4**. Pin, stitch, trim and press as before, but note that the joining seam will run in the opposite direction this time.

4 Lay out the fabric A/B strips made in **Steps 2 and 3** as shown in **Fig 5**. Matching up the seams, place the top strip right side down on top of the lower strip and then join on the top long edge. Open

out and press to make a fabric A/B half-block unit – the 'points' should meet exactly (**Fig 6**).

5 Repeat **Steps 1–4** to make a second fabric A/B half-block unit.

6 Join the fabric A/B half-block units made in **Steps 4 and 5** to complete a block one, which should measure $16\frac{1}{2}$ in square (unfinished). See **Fig 7**.

7 Repeat **Steps 1–6** to make a total of three fabric A/B block one.

8 Repeat **Steps 1–6**, but this time using fabric C and fabric D rectangles, to make a total of two fabric C/D block one.

BLOCK TWO

1 Take one fabric E and one fabric F $2\frac{1}{2}$ in wide strip and join them on one long edge to give a pieced strip; press the seam towards fabric F.

2 With fabric E at the bottom, place the pieced strip right side up on a cutting



Fig 8 Placing the ruler on the pieced strip: first cut

surface. Take your cutting ruler and place it on the pieced strip with the 45-degree line running along the bottom edge of the pieced strip; trim away the fabric to the left of the ruler. See **Fig 8**.

3 Turn the ruler so its corner is at the top of the pieced strip and the 45-degree line is running along the bottom edge; cut along the right-hand edge of the ruler. See **Fig 9**. This will give you a triangle with fabric F at the tip.

4 By turning the ruler, continue to cut triangles from the pieced strip. You should be able to cut eight triangles in total, four with fabric F at the tip and four with fabric E at the tip.

5 Repeat **Steps 1–4** with the remaining $2\frac{1}{2}$ in wide fabric E and F strips to give a total of forty triangles with fabric F at the tip and forty triangles with fabric E at the tip.

Handy hint

If your fabric isn't quite as wide as the Stonehenge range, you may need to make an extra pieced strip or two to cut the required number of triangles; the fabric requirements are sufficient to allow for this.

6 Take one triangle with a fabric F tip and one with a fabric E tip; join as shown in **Fig 10**. Repeat to make a second unit.

7 Join the units made in **Step 6** to complete a block two, which should measure $8\frac{1}{2}$ in square (unfinished). See **Figs 11 and 12**.

8 Repeat **Steps 6 and 7** to make a total of twenty of block two.

PIECING THE RUNNER

1 Referring to the photograph for guidance, starting with a fabric A/B

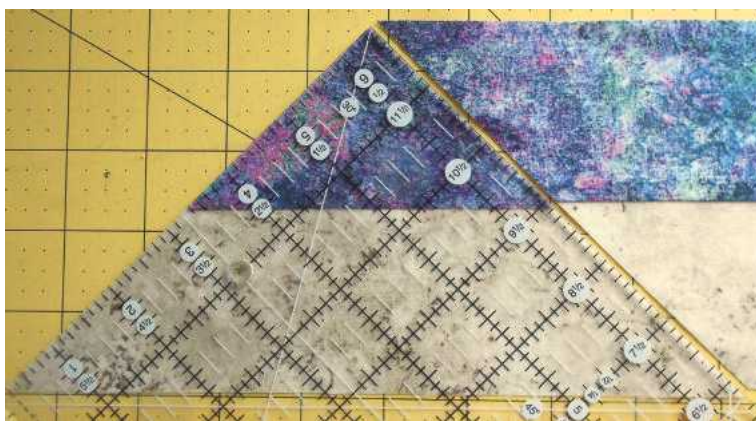


Fig 9 Placing the ruler on the pieced strip: second cut

block and then alternating them, join the fabric A/B and fabric C/D block ones to create the runner centre, which should measure $16\frac{1}{2} \times 80\frac{1}{2}$ in (unfinished).

2 Join a $1\frac{1}{2} \times 80\frac{1}{2}$ in fabric G strip to each side of the runner centre.

3 Take ten of block two and join to create an $8\frac{1}{2} \times 80\frac{1}{2}$ in strip (unfinished); refer to the photograph for the orientations of the blocks. Repeat to make a second strip, but note that the block orientations are the reverse of the first strip. Join a strip to each side of the runner centre to complete the runner top, which should measure $34\frac{1}{2} \times 80\frac{1}{2}$ in (unfinished).

QUILTING AND FINISHING

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

2 Quilt as desired by hand or machine. Angela followed the shapes of the patches of the block ones and the triangles of the block twos to create the illusion of sarsen stones rising from the ground. Whatever design you use, so that the quilt lies flat, try to have an even amount of stitching over the whole quilt surface.

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

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

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



Fig 10 Joined triangles

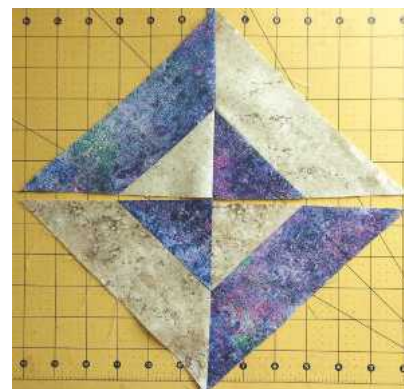


Fig 11 Making a block two



Fig 12 A completed block two

edges of the binding to the raw edges of the runner 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 runner and neatly slipstitch in place by hand.

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

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WELCOME HOME

Greet your guests with this fun, fast, fusible project

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

See pattern
sheet for
Welcome Home
templates



Designer's notes

The pineapple is a traditional symbol of welcome and hospitality, which is why it's often carved on staircase newel posts and gateposts. This fun, fast and fusible project will bring a warm welcome to all your visitors, and it's small enough to tuck into the tiniest of spaces!

Stuart Hillard

CUTTING INSTRUCTIONS

1 From the black/orange print cut forty 1½in squares.

2 From the cream print cut the following pieces:

- ♦ Thirty-nine 1½in squares
- ♦ One 1½ x 5½in strip
- ♦ One 3½ x 5½in rectangle
- ♦ One 5½ x 11½in rectangle

PIECING THE BACKGROUND

The instructions are given working from the top of the hanging downwards; refer to Fig 1 as you work.

1 Take six 1½in black/orange squares and five 1½in cream squares. Starting with a black/orange square and then alternating them join to make a 1½ x 11½in row. Press the seams towards the black/orange squares.

2 Take six 1½in black/orange squares and six 1½in cream squares. Referring to Fig 1 for placement, arrange them in a three-by-four layout. Join the squares into rows and then join the rows to make a 3½ x 4½in pieced rectangle. So that the seam intersections nestle neatly, press the seams of each row towards the black/orange squares. Press the seams joining the rows to one side in the same direction each time.

Skill level



Finished size

Approx 28 x 35.5cm (11 x 14in),
excluding binding

Materials

- ◆ One fat eighth black/orange print for piecing
- ◆ One fat quarter cream-on-cream print for piecing
- ◆ One fat quarter orange plaid for piecing, pineapple and binding
- ◆ Scraps of four different green prints for leaves
- ◆ Scrap of deep coral for berries
- ◆ Scrap of black/gold print for lettering
- ◆ Two ½ x 8in green strips which have been cut on the bias for stems
- ◆ 38 x 45.5cm (15 x 18in) backing fabric
- ◆ 38 x 45.5cm (15 x 18in) wadding
- ◆ Threads for piecing, appliqué and quilting
- ◆ Fusible web
- ◆ Baking parchment or pressing sheets
- ◆ 6mm (¼in) bias tape maker
- ◆ Temporary spray adhesive for fabric, optional

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.

3 Repeat **Step 2** to make a second identical 3½ x 4½in pieced rectangle.

4 Take the 3½ x 5½in cream rectangle and join the 1½ x 5½in cream strip to the top 5½in edge to make a 4½ x 5½in cream unit; then join a 3½ x 4½in pieced rectangle to each 4½in edge of the cream unit. Join the row made in **Step 1** to the top edge. This is the top section of the hanging.

5 Take twenty-two 1½in black/orange squares and twenty-two 1½in cream squares. Referring to **Fig 1** for placement, arrange them in an eleven-by-four layout. Join the squares into rows and then join the rows to make a 4½ x 11½in pieced rectangle. So that the seam intersections nestle neatly, press the seams of each row



towards the black/orange squares. Press the seams joining the rows to one side in the same direction each time. This is the bottom section of the hanging.

6 Take the 5½ x 11½in cream rectangle and join the top section to the top 11½in edge and the bottom section to the lower 11½in edge. This completes the pieced background.

APPLIQUÉ DESIGN

1 Using the motifs provided on the pattern sheet trace the following onto the paper side of fusible web and cut out roughly: one pineapple; five large leaves; ten small leaves; seven berries; two of letter 'e' and one each of the other letters.

2 Fuse the motifs onto the wrong side of the fabrics as listed below and cut out neatly on the drawn lines:

- ◆ Orange plaid (pineapple)
- ◆ Green scraps (large leaves and small leaves)
- ◆ Deep coral (berries)
- ◆ Black/gold (letters)

Handy hint

If fusible web gets stuck to the soleplate of your iron it can leave black marks where you don't want them. To guard against this, place a sheet of baking parchment or a pressing sheet on the ironing board before you start and then another sheet between the fusible web and the iron before fusing the motifs in place.

Note: Stuart fussy cut his pineapple motif so that the squares in the plaid design are on-point, which creates the effect of the skin of the fruit.

3 Take the ½ x 8in green bias strips and the 6mm (¼in) bias tape maker; referring to the manufacturer's instructions, make two ¼in wide bias strips.

4 Remove the backing paper from the fusible motifs and letters. Referring to

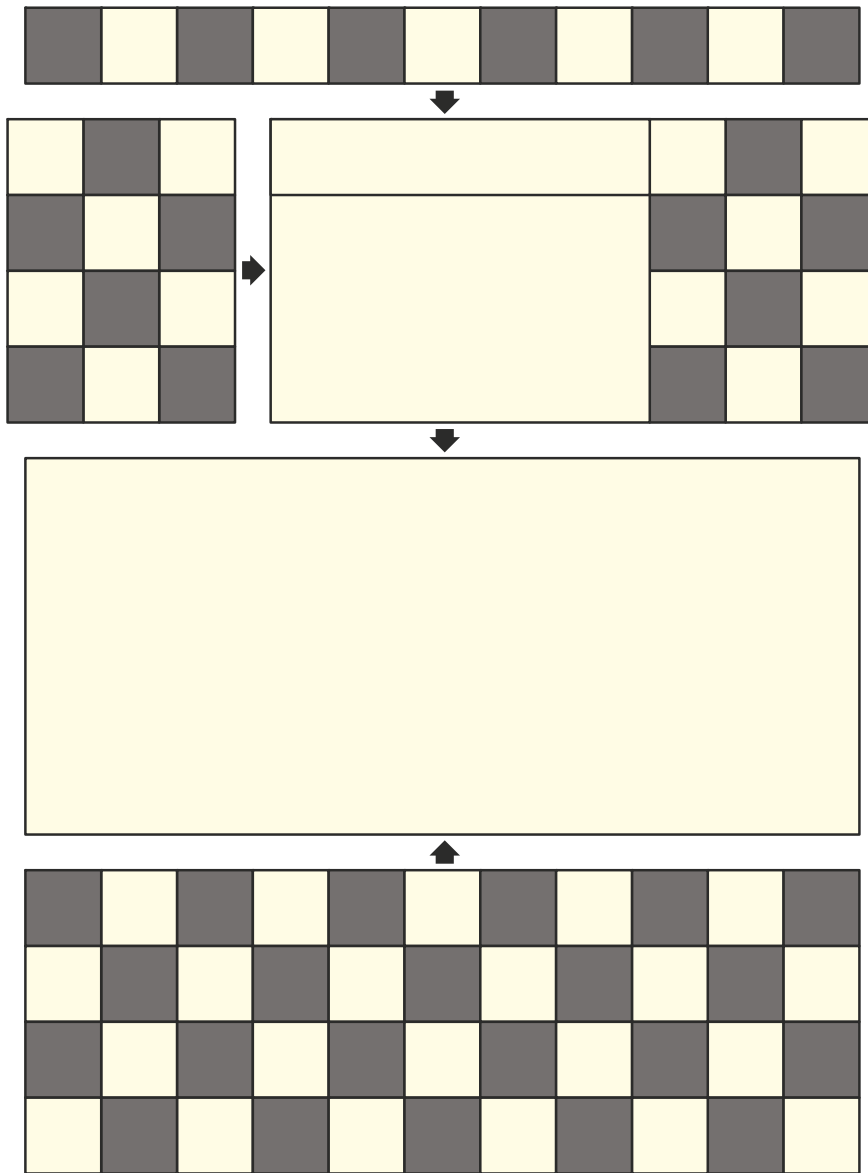


Fig 1 Piecing the background

Handy hint

Bias tape makers require you to use a length of bias fabric twice the width of the narrow end of the bias tape maker – this is the size indicated on the packaging. Feed the fabric strip through the wide end of the maker and pull it through the narrow end, pressing the prepared strip as you go.

the photograph for guidance, place the motifs, letters and stems on the background fabric. Note how the large leaves are arranged at the top of the pineapple, so that the bottom tips of the small leaves are tucked under the stems and that berries are used to hide the raw ends of the stems. Once you are happy with your layout, fuse the motifs in place.

Handy hint

Stuart secured his motifs in place as he quilted, but if you prefer you could appliqué the motifs before layering and quilting. If you do this you may wish to use tear-away stabiliser against the wrong side the background, pinning it in place around the edges to secure and then tearing away the excess when you have finished.

Using stabiliser helps to prevent puckering and stitch distortion as you work, so giving a better finish. A narrow satin stitch, a small zigzag stitch or blanket stitch will work best if you use this method.

QUILTING AND FINISHING

1 Layer the quilt by placing the backing fabric wrong side up on a clean flat surface, followed by the wadding and then the quilt top, centrally and right side up; the backing and wadding are slightly larger than the quilt top. Working from the centre outwards, pin with quilters' safety pins or tack to secure, or, if you prefer, use temporary spray adhesive for fabric.

2 Using threads to match the appliques on top, straight-line quilt a scant $\frac{1}{8}$ in from the raw edges of the motifs; Stuart did not edge stitch around the letters. If you wish, add detail to the pineapple, leaves and berries. Outline stitch around the motifs, which throws them into relief, and then crosshatch through the cream squares. Refer to the photograph for guidance.

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

4 From your binding fabric, cut $2\frac{1}{2}$ in wide strips from the orange plaid; to make the most of the plaid pattern Stuart cut his strips on the bias. Join the strips at right angles, pressing the seams open to reduce bulk; you need approx 60in. 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 If you wish to display the quilt attach a hanging sleeve to the back of the quilt to slip a piece of dowel through, or use a quilt hanger. Alternatively, for a small hanging like this you could attach a piece of dowel directly to the backing, secured with a 'loop' of a few stitches at either end. Finally, add a label, including at least your name, location and the date the quilt was made. ♥



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in my studio

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for the competition at
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Ricky Tims, Quilt Artist

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Inspiration from a Master of Art

Gillian Cooper visits an art exhibition and is inspired by its patchwork potential



Henri Matisse, *Icarus* (1946) . Maquette for plate VIII of the illustrated book *Jazz* 1947
Digital image: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jean-Claude Planchet
Artwork: © Succession Henri Matisse/DACS 2014



Henri Matisse, *Large Composition with Masks* (1953). National Gallery of Art, Washington.
Ailsa Mellon Bruce Fund 1973.17.1. Digital Image: © National Gallery of Art, Washington.
Artwork: © Succession Henri Matisse/DACS 2014

I love going to quilt shows. Other people's quilts are often amazing, and the fabric and other goodies on offer are tempting. These shows can be very inspiring. However, it isn't only quilt shows I like visiting for inspiration; I love going to art galleries just as much. I know many quilters struggle to understand how I can get just as excited by art exhibitions – most of them don't even feature fabric of any kind. How could they have any impact on my quilting? To explain how I find them inspiring and relevant, let me tell you about my recent visit to the Tate Modern in London to see the *Matisse Cut-Outs* exhibition.

“These works began to be viewed as revolutionary – an entirely new technique”

For any textile fan, the appeal of Matisse is relatively easy to see. Born in 1869, he was brought up in the industrial north of France, surrounded by woollen mills and other fabric making ventures. He collected fabrics and used them in the background of his paintings. The patterns are often very exciting and I can spend more time looking at them than at the person who is the subject of the portrait. During the Second World War, he was very ill and had an operation which he was surprised to have survived. However, due to this and other ongoing bouts of illness, he always struggled with the physical aspect of painting. Towards the end of his life, he was effectively bedridden. At this point, most of us would have shrugged our shoulders and mourned the passing of the active part of our lives, trying to adjust to a life without. Not so for Matisse. Art was his life, and he needed to find a way to express the ideas that were bubbling away in his head; this is when he developed his cut-out technique. Using massive scissors akin to traditional tailor's shears, he cut shapes from sheets of painted paper and had them pinned on to the wall. From his bed, he directed and re-cut until he was content with a piece, leaving them on the wall for days or months until he was truly satisfied. He had a number of assistants whose roles consisted of painting papers with flat colour, then placing the shapes on the wall in the right place, attaching them with pins and a hammer. Finally, through a tracing process to get the exact placement, the assistants would transfer the precious coloured cut-outs to a background paper and glue them in place. To start with this process was treated



Henri Matisse, *Memory of Oceania* (1952-3). Gouache and crayon on cut-and-pasted paper over canvas. MoMA. Digital image: © 2013. The Museum of Modern Art, New York / Scala Florence
Artwork: © Succession Henri Matisse/DACS 2014

“Matisse had a wonderful sense of colour, which brings these works alive. It is very bold – no soft pastels here. Making something with flat colour, without printed detail or batik pattern, is something unusual for quilters today...”



Henri Matisse, *The Horse, the Rider, and the Clown* (1943-4). Maquette for plate V of the illustrated book *Jazz* (1947). © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jean-Claude Planchet
© Succession Henri Matisse/DACS 2013

with derision by the art world; just an old man's hobby, a great artist reduced to a mere shadow of his former self. Over time, however, these works began to be viewed as revolutionary – an entirely new technique of artistic expression.

COLOUR

Matisse had a wonderful sense of colour, which brings these works alive. It is very bold – no soft pastels here. Making something with flat colour, without printed detail or batik pattern, is something unusual for quilters today; seeing these works on paper by Matisse convinced me that it's something worth trying, as it has such an impact.

COMPOSITION

Matisse's compositions are also very powerful. Look how carefully balanced they are, and at his use of negative space. (This is the space around the main blocks of colour in a work, giving the colours space to breathe). He also uses repeats to clever effect to emphasise a shape. He achieved this through repeating the shape or using the paper the shape was cut from; a positive and negative of a shape in the same work.

TRANSFERRING TO FABRIC

Matisse described his cut-out technique as drawing with scissors. This could also be a useful way of describing appliqué, if you add 'and a needle' in to the phrase. His work is so fresh that even looking at the originals it is hard to believe that they are over 60 years old. Their potential for transfer into patchwork is evident, but just as I have no desire to exactly copy someone else's quilt, I have no desire to exactly copy a Matisse cut-out in fabric. However, I fell in love with the idea of the technique, and after exploring the exhibition I was desperate to try out some more paper collage and appliqué. My first attempts, using my daughter's pack of Ikea coloured paper, reminded me of just how skilled Matisse was. It takes a real genius to make something look so simple! I would suggest that using paper, scissors and a glue stick is a great way to experiment before you cut into expensive fabric, to get a feel for the possibilities. Matisse's shapes developed over time – the more you cut into paper or fabric, the more you will discover which motifs suit your work, as they will keep recurring. To make in fabric, you can either press fusible web onto the back of the fabric before cutting, then fuse onto your background. Alternatively, raw edge appliqué can be used; cut the shapes out and stitch in place using a matching or invisible thread and a blind hem or zig zag stitch. If you follow the latter approach, layer up your



Henri Matisse, *The Snail* (1953). Gouache on paper, cut and pasted on paper mounted to canvas. Tate. © Succession Henri Matisse/DACS 2013



Henri Matisse, *Blue Nude (I)* (1952). Gouache painted paper cut-outs on paper on canvas. 106.30 x 78 cm. Foundation Beyeler, Riehen/Basel. Photo: Robert Bayer, Basel. © Succession Henri Matisse/DACS 2013

“Matisse’s way of using his bedroom wall to work out the design, pinning his paper pieces in place, has remarkable similarities with the concept of a quilter’s design wall”

background with wadding and backing fabric before you start, then you can stitch through all the layers at once, thereby quilting at the same time as appliquéing.

DESIGN WALL

Matisse’s way of using his bedroom wall to work out the design, pinning his paper pieces in place, has remarkable similarities with the concept of a quilter’s design wall. The advice given by quilt tutors everywhere, including myself, is to pin your quilt pieces on a design wall or a piece of wadding stuck wherever you can and look at it. Make adjustments as you think necessary, walk away and come back with fresh eyes and look again. Adjust and tweak until you are happy with the design. It’s so much easier to change at this point than once they are stuck/stitched in place! One huge advantage we have over Matisse nowadays is the proliferation of digital cameras, enabling us to photograph a layout, muse over it and then, if we don’t like the next round of changes, it’s much easier to alter the layout back to the original when you have a photo.

USEFUL IDEAS FROM MATISSE

- ♦ The background colour for your collage/appliqué does not need to be white.
- ♦ You can use both the piece you cut and the piece you cut the fabric from – they

will echo each other as a positive and negative of the same shape. They can be used in the same quilt, or in two different ones.

- ♦ This technique works for all sizes. Matisse’s works ranged from approx A4 in size to over 6m wide. You don’t need to make your quilts quite this big though! If you want to adjust a shape and you’ve cut it too small, you can always add another piece over the top to get it to the right proportions. From reproductions in books, it often looks like Matisse has used one piece of paper. In fact, some of the shapes are pieced from four or more smaller pieces, with some small contour adjustments at the edges.
- ♦ Try and try again. Matisse wrestled with certain pieces like his *Blue Nude* series for years. The last one in the series of four was actually the first one started.

FABRIC ADVANTAGES

Creating these pieces in fabric has some advantages over paper. Matisse obviously wanted the flat, simple colour as he specified this to his assistants and he rarely added pen or ink marks on top. However, you could make the surface of your piece come alive with your choice of quilting; the background could be faded back, making the shapes pop out even more, or different

coloured threads could be used. You could add embellishments, such as buttons or beads to create a lively surface. I also think using a tone-on-tone coloured fabric could result in some interesting work. ♥

The Matisse exhibition has finished at Tate Modern, but it is currently showing at the Museum of Modern Art until February 2015, if you are lucky enough to be in New York.

Even if you are not, all the Tate Galleries have fantastic exhibitions all year round to inspire you in different ways. There is Tate Modern and Tate Britain in London, Tate St Ives and Tate Liverpool. Whilst you have to pay for special exhibitions, you can visit works from their own collections for free. I love seeing their Rothko paintings. Imagine trying to recreate that depth of colour using fabric dyes! You can learn more at the Tate online, at www.tate.org.uk.

There are many books available about Matisse and his work, including the Cut-Outs. The catalogue from the Cut-Outs exhibition is available at £29.99 from the Tate online shop.

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HOME SWEET HOME

This wall hanging and cushion set would make a lovely gift for someone moving home

Designed and made by Lynne Goldsworthy

See pattern
sheet for
Home Sweet Home
templates

**1 MAKOWER
KIT TO
GIVE AWAY!**

See page 8



Skill level



Finished size

Quilt: approx 62 x 65cm
(24½ x 25½in) before binding

Cushion: approx 48cm (19in)
square

Materials

For wall hanging and cushion

- ♦ 15cm (⅝yd) fabric A, for letters (1440/B6 blue floral)
- ♦ 15cm (⅝yd) fabric B, for background (1440/V3 beige floral)
- ♦ 15cm (⅝yd) fabric C, for hearts (1440/V8 brown floral)
- ♦ 15cm (⅝yd) fabric D, for letters (1441/B blue keys)
- ♦ 15cm (⅝yd) fabric E, for background (1441/Q beige keys)
- ♦ 15cm (⅝yd) fabric F, for letters (1442/B blue clocks)
- ♦ 15cm (⅝yd) fabric G, for background (1442/Q beige clocks)
- ♦ 80cm (⅞yd) fabric H, for cushion hearts, border 2 and backing (1442/V brown clocks)
- ♦ 15cm (⅝yd) fabric I, for letters (1443/B blue butterflies)
- ♦ 15cm (⅝yd) fabric J, for background (1443/Q beige butterflies)
- ♦ 15cm (⅝yd) fabric K, for letters (1444/B blue postscript)
- ♦ 1m (1⅞yd) fabric L, for wall hanging hearts, backing and binding (1444/V brown postscript)
- ♦ 25cm (⅙yd) fabric M, for background, cushion border 1 (1444/Q beige postscript)
- ♦ 15cm (⅝yd) fabric N, for background (1445/Q beige rose)
- ♦ 15cm (⅝yd) fabric O, for hearts (1445/V brown rose)
- ♦ 1.25m (1⅜yd) of 46cm (18in) wide fusible web
- ♦ 1.25m (1⅜yd) of 46cm (18in) wide tear-away stabiliser
- ♦ 30in square wadding for wall hanging
- ♦ 20in square wadding for cushion
- ♦ Threads for piecing, appliqué and quilting
- ♦ 46cm (18in) cushion pad

Where to buy

The quilt uses fabrics from the Vintage 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.

10 From fabric J (1443/Q) cut one strip 5½in x width of fabric. Sub-cut into seven 4½ x 5½in rectangles (for background)

11 From fabric K (1444/B) cut one strip 5in x width of fabric. Sub-cut into three 4 x 5in rectangles (for letters)

12 From fabric L (1444/V) cut the following:

- ♦ Four strips 2½in x width of fabric (for wall hanging binding)
- ♦ One strip 27in x width of fabric. Sub-cut into six 4in squares (for hearts) and one piece 26 x 27in (for wall hanging backing)

13 From fabric M (1444/Q) cut the following:

- ♦ One strip 5½in x width of fabric. Sub-cut into eight 4½ x 5½in rectangles (for background)
- ♦ One strip 1¼in x width of fabric. Sub-cut into two 1¼ x 15½in strips (for cushion border 1)
- ♦ One strip 1¾in x width of fabric. Sub-cut into two 1¾ x 18in strips (for cushion border 1)

14 From fabric N (1445/Q) cut one 5½in x width of fabric strip. Sub-cut into eight 4½ x 5½in rectangles (for background)

15 From fabric O (1445/V) cut one 4in x width of fabric strip. Sub-cut into four 4in squares (for hearts)

16 From fusible web cut the following:

- ♦ Seventeen 4 x 5in rectangles (for letters)
- ♦ Twenty-two 4in squares (for hearts)

17 From tear-away stabiliser cut the following:

- ♦ Seventeen 4 x 5in rectangles (for letters)
- ♦ Twenty-two 4in squares (for hearts)

PREPARING THE APPLIQUES

1 For the wall hanging, use the templates provided on the Pattern Sheet to trace the letters spelling HOME SWEET HOME onto the thirteen 4 x 5in fusible web rectangles and trace fourteen hearts onto the 4in fusible web squares. For the cushion, trace the letters spelling HOME onto the four 4 x 5in fusible web rectangles and trace eight hearts onto the 4in fusible web squares.

2 For the wall hanging, fuse the fusible web rectangle letters to the back of the 4 x 5in rectangles of letter fabric and the fusible web heart squares to the back of the 4in heart fabric squares. For the cushion, fuse the fusible web rectangle letters to the back of the 4 x 5in rectangles

CUTTING INSTRUCTIONS

1 The quilt and cushion both use 4½ x 5½in rectangles of various background fabrics, 4 x 5in rectangles for the letters and 4in squares for the hearts. From fabric A (1440/B6) cut one strip 5in x width of fabric. Sub-cut into three 4 x 5in rectangles (for letters)

2 From fabric B (1440/V3) cut one strip 5½in x width of fabric. Sub-cut into eight 4½ x 5½in rectangles (for background)

3 From fabric C (1440/V8) cut one strip 4in x width of fabric. Sub-cut into six 4in squares (for hearts)

4 From fabric D (1441/B) cut one strip 5in x width of fabric. Sub-cut into three 4 x 5in rectangles (for letters)

5 From fabric E (1441/Q) cut one strip 5½in x width of fabric. Sub-cut into eight 4½ x 5½in rectangles (for background)

6 From fabric F (1442/B) cut one strip 5in x width of fabric. Sub-cut into four 4 x 5in rectangles (for letters)

7 From fabric G (1442/Q) cut one strip 5½in x width of fabric. Sub-cut into six 4½ x 5½in rectangles (for background)

8 From fabric H (1442/V) (for cushion hearts, border and backing) cut the following:

- ♦ One strip 4in x width of fabric. Sub-cut into six 4in squares (for hearts)
- ♦ Two strips 1½in x width of fabric. Sub-cut into two 1½ x 18in strips and two 1½ x 20in strips (for cushion border 2)
- ♦ One strip 20in x width of fabric. Sub-cut into one 20 x 11in rectangle and one 20 x 15in rectangle (for cushion back)

9 From fabric I (1443/B) cut one strip 5in x width of fabric. Sub-cut into four 4 x 5in rectangles (for letters)



of letter fabric and the fusible web heart squares to the back of the 4in heart fabric squares.

3 Cut out the letter and heart shapes neatly and remove the backing paper from each. Fuse each letter and each heart to a 4½ x 5½in background fabric rectangle.

4 Stitch around the edge of each letter and heart appliqué using your preferred decorative stitch, such as machine zigzag stitch or machine or hand blanket stitch. Before machine stitching, place tear-away stabiliser behind each appliqué and pin in place. When you have finished machining, carefully tear away the stabiliser.

PIECING THE PROJECTS

1 For the wall hanging, sew the background rectangles into five rows of seven rectangles as shown in **Fig 1A**. Note that rows 1, 3 and 5 have a plain rectangle at either end. Press the seams of alternate rows in opposite directions.

2 For the cushion, sew the background rectangles into four rows of four rectangles as shown in **Fig 1B**. Press the seams of alternate rows in opposite directions.

3 For the wall hanging, sew the rows together, press seams and trim the ends of the longer rows 1, 3 and 5 (**Fig 2A**). For the cushion, sew the rows together and press the seams (**Fig 2B**).

ADDING THE CUSHION BORDERS

1 Sew the 1½ x 15½in strips of border 1 fabric M (1444/Q) to the sides of the cushion and press seams outwards. Sew the 1½ x 18in strips of border 1 fabric M (1444/Q) to the top and bottom and press seams outwards.

2 Sew the 1½ x 18in strips of border 2 fabric H (1442/V) to the sides of the cushion and press seams outwards. Sew the 1½ x 20in strips of border 2 fabric H (1442/V) to the top and bottom and press seams outwards.

FINISHING THE WALL HANGING

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. Quilt as desired. The quilt shown uses simple parallel horizontal lines.

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

Fig 1a



Fig 1A Piecing the wall hanging

Fig 2a



Fig 2A Trimming the wall hanging

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

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

4 From the binding cut off four 6in lengths for hanging loops. Press the edges of the 6in lengths to the centre and then fold in half to make strips with raw edges hidden. Fold each piece in half across the width and pin one to each end of the top of the quilt, at the back and with the loops pointing downwards. Place the

other two loops equally spaced between them. Once the binding is sewn into place the raw edges of the loops will be hidden within the binding and the loops will fold up to make hanging loops.

5 Sew the binding in place, working from the right side and starting part-way

Fig 1b

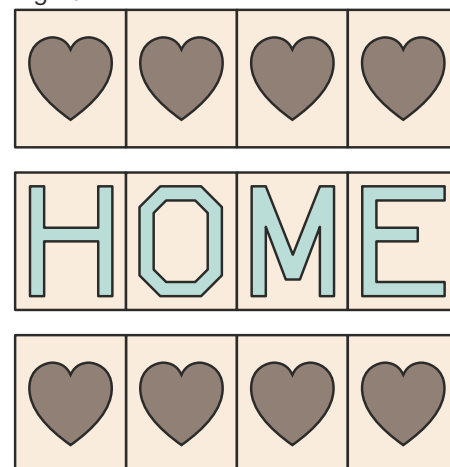


Fig 1B Piecing the cushion

Fig 2b

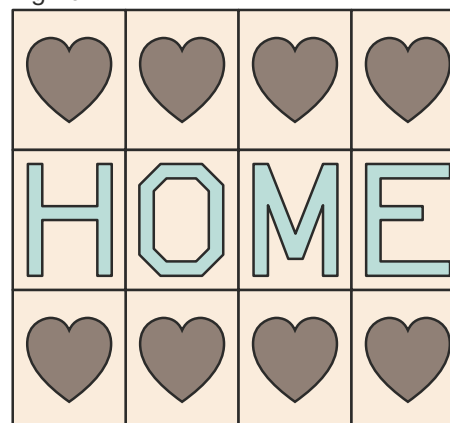


Fig 2B The pieced cushion

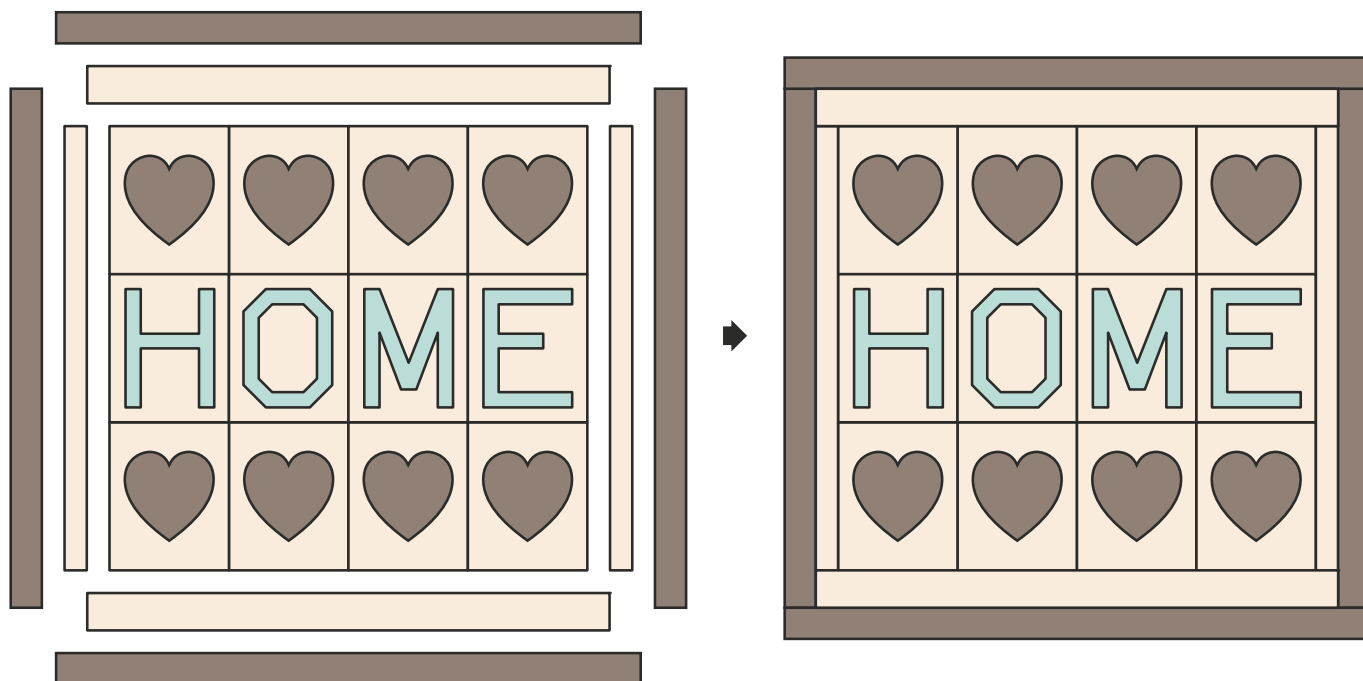


Fig 3 Adding the cushion borders

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.

FINISHING THE CUSHION

1 Tack the cushion top and the two pieces of cushion backing fabric to the corresponding pieces of wadding. In the case of the cushion back pieces, fold a 1in overhang of fabric to the back of the wadding along the long side of each. Note: the wadding was not backed for this cushion but backing fabric could be added if preferred, cut to the same size as the pieces of wadding.

2 Quilt each piece as desired and trim the wadding (and backing fabric if used) to the size of the cushion top and cushion back pieces.

3 Pin the three pieces right sides together, with the narrower back piece overlapping the wider piece and with the folded edges forming the envelope edges of the cushion.

4 Sew the cushion front and backs together using a ½in seam. Clip corners, turn right side out and press to finish. ♥



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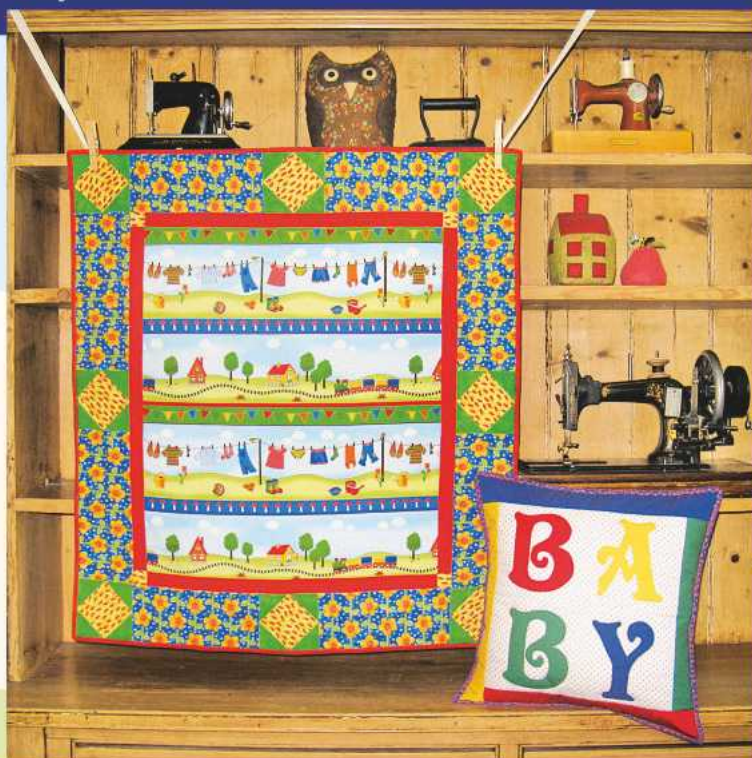
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Introducing the East Midlands Modern Quilt Group

Kerry Foster gives us the lowdown on her delightful local quilting group



Left: *Where We Live*, Group Category quilt for Festival of Quilts 2014

Above: Preparing for a day of sewing

For some of us, traditional quilting groups and bees aren't really our thing. The trend for modern – or contemporary – quilting is strong online and has been taken up by a new generation of quilters that prefer this new aesthetic, with a preference for designer fabrics, heavy use of solids, large areas of neutral space, quick makes, improvised piecing and wonky blocks. Offline though, it's quite difficult to locate a regular meet-up in

“The inspiration to set up the group initially came from the online community.”

a suitable location without the formal intention of attending a regular class or workshop, especially in the UK. Luckily, the tide appears to be changing, with the new Quilter's Guild Modern Quilt specialist group and other clubs and associations now well established in areas such as London, Yorkshire, Gloucestershire and Edinburgh, as well as my group, the East Midlands Modern Quilt Group.

The inspiration to set up the group initially came from the online community. I loved the supportive feel of the online groups and wanted to see if it was possible to organise something locally and face-to-face with the same inclusive feeling,' says Moira Petrie, President and founder of the East Midlands Modern Quilt Group.



A flurry of Sew Together bags

“You can come along and eat cake all day without even unpacking your machine if you want – whatever suits you on the day itself”

It's true that this has been achieved; bettered, even. 'You can come along and eat cake all day without even unpacking your machine if you want – whatever suits you on the day itself. I find it inspiring to see how other people work and create, and of course it's nice to receive compliments on your own work too.'

The group meets each month, moving around the area to best accommodate as many members as possible, but at present meetings are held at the village hall in Bradmore, Nottinghamshire. Currently an all-female group of around 28 members (with regular attendance at around 16), we range in age from late twenties to retired women. This is an eclectic group with stay-at-home mums, full-time workers, business owners and even professional quilters in attendance, from as far as Sleaford in Lincolnshire and Rugby in Warwickshire, with a good few more centrally located around Nottingham and Leicestershire.

Towards the end of 2014, the meeting was held at Stitchcraft Studio in Grantham, Nottinghamshire, a fabulous venue with several workshop rooms for hire, a café with (rather importantly) excellent cakes, and a fabric shop. Sadly, it closed suddenly in early



Wendy stitches her Sew Together bag

2015, but it was a good venue for us, and it was hard not to indulge in a fat quarter or two – or thirteen, in my case!

Meetings are held on a Saturday from 10am until 4pm and are usually freeform, just like a mini retreat where you can just sit and sew without the usual distractions of home and where you can seek advice from other members or just catch up with a good chat. Some members bring their sewing machines and piece, others embroider or hand quilt, and there's always someone laying out blocks on the floor. For this meeting however, the main feature was Di Gilmore's *Sew Together Bag* mini-class, for those that wanted a group project to try.

The Sew Together Bag has received many fans online, through blogs and Instagram especially. The pattern, created by 'Sew Demented', is available through Craftsby and has been made thousands of times over, so some extra hints and tips have emerged to make putting the bag together even easier. Di talked us through the process, clarifying any questions over the instructions and advising us to create zip ends, for instance, which make for a neater finish. Even with a lot of chatter, a break for lunch and a spot of fabric shopping, most of us managed to create something that was nearly complete, with just the binding to sew down later, either by machine as per the instructions, or by hand.



Di captivates the group with her excellent instruction

Others continued with personal projects, enjoyed displays for Quilt Market in the States, did some early Christmas gift sewing, or piecing together blocks for the Instagram Mini Quilt Swap that several members were taking part in. The group is diverse in skills, so there's usually someone who can help on a topic, whether that be free motion quilting, bag making, paper piecing, hand piecing, or making up a pictorial quilt. Part of the draw (aside from cake and the social aspect of course) is the opportunity to learn new skills, seek advice on areas of difficulty, and to do it all without having to take a formal class. If several people want to learn a skill or want help with a pattern, specific dates are set aside. Since the group's inception, this has included Amy Butler's *Weekender Bag* pattern led by Mandy Noble, a session

on using the Quiltography iPad app by Jennie McMichael (who co-developed the software with her fiancé!) and needle turn machine appliqué (by me!). One-on-one help tends to be more impromptu, but just as useful.

In addition to personal sewing projects, the group gets involved with other sewing activities. We entered a group quilt into 2014's Festival of Quilts called *Where We Live*, in which some members made up an improvised pieced row to reflect an area of their local landscape. These were then pieced together in turn from West to East by Moira, expertly quilted by the wonderful Trudi Wood, and bound and delivered by Mary Goffin. For 2015, the plan is to start work a bit earlier to improve upon last year and allow more time for more members to get involved.



A quick tip on neater zip ends

We recently decided to enter a themed hashtag quilt; you'll have to wait and see how that turns out.

We also regularly assess charity quilt drives, and have sent flags for the To Boston With Love initiative, as well as blocks for more individual cases. On occasion, inter-group swaps take part for those who want to play along. Our last swap involved sending a batch of patchwork pouches to the Saskatoon Modern Quilt Guild in Saskatchewan, Canada. We received some truly amazing pouches in return and there will no doubt be further swaps of a similar nature in the near future.

'We want to keep it relaxed and low key, but with opportunities for members to learn and try out new skills and meet like-minded people through swaps with other groups. Collectively, we are determined not to define exactly what modern quilting means – it's a personal thing which has a specific resonance with each member. It is great how everyone's take on 'modern' is welcomed, even Kerry's affection for the colour brown!' says Moira. ♥

East Midlands Modern Quilt Group is not affiliated with the Modern Quilt Guild but are newly affiliated with the Quilter's Guild, whilst independently organised for the benefit of our own group, and new members from the area are always made to feel welcome! Why not come along to our next meeting for a taster? See our Flickr group at <http://bit.ly/1wcJQjs> or contact Moira by email at moira.petrie@gmail.com to find out where and when it will be held. A new website is under construction, hopefully this extra tool will be a fantastic platform to interact outside of the meeting dates too. If you are keen to set up a group in your area, we are happy to provide advice and guidance to help you.



"We want to keep it relaxed and low key, but with opportunities for members to learn and try out new skills"

The group hires locations that offer plenty of space to spread out



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SCRAPPY STEPS

*Make this fun quilt with scraps from your stash
and easy Courthouse Steps blocks*

Designed and made by Debbie von Grabler-Crozier



Skill level



Finished size

Approx 148.5cm (58½in) square before binding

Materials

- ♦ 2½in wide scraps from about nine green fabrics (see Handy Hint)
- ♦ 2½in wide scraps from about nine pink fabrics
- ♦ 2½in wide scraps from about nine blue fabrics
- ♦ 1.7m (1¾yd) white-on-white fabric for sashing, borders and binding
- ♦ 160cm (63in) square thin wadding
- ♦ 160cm (63in) square white backing fabric
- ♦ Water-soluble marker (optional)
- ♦ Piecing and quilting threads

Where to buy

Similar fabrics are widely 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

Inspiration for this piece came from looking at my growing scrap basket with a despairing heart! All I seemed to be doing was cutting into new fabric whilst old favourites in very usable quantities languished forgotten. So, I emptied the basket and started sorting, choosing a selection of sugar cookie colours for this scrap quilt. After some easy piecing I ended up with an almost free quilt, not to mention that my scrap basket is much depleted! This is also a great project to use up any pre-cut 2½in strips left over from other projects.

Debbie von Grabler-Crozier



Handy hint

This quilt is made from scraps, the only unifying feature being that the fabrics within each block are in the same colour range (green, pink, blue and mixed). For example, the green block has nine different scraps and as long as they are all green, it doesn't matter about the pattern. The scraps have to be wide enough to cut into 2½in strips. The maximum strip size is 2½ x 10½in.

CUTTING INSTRUCTIONS

1 Measured cutting for the blocks is minimal in this quilt. The quilt uses a block called Courthouse Steps, which is sewn in 'rounds', rather like a Log Cabin block. The three centre squares of each block are cut at 2½in square and sewn together. Further 2½in wide strips are added and then trimmed down to the correct length, as described in the stepped instructions.

2 The white-on-white fabric is used for the sashing, borders and binding. You can cut the strips for the sashing and

borders slightly longer if you wish (as Debbie did) and trim them down once they are sewn to the blocks. Cut the following:

- ♦ Three 2½in x width of fabric strips. Sub-cut into twelve strips each 2½ x 10½in for the vertical sashing between the blocks
- ♦ Four 2½in x width of fabric strips. Sew these strips together end to end and then sub-cut into three strips each 2½ x 46½in for the horizontal sashing between the blocks
- ♦ Five 2½in x width of fabric strips. Sew these strips together end to end and then sub-cut into two strips 2½ x 46½in and two strips 2½ x 50½in for Border 1
- ♦ Six 2½in x width of fabric strips. Sew these strips together end to end and then sub-cut into eight strips each 2½ x 26½in for Border 3
- ♦ Seven strips 2½in x width of fabric for the binding

SORTING THE FABRICS

1 A block uses nine different fabrics, so you can use as many different ones as you like. For example, the four green blocks needed for the quilt could have nine different green fabrics, repeated for each block, or you could use thirty-six different green fabrics, so each green block is different – you choose how many of your scraps to use. Sort through your scraps and make four piles in different

colourways as follows:

- ♦ One pile with predominantly green fabrics (Pile A)
- ♦ One pile with predominantly pink fabrics (Pile B)
- ♦ One pile with predominantly blue fabrics (Pile C)
- ♦ One pile with a mixture of green, pink and blue fabrics (Pile D)

MAKING THE BLOCKS

1 There are sixteen blocks in the quilt, separated by white sashing. Three borders surround the blocks. Make a green block first. Choose three different fabrics from Pile A and cut a $2\frac{1}{2}$ in square from each. Sew the three squares together.

2 Using four different fabrics from Pile A, cut a $2\frac{1}{2}$ in wide strip from each, each longer than the three squares unit (i.e., longer than $6\frac{1}{2}$ in). Sew a strip to each side of the square trio, press the seams outwards and then trim these side strips to fit (**Fig 1**). Sew another two strips to the top and bottom of the unit, press the seams outwards and then trim to fit. Fig 1 shows the complete construction of the block, including the cut sizes for the pieces of the block if you prefer to work in a more traditional, structured way.

3 Using another two different fabrics from Pile A, cut a $2\frac{1}{2}$ in wide strip from each, each longer than $10\frac{1}{2}$ in. Sew a strip to each side of the unit, press the seams outwards and then trim the side strips to

fit. Check the block is $10\frac{1}{2}$ in square. Make four green blocks in total, varying the fabric positions so no two blocks look the same.

4 Repeat this process to make four blocks using Pile B fabrics (pinks), four blocks using Pile C fabrics (blues) and four blocks using Pile D fabrics (mixed colours). Keep all of the $2\frac{1}{2}$ in wide print off-cuts as these will be used later for Border 3.

JOINING THE BLOCKS

1 Lay out your sixteen blocks on a flat surface in four rows of four blocks. Move the blocks around so you have one of each colourway in each row, vertically and horizontally. With reference to **Fig 2**, sew the white-on-white $2\frac{1}{2} \times 10\frac{1}{2}$ in vertical sashing strips between the blocks. Do this for all four rows. If you have cut the strips longer than required, trim them down to match the block lengths.

2 Take the three $2\frac{1}{2} \times 46\frac{1}{2}$ in strips you cut earlier for the horizontal sashing and sew these between the block rows. If you cut the strips a little longer than required, trim them to length. Press the seams and the quilt top. The quilt should be $46\frac{1}{2}$ in square at this stage.

ADDING BORDER 1

1 Take the two $2\frac{1}{2} \times 46\frac{1}{2}$ in strips of white-on-white fabric you cut for Border 1 earlier, sew them to the sides of the quilt and press the seams. Take the two $2\frac{1}{2} \times 50\frac{1}{2}$ in strips and sew them to the top and bottom of the quilt and press seams (**Fig 3**).

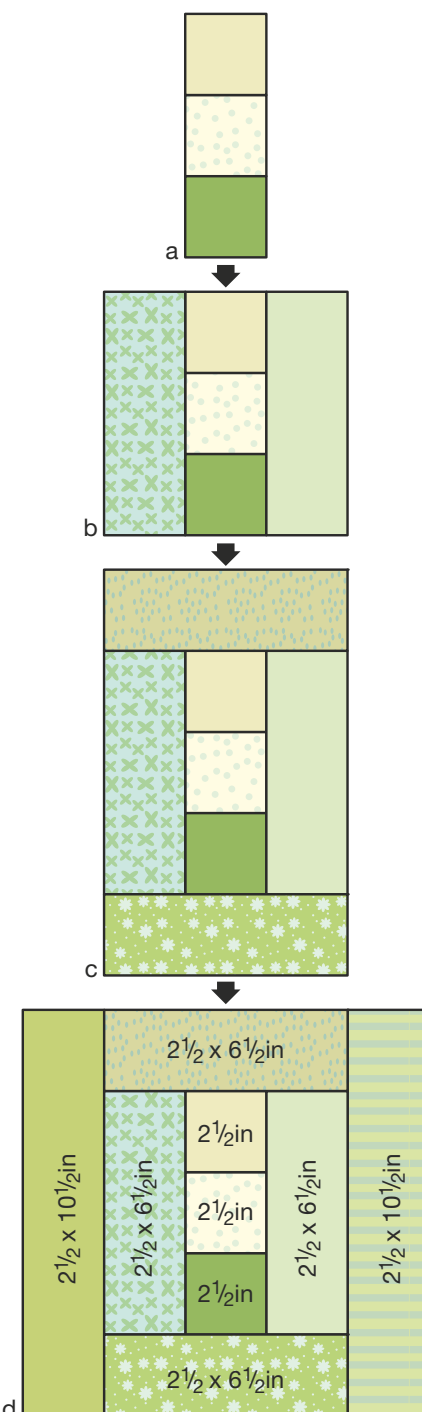


Fig 1 Constructing a block

ADDING BORDER 2

1 Take your left-over $2\frac{1}{2}$ in wide coloured bits and pieces and sew them together end to end in a random order. It doesn't matter if their lengths aren't the same, just keep sewing them together until you have enough to create two pieced borders $2\frac{1}{2} \times$ at least $50\frac{1}{2}$ in and two pieced borders $2\frac{1}{2} \times$ at least $54\frac{1}{2}$ in.

2 Sew the shorter borders to the sides of the quilt, trim the lengths to size and press seams. Sew the longer strips to the top and bottom of the quilt, trim the lengths to size and press seams (**Fig 3**).

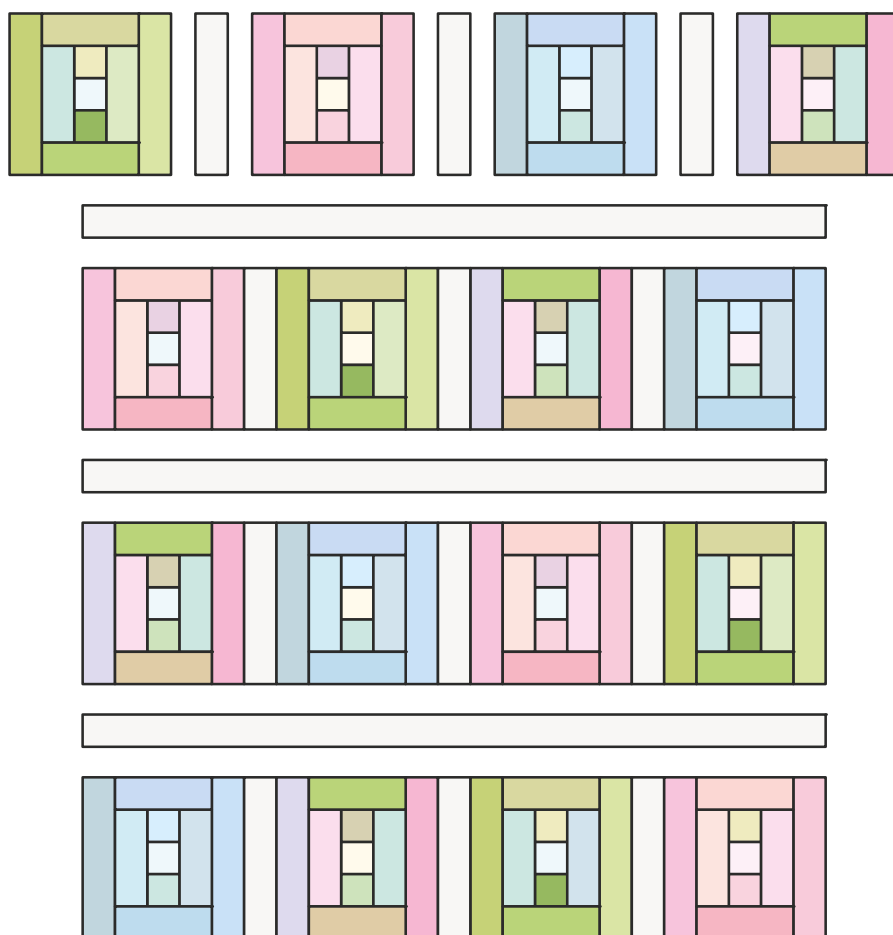


Fig 2 Joining the blocks

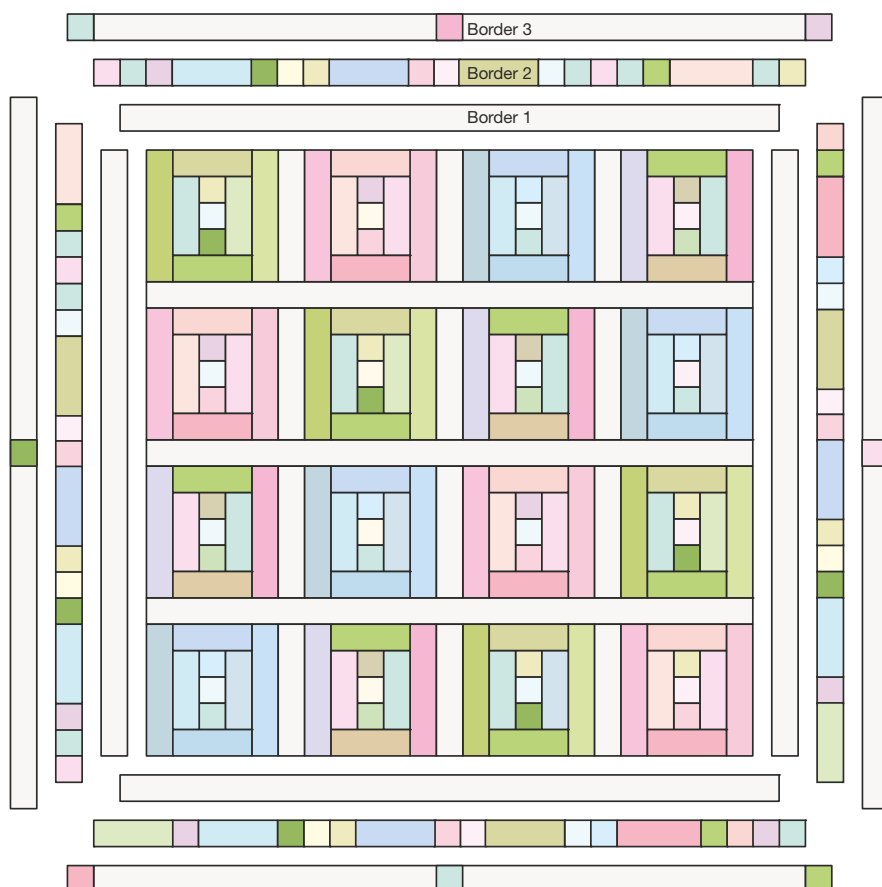


Fig 3 Adding the borders

ADDING BORDER 3

1 Take two of the $2\frac{1}{2} \times 26\frac{1}{2}$ in strips of white-on-white fabric you cut for Border 3 earlier and sew them to either side of a $2\frac{1}{2}$ in coloured print square, to make a strip $54\frac{1}{2}$ in long. Press seams towards the coloured fabric. Repeat to make a total of four pieced strips.

2 Aligning the coloured print square with the centre sashing strips, sew a pieced strip to the sides of the quilt and press seams. Trim the length if required. Take the remaining two strips and sew a $2\frac{1}{2}$ in coloured print square to each end as cornerstones. Sew these strips to the top and bottom of the quilt and press seams (Fig 3).

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 with an all-over cross-hatch pattern, with diagonal lines about 1in apart running across the quilt in both diagonal directions. You can mark the cross-hatch quilting pattern in various ways. Debbie used a water-soluble marker and ruler, but you could also use masking tape or a quilting guide on your machine. Once marked, quilt outwards from the centre.

3 When you have finished quilting, secure and tidy all thread ends. Remove any fabric markings with water. 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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Left: 'The Bead Maker'
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Above: 'Breadfruit' by Eileen Blood

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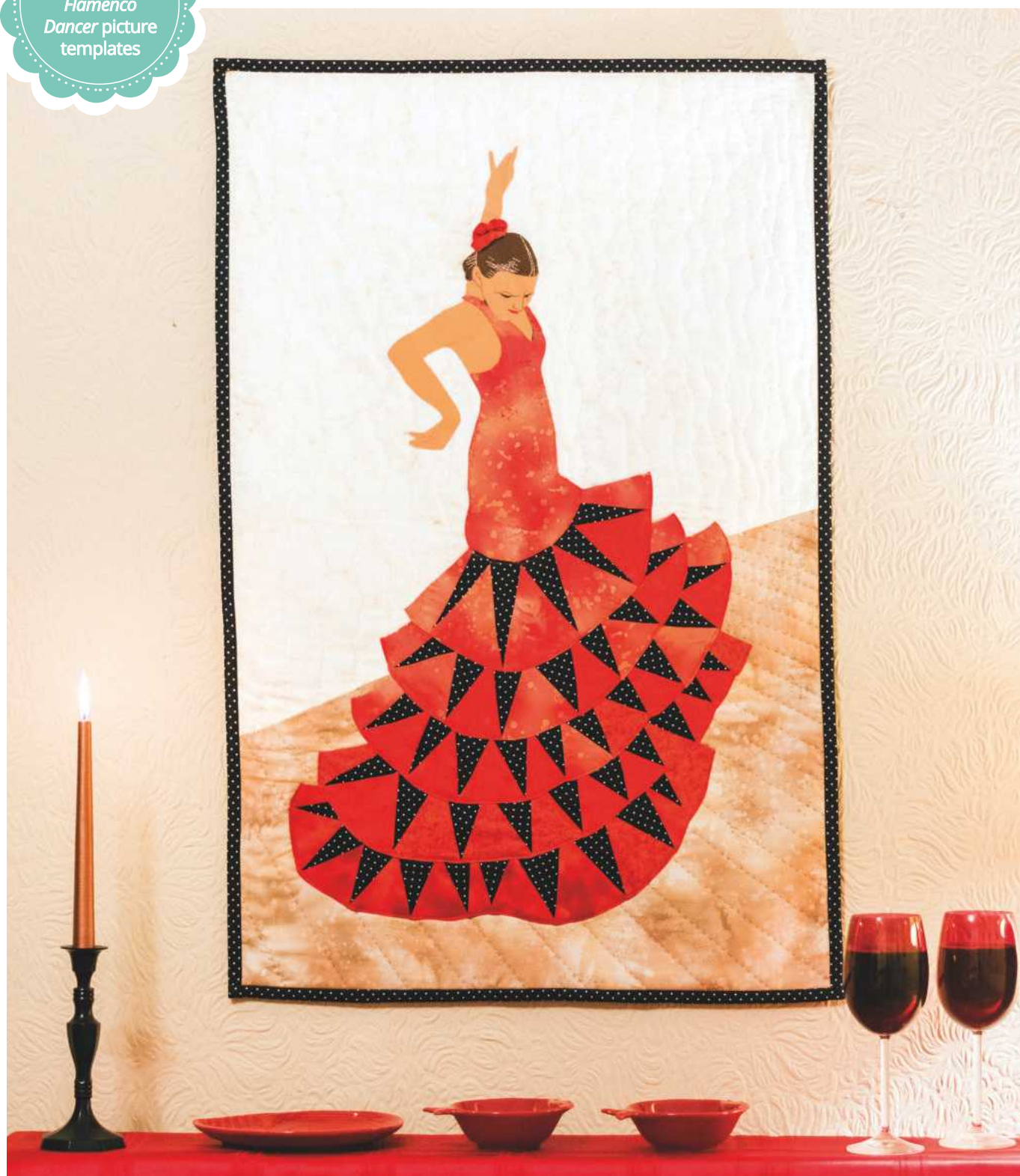
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FLAMENCO DANCER

This striking project combines New York Beauty patchwork with the fluid elegance of a flamenco dancer

Designed and made by Esther Hamm

See pattern
sheet for
*Flamenco
Dancer* picture
templates



Skill level



Finished size

Approx 90 x 58.5cm (35½ x 23in)
before binding

Materials

- ◆ 66 x 59cm (26 x 23in) light fabric for upper background and 43 x 59cm (17 x 23in) darker fabric for lower background
- ◆ Four fat quarters of different toning red fabrics for skirt, bodice and hair scrunchie
- ◆ One fat quarter of black spotty fabric for skirt
- ◆ Scraps of skin-coloured fabric for arms, face and body
- ◆ Scrap of hair-coloured fabric
- ◆ 100 x 70cm (40 x 27in) wadding
- ◆ 100 x 70cm (40 x 27in) backing fabric
- ◆ 25cm (¼yd) of fabric for a hanging sleeve (optional)
- ◆ Paper for foundation piecing
- ◆ Thin card or template plastic for fusible web appliqué templates (bodice, face, hair, hand and arm)
- ◆ Fusible web
- ◆ Stranded cottons for appliqué and embroidery in dark brown, red, pale pink and dark beige
- ◆ 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.

SEWING THE BACKGROUND

1 Join the two pieces of background fabric on the diagonal, with the lighter colour at the top and the darker one at the bottom. Press the seam open to reduce bulk.

SEWING THE SKIRT

1 Fig 1 shows a complete line drawing of the dancer. All of these components are supplied as templates on the Pattern Sheet. Begin by creating the skirt. Using the templates supplied, carefully trace the five layers of the skirt onto paper. The numbers on the templates indicate the piecing order. Decide where you want your selection of red fabrics to appear on the skirt, to give depth to the skirt and a 3D effect – see Fig 2 for the positions of

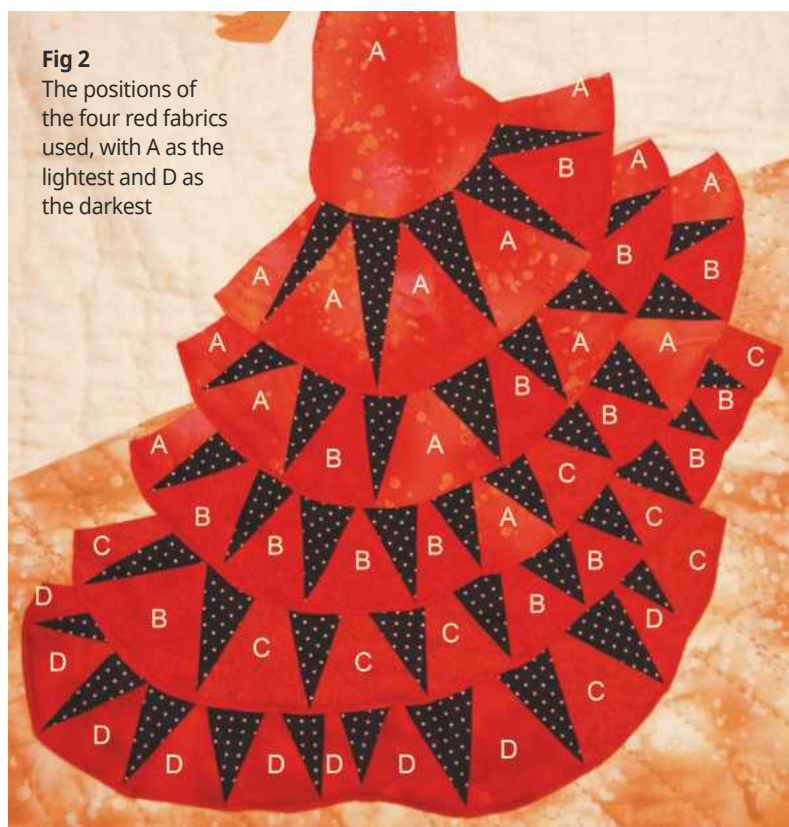


Fig 2

The positions of the four red fabrics used, with A as the lightest and D as the darkest

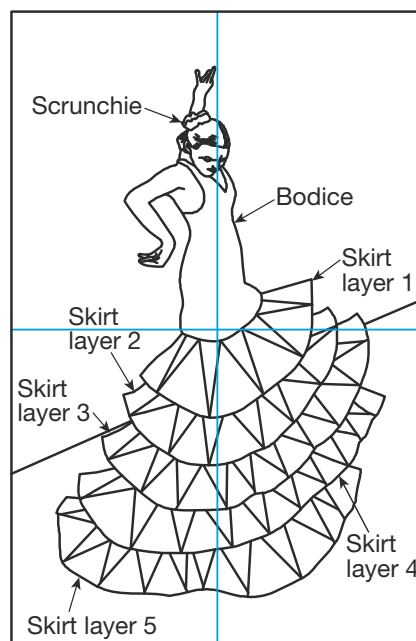


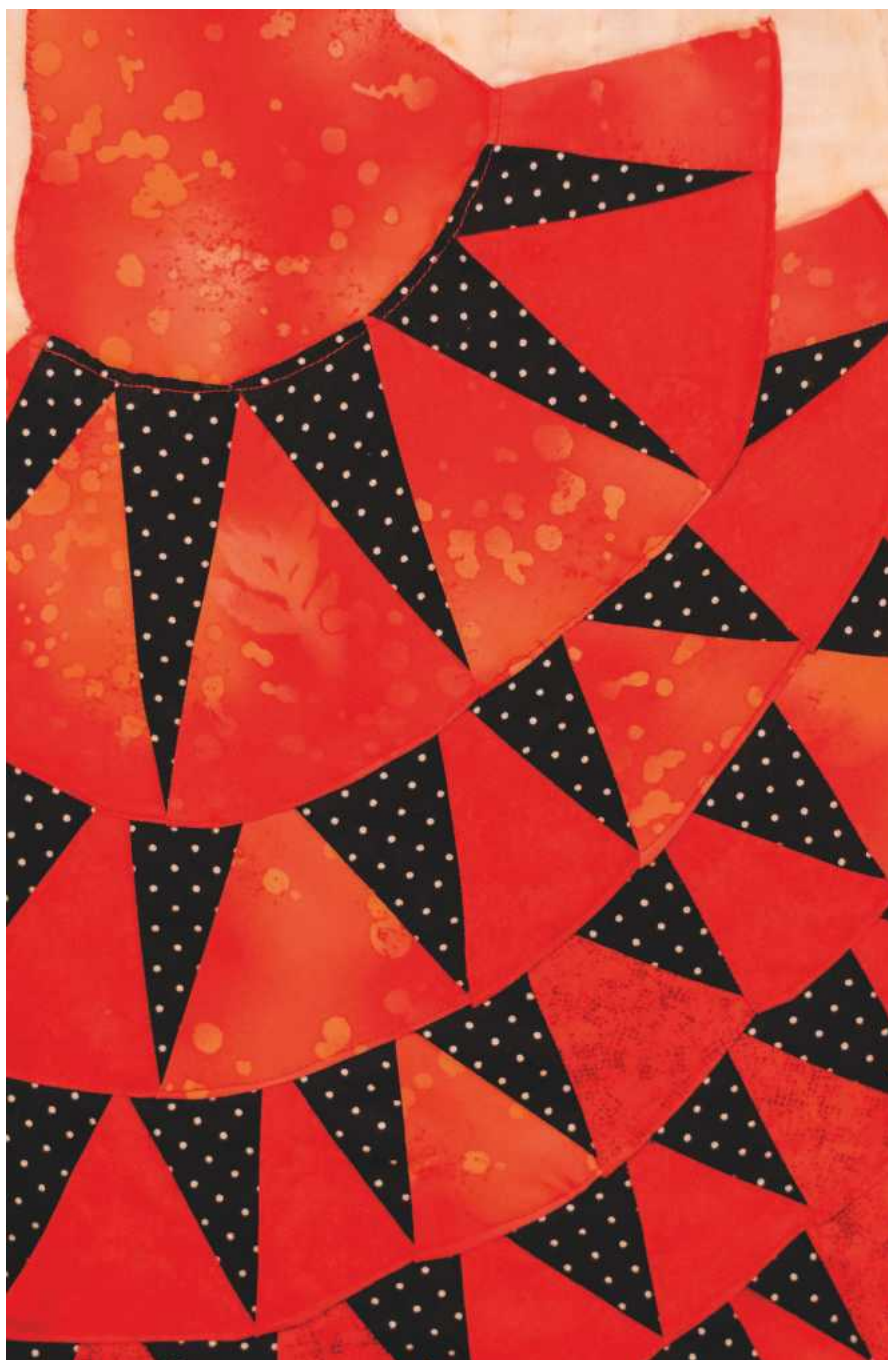
Fig 1 A line drawing of the dancer. The blue lines will help you position the dancer on the background fabric

these four fabrics (A, B, C and D). Label the foundation paper templates accordingly. The red and black fabric pieces for the skirt should be cut as you proceed with the foundation piecing, allowing at least ¼–½in seam allowance around each piece. See the foundation piecing tips below for further useful advice on this technique.

2 Place the first piece of black fabric (piece number 2), right side up on the

FOUNDATION PIECING TIPS

- ◆ When cutting fabric pieces for foundation piecing, cut each piece larger than the area of the design it is to cover, with at least ¼–½in seam allowance all the way around. Pin it in place and before stitching, flip it over to check that it will completely cover the area of the design section.
- ◆ It is usually easier to cut fabric pieces as you sew each unit or block, so small pieces aren't confused.
- ◆ Remember that pieces of fabric are always placed on the *wrong* side (back) of the template. Each seam line is then stitched on the *right* side of the template. Make sure you sew exactly on the template lines, and extend the stitching line by a few stitches at either end.
- ◆ Shorten your stitch length when foundation piecing to about 1.5, as this will make it easier to tear away the paper foundation at the end of the piecing.
- ◆ When piecing, follow the number order given on the template.
- ◆ When two pieces are stitched together, fold the paper foundation out of the way temporarily so you can trim the seam allowance down to ¼in.
- ◆ When a complete skirt layer is pieced, give it a good press and trim it on the marked outer line, i.e., trim to include the seam allowance.



back of the template called 'Skirt layer 1'. Place the top edge at least $\frac{1}{4}$ in over the marked line between template pieces 1 and 2 (**Fig 3A**). Hold the template and fabric up to the light to check. Place a piece of red fabric right side down onto the black piece, as shown. Pin together and then flip red piece 2 to check that the fabric covers pattern piece 1 completely.

3 Turn the template over to the right side, reduce the stitch length on your machine and stitch the pieces into place, sewing along the marked line between pieces 1 and 2 (**Fig 3B**). Flip the red piece into place, press the seam (**Fig 3C**) and then trim the seam allowance down to $\frac{1}{4}$ in.

4 Continue adding pieces in this way, following the number order and changing fabric colours as necessary, until the whole of the template for Skirt layer 1 is covered. Remove the paper when the layer is completed. Now repeat the process for the other four skirt layers.

ADDING THE DANCER

1 The dancer and bodice of the dress are created with fusible web appliqué. Trace the templates provided for the body, head/torso, cleavage arm and hand onto thin card or template plastic. Using your templates, draw the shapes onto the paper side of the fusible web. Roughly cut out the shapes about $\frac{1}{2}$ in out from the drawn line.

2 Following the manufacturer's instructions, iron the fusible web shapes onto the back of the relevant fabric colours. Cut out the shapes exactly on the drawn line. Remove the paper backing from the web. Fuse the appliqué pieces to the background in the following order: right arm, bodice/chest, cleavage, face, hair and left hand. As you add the pieces, overlap them very slightly to cover edges where necessary. The blue lines on Fig 1 will help you to position the dancer on the background fabric.

3 Blanket stitch around all of the appliqué shapes, using thread colours to suit the fabric colours (red, dark brown or pale pink). If using hand blanket stitch, use two strands of stranded cotton.

ADDING THE SKIRT

1 Make a quilt sandwich of the backing, right side down, the wadding and then the dancer/background right side up. Tack the layers in place.

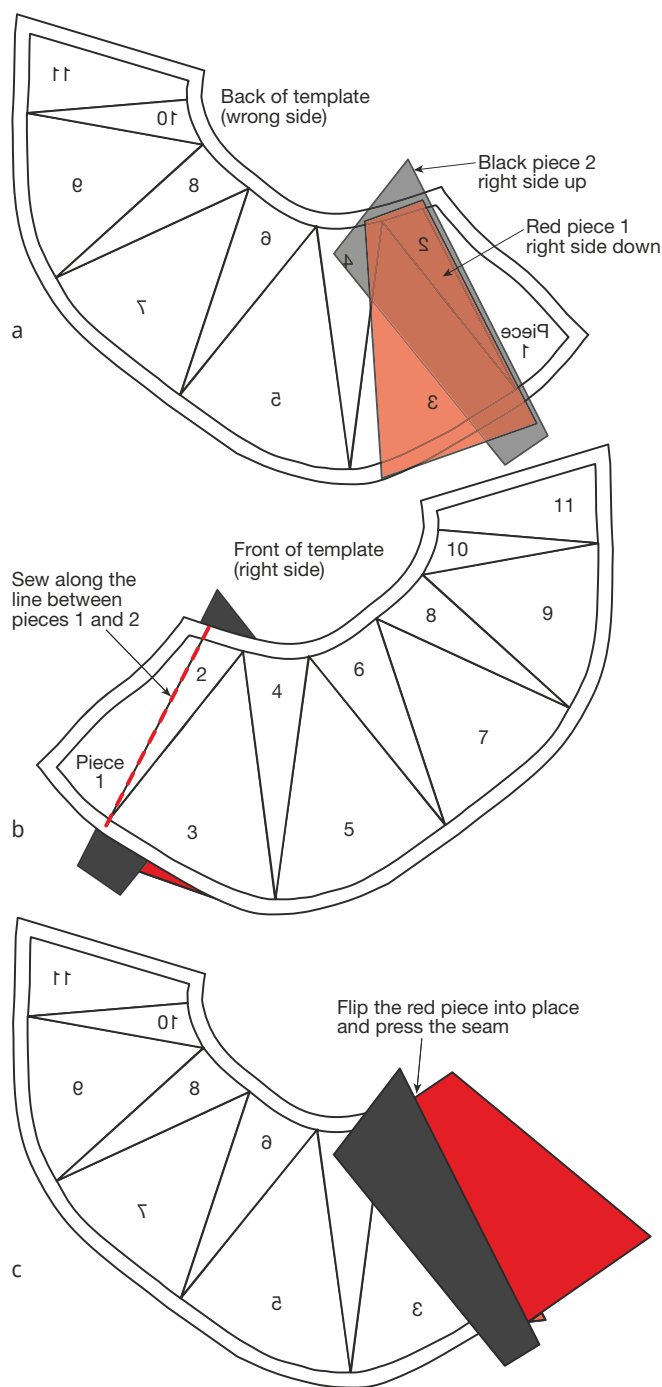
2 On skirt layers 2, 3, 4 and 5, turn under and press the lower edges and the side edges to hem them. The upper edges can be left raw as they will be covered by other layers. On skirt layer 1 hem all edges.

3 Refer to the picture of the project, pin the skirt layers in place as follows. Position the top skirt layer 1 in position at the lower edge of the bodice and pin in place on the top edge and sides. Position skirt layer 2, tucking its top raw edge under the lower edge of layer 1 and pinning in place on the top edge and sides. Repeat with the lower layers 3, 4 and 5 and then pin the lower edge of layer 5 in place. Make sure that the top raw edge of each subsequent layer is hidden under the layer above. Use machine or hand sewing and red thread to sew the layers in place around each edge.

QUILTING

1 Quilt the project using diagonal lines on the 'floor' (lower fabric) to simulate floorboards and random wavy vertical lines on the upper fabric to suggest curtains.

2 Embroider areas on the dancer to bring her to life – the templates of the hair, face and arm indicate the areas to be sewn (see also **Fig 4**). Sew the features on the face using backstitch, with brown thread for the eyes, nose and ear and red for the lips. Using backstitch and dark brown thread, sew shadow lines under the dancer's right jaw line and face as far as her ear and a shadow on the left side of



the cleavage. Using pale pink, add backstitching to the hair, and use dark beige to backstitch details on all fingers and the armpit.

MAKING UP THE SCRUNCHIE

1 Cut a 1½in square from any red fabric. Fold in half right sides together and sew the long edges together. Turn through, with the seam at centre back. Make a gathering stitch along the back seam, firmly securing one end, pull up so the scrunchie is the desired size and secure the thread end. Turn raw edges under and sew in place. Attach to the hair using tiny hand stitches.

FINISHING

1 Secure and tidy all thread ends. Trim the excess backing and wadding level with the project edges and square up the project.

2 Sew four 2½in x width of fabric strips of binding together end to end with diagonal seams and press the seams open. Trim away the 'ears'. Fold the binding in half along the length, wrong sides together, and press.

3 Working from the right side of the project and starting part-way down one edge, match the raw edges of the

binding to the raw edges of the project 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 project and slipstitch in place.

4 If desired, make a hanging sleeve by cutting a piece of fabric about 8½ x 34in. Hem the short edges. Fold in half lengthwise, right sides together. Sew together, turn the tube through to the right side and press. Hand sew to the back of the project, near the top, making sure your stitches do not show on the front.

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Designed and made by Mandy Munroe

PART
THREE



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 (aim for a selection of at least six different fabrics). See also, *What is a QAL?*, right
- ♦ 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?

Part One of the QAL gave general guidelines on setting up a QAL, the four-part plan for making the quilt, the fabrics chosen by the Jo Blox Quilting Group and Mandy's choice of fabrics.

You can access this information via the Popular Patchwork website at

www.popularpatchwork.com/sewhappyqal or order back copies of

the magazine by phoning 0844 848 8822 or emailing customer.services@myhobbystore.com

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 1**, with the individual blocks in **Fig 2**. 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 3**.

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, labelled your blocks and keep them and any left-over fabric pieces in a safe place until they are needed.

MAKING BLOCK 6

1 Block 6 is a Bordered Square block. Two of these blocks are needed in total for the corner units of Border 2. The block is 6½in square (6in finished). Cut the following pieces:

- ♦ Two 3½in squares of dark fabric
- ♦ Four 2 x 3½in rectangles of light fabric
- ♦ Four 2 x 6½in rectangles of light fabric

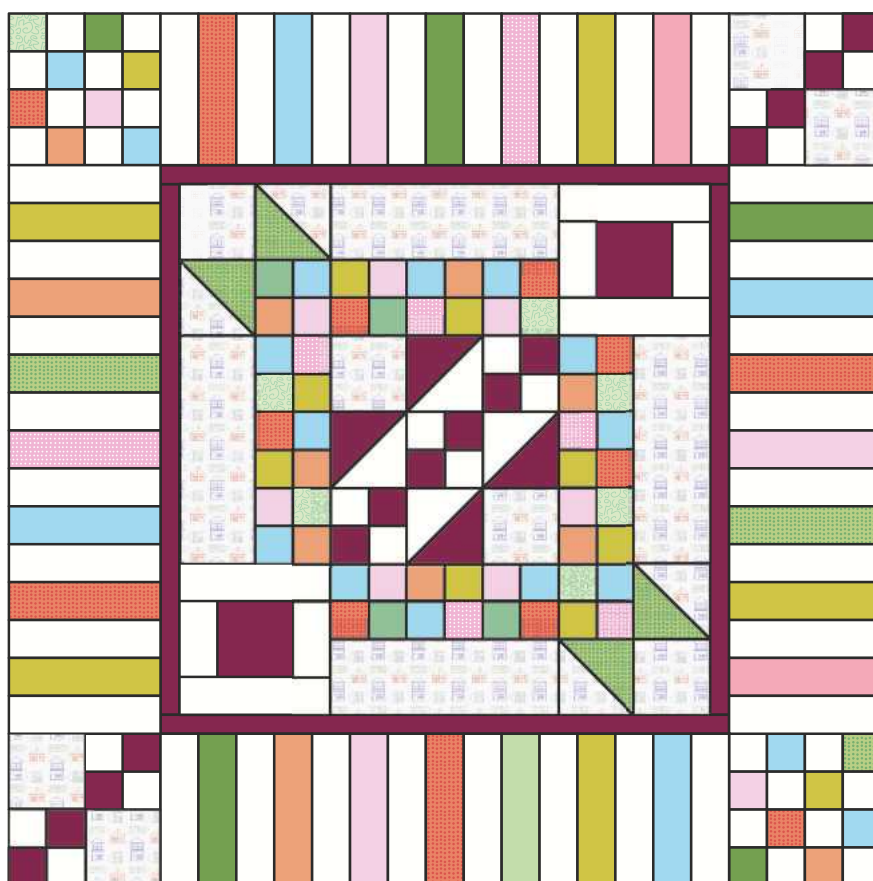


Fig 1 The quilt layout

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.

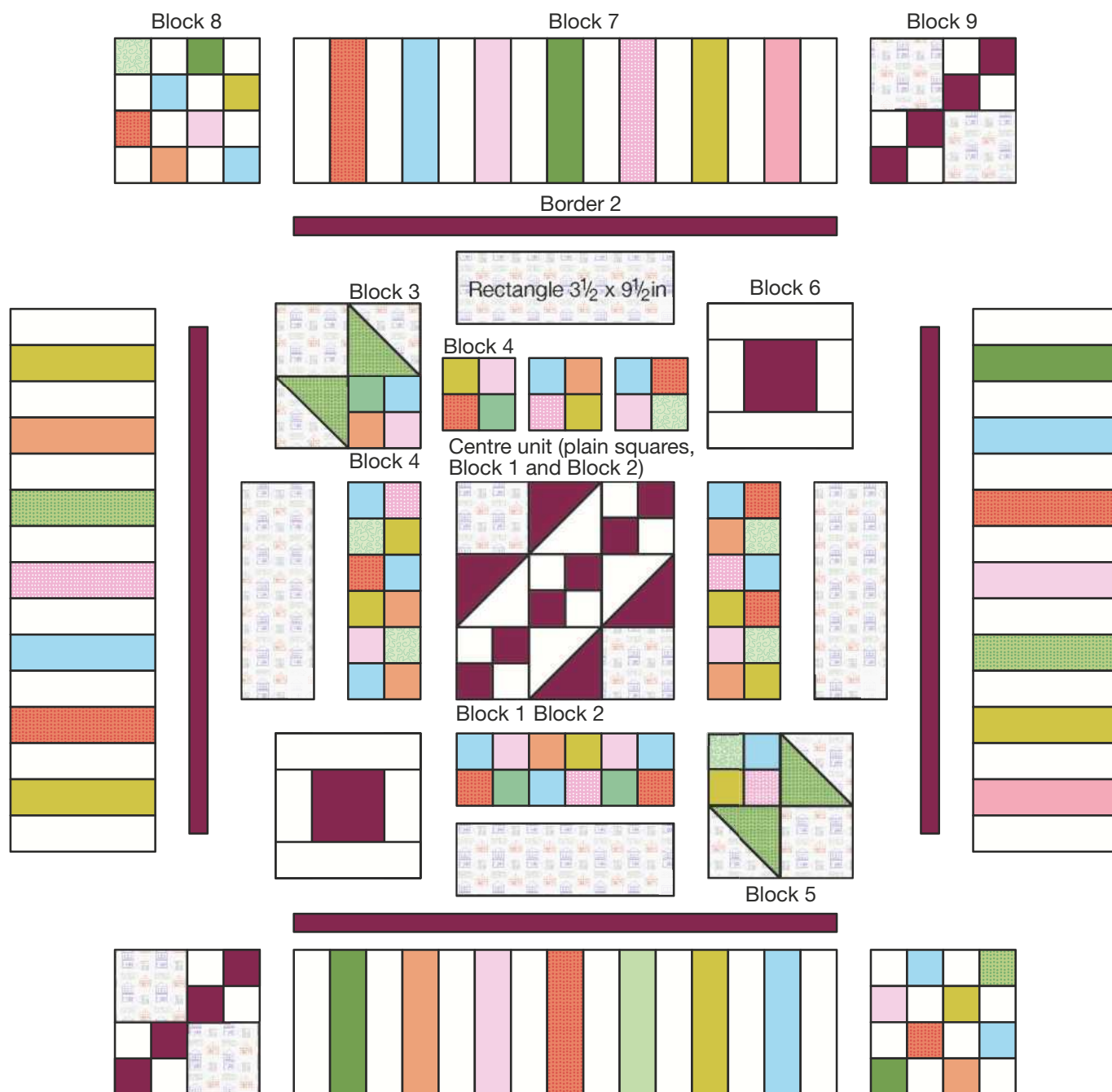


Fig 2 The blocks making up the quilt

2 Sew the shorter light rectangles to the sides of the dark square and press seams towards the dark fabric. Sew the longer light rectangles to the top and bottom and press seams towards the dark fabric. Check the block is 6½in square. Make a second block in the same way (Fig 4).

ASSEMBLING BORDER 1

1 You have now made all of the blocks needed to assemble Border 1. If you prefer, you could delay assembling the border until you have made all of the blocks for the quilt and then decide on a different layout for this border. To assemble it now, proceed as follows.

2 For the rectangles in this border cut a 3½in x width of fabric strip of light fabric or one of your lightest mid-tone fabrics, and sub-cut it into four 3½ x 9½in rectangles. You will also need the following blocks:

- ♦ Twelve of Block 4
- ♦ Two of Block 5
- ♦ Two of Block 6

3 Take three of Block 4 and sew them together in a row, pressing seams in one direction. Try to make sure that the fabric colours are random – you can rotate some of these Four-Patch blocks if you wish. Repeat this three more times so you have four strips in total.

4 Sew a rectangle to the right-hand side of each Block 4 strip (Fig 5). Press the seams towards the light fabric.

5 Sew one of these pieced squares/rectangle units to either side of the central unit, with the light fabric on the outside, and press seams outwards (Fig 6).

6 Take a Block 5 and a Block 6 and sew them to either end of a pieced squares/rectangle unit (Fig 7). Press seams outwards. Repeat once more but swap the positions of Blocks 5 and 6. Now sew these units to the top and bottom of the centre unit and press seams outwards (Fig 8). The quilt top should measure 21½in square at this stage.

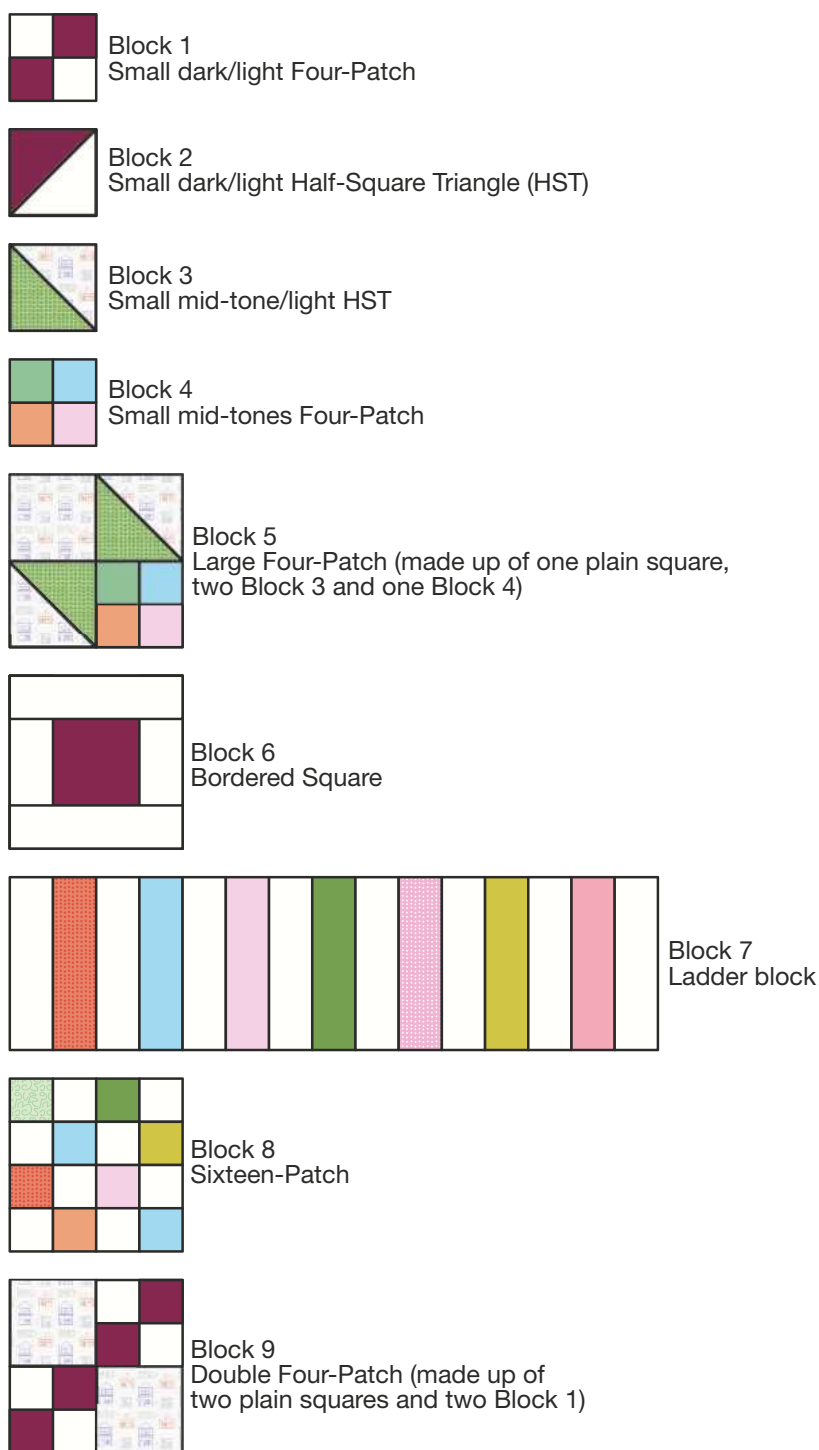


Fig 3 The individual blocks to be made



Fig 6 Sewing the pieced squares/rectangle units to the sides of the centre unit



Fig 4 Block 6 – The Bordered Squares



Fig 5 Piecing Border 1

ADDING BORDER 2

1 This second border is a narrow one of dark fabric. From your dark fabric cut two strips $1\frac{1}{4} \times 21\frac{1}{2}$ in and two strips $1\frac{1}{4} \times 23$ in.

2 Sew the shorter strips to the sides of the quilt top and press seams towards the dark border. Sew the longer strips to the top and bottom of the quilt top and press seams towards the dark border. The quilt top should now measure 23in square.

MAKING BLOCK 7

1 There are four of these rectangular ladder blocks in the quilt, made up of mid-tone rectangles alternating with light rectangles. Each block is $6\frac{1}{2} \times 23$ in (unfinished). This is a good place to use some of your bolder mid-tones for contrast, and also to include some of the fabrics you haven't used yet, or left-overs, cut to size as necessary. You will need the following pieces:

- ◆ Fourteen 2×18 in strips from mid-tone fabrics
- ◆ Sixteen 2×18 in strips from light fabric

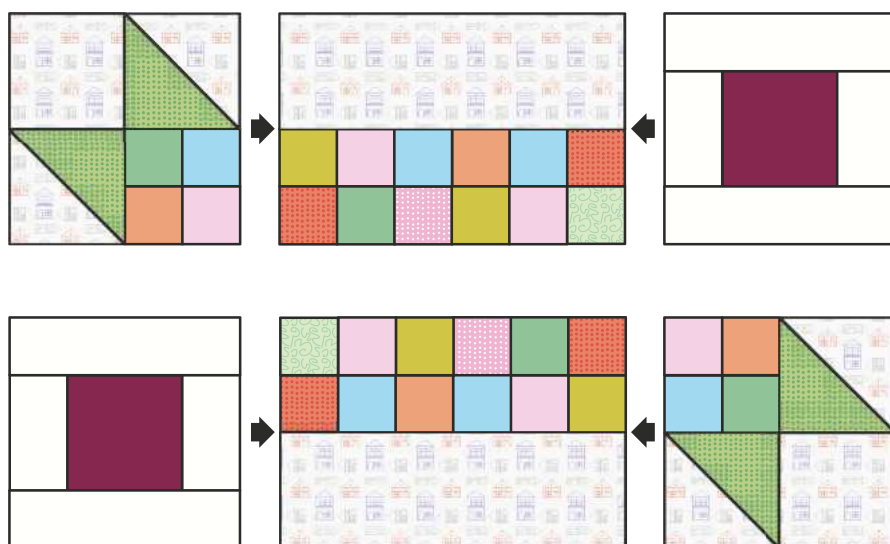


Fig 7 Sewing Blocks 5 and 6 to the pieced squares/rectangle unit

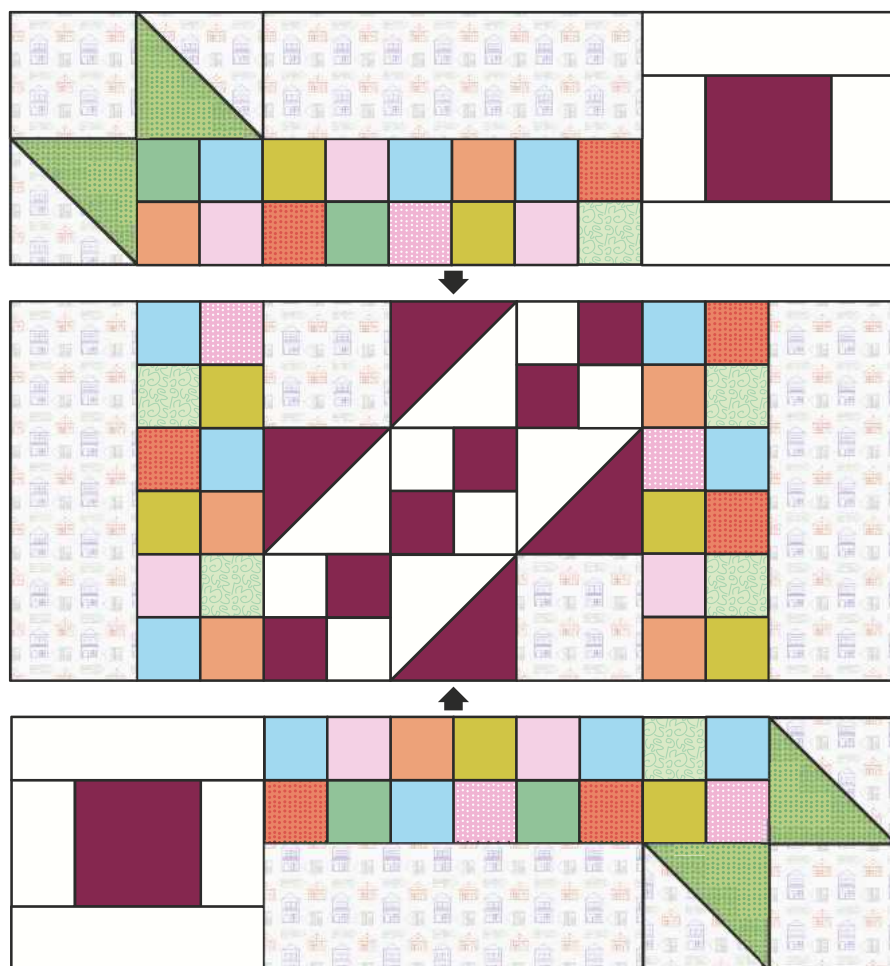


Fig 8 Sewing the border to the top and bottom of the central unit



Fig 9 Block 7 – the Ladder unit

2 Pair a mid-tone strip and a light strip, sew them together along the length, press the seam towards the darker fabric and then cut two $3\frac{1}{2} \times 6\frac{1}{2}$ units and two $3\frac{1}{2} \times 2$ in units. Repeat this process to make a total of twenty-eight of each unit.

3 Cut the two remaining two light strips into four $2 \times 6\frac{1}{2}$ in strips. Sew seven of the larger units together and add a $2 \times 6\frac{1}{2}$ in light strip to complete a ladder unit (Fig 9). Repeat to make three more units like this. Set aside the twenty-eight smaller units to use some of them later for Block 8 (the Sixteen Patch). ♥

JO BLOX QUILTING GROUP

The Jo Blox Group joined the QAL and the seven members are busy making their quilts. Here is an example of part of Border 1 (Fig 10) and a finished quilt by Nicky Triggs (Fig 11).



Fig 10 Example of part of Border 1 from a quilt by the Jo Blox Quilting Group



Fig 11 Example of a finished quilt by Nicky Triggs of the Jo Blox Quilting Group

Next time...

Join us next issue when we will be making more blocks for the quilt. If you missed Parts One and Two, back issues can be ordered by calling 0844 848 8822 or email customer.services@myhobbystore.com. Make sure you don't miss out by subscribing today! See page 30 for our latest subscription offer.

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STAR-STRUCK TABLE RUNNER

This attractive runner is really easy to make with fusible web appliqué

Designed and made by Katharine Guerrier

See pattern
sheet for
Star-Struck
Table Runner
templates



Skill level



Finished size

Approx 100 x 43cm (39 x 17in)
before binding

Materials

- ◆ One fat quarter light fabric for background squares and centre circle appliqués
- ◆ One fat quarter medium-dark fabric for stars and small circles appliqués
- ◆ 70cm (¾yd) of dark fabric for sashing, border and binding
- ◆ 50cm (½yd) Heat 'N' Bond Lite or other fusible web
- ◆ 109 x 53cm (43 x 21in) backing fabric
- ◆ 109 x 53cm (43 x 21in) wadding
- ◆ One sheet of thin card A4-size or larger
- ◆ Machine quilting thread

Where to buy

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

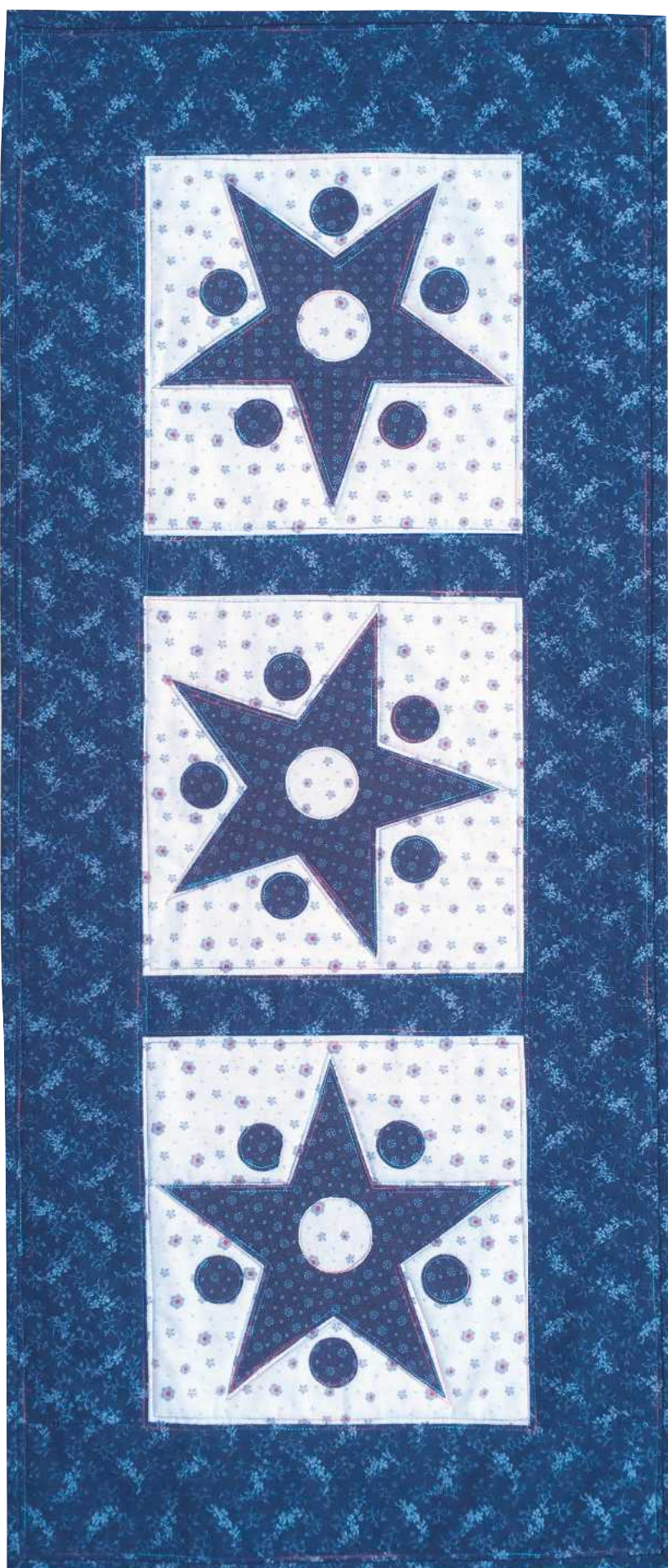
Preparation

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

Designer's notes

While on holiday in France I spotted this design of a star surrounded by circles high up in a church window as pierced stonework, and thought it would adapt well to patchwork. The larger circle in the centre of the star was my own addition. I made this table runner in colours to complement my blue and white china, but you could use seasonally themed colours, for example, it would look lovely made in Christmas fabrics for a festive table.

Katharine Guernier



CUTTING INSTRUCTIONS

1 From the light fabric cut three 10½in squares, for the background squares

2 From the dark fabric cut the following:

- ♦ Two strips 2 x 10in for the sashing strips

- ♦ Two strips 4 x 32in for side borders and two strips 4 x 17in for top and bottom borders

- ♦ Four 2½in strips x width of the fabric for binding

3 The pieces of medium dark fabric for the appliqué stars and circles are cut when needed, using the templates.

MAKING A BLOCK

1 Trace the star and circle templates provided on the Pattern Sheet and create a star, a large circle and a small circle template from thin card.



Fig 1 Preparing the fusible web star

2 Using your star card template, draw the star onto the smooth side of the fusible web (not the rough glue side). Add an additional ½in all around the outer edges, and then roughly cut out the star shape (Fig 1).

3 Following the manufacturer's instructions, iron the fusible web onto the back of the medium-dark fabric. Cut out the star shape exactly on the inner drawn line. Remove the paper backing from the web and iron the star shape onto the right side of one of the light squares, in the centre (Fig 2).

4 Repeat this process to fuse one large circle in light fabric to the centre of the star and five small medium-dark circles around the star. Refer to the picture as a guide to placing the circles (Fig 3).

5 Secure the appliqués by stitching close to the edges of the shapes with a straight stitch, either by machine or hand. This stitching will also outline the star and circle shapes. Press the block and then, keeping the star centred, trim the light square to 10in.

6 Make two more blocks like this, so you have three in total. You can vary the orientation of the stars if you like.

ADDING THE SASHING AND BORDER

1 Arrange the star blocks in a vertical line on a design wall or flat surface and sew one 2 x 10in sashing strip to the bottom of the top square and the bottom of the centre square (Fig 4). Press the seams towards the dark fabric. Now stitch the three blocks together to complete the centre panel.

2 Take the border strips cut earlier and sew the longer strips to the sides of the centre panel. Press seams outwards. Sew the shorter borders to the top and bottom and press seams outwards to complete the patchwork (Fig 5).

QUILTING AND FINISHING

1 Give the runner a good press and remove any stray threads. Create a quilt sandwich, with your backing piece right side down, the wadding on top and then the runner on top, right side up. Use your favourite method to secure the sandwich.

Handy hint

If fusible web gets stuck to the soleplate of your iron it can leave black marks where you don't want them. To guard against this, place a sheet of baking parchment or a pressing sheet on the ironing board before you start and then another sheet between the fusible web and the iron before fusing the motifs in place.



Fig 2 Fusing a star appliqué to a background square

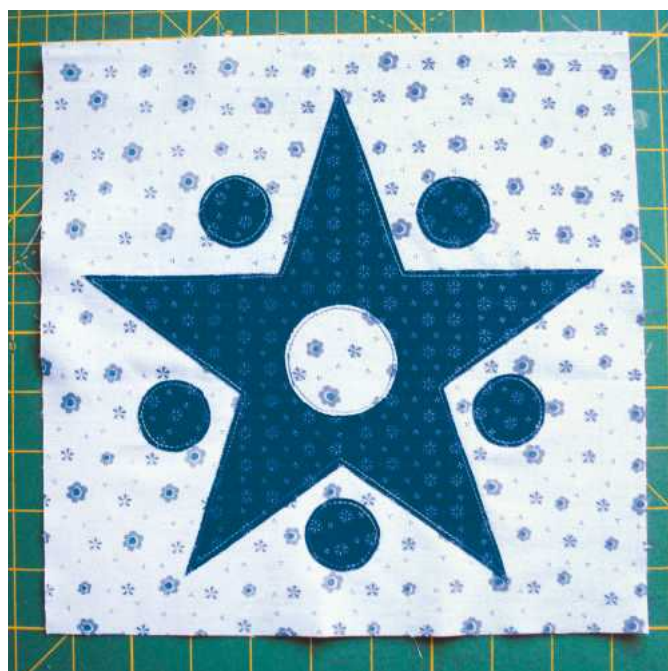


Fig 3 Adding the circle appliqués

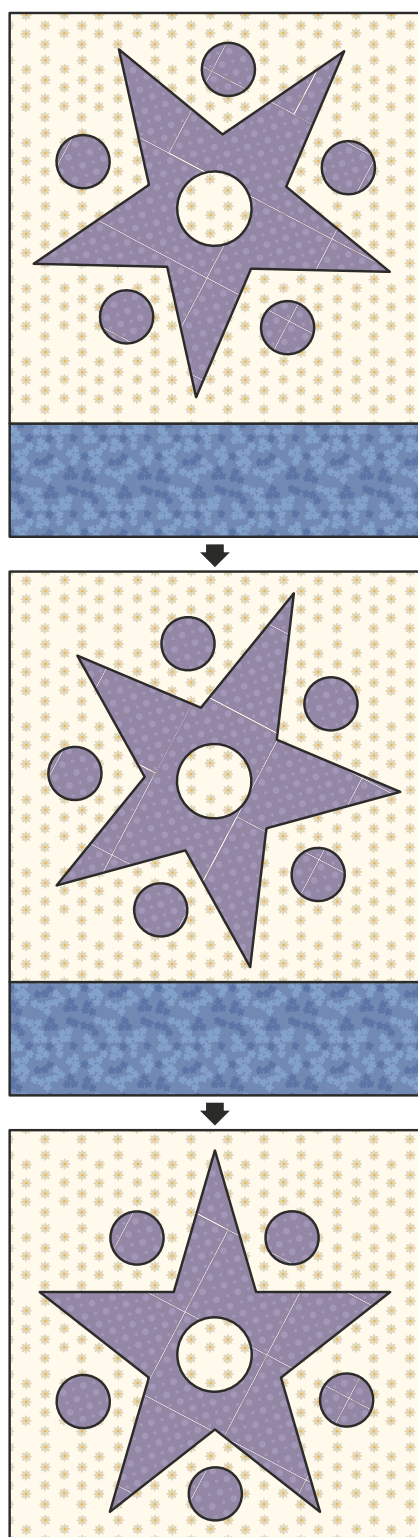


Fig 4 Adding the sashing between the blocks

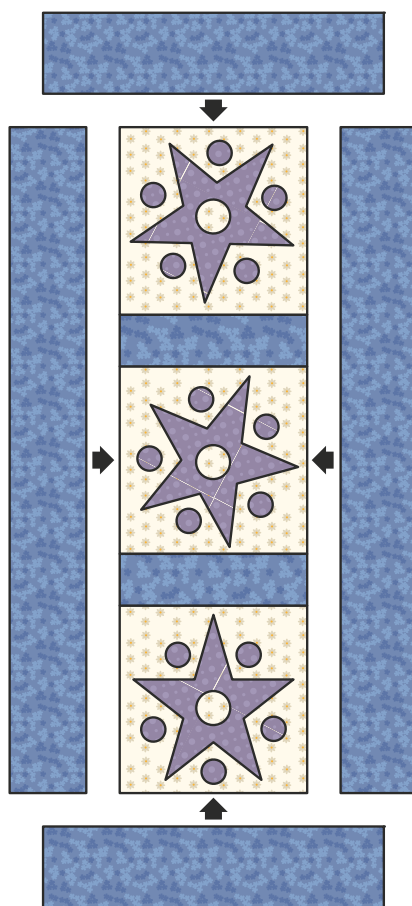


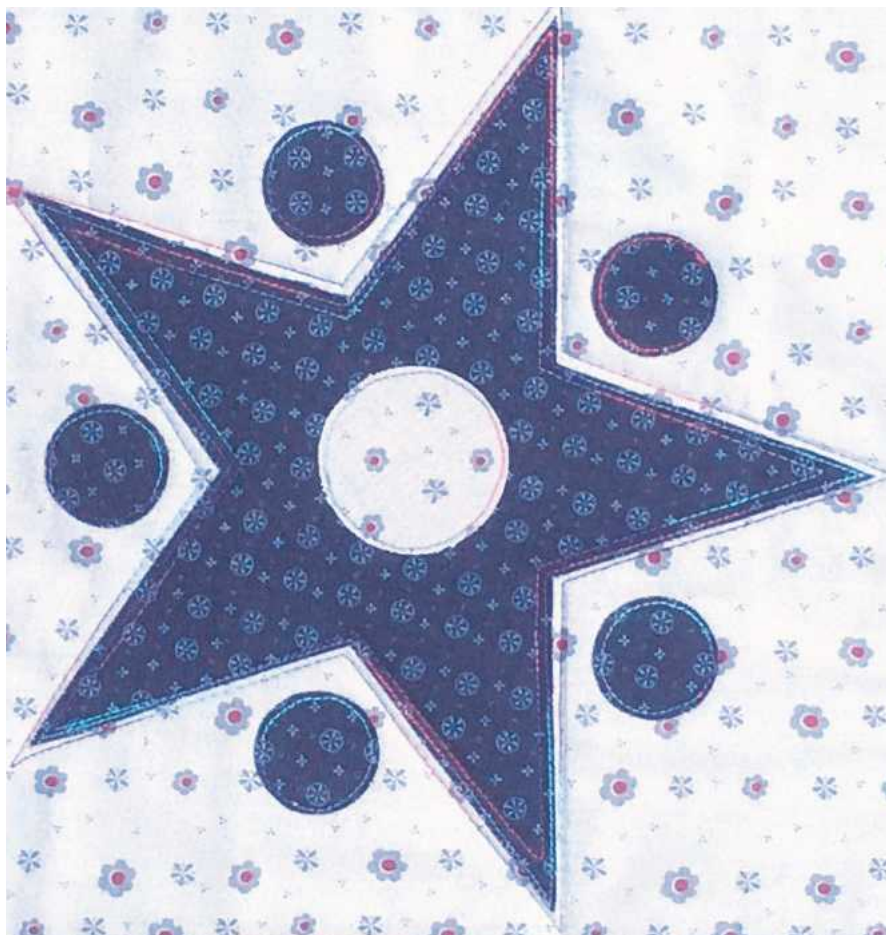
Fig 5 Adding the border, sides first and then top and bottom

2 Quilt as desired. The runner shown was machine quilted around the star shapes close to the stitching worked around the stars previously, and also close to the outer edges of the stars. In the ditch quilting was worked along the seams, joining the blocks with the sashing and borders.

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

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 runner 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. ♥



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MAKE A WISH

Sprinkle magical fairy wishes with this pretty springtime quilt

Designed and made by Sally Ablett



Skill level



Finished size

Approx 102 x 122cm (40 x 48in),
excluding binding

Materials

Fabrics used in the quilt are from the Bumbleberries and Make A Wish ranges by Lewis & Irene, which are 112cm (44in) wide.

- ◆ 1m (1½yd) Bumbleberries Soft Mauve BB33, fabric A
- ◆ 30cm (¾yd) Make A Wish Fairy on White Mist A55.1, fabric B
- ◆ 30cm (¾yd) Make A Wish Hedgerow Flowers on White Mist A57.1, fabric C
- ◆ 30cm (¾yd) Make A Wish Wishes in the Breeze on Duck Egg A58.3, fabric D
- ◆ 30cm (¾yd) Make A Wish Lilac Dandelions A59.1, fabric E
- ◆ 30cm (¾yd) Make A Wish Fairy on Duck Egg A55.3, fabric F
- ◆ 30cm (¾yd) Make A Wish Fairy Seeds on White Mist A56.1, fabric G
- ◆ 112 x 132cm (44 x 52in) backing fabric
- ◆ 112 x 132cm (44 x 52in) wadding
- ◆ Threads for piecing and quilting
- ◆ Sally made her binding from leftover Make A Wish fabrics, if you prefer a single-fabric binding then you will need 40cm (½yd) of binding fabric.

Where to buy

Fabrics used in the quilt are from the Bumbleberries and Make A Wish ranges by Lewis & Irene, available from UK retailers and websites. Visit www.lewisandirene.com for more details. Similar fabrics are also 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 A cut the following pieces:
 - ◆ Four 4½ x 10½in rectangles
 - ◆ Two 4½ x 8½in rectangles
 - ◆ Six 4½ x 6½in rectangles
 - ◆ Eight 4½in squares
 - ◆ Sixteen 4½ x 2½in rectangles
 - ◆ Two 2½ x 44½in strips
 - ◆ Two 2½ x 40½in strips



If your fabric has a usable width of less than 44½in, then for the 2½ x 44½in strips, cut three 2½in wide strips across the width of your fabric, join on the short ends and then from this length cut two 2½ x 44½in wide strips – it's best to avoid having the joining seams near the ends of the strips.

- 2 From each of fabrics B–G, cut the following pieces:

- ◆ Two 4½ x 12½in rectangles
- ◆ Four 4½in squares

PIECING THE QUILT TOP

- 1 The quilt centre is pieced row by row; as the seams of the rows won't intersect, you can press the seam towards the darker fabric each time. Refer to **Fig 1** for guidance as you work.

- 2 Row 1, from left to right: 4½ x 10½in fabric A, 4½in square fabric B, 4½ x 8½in fabric A, 4½in square fabric C, 4½ x 10½in fabric A.

- 3 Row 2, from left to right: 4½ x 6½in fabric A, 4½ x 12½in fabric B, 4½ x 12½in fabric C, 4½ x 6½in fabric A.

- 4 Row 3, from left to right: 4½in square fabric A, 4½in square fabric D, 4½ x 2½in fabric A, 4½in square fabric B,

4½ x 2½in fabric A, 4½in square fabric E, 4½ x 2½in fabric A, 4½in square fabric C, 4½ x 2½in fabric A, 4½in square fabric F, 4½in square fabric A.

- 5 Row 4, from left to right: 4½ x 12½in fabric D, 4½ x 12½in fabric E, 4½ x 12½in fabric F.

- 6 Row 5, from left to right: 4½in square fabric A, 4½in square fabric D, 4½ x 2½in fabric A, 4½in square fabric G, 4½ x 2½in fabric A, 4½in square fabric E, 4½ x 2½in fabric A, 4½in square fabric B, 4½ x 2½in fabric A, 4½in square fabric F, 4½in square fabric A.

- 7 Row 6, from left to right: 4½ x 6½in fabric A, 4½ x 12½in fabric G, 4½ x 12½in fabric B, 4½ x 6½in fabric A.

- 8 Row 7, from left to right: 4½in square fabric A, 4½in square fabric F, 4½ x 2½in fabric A, 4½in square fabric G, 4½ x 2½in fabric A, 4½in square fabric E, 4½ x 2½in fabric A, 4½in square fabric B, 4½ x 2½in fabric A, 4½in square fabric D, 4½in square fabric A.

- 9 Row 8, from left to right: 4½ x 12½in fabric F, 4½ x 12½in fabric E, 4½ x 12½in fabric D.

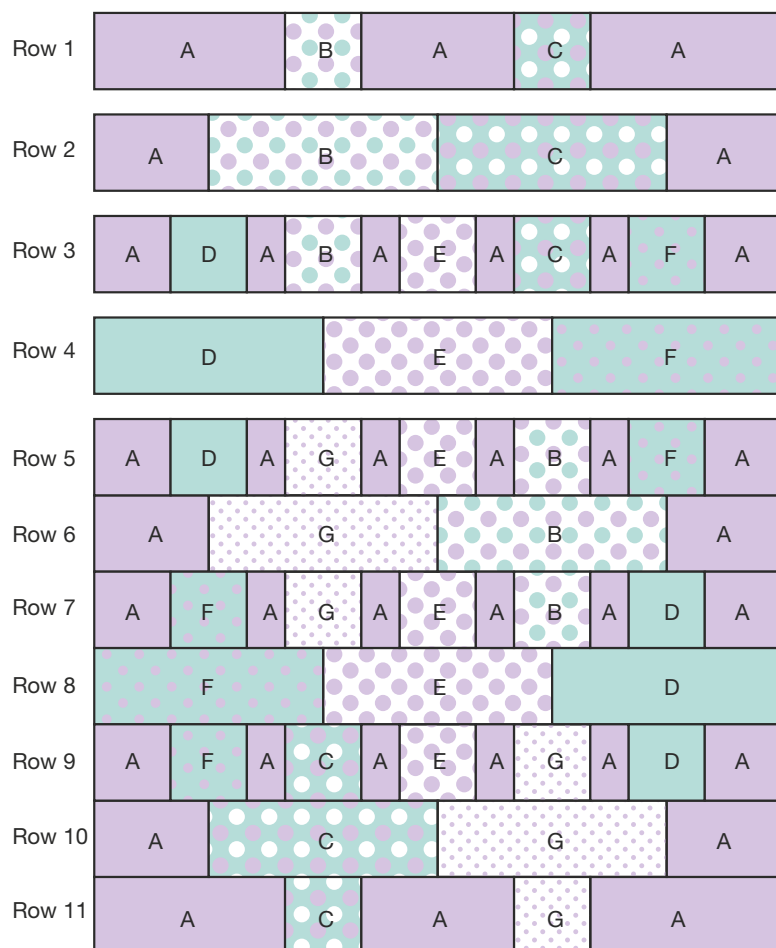


Fig 1 Piecing the quilt centre

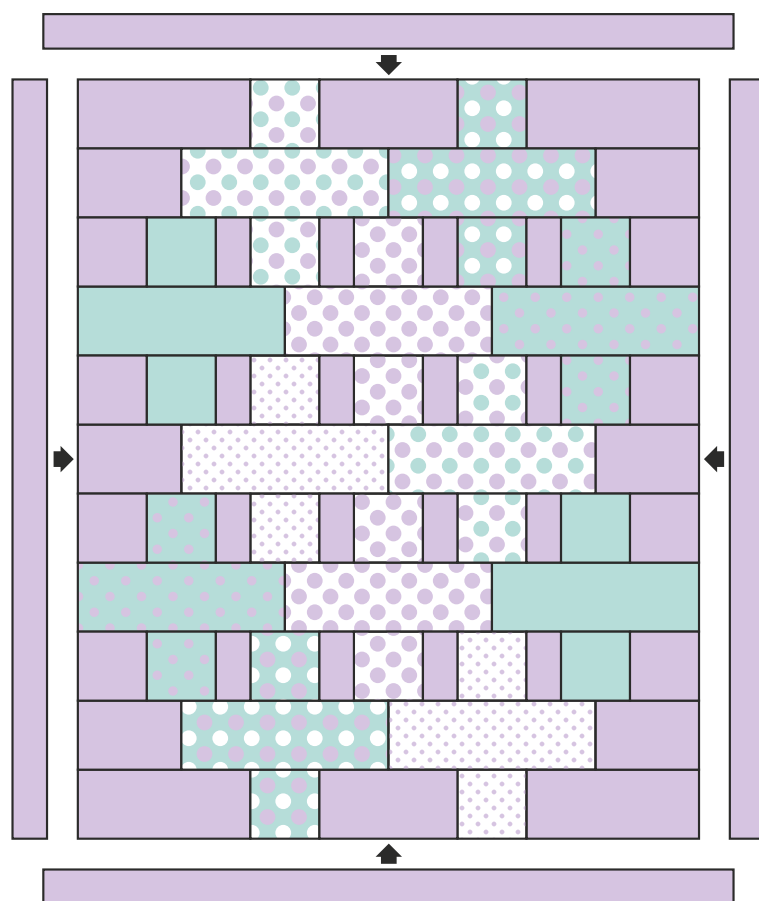


Fig 2 Quilt layout

10 Row 9, from left to right: $\frac{4}{2}$ in square fabric A, $\frac{4}{2}$ in square fabric F, $4\frac{1}{2} \times 2\frac{1}{2}$ in fabric A, $\frac{4}{2}$ in square fabric C, $4\frac{1}{2} \times 2\frac{1}{2}$ in fabric A, $\frac{4}{2}$ in square fabric E, $4\frac{1}{2} \times 2\frac{1}{2}$ in fabric A, $\frac{4}{2}$ in square fabric G, $4\frac{1}{2} \times 2\frac{1}{2}$ in fabric A, $\frac{4}{2}$ in square fabric D, $4\frac{1}{2}$ in square fabric A.

11 Row 10, from left to right: $4\frac{1}{2} \times 6\frac{1}{2}$ in fabric A, $4\frac{1}{2} \times 12\frac{1}{2}$ in fabric C, $4\frac{1}{2} \times 12\frac{1}{2}$ in fabric G, $4\frac{1}{2} \times 6\frac{1}{2}$ in fabric A.

12 Row 11, from left to right: $4\frac{1}{2} \times 10\frac{1}{2}$ in fabric A, $\frac{4}{2}$ in square fabric C, $4\frac{1}{2} \times 8\frac{1}{2}$ in fabric A, $4\frac{1}{2}$ in square fabric G, $4\frac{1}{2} \times 10\frac{1}{2}$ in fabric A.

13 Join the rows to complete the quilt centre, pressing the seams to one side in the same direction each time.

14 Join a $2\frac{1}{2} \times 44\frac{1}{2}$ in fabric A strip to each side of the quilt centre, then join a $2\frac{1}{2} \times 40\frac{1}{2}$ in fabric A strip to the top and bottom; press the seams outwards each time. See Fig 2.

QUILTING AND FINISHING

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

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

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

4 From your leftover B–G fabrics, cut a total of five $2\frac{1}{2}$ in wide strips across the width of the fabrics. Join the strips at right angles, pressing the seams open to reduce bulk. Trim away the 'ears' and fold the strip in half lengthwise, wrong sides together, and press.

5 Working from the 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. ♥

FOLDED FLOWERS SAMPLER

*Create a floral delight using folded
patchwork techniques*

Designed and made by Regan Purcell

PART
ONE

See pattern
sheet for
*Folded Flowers
Sampler*
template



Skill level



Finished size

Approx 77.5 x 91 cm
(30½ x 35¾in), excluding binding

Materials

- ◆ 1.5m (1½yd) background
- ◆ 50cm (½yd) basket fabric
- ◆ A variety of fabrics for the flowers, leaves and border: you could choose a selection of fat quarters and fat eighths, or maybe you have pieces left over from previous projects – the largest piece required is 10½in square, but read through the instructions to see what you need
- ◆ 40cm (½yd) binding fabric
- ◆ 87.5 x 101cm (34½ x 39¾in) backing fabric
- ◆ 87.5 x 101cm (34½ x 39¾in) wadding
- ◆ Five 2 x 112cm (¾ x 44in) strips of wadding for basket
- ◆ Medium-weight iron-on interfacing
- ◆ Threads

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.



WINDMILL FLOWER BLOCK

Unfinished size: 6½in square

- 1 ◆ For one block, cut the following pieces:
 - ◆ Four 3½in background squares
 - ◆ Four 3½in flower squares

Designer's notes

◆ This wall hanging was inspired after attending a day with Jennie Rayment, a pioneer of folding techniques in this country. She showed us how to make a number of blocks to create a small square wall hanging which was so enjoyable that I wanted to try something along the same lines. So, as usual, I immediately bought the rest of her books, and quite a few others (mainly from the USA) on the same subject.

◆ Fabric folding is an enjoyable form of quilt-making but it does use a lot of fabric; overall this project requires around 2.25m of fabric, but allow 2.5–2.75m to be sure you have enough. As you work you will be creating folded edges most of which you must leave alone throughout the construction process. Once the quilting and binding is complete, if you wish you can 'roll' these biased folds back into gentle curves and stitch them in place, which can really bring the work to life.

◆ This quilt would look good made in Jennie Rayment's style of making all the flowers and blocks in calico (as I've done in some of the figures used to illustrate construction). Or you could use batiks for the flowers, or play around with checks, stripes or polka dots to show off your folding techniques...

◆ Note that folded patchwork projects are very heavy so, depending on the intended use of your quilt, you may need to take this into account.

Regan Purcell

2 Place a background square right side up on a clean flat surface. Wrong sides together, fold a flower square in half on the diagonal and place this on top of the background square, matching up the raw edges of the folded square with the bottom and right-hand edges of the background square. See **Fig 1**.

3 Fold the top right corner of the folded square down to the bottom right corner of the background square; pin in place to secure. See **Fig 1**.



Fig 1 Folded flower square on a background square



Fig 2 Windmill flower block

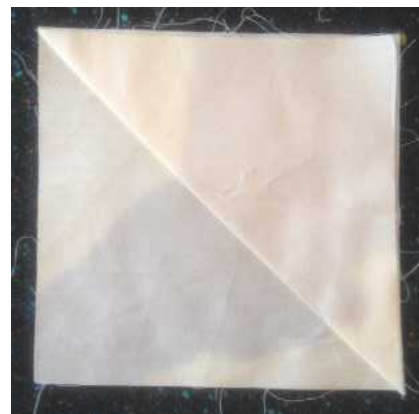


Fig 3 First folded flower petal square in place



Fig 4 Second folded flower petal square added



Fig 5 Third folded flower petal square added

4 Repeat **Steps 2 and 3** to prepare a total of four flower/background square units.

5 Referring to **Fig 2**, arrange the units in a two-by-two layout. Join the top pair of units and then the bottom pair, pressing the seam of each pair in opposite directions; now join the pairs to complete the block. For illustration, in the top-left unit, Regan shows how, if you wish, you can 'roll' the folded edges back to create a gentle curve, but note that this is done after the top has been pieced; see 'Designer's notes' for more information.

6 Repeat **Steps 1-5** to make a second windmill flower block.



Fig 6 Fourth folded flower petal square added



Fig 8 The folded petal squares in their final positions



Fig 7 Repositioning the first and fourth folded petal squares



Fig 9 Petals secured by stitching around the edge of the square



FOLDED ROSE BLOCK

Unfinished size: 6½in square

1 For one block, cut the following pieces:
♦ One 6½in flower centre square
♦ Four 6½in flower petal squares

2 Place the flower centre square right side up on a clean flat surface. Wrong sides together, fold a flower petal square in half on the diagonal and place this on top of the flower centre square as shown in **Fig 3**.

3 Take a second flower petal square and, right sides together, fold it in half on

the diagonal and place this on top of the flower centre square as shown in **Fig 4**.

4 Working in the same way, place the third and fourth flower petal squares in place on the flower centre square as shown in **Figs 5 and 6**, respectively.

5 Lift the corner of the fourth folded petal square whose raw edges run along the top of the flower centre square and then fold back the corner of the first folded petal square whose raw edges also run along that edge. See **Fig 7**. Now place this corner of the first folded petal square on top of the fourth one. See **Fig 8**.

6 To secure, stitching through all of the layers, sew around the edge of the square ¼in in from the edges. See **Fig 9**. When the quilt is complete, the folded edges will be 'rolled' back and stitched in place, which will expose the flower centre fabric in the middle of the block; see the photograph for guidance.

7 Repeat **Steps 1-6** to make a second folded rose block.



BOW TIE FLOWER BLOCK

Unfinished size: 6½in square

1 For one block, cut the following pieces:
♦ One 6in bow tie square
♦ Four 3½in background squares
♦ Four 2½in small prairie point squares
♦ Four 4in large prairie point squares

2 Wrong sides together, fold the 6in bow tie square in half, with the raw edges meeting up along the top.

3 Take two 3½in background squares. Right sides together and matching up



Fig 10 First pair of background squares joined to the folded bow tie square



Fig 11 The folded bow tie square forming a 'bridge' between the pairs of background squares



Fig 12 Matching up the left- and right-hand end background squares



Fig 13 Bow tie block with a large and small prairie point in place



Fig 14 Making a prairie point

the top and left-hand edges, place one of the background squares on top of the left hand end of the folded bow tie square. In the same way, right sides together, place the second background square at the back of the folded bow tie square so that the top and back background squares are aligned: note that the bottom $\frac{1}{2}$ in of the background squares will extend below the folded edge of the bow tie square. Stitching through all of the layers, sew down the left-hand edge of the unit. Open the background squares out. See **Fig 10**.

4 Repeat **Step 3** on the right-hand end of the bow tie square. The folded bow tie square forms a 'bridge' between the pairs of background squares. See **Fig 11**.

5 Open out the background 'bridge' and then, matching up all the raw edges, match up the left- and right-hand end background squares; pin to secure and then join. See **Fig 12**.

6 Open out the four-patch unit and press; the bow-tie fabric creates an on-point square in the centre of the block. See **Fig 13**.

7 Take the $2\frac{1}{2}$ in and 4in prairie point squares. To make a prairie point, wrong sides together, fold the squares in half on the diagonal. With the fold running

Handy hint

When stitching the seam to make the four-patch unit, stitch from one end towards the middle, but leave a section in the middle unstitched; then repeat stitching from the other end. The unstitched part of the seam will be hidden by the bow tie fabric and by not stitching the middle part of the seam the block will lie flatter.

along the top, fold the top corners so they meet at the bottom corner. Repeat for each square. See **Fig 14**.

8 Referring to **Fig 13**, tuck the raw edges of a large and small prairie point under each edge of the on-point bow tie square. To secure them in place, stitch in place along the bottom raw edges of the prairie points. When the quilt is complete, the folded edges of the bow tie square will be 'rolled' back and stitched in place. Make sure that when you secure the prairie points in place that the stitching will be hidden by the rolled-back edges of the on-point bow tie square.

9 Repeat **Steps 1-8** to make a second bow tie flower block.



TWISTED FLOWER BLOCK

Unfinished size: $6\frac{1}{2}$ in square

1 For one block, cut the following pieces:
 ♦ One $10\frac{1}{2}$ in background square
 ♦ Four petal point hexagons
 ♦ One $2\frac{1}{2}$ in flower centre square
The template for the hexagon is provided on the pattern sheet.

2 Place the $10\frac{1}{2}$ in background square right side up on a clean flat surface. Measure and mark the point $3\frac{1}{4}$ in away from each corner along the edge either side of the corner. From each point, mark a line $2\frac{1}{2}$ in long. See **Fig 15**.

3 Wrong sides together, working on one edge at a time, fold the square so



Fig 15 Marking from a background corner



Fig 16 Stitched marked line



Fig 17 Folded 'flaps': see Step 3

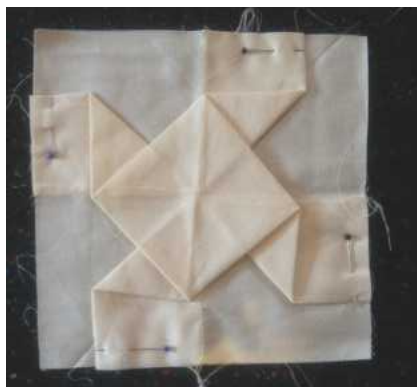


Fig 18 Folded 'flaps': see Step 4



Fig 19 Making a petal point



Fig 20 Two petal points in place

the two marked lines on that edge match up; stitch on the marked line. See **Fig 16**.

4 Fold the 'flaps' as shown in **Fig 17**; this will create a central on-point square with 'blades' rotating around it giving a pinwheel effect.

5 Fold the inner part of each 'blade' as shown in **Fig 18**; pin to secure.

6 Take the petal point hexagons. To make a petal point, wrong sides together, fold the hexagon in half along the tip-to-tip line. With the fold running along the top, fold the left top corner so it meets the bottom right corner of the hexagon; then fold the top right corner so it meets the bottom left corner of the hexagon. You have now created a triangle. Repeat for each hexagon. See **Fig 19**.

7 Referring to **Fig 20**, tuck the raw edges of each petal point under each edge of the central on-point square and pin in place.

8 Right side up, pin the 2½in flower centre square in the middle of the central on-point square. Roll the folded edges of the central square over onto the flower centre square and stitch in place, trapping the petal points in place as you do so.

9 Repeat **Steps 1-8** to make a second twisted flower block.



LILY FLOWER BLOCK

Unfinished size: 6½in square

1 For one block, cut the following pieces:
 ♦ One 7in background square, cut once on the diagonal
 ♦ Two different 6in flower squares
 ♦ One 4in bud square
 ♦ One 6¼in square for optional extra layer

2 Take the 6in flower squares. To make the flowers, wrong sides together fold each square in half on the diagonal and then fold in half again. See **Fig 21**.

3 Place the flower triangles one inside the other as shown in **Fig 22**. Place one background triangle right side up on a clean flat surface; place the flower triangles on top, matching up the raw edges of the triangles with the long (diagonally cut) edge of the background triangle. Right sides together, place the second background triangle on top. Stitching through all of the layers, sew



Fig 21 Fold the flower triangles



Fig 22 Flower triangles one inside the other

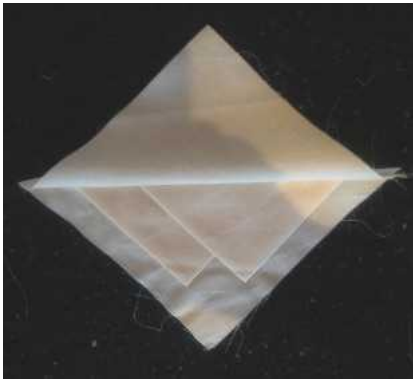


Fig 23 Flower triangles trapped in the background triangles seam

along the long edge of the background triangles. Open out and press – as there are so many layers, to get the fabric to lie flat, on the wrong side of the block you will need to snip the flower triangles at their base. This is an on-point block. See **Fig 23**.

4 Open out the prairie points so they lie flat; secure the corners with a few stitches. Take the 4in bud square and make a prairie point as shown in **Fig 14**. Tuck the bud into the top flower; secure the tip with a few stitches. When the quilt is complete, the folded edges of the flowers will be 'rolled' back and stitched in place.

5 If using, take the 6½in square and, wrong sides together, fold on the diagonal. Place on top of the lower half of the block with the folded edge running along the centre; tack in place. When the quilt is complete, the folded edge can be 'rolled' back and stitched in place.

6 Repeat **Steps 1-5** to make a second lily flower block. ♥

Next time...

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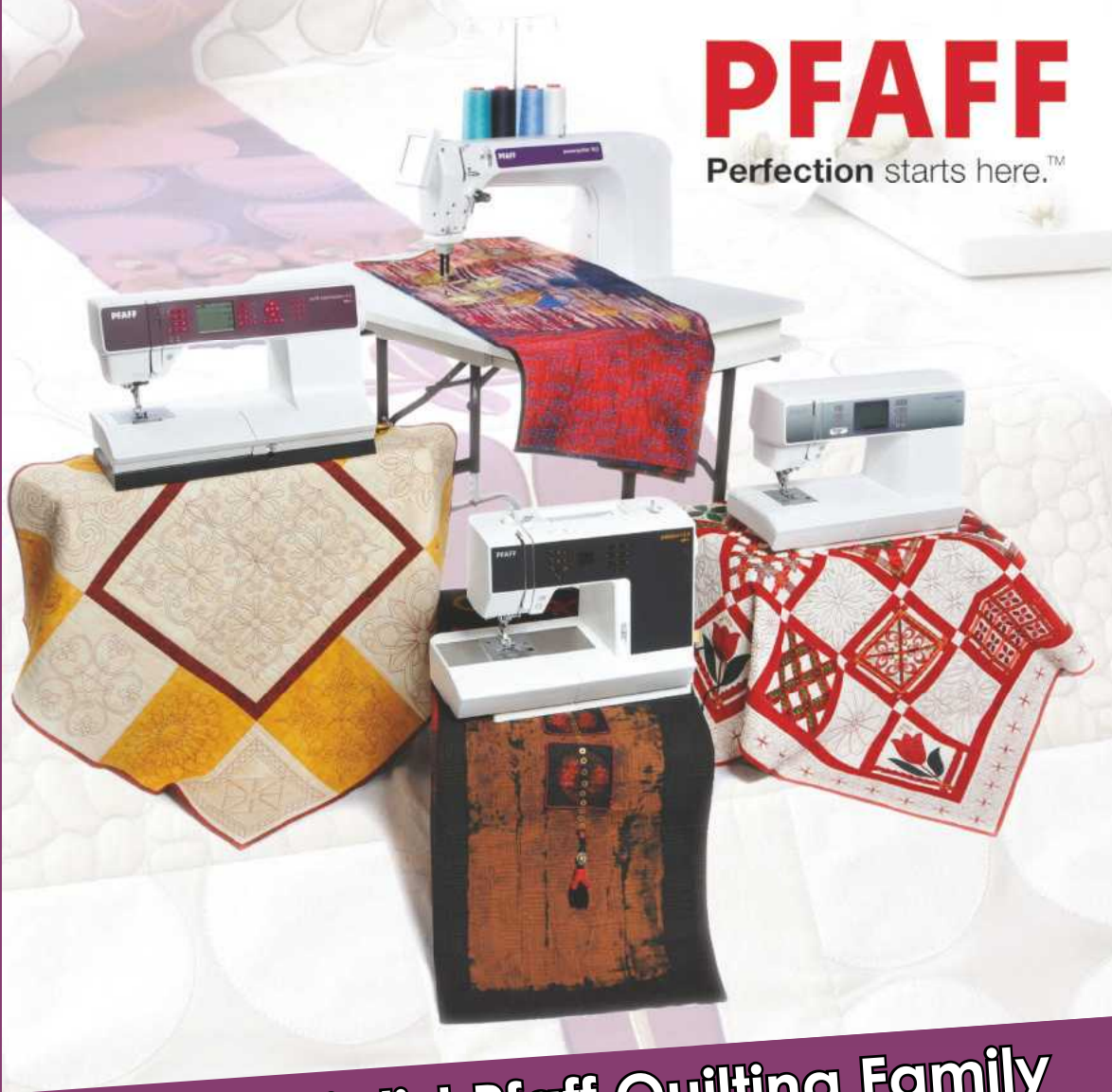
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Hidden Depths

Stephanie Pettengell is an accomplished and original quilter, and her work has won many plaudits and admirers. She has a very individual style, and her art quilts are always distinctive and arresting.

In this month's Designer Showcase she tells us about her work and her quilting story so far.



Tell us a little bit about your background. What started you quilting?

I had my third son later in life, and found that I had time to fill after leaving a full-time job. After loaning a book from the library, I started my patchwork career in 1990 by making two bed quilts with the English paper piecing method – a metal long-hexagon was the only template that the local art shop had in stock. These were both double bed size, and both hand-quilted. Eventually I was given my first quilting book, Linda Seward's *Patchwork, Quilting and Appliqué*, and I still recommend this book as a must-have to new quilters. I went on to take both City and Guilds part I and II, (now recognised as Certificate and Diploma) and also a teaching course. In 1992 I started a local quilting group, Icknield Quilters, and through them have made so many friends and learnt so much.

From the world of quilting, or further afield, who are your inspirations?

Jill Buckley, the Canadian quilter and artist in stitch, drawing and painting, inspires me with her quilting expertise as well as her fine drawings. I follow her work through her blog, which gives me creative stimulus to do more with small pieces of work. I enjoy fine pen drawing on heavyweight paper and quilting

on a small scale, and would love to find time to do more. Belgian watercolour artist Catherine De Ryck's atmospheric paintings are full of power and texture; she creates some wonderful paintings that combine different watercolour techniques to depict her subject.

Which quilters working today do you most admire?

That list is long, but Philippa Naylor has to head the list for me. Her work is vibrant and flowing and she is an amazing, giving tutor, sharing advice and confidence to everyone she comes into contact with. In fact, I don't know any quilter that won't give to others; it's a craft where sharing experience is the norm. I am always astounded by the new designs at quilt shows. Such amazing work is displayed and shared, and if you get the chance to meet the maker of one of these wonders they will tell you how it was made and explain all the techniques. Sharing the pitfalls, the highs and lows of the dyeing, painting, stitching and quilting process, so you have the insight and opportunity to try it too, is an admirable tribute to the craft.

“Don't be afraid to play. Go to workshops and do loads of techniques. Not a minute of learning is wasted. Dye, paint, cut, sew and cut again, try everything you fancy and when you find something you really enjoy, do it again and again.”

Do you have any favourite quilting or sewing techniques that you often return to?

My favourite of all techniques over many years has been tessellating pinwheels. I love making quilts using the pinwheels, and I also

delight when teaching students how to do it themselves and especially enjoy the look of achievement when someone else finds that they can work wonders with the spinning tessellation of fabrics. I have always enjoyed precise piecing. *Storm at Sea* is another favourite which is a great background for quilting on. For the past few years, however, the part of sewing I enjoy most has been the quilting. I use quilting to texture my dyed or painted fabrics, moving them into the art quilt category. It's good to have a pieced quilt on the go, just for fun.

What has been your proudest quilting achievement to date?

This one is difficult, as I was very proud when my quilt *Fizz* won a first prize in the professional category at the National Patchwork Championships in 2001, a fair few years back now, but it also won 2nd in the geometric class at the same time, so I was extremely pleased with the double rosette. I was also proud to have my quilt hung in the Quilt Museum in the Bailey Gallery as part of the New Horizons Textile Group and again when my work was hung in the groups Gallery twice at the Festival of Quilts. But I guess my proudest moments come from teaching, seeing the many students become so confident at choosing fabric, cutting, stitching, quilting and showing their finished quilts. I really loved my time teaching patchwork and quilting and am so proud of what all those ladies achieved.

What advice would you give our readers who might want to dabble in art quilting?

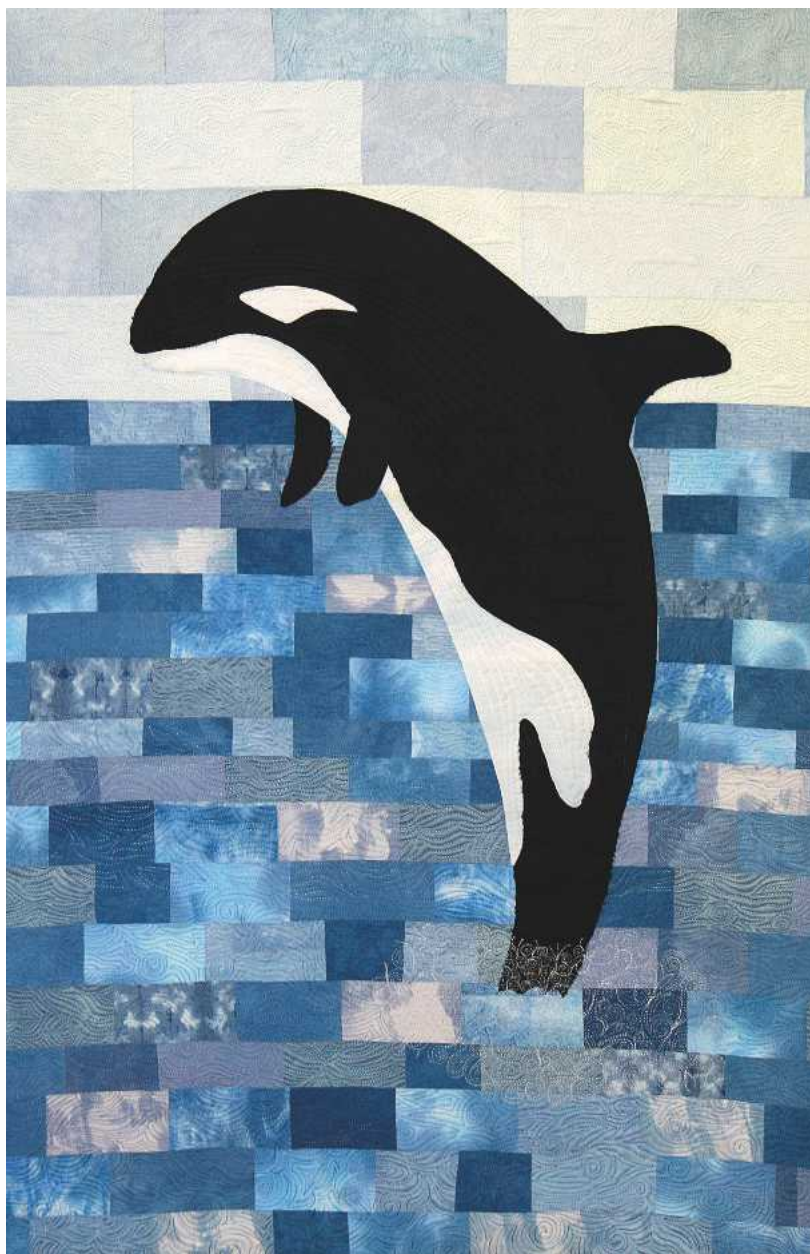
Don't be afraid to play. Go to workshops and do loads of techniques. Not a minute of learning is wasted. Dye, paint, cut, sew and cut again, try everything you fancy and when you find something you really enjoy, do it again and again. Talk to other quilters, ask questions and read books; there is just so much out there. You'll certainly not be bored on your journey to find out more about art quilting. The only thing missing is time – there is just not enough of it to go around.



Stephanie's gallery

DECK CHAIR

My enjoyment in free machine quilting made this little project a joy to do. We always love it when something different is available but when we can use our favourite technique of the moment it is always a special treat. Our group members were each asked to make the fabric for a deckchair frame to make an interesting addition to an exhibition. This small piece was made with hand-painted cotton poplin fabric and using the zentangle in stitch process I quilted the word SUN in capital letters filling in with smaller quilting designs.



BREAKING THE SURFACE (2014)

70 x 105cm

Breaking the Surface was part of the *Wild and Free* exhibition shown at Textiles in Focus and at Thaxted Guild Hall. Previous work had been inspired by the negative images of the oceans and I wanted to portray some of the wonderful positive images we are inspired by in the seas around the world. I was particularly stimulated by the freedom of the leaping orca rising through the icy waters. This striking whale often stands free from the waves, giving us a glorious vision of the contrasting colours, and makes us realise how much strength and power it takes to perform this feat.

The background was machine-pieced using hand-dyed silks and cottons, with the silk orca applied using fine silk threads. Free machine quilting was used over the whole of the piece, using designs appropriate to the movement of the ocean.

"We always love it when something different is available but when we can use our favourite technique of the moment it is always a special treat"

POLLUTION (2012)

24 x 140cm

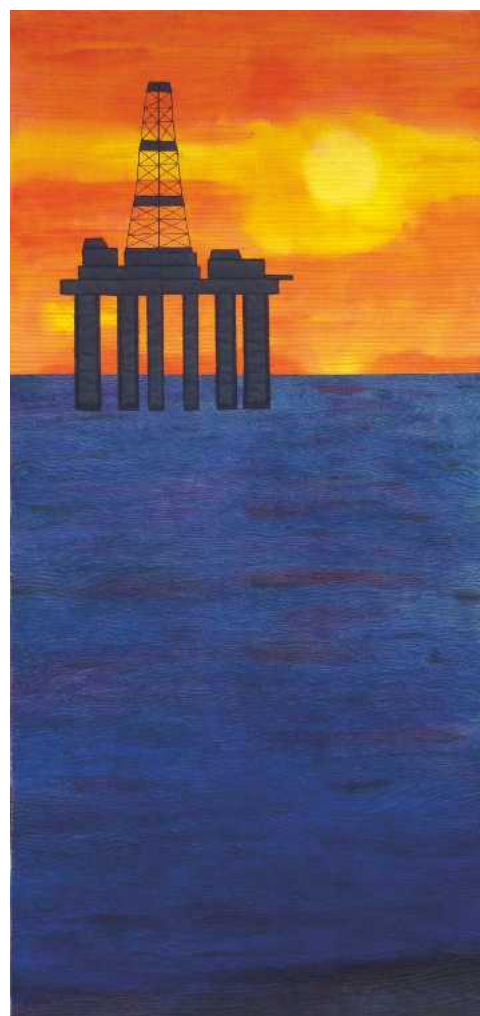
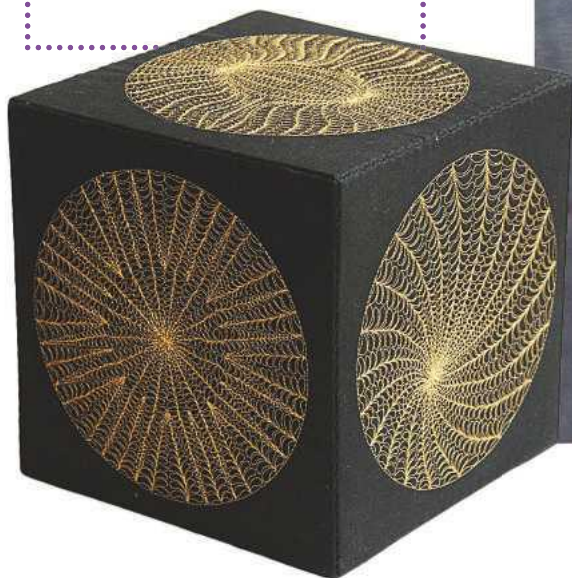
In 2012, as an accompanying piece to *Oil on Water*, I made this. I wanted very much to demonstrate the results of the oil spill disasters, both on the ocean surface and below. To bring the attention to the water itself, I quilted the outline of the capital letters of the word 'POLLUTION' and filled in the letters with intricate quilting designs, similar to the zentangle drawings that I enjoy drawing on paper.

"...it took great concentration to work so finely, but I did enjoy every moment of the stitching"

3D CUBE

21 x 21 x 21cm

This cube is one of my favourite stitched items. I challenged my fellow group members to produce a textile-covered cube to display in our gallery at the Festival of Quilts in 2013 – of course I then had to find a suitable subject for my own cube. Choosing a circle and filling in with stitch using silk thread and a very fine needle was not the easiest of tasks, and it took great concentration to work so finely, but I did enjoy every moment of the stitching. Each of the six sides has different designs, with feathers swirling around a focus point.

**OIL ON WATER (2011)**

56 x 120cm

Oil on Water was made in 2011 for an exhibition in the Bailey Gallery at the Quilters Guild Museum in York. At that time I was researching the effects of oil disasters and the results of the spills at sea. Images of oil platforms and layers of oil on the surface of the seas were foremost in my mind. In response to the title of the exhibition, *Layers*, I had pleasure in producing one of the images in my mind. Layers of oil move and glisten in the light of the setting sun, leaving their mark and moving across the oceans with the ebb and flow of the tides, bringing layers of destruction to our precious lands. The inspiration for this work came from environmental issues that are brought to our attention daily. By using textiles in an art form many issues can be brought into the public eye, with visual impact drawing further awareness to ecological and biological catastrophes that eat into our natural world. The background was painted before being quilted with variegated threads.



POPPIES (2014)

A4

2014 was the centenary of the beginning of World War I, and was commemorated in many different ways, with the textile world no exception. A lot of emphasis was put on the poppy in 2014, and we have all seen images of the poppies at the Tower of London, so it was no surprise that the title would come up in a quilt. To accompany the *Wild and Free* exhibition at Thaxted members of New Horizons challenged themselves to make an A4 journal quilt with the title *Poppies*. I wanted the joy and colour of the poppy to show through, and took the image and description of the poppy from Wikipedia. The image was drawn and hand-painted using Inktense pencils and the text was printed directly onto the fabric using my home printer. (You can see a feature on using Inktense pencils effectively in the January 2015 issue of *Popular Patchwork*).

Empty Helmets (2014)

A4

Empty Helmets was entered into an Open Competition for an A4 journal quilt in a local Quilting Group Exhibition. Mimram Quilters gave out the theme of 'War' in memory of World War I. I wanted to design something that spoke for itself and didn't have to be explained, that told the viewer that this was war. One thing that is often used to denote who the soldier is fighting for is the headgear, the helmets; and when war is over, often the helmets are all that remain. I cut the shapes of the helmets from card and printed them onto rust-dyed silk using fabric paints. Free machine quilting finished the quilt, and I was delighted and honoured to receive a rosette for 1st place.



OH CHRISTMAS TREE

107 x 140cm

Another favourite of mine that doesn't get enough sharing time is the tessellating Christmas Tree I made for Christmas 2012 to hang by my decorated tree over the yuletide holidays. Tessellating pinwheels has always been my special technique; winning a first in 2001 with *Fizz*, another design using the twisting block was very special to me. When finally I decided to create a Christmas wall hanging to hang at home it was a no brainer to choose this way of designing a Christmas tree. It is quite large but I have since made smaller ones to show my local quilting group, Icknield Quilters, how it's done.



"I also quilted 'heads' in the background among the whirling feathers. Hopefully this invites viewers to step in to see more of the design"

PROFILES (2013)

103 x 135cm

This wall hanging was made for the 2013 Festival of Quilts, where The New Horizons Textile Group had a gallery with the theme 'Now we are Twenty'. As a member of the group, I designed the wall hanging *Profiles* based on the fact that we often have to write a profile of ourselves when we show our work. Looking further into the visible profile of a person, I wondered how each of us came to think of a theme for our next exhibiting work and how our brains developed our ideas. I wanted the finished piece to make people look more than once, as I love quilts where you look once and then look again and find more to see. To do this, as well as quilting the discharged visible 'heads', I also quilted 'heads' in the background among the whirling feathers. Hopefully this invites viewers to step in to see more of the design, as the background is textural at first but the more you look the more detail you can see. To achieve this you need a fine thread with a fine needle – I used black kimono silk thread with a small needle to stitch on the black fabric.

NORFOLK BEACH HUTS (2014)

74 x 104cm

This is a purely personal piece that hangs in my house and gives me great pleasure. It provides cheer on grey days and reminds me of trips to Norfolk. Completed in the spring of 2014, I really enjoyed making this with the bright colours and mixing the fabrics to create a crisp finish. It was also my return to precise piecing – my technique of choice at the start of my quilting life. I have another one on the backburner to look forward to when I have time to machine piece. Playtime! Simple straight-line quilting was all it needed to finish.



You can see more of Stephanie's work, along with work from the rest of the New Horizons Textile Group members, at www.newhorizontextilegroup.com, and there's more info about Icknield Quilters at www.icknieldquilters.co.uk

Next issue *popular* patchwork

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Contents subject to change



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Margaret Lee shows us how to make a fabulous floral folk art appliqué quilt



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Mandy Munroe uses the 30s and a Jelly Roll as her inspiration to create this pretty pastel quilt



SPRINGTIME BAG

Put a spring in your step with this fresh fun bag by Debbie von Grabler-Crozier



SCRAP ATTACK!

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

It's the season for spring cleaning and this goes for our stashes as well as our homes. A good rummage can reveal hidden gems we'd forgotten about and even fabrics we can't remember buying... not just me, surely? Dig deep and use your brightest scraps to make my *Tutti Frutti Quilt*. It's easy to piece and would make a fabulous throw or a fun play mat for a baby.

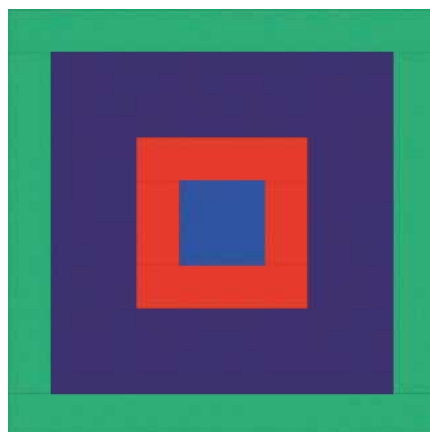


Fig 1 Large-scale block

LARGE-SCALE BLOCK

Finished size: 10in square

1 For one block you will need the following:

- ♦ Fabric A: one 2½in square
- ♦ Fabric B: two 1½ x 2½in rectangles and two 1½ x 4½in rectangles
- ♦ Fabric C: two 2½ x 4½in rectangles and two 2½ x 8½in rectangles
- ♦ Fabric D: two 1½ x 8½in rectangles and two 1½ x 10½in rectangles

2 Take the 2½in fabric A square and to two opposite sides join a 1½ x 2½in fabric B rectangle; to the two remaining sides join a 1½ x 4½in fabric B rectangle. Press the seams outwards each time. Join the fabric C and fabric D rectangles in the same way. The block should measure 10½in square (unfinished). See Fig 1.

SMALL-SCALE BLOCK

Finished size: 5in square.

You need a total of ten different fabrics for this block.

Units one and four

1 For one unit you will need the following:

- ♦ Fabric A: one 1½in square
- ♦ Fabric B: two 1½ squares and two 1½ x 3½in rectangles
- ♦ Fabric C: two 1½ x 3½in rectangles and two 1½ x 5½in rectangles

Note: Use different fabrics A-C in each unit.

Unit two

1 For one unit you will need the following:

- ♦ Fabric A: one 3½in square
- ♦ Fabric B: two 1½ x 3½in rectangles and two 1½ x 5½in rectangles

Unit three

1 For one unit you will need the following:

- ♦ Fabric A: one 1½in square
- ♦ Fabric B: two 2½ x 1½in rectangles and two 2½ x 5½in rectangles

Piecing

1 Piece units one-four in the same way that you made the large-scale block. Each unit should measure 5½in square (unfinished).

2 Join units one-four in a two-by-two layout to complete the small-scale block: unit one is at the top left, unit two at the top right, unit

Tip of the month

When selecting which fabrics to combine in a quilt top, applying simple colour 'rules' can really help. My favourite combinations are complementary colours (red with green, blue with orange, purple with yellow) and analogous colours (colours next to each other on the colour wheel). When making your next quilt, you might find it helpful to use a colour wheel, which are available from most quilting and artist supplies shops.

Happy scrap quilting!

three at the bottom left and unit four at the bottom right. The block should measure 10½in square (unfinished). See Fig 2.

SUGGESTED LAYOUT

1 My virtual quilt measures 42in square (finished and excluding binding). It comprises eight large-scale blocks and eight small-scale blocks arranged in an alternating four-by-four arrangement. I added a 1in wide (finished) border to create a 'frame' to 'contain' the scraps and then added a bright binding.

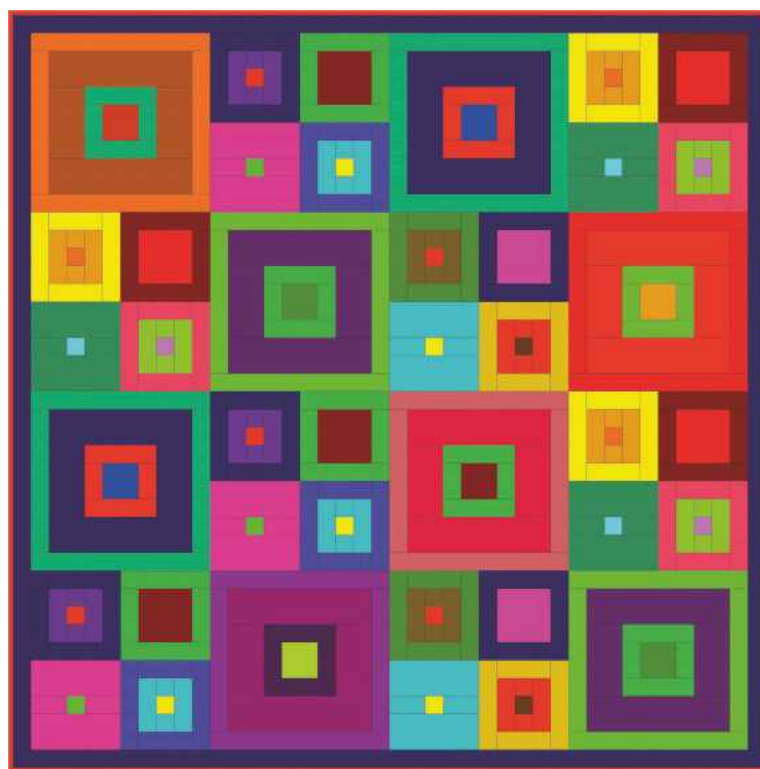


Fig 2 Suggested quilt layout

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 website at www.stuarthillard.com, where you will find more patterns, galleries, blogs, news and product reviews.

Show & Tell

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

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

WIN!

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

This month the selection pack contains a Sew Easy Leather Quilter's Thimble, a Sew Easy Clear Quilter's Grip and Hemline Premium Needles



Seaside star

I thought I would share my version of the *Seaside Star Quilt* featured in the September 2014 issue. I really enjoyed making this and my five-year-old grandson couldn't wait for me to finish it so he could have it on his bed. The stars are hand appliquéd with the rest machine pieced and quilted.

Sue Hocking, Pembury, Kent

It works really well in these colours, Sue. I bet your grandson loves it!



Inspired idea!

Drawstring Pouch



I decided to make the *Flower Drawstring Pouch* in the Feb. edition. I quilted it and used the heart block from *Scrap Attack!* on the back. I hope you like it, I really enjoyed making it.

Felicity Nye, Tiverton, Devon

What an inspired idea to combine Stuart Hillard's *Scrap Attack!* and Lesley Coles' *Drawstring Pouch*!

Folded Sampler

I thought you might like to see my version of the *Folded Sampler* serialised last year. I thoroughly enjoyed making every block; I found the instructions easy to follow and the finished item has been admired by family and friends. As you can see, with the leftover material I have made a cushion cover.

Chris Bristow, Marlow, Bucks

What a lovely version of the sampler quilt, Chris. I love your colour choices and what a fantastic idea to make a matching cushion!

♥
Matching
cushion!



Christmas Stockings

Here are a couple of photos of two Christmas stockings I made from the pattern in the December 2014 issue of *Popular Patchwork*.

I hope you will find them interesting.

Ruth E. Loin, Biggleswade, Bedfordshire

These are superb, Ruth. The choice of fabrics really makes them individual!



we ♥ the fabric choice! ↗

Youngest reader

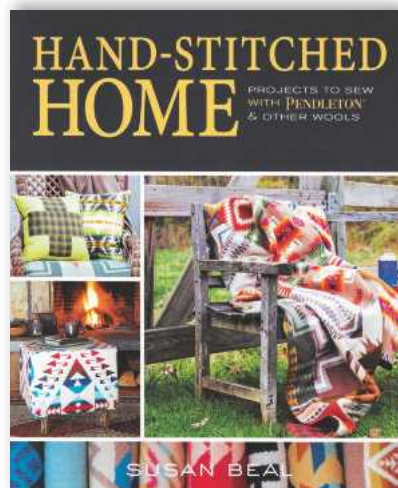
I thought I would send two photos for the *Show and Tell* page of my grandson Spencer looking at your magazine *Popular Patchwork*. He must be one of the youngest readers you have at 30 months old. Spencer reads through it every month.

Susan Marlow, Leamington Spa, Warwickshire

He's definitely one of the youngest, Susan, probably only beaten to the title by our three-month-old son, Marlowe!

BOOKSHELF

A fresh selection of inspiring reads to take your quilting and sewing to the next level



Hand-Stitched Home

Projects to sew with Pendleton and other wools

Susan Beal

The Taunton Press £19.99

ISBN 978-1-62113-870-9

A pleasant little treasury of 27 projects for sewists of all levels to enjoy, *Hand-Stitched Home* speaks of a deep affection for Pendleton, the American wool and fabric manufacturer. Although it perhaps means a little less to those of us on this side of the Atlantic, Pendleton wool products are held in high esteem and this book even goes so far as to have a potted history of the factory and its processes that, in itself, is fascinating to read. Each project in the book highlights a particularly strong fabric or three, from stylish and surprisingly modern bags and totes to more comforting and traditional quilts, and even several items to wear – including a scarf, and a striking hooded winter cape with an Aztec-influenced geometric pattern in bold and vibrant colours. We're big fans of the *Improvisational Patchwork Quilt* and can see it being very popular with some of our readers. A cozy and well-rounded collection.



Sew Useful

23 simple storage solutions to sew for the home

Debbie Shore

Search Press £9.99

ISBN 978-1-78221-085-6

A familiar face from television, Debbie Shore has supplemented her career as an actor and presenter with a whole new one as a popular sewing designer and author. This bright and lively book has a plethora of easily achievable projects, to suit varying ability levels. Debbie has a healthy attitude to promoting the craft and wants sewists to make and do as much as possible; she reasons in her introduction that more advanced crafters will be able to use her designs as a basis for far more elaborate projects, and we think that's a great way to look at it. There are some extremely practical ideas in here; the chair back caddy, with pockets for all manner of bits and bobs, is a great idea and looks great in contemporary polka-dot fabric. There are some superb ideas for kids too, including a very attractive toy bag and a charming hammock for teddy bears. All in all, this is a very pleasing collection of simple, lovely projects to get involved in.



Vintage-Style Gifts for the Home

Christa Rolf

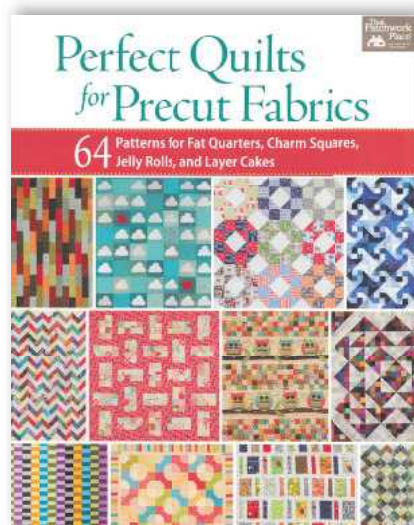
Search Press £7.99

978-1-60468-148-8

This is a whimsical collection that provides exactly what it says on the cover. Christa Rolf's lifelong love of fabrics and lace is evident in the love with which she's constructed and presented these projects. There are some practical yet beautiful items to craft, such as pincushions, pinboards and placemats, and others which are purely decorative such as a delightful patterned 'cake' and a chain of hearts that would brighten up any 'shabby chic' mantlepiece. There's a simple but very refined looking yo-yo quilt pattern that will be of particular interest to Popular Patchwork readers, and whilst making that it would be a good idea to go for the matching filled pillow design too. The projects are all graded 'Quick and easy', 'Requires a little practice' and 'More challenging', but we can't spot anything that would be too tricky with enough patience. If lovely pastel pinks and blues are appealing to you, you won't be able to resist this book.

HOW TO ORDER

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



Perfect Quilts for Precut Fabrics

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

Martingale £24.99
978-1-60468-413-1

There isn't a quilter we know that doesn't have a sizeable collection of fat quarters, jelly rolls or other precuts that are sitting pretty and unused; we all love to buy these things that call to us from fabric displays, and all of a sudden we have a mountain of tidy squares politely but insistently begging to be used. This book may go some way to making headway with that collection and putting it to use. This large book is packed with fantastic quilts from very talented designers, all organised by cuts of fabric. Whether you like more geometric, formal designs or a slightly more organic and folkly look, there's something here for you. It's very easy to match your precuts to a quilt that suits and the designs jump off the page invitingly; you'll want to make them all. This will leave you with a very pleasant problem; you'll want to go out and buy more of whatever you don't have in order to realise some of these designs - so make some space for more jelly rolls...



A Flair for Fabric

Secrets to mixing and matching fabrics with success

Compiled by Linda Lum DeBono
Martingale £19.99
ISBN 978-1-60468-407-0

With this collection, Linda Lum DeBono has compiled a very pleasing and diverse assortment of sewing projects from her fellow designers at Henry Glass and Co., the justly renowned fabric company. Rich use of pattern and colour is consistent throughout the book, despite the huge variations in style and technique, and the process of successful fabric choice and matching is the heart and soul of the book. In this way it is far more than just 15 lovely quilted projects to make, and also serves as a fascinating insight into the work of some top designers and a helpful guide to making your own harmonious fabric choices. There's a wonderful jumble of projects in here, from pillows and placemats to quilts and more, using a mix of patchwork and appliqué styles. A standout creation is hard to pick (which is why we suspect there are three on the cover alone!) but a personal favourite is Kim Diehl's sublime *Garden Bramble*; the colours encapsulate all the joy of a crisp autumnal walk in the woods, and the quilting is very clever indeed.



Print and Pattern Geometric

Bowie Style (Marie Perkins)
Laurence King Publishing £19.95
ISBN 978-1-780674-148

As Gillian Cooper points out in her article on Matisse on page 21 of this month's issue, inspiration for quilting projects can come from far more than just quilt-related sources. From the founder of the *Print & Pattern* blog (www.printpattern.blogspot.co.uk), this beautiful art book collates work from some of the very best artists and designers, and is overflowing with stunning pattern creations that cannot fail to impress and inspire. Geometric design encompasses so much more than circles, triangles and hexagons; there are polka dots and grids, spots, checks, stripes, spirals... The possibilities of geometric lines and textures are thoroughly explored here and will provide food for thought for a long time to come. The fabric and surface designs in here alone are enough to engage the imagination of any quilter, but there is so much other content to explore. Like any truly great exhibition, the art in this book will live in the mind long after you leave it, and you'll come away feeling enriched and with the desire to create something beautiful of your own.

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European Patchwork Meeting Competition

Gillian Cooper finds herself in awe of the variety and skill shown in these international quilts



Durchbruch - Breaking Through by Monika Schiwy Jessen



Sweet City by Marita Lappalainen



Imagine Aliens are Landing by Andrea Angermann-Heinze and Sigrid Sudhous

FRENCH FANCY

For 20 years, the European Patchwork Meeting has taken place in the Val d'Argent, France. This beautiful area, part of Alsace, is worth a visit in its own right; when you factor in a fantastic four-day quilt show, I'm amazed at how few English voices I heard. It's an easy journey to get there, flying from one of three British airports directly to Basel, and then just over an hour up the motorway, into the foothills of the Vosges mountains.

The show felt bigger and better than the last time I visited eight years ago, but it was just as friendly. There was a bus for visiting the 22 different venues across the four villages, which meant no worries about parking. There were many different languages being spoken. Surprisingly, compared to most UK shows, there were significantly more male visitors, many of whom actually seemed to be engaging with the work, rather than trailing behind their wives, carrying the bags and looking bored.

AN INTERNATIONAL FLAVOUR

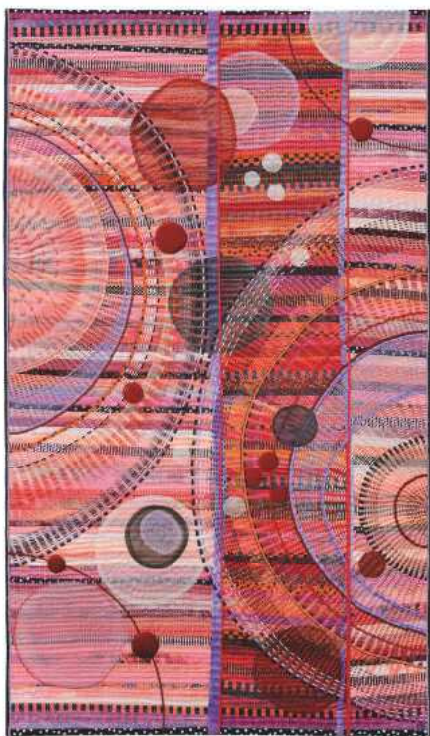
Although some British artists were showing their work this year, the exhibition has a distinctly European feel, and I came away more enthusiastic and inspired than from other shows I have visited recently. This European *joie de vivre* also carried over to the traders. There were some fascinating materials, threads, and other goodies for sale, which I haven't seen in the UK – and I'm not just talking about the fantastic local sparkling wine!

One review cannot possibly do justice to all the amazing work on display, so rather than cover it all, here I am going to write about the competition quilts, which give a good flavour of the show. The competition had the theme 'Imagine...', which allowed for all kinds of amazing interpretations, from outer space to John Lennon's famous song, and many more between. The overall winner was *Durchbruch - Breaking Through* by Monika Schiwy Jessen. In this piece, Monika conveys the impression of nature

reclaiming what humanity takes away from it; the flowers growing in cracks of walls, the peeling back of layers of wallpaper. The beauty of this quilt comes from the band of colour pushing its way up through the black and white surface. It comprises of lots of tiny little pieces, hinting at many more precious items hidden beneath the surface. This work asks us to use our imagination, to think about what lies beneath the surface.

In my view, Marita Lappalainen's quilt *Sweet City* is all about the materials. She used thick felted wool; some, if not all of it, from old sweaters and other pieces of knitting. Her composition is simple, but very effective – how many of us would have been able to leave that large area of yellow ochre colour without any stitching? I doubt many, but that's what makes this such an interesting quilt – it's the opposite of what we would do normally.

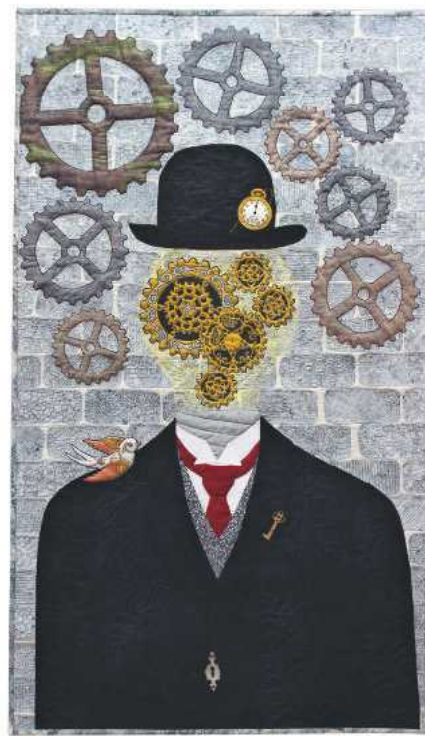
Another 'naïve' style quilt was *Imagine Aliens are Landing* by Andrea Angermann and Sigrid Sudhous from Germany. It comprises



Cosmic Communication by Marianne Burr



Homage to Sonia Delaunay by Shin-hee Chin



Imagine That! by Marisa Marquez

84 little squares, each with a childlike drawing of aliens or UFOs executed in crayons and textile pens. It is simply machine-quilted and the border, which is coloured grey with oil sticks, bears the legend '...Aliens are landing'. Yes, it's simple, but also imaginative and fun, and I love the expressions of their aliens; they're wonderful.

Marianne Burr's technique is the polar opposite of that used by Andrea and Sigrid and is highly sophisticated. She uses her hand-painted and dyed silks and intense hand-stitching to create her pieces. This one, which won the Appliquick Prize, was called *Cosmic Communication*. It's a piece that can be admired both from a distance and close up.

Shin-hee Chin is a fine artist, passionate about textile and craft techniques. She creates fibre sculptures and installations, but also art quilts like this one, *Homage to Sonia Delaunay*. Sonia Delaunay was a 20th Century artist, known for her use of colour and geometric designs. She is a favourite of many textile artists, not only because of her amazing paintings, but also due to the fact she designed fabrics and made garments. In her homage, Shin-hee has used an unusual technique of wrapping fabric around cord and using this colourful cord coiled together to create the surface of her quilt. The faces of Sonia, young and old, were painted on top of two of the circles, circles being one of the motifs associated with Sonia. I like how the circles are given energy by expanding out of the basic rectangle of a quilt, swirling around the two faces, linking young and old.

Imagine That! by Marisa Marquez references another influential 20th century

"There were some fascinating materials, threads, and other goodies for sale, which I haven't seen in the UK"

painter, albeit one with a completely different style: René Magritte. Like Magritte, who sometimes 'appropriated' other painters' images, Marisa has 'appropriated' a Magritte painting and used it as the basis for her work. Instead of a head, a light bulb full of cogs is represented, signifying the amount of thinking required to get an idea or inspiration. The details on this quilt are impressive, including a key brooch and a lock buttonhole. The person has a little bird on his shoulder and pocket watch on his hat. As with any good surreal work of art, there is no explanation of these items. It is left up to the viewer to interpret or make up their own story. As a quilter though, what can be appreciated is that each brick on the background wall has a different quilting pattern. Unsurprisingly, this well-executed quilt won the Bernina Prize.

Continuing on the theme of famous people, Maria Stoller from Switzerland represented 104 people on her quilt *...all the people...*. Actually, that's not quite right. It's actually 103 people and a dog! Each person has their first name embroidered besides them and many were instantly recognisable to me such as Barack (Obama), Albert (Einstein) and Cleopatra. Others I didn't know, whether through

different celebrities being admired in Switzerland, my general ignorance, or the depicted people being Maria's friends. Maria's message is that all our lives are woven together, and although we may not notice it on a daily basis, decisions made by Barack Obama and others affect us too, even if we live thousands of miles away. Her construction technique is also lovely. These portraits were stitched on transparent fabric, floating over a more traditional wholecloth quilt, with the word 'Imagine' embroidered on it.

I suppose it was inevitable with the theme 'Imagine' that one of the quilts would reference John Lennon. What wasn't inevitable was that it would be so accomplished. *Imagine all the people...* by Sandra Van Velzen of the Netherlands won the France Patchwork Prize. On an appliquéd background of subtle fabric, she created a crowd of people, with the head of John Lennon on the left hand side. The right hand side has the bright colours of the peace movement with the title words coming over them. Like many other pieces selected, this composition is very strong and well thought through.

Helen Dickson was the only UK quilter represented in the competition. Her take on 'Imagine', *In the Library at Night*, won the QuiltMania Prize. What if all your much-loved literary characters came alive at night and climbed down from the bookshelves? Taking many childhood favourites, she represented the books on the shelves, using their familiar covers with various escapees coming out from



...all the people... by Maria Stoller



Imagine all the people... by Sandra Van Velzen



Imagine by Suze Termaat

the pages. Instantly recognisable were Sherlock Holmes and Peter Pan, along with various animals such as a raven, a giant octopus, a whale, a parrot and a mole. I also liked the more subtle choices such as a hint of claws clutching the copy of *Jurassic Park*. All in all, a highly imaginative quilt, which engaged me for ages as I tried to get all the literary references and remember the names of the characters.

Finally, one quilt I just have to include because I loved the colours. It sang out to me across the room, with its bright blues and rust-coloured browns. Suze Termaat of the Netherlands had created the striking design of *Imagine* based on the well-known poem by Robert Frost *The Road Not Taken*. She challenges the viewer to imagine which route they would take at a crossroads. Thinking about its theme, one of things I like is that although the paths diverge, it looks like some of them may merge again in the future, signifying that there is no right or wrong path. ♥

In the Library at Night
by Helen Dickson



Although these quilts were selected for the European Patchwork Meeting and it is now over, they are on tour around Europe and you can see them in Vicenza in Italy in February, Stiges in Spain in March, Prague (Czech Republic) in April and Nidau in Switzerland in May.

The theme for the 2015 competition is 'Reflection', which is delightfully open as you can use the word as both the noun and the verb. The closing date for entries is 15 June 2015. More details about the tour dates and the 2015 competition can be found on the EPM website at www.patchwork-europe.com



WHAT'S ON IN YOUR AREA

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

ENGLAND CAMBRIDGESHIRE

6-8 March

SPRING QUILT FESTIVAL

Airspace Conservation Hall, Imperial War Museum, Duxford CB22 4QR

🕒 10am-4.30pm (Sun 4pm) 📄 Tickets in advance £6 adult, £5 seniors, £2 children

T: 01406 372600

E: grosvenorshows@btconnect.com

W: www.grosvenorshows.co.uk

Extra info: Good facilities including restaurant, disabled facilities, easy and instant access, free parking

CHESHIRE

21 March

STALYBRIDGE PATCHWORK & QUILTING GROUP BI-ANNUAL EXHIBITION

St Paul Church, Huddersfield Road, Stalybridge SK15 2PT

🕒 11am-4pm 📄 £2

T: 01457 765493 (Anne)

E: anne@goslingco.demon.co.uk

Extra info: Free parking, refreshments available. Traders, patchwork gallery and patchwork parade

CORNWALL

21-22 February

MATERIAL GIRLS' 3RD PATCHWORK EXHIBITION

Wadebridge School 6th Form Common Room (Next to Wadebridge Leisure Centre), Bodieve Road, Wadebridge PL27 6BU

🕒 9.30am-4.30pm 📄 £2

T: 01208 812566 (Angela)

E: a.collop@btinternet.com

Extra info: Sales table, traders, raffle, bagbols, refreshments, free parking and disabled access. In aid of North Cornwall Riding for the Disabled and Wadebridge Memory Café

CUMBRIA

21 March-10 May

UNSUNG MUSES - A SOLO EXHIBITION BY GILLIAN COOPER

Howgill Gallery, Fairfield Mill, Sedburgh LA105LW

🕒 11am-4.30pm 📄 Adults £3.50 (£3.85 with Gift Aid), Concs. £3.00 (£3.30 with Gift Aid); 16s and under free

W: www.gilliancooper.co.uk or

www.farfieldmill.org

Extra info: Unsung Muses consists of flat and

empty figures, left with only traces of past human existence, washed out by the waves of time lapping and crashing over them. People from the past lose definition and merge together. With the world changing so fast, it is difficult to understand someone from 50 years ago, let alone 4,000; particularly with the changing role of women. However, these people are our past, they are part of us; their lives led the way for us coming into being in our full 21st century understanding

DEVON

27-29 March

SPRING QUILT FESTIVAL

Westpoint Exhibition Centre, Exeter EX5 1DJ

🕒 10am-4.30pm 📄 Tickets in advance £6 adult, £5 seniors, £2 children

T: 01406 372600

E: grosvenorshows@btconnect.com

W: www.grosvenorshows.co.uk

Extra info: Good facilities including restaurant, disabled facilities, easy and instant access, free parking

ESSEX

23 February

KEENE QUILTERS' OPEN MEETING WITH ULRIKE TILLMANS

9 March

KEENE QUILTERS' OPEN MEETING WITH MARYKE PHILLIPS

23 March

KEENE QUILTERS' OPEN MEETING WITH ANGELA SEABROOK

Stock Village Hall, Stock

🕒 Doors open 1pm, speaker 2pm 📄 £5

T: 01245 477820 (Madeleine)

Extra info: Talks - *My Journey To 3D*, *My Quilting Obsession*, and *The Judges View*

7 March

BURNHAM-ON-CROUCH STITCH AND CRAFT CHARITY CRAFT JUMBLE

Village Hall, Arcadia Road, Burnham-on-Crouch CM0 8EU

🕒 10am-1pm 📄 50p, children free

T: 01621 782867 (Vicky)

Extra info: All proceeds to Essex Air Ambulance

HAMPSHIRE

28 March

WORLD TEXTILE DAY SOUTH: TEXTILE ADVENTURES

Wickham Centre, Mill Lane, Wickham PO17 5AL

🕒 10am-5pm (Talks 11am and 2pm) 📄 Free admission, talks £2

W: www.worldtextileday.co.uk

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

7-25 April

KALEIDOSCOPE OF THREADS

The Allen Gallery, Alton GU34 2BW

🕒 Tues to Sat 10.30am-4.30pm 📄 Free

T: 01962 855977

W: www3.hants.gov.uk/allen-gallery.htm

Extra info: An exhibition of contemporary textiles by The Textile Workshop

KENT

25-31 March

TEXTILE IMAGES OF ART BY ALTERED TEXTILES

The Horsebridge Centre, Horsebridge Road, Whitstable CT5 1AF

🕒 10am-6pm 📄 Free

T: 01843 823849 or 07759171285 (Kay)

Extra info: Display of textile art and sale

LONDON

5-8 March

THE KNITTING AND STITCHING SHOW

Olympia Central, Hammersmith Road W14 8UX

🕒 Thu 10am-7pm (Fri and Sat 5.30pm, Sun 5pm) 📄 Tickets in advance £13 adult, £12 seniors, £6 children

W: www.theknittingandstitchingshow.com

Extra info: Contemporary quilt display, finals of The National Fashion Textiles Competition for Schools and Learning Curve Workshop Programme

27-29 March

STITCHING, SEWING & HOBBYCRAFTS WITH FASHION & EMBROIDERY

ExCeL, Royal Victoria Dock, 1 Western Gateway, London E16 1XL

🕒 10am-5pm 📄 Tickets in advance £8 adult, £7 seniors, children free if accompanied by adult with a valid ticket, otherwise £5

W: www.ichfevents.co.uk

Extra info: The three-day show showcasing textile creations, from period drama wedding dresses from TV and the silver screen to an exclusive collaboration by two French artists, Ollivier Henry and Jean-Noel Lavesvre



Manchester Antique Textile Fair

MANCHESTER

1 March

MANCHESTER ANTIQUE TEXTILE FAIR

The Armitage Centre, Fallowfield, Manchester M14 6HE

🕒 10am-4.30pm (Trade from 8.30am)

£ Admission £6, concessions £4, trade £10

w: <http://www.textilesociety.org.uk>

Extra info: Profits from the Manchester and London Textile Fairs support student bursaries and museum awards

NORFOLK

28 February

QUILTERS' GUILD JOINT REGIONAL DAY:

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REGION 9 CAMBRIDGESHIRE AND NORFOLK

Mundford Village Hall, Mundford Nr Thetford IP25 5DW

🕒 Doors open 9.45am, Raffle 3pm

T: 01284 767312 (Jane)

E: quilt.babe@yahoo.com

Extra info: Speaker Mary McIntosh. Trader Gillsaw, raffle and member's sales table

WEST MIDLANDS

19-22 March

SEWING FOR PLEASURE, FASHION EMBROIDERY & STITCH AND HOBBYCRAFTS NEC, Birmingham B40 1NT

🕒 9.30am-5.30pm (5pm Sun) £ Tickets in advance £10.50 adult, £9.50 seniors, children

free if accompanied by adult with a valid ticket, otherwise £5

W: www.ichfevents.co.uk

Extra info: This hugely popular show is attended by over 30,000 creative craft enthusiasts over the three show days. With over 300 exhibitors, a host of experts and catwalk shows

YORKSHIRE

20-21 March

PATCHWORK AND THE SPIRIT OF GEOMETRY

Until 9 May

ALL SHAPES AND SIZES

VOICES FROM THE INSIDE

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 £ Patchwork and the

Spirit of Geometry QG member £35,

non-memer £50. Normal admission £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: *Patchwork and the Spirit of Geometry*: Quilt Historian and teacher Celia Eddy's practical workshop. *All Shapes and Sizes* is a collection of quilts that reveal complex, geometric designs that are pieced to perfection. *Voices From the Inside* is a guest exhibition of quilts hand-stitched by prisoners trained by Fine Cell Work

SCOTLAND EDINBURGH

20-22 February

SPRING QUILT FESTIVAL

MacRobert Pavilions, Royal Highland

Showground EH28 8NB

🕒 Tues to Sat 10am-4.30pm (Sun 4pm)

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

T: 01406 372600

E: grosvenorshows@btconnect.com

W: www.grosvenorshows.co.uk

Extra info: Restaurant, disabled facilities, easy and instant access, free parking

Until 21 February

UNSUNG MUSES - A SOLO EXHIBITION

BY GILLIAN COOPER

Scottish Storytelling Centre,

43-45 High Street EH1 1SR

🕒 Mon to Sat 10am-6pm £ Free

W: www.gilliancooper.co.uk

Extra info: An exhibition of art quilts. With the world changing so fast, it is difficult to understand someone from 50 years ago, let alone 4,000; particularly with the changing role of women. However, these people are our past, they are part of us; their lives led the way for us coming into being in our full 21st century understanding

GLASGOW

20-21 March

SCOTTISH HANDCRAFT CIRCLE

EXHIBITION 2015

Girl Guiding HQ, 15 Elmbank Street, Glasgow G2 4PB

🕒 Fri 10am-4pm (Sat 1.30pm)

£ £2 including tea/coffee

E: patmccamley6@gmail.com

W: www.grosvenorshows.co.uk

Extra info: Nominated charity for any monies raised is RNLI

STIRLING

16 March - 26 April

TANTALISING TEXTILES

The Smith Art Gallery and Museum, Dumbarton Road FK8 2RQ

🕒 Tue to Sat 10am 5pm, Sun 2-5pm

£ Free

T: 01786 471917

W: www.smithgalleryandmuseum.co.uk

Extra info: Two new collections from Turning Point Quilts and three guest artists. Car park, wheelchair access and café. 10 minutes from city centre, railway and bus stations

WALES

CEREDIGION

7 March - 31 October

THE WELSH QUILT PARTY

The Welsh Quilt Centre, Lampeter SA48 7BB

🕒 Tues to Sat 11am-4.30pm £ Free

T: 01570 422 088 or 01570 480 610

W: www.welshquilts.com

E: quilts@welshquilts.com

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

DENBIGHSHIRE

Until 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'

POWYS

14 March

WORLD TEXTILE DAY WALES:

TEXTILE ADVENTURES

Minerva Arts Centre, Llanidloes SY18 6BY

🕒 10am-5pm, talks 11am and 2pm

£ Free, talks £2

W: www.worldtextileday.co.uk

Extra info: Exhibition of stitched, printed, embroidered and woven textiles, costumes and artefacts from around the world. Worldwide fair trade, directly from the makers. Refreshments

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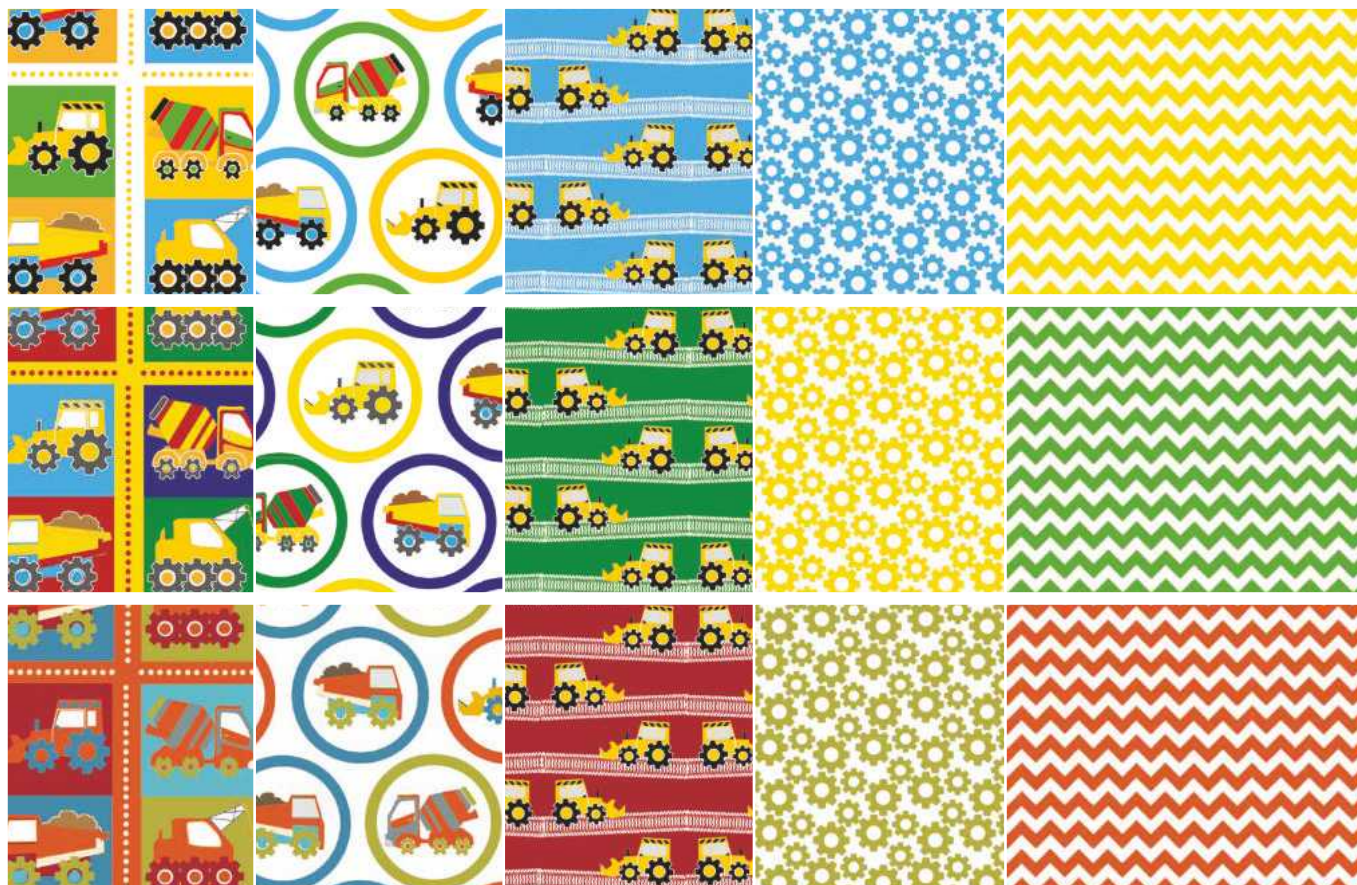
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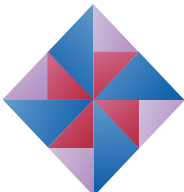
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2.0" - 2½"	51 - 64 mm	Size 2
2½" - 3¼"	64 - 78 mm	Size 3
3¼" - 3¾"	78 - 91 mm	Size 4
3¾" - 4½"	91 - 105 mm	Size 5

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Needle Park Avenue

Stitch faster by parking your working threads on the Needle Park. Have more needles threaded and darn in your threads less often.

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Master Seat Stand

A sit-on stand to hold any type of frame up to 18". Does the job of a floor stand with the versatility of a seat stand. Height and angle fully adjustable.

Folds flat for travel and storage. £39.50



Tail Catcher

Secures the end of your thread when it is too short to use a needle. Thread the loop through your stitching, hook the short thread into the loop and pull through. Not suitable for wool. **Choose from:**
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De Luxe set of Knit-Pro Interchangeable needles

in tough, rainbow coloured birch. The birch wood tips screw into the cables, enabling you to change size quickly and economically. You can knit round or straight.

Great for arthritic hands.

Has 8 pairs of needles sizes: 3.5, 4.0, 4.5, 5.0, 5.5, 6.0, 7.0, 8.0mm and 4 cables to make 60, 80, 100 and 120 cms circular needles! £59.95



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Keep your place on a cross stitch chart. Place the metal board under your chart and the magnifying clear plastic square on top. The red grid lines keep your place as you stitch. The corner magnets hold needles and scissors securely. **Size: 10cm x 8cm.**

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Metal construction. Strong and stable, deep clamp holds any frame just where you want it. Height, angle and reach fully adjustable with easy to use levers. **Accessories available** include chart holder, light bracket, daisy dish and an adaptor for extra wide frames. **Available in Silver grey Satin finish or in Stainless steel.**

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