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# SE PATCHWORK & QUILTING

April 2017 www.pandqmagazine.com

FREE FULL SIZE PATTERNS INSIDE

# SPRING IS HERE!

- Flower Power Cushion
- Spring Bouquet
- GYO Mini Quilt
- •Tulips part 2

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Joanna Kent Editor



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# Welcome

Well, here we are, April already! Longer days, sunshine and hopefully not too many April showers, Easter and chocolate eggs. I rather like April. Although of course too much chocolate doesn't go well with quilting really, does it?

Another packed issue for you this month. Our cover quilt features a cute mini quilt Home Tweet Home. We continue the spring theme with another mini quilt, GYO Mini. Being an avid grower of my own veg, I couldn't resist this project when Collette offered it to us. Roz Johnson shows us how to add dimension to your projects with her Spring Bouquet and yet more flowers with the Flower Power Cushion. We continue with the second part of our Tulips series quilt, while I have made a quick kids' quilt, Galaxy Stars featuring the latest collection from Makower.

I managed to find the time to visit a quilt shop this month as we feature Backstitch near Cambridge in Let's Go Shopping. We take a look back at another successful Quiltfest in Llangollen, mid Wales and look forward to this year's Quilt & Stitch Village Show at Uttoxeter. Gillian Cooper tells us the tales behind the Bedtime Stories quilt at the Museum of Childhood in Edinburgh while we also look at the collage work of Robert Rauschenberg at the recent Tate Modern exhibition. Finally regular contributor, Julie Hodges, tells us about her First and Last quilts.

Enjoy!

Toanna

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Thanks to Alice of Dutch floral Design for the use of her home for the styled photography in this issue. Visit her website www.allinoneseason.com for more information.

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#### **PROJECT RATING**

BASIC INSTRUCTIONS
BEGINNER
INTERMEDIATE
EXPERIENCED

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

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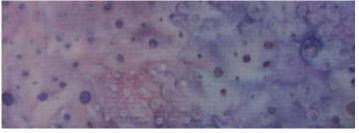


# fabulous FABRIC

As it's Easter this month we look at a selection of Sweet Treats and Bunnies!









### BATIK PASTELS 'SHERBET RAINBOW' COLLECTION

Exclusive to Hannah's Room quilt shop, this lovely collection of batiks in pastel colours is sure to brighten your spring quilts. They pride themselves in providing quality handmade batiks from well-known makers such as Moda, Robert Kaufman Artisan Batiks, Hoffman Fabrics and Island Batiks. This fabric selection features just some their beautiful hand-made batiks in a range of sherbet rainbow tones and contains forty 10" squares of 100% cotton fabric.

Available exclusively from Hannah's Room, www.hannahsroom.co.uk



#### **BUNNY TALES**

I couldn't resist showing you this lovely collection from Lucie Crovatto for Studio E Fabrics. A so cute mummy and baby bunny panel with coordinating fabrics. Bunnies, butterflies, flowers and spotted fabric in muted pastel shades of apricot and greens. I particularly like the carrots! They even do a matching fabric book panel to go with two different quilt kits.

Available from www.plushaddict.co.uk



















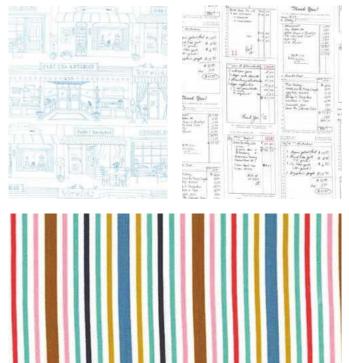
#### **BAKE SHOP**

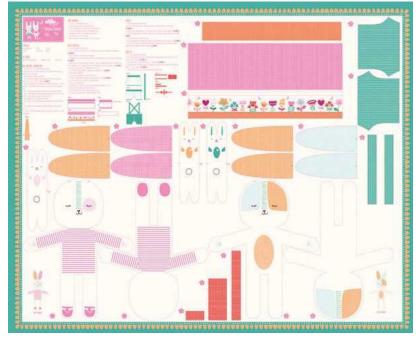
Designed by Patty Sloniger for Michael Miller Fabrics this collection is full of yummy treats. Petit fours, sweet cakes, les macarons and tic-tac doughnuts tempt you in a range of colours from pink and teal to mustard and black. There is also a Main Street selection based on white, ecru and grey. One showing a street for window shopping and another bearing printed fabric shop receipts.

For stockist information visit www.eqsuk.com















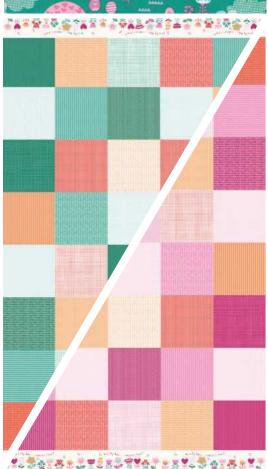




#### **SPRING BUNNY FUN!**

Created for Moda by designer Stacy lest Hsu, what better way to welcome spring than with Spring Bunny Fun! Inspired by colourful flowers, baby bunnies and all the excitement of an Easter Egg hunt. The collection includes a novel bunny pattern and Easter eggs decorated with cute little motifs. A patchwork print of 5" squares in an assortment of colours and little prints add to the fun. The whimsical selvage will need to be included too!

For stockist information visit www.winbournefabrics.com





#### Vlieseline – Soluvlies Pre-Pack

Soluvlies is an excellent stabilizer for numerous techniques where you want fine embroidery or a textured surface to be the main feature without any evidence of a backing material. This thin fleece can be dissolved in cold or warm water once your embroidery or stitch work is done. It can be used on almost any material that is washable and is very easy to work with. Perfect for free-hand lace embroidery, motifs, appliqués, collages and pizza technique, Soluvlies can be used both underneath and over the fabrics, threads, ribbons, braids or yarns being used in creative textile artworks. The good news is that it is now available in a pre-pack, complete with instructions and this 90x150cm piece is the best way to try out this magical

product for the first time. For surface embroidery and motifs, stretch Soluvlies in an embroidery hoop and machine the motif or lace design directly onto the Soluvlies, without any other fabric. Then simply wash out the Soluvlies.

The RRP is £7.99. To find your local stockist email crafts@stockistenguiries.co.uk

### Retail Therapy

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



#### Sew Easy Bias Bars

These bias bars are so easy to use and are a real aid to making perfect stems for appliqué and craft projects for vines, basket handles as well as for curved, Celtic and stained glass designs in sewing and quilting.

They can also be used for making Rouleau loops, spaghetti straps and wider bands on garments and accessories as well as for decorative edgings and bag handles. Use them for marking out fabric bias strips before sewing and then for turning through and getting seams neat and straight before pressing. Bias Bars come in a pack of 4 different widths; ¾6",¼", ¾" and ½" and each bar is 12" long. You can watch an excellent demonstration here at http://bit.ly/2khXk0c.

The RRP is £5.25 to find your local stockist email groves@stockistenquiries.co.uk





# Heart Warming Cushion Pattern from Quilting Antics

Oh so sweet, 16" tweed cushion. The back and front are made from fresh red and cream tweed. The stitchery is done in redwork over Osnaberg and fusible fleece to give body and depth to the design. Kit includes tweed for back and front, Osnaberg, fusible fleece, embroidery thread, ric rac. You will need to supply your own cushion pad.

The RRP is £6.50 for the pattern and £42 for the kit. To purchase visit www.quiltingantics.co.uk







### Quilt As You Go Pre-Printed Batting - Paris on Point

Just the thing for beginner quilters or those more experienced in hurry. Quilt as you go pre-printed batting from June Tailor enables you to sew and quilt individual blocks, then join them together for a finished quilt. Easy piece-by-number construction which automatically quilts as you sew. Additional quilting can be added to each block before joining. Packs contain six 12" finished sized blocks of 80% cotton, 20% polyester batting. For a video demonstration visit www.junetailor.com.

We asked for some willing quilting volunteers via our Facebook page, to test out the product for us, review and record their findings. This is what they had to say...

'My surprise package was eagerly unwrapped, clear instructions read and the suggested video on the manufacturers website watched. I found the video most helpful. The product enables blocks to be made up quickly and extremely accurately, it was easy to use with the added attraction of basic quilting as you sew. I liked the weight and quality of the batting. It was nicely packaged and would make a good gift for a beginner but also challenges the more experienced in that additional quilting could be added.'

Mary Cole



This isn't the type of product I would normally buy but I really enjoyed using it and I'm very pleased with the result. It's a shame that you only get 6 blocks which makes a very small quilt. Because you are quilting as you go, I found that the backs of the blocks became very messy and took a while to tidy up, with a lot of ends to get rid of. Nice easy product to use with good instructions. The

video instructions on the website are also very good.' Vanessa Money

I found the Quilt as You Go batting quick and easy to use and the video was very helpful, although it would be useful to have instructions within the packet as well. A good introduction to quilting for someone who is just learning but which can also be used by a more experienced quilter who can add their own spin to their projects.'
Lynda Worley

'At first sight I thought the wadding was to be used for QAYG foundation piecing but on reading the directions I realised this was a different way of doing things. The printed lines are placement lines and the fabric cutting instructions include the ¼" sewing allowance. I found the idea of cutting the wadding up, quilting the fabric and backing to it and then joining it back together a



bit wasteful so I adjusted the instructions. I didn't use basting spray as I would have had to order it online and this might put some people off. There is also an instruction to only pin through the top two layers but no explanation why. Apart from these things, the wadding was lovely to handle and stitch.'

Susan Roberston



'First impressions: Panic! But I quickly realised the instructions were well written as after reading through them I had a clear idea of what I was going to do. Not having charm squares I decided on an animal print but realised it would not be appropriate as the 'squares' were diamonds and the print did not lend itself to being cut this way. The instructions were easy to understand

which made cutting, piecing and machining the block very easy and well within the capability of a beginner.' Barbara Allan

For more information and details of where to buy Quilt as You Go Pre-Printed Batting visit www.eqsuk.com or phone 0116 271 0033.

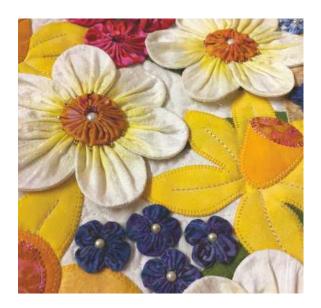
If you would like the opportunity to review a product for us visit our Facebook page and look out for our next product review post.



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### **Spring Bouquet**

Mixed techniques - Roz Johnson

This stunning wall hanging features machine appliqué and threedimensional flowers and says spring is here!

#### **REQUIREMENTS**



#### Size: 24" square

- 16½" Square cream
- 10" Square sand vase
- 10" Square purple vase
- 12" x 14" Medium yellow
- 8" Square dark yellow
- 8" Square light yellow
- 15" x 16" White
- 5" x 15" Dark yellow
- 15" x 16" Pink
- 12" x 18" Blue

- 15" Square green
- 6" x 23" Green border
- 50cm Red
- 28" Square wadding
- 28" Square backing
- 1m Fusible web e.g. Bondaweb
- 16" Square grid paper or thin acetate
- 4" Square template plastic
- Seed and pearl beads optional



illust. 1. Fuse appliqué pieces



illust. 2. Appliqué



a. Buttonhole stitch detail



b. Straight stitch detail

illust. 3. Quilting detail



#### Cutting

- **1.** From white cut: three, 5" x 16" strips.
- 2. From green for border cut: two, 1½" x 16½" strips, two, 1½" x 18½" strips.
- 3. From red cut: two, 3½" x 18½" strips, two, 3½" x 24½" strips, three, 1½" strips – binding.

#### Preparation

- **1a.** Trace complete appliqué design given full size on *Pattern Sheet* onto grid paper or thin acetate.
- **b.** Ensure design is centred.
- **c.** Pattern placement guide will be used for centring and laying appliqué shapes on cream background.

#### Fusible appliqué

**1a.** Trace appliqué templates for vase, foliage and daffodils given full size on *Pattern Sheet* and on page 17 onto paper side of fusible web.

**b.** Note templates have been reversed for fusible appliqué.

- **c.** Cut out pieces roughly.
- **2a.** Following manufacturer's instructions, iron fusible web pieces to wrong side of fabrics as follows:

10" square sand – bottom layer vase 10" square purple – top layer vase 12" x 14" medium yellow – daffodil flowers

8" square dark yellow – trumpets 8" square light yellow – buds 15" square green - foliage

b. Cut out each shape carefully on lines.c. Note daffodil trumpets are same size and shape and the different numbers are given for the pattern placement only.



**3a.** Take 16½" cream square and fold square in half twice to find its centre.

- b. Press folds.
- **4a.** Open out square and using placement guide, arrange appliqué pieces on background square.
- **b.** Place pieces in position in number order.
- **c.** When happy with their positions, remove paper backings and fuse pieces in place, illust. 1.
- **5a.** Appliqué raw edges of appliqué pieces with buttonhole stitch, illust. 2a.
- **b.** On smaller shapes, use straight stitch and sew just inside edge of appliqué piece, illust. 2b.
- **c.** Add additional stitching lines as desired such as veins on leaves.
- **6.** Once appliqué is complete, press square from wrong side.

#### Assembly

Use ¼" seam allowance throughout

**1a.** Take 1½" x 16½" green strips and join them to top and bottom edges of cream square.

**b.** Add 1%" x 18%" green strips to opposite sides to complete inner border.

**2a.** Add 3½" red strips in same way to make outer border.

**b.** Wall hanging should measure 24½" square.

#### Completion

- **1.** Note 3D flowers are attached to wall hanging once it is complete.
- **2a.** Make quilt sandwich with wall hanging top, wadding and backing.
- **b.** Pin or baste layers.
- **3.** Quilt wall hanging as desired with an allover pattern, illust. **3.**
- **4.** Single bind edges with  $1\frac{1}{2}$ " red strips.
- 5. Add a hanging sleeve and label.

#### 3D Flowers

Narcissus flowers

**1a.** Trace narcissus petal and centre templates given full size on *Pattern Sheet* onto template plastic.

b. Cut out carefully on lines



**2a.** Take one, 5" x 16" white strip and fold strip in half along its length, right sides together.

illust. 4. Narcissus petals



a. Draw around template along folded strip



b. Trim seam allowance and turn right side out



c. Join ends of petals together

illust. 5. Suffolk Puffs



a. Stitch around outside edge and then pull thread



b. Complete flower



**b.** Press fold.

**3a.** Draw around petal template six times evenly along folded strip.

**b.** Note curved edge of petal should be towards fold, illust. 4a.

**4a.** Stitch around curved edge of each petal along drawn lines.

**b.** Trim excess fabric to leave seam allowance of approx 1/8" on all edges.

**c.** Turn petals right side out, illust. 4b.

**d.** Finger press or iron edges to help petals lie flat.

**5a.** Take length of matching thread and tie a knot at one end.

**b.** Sew line of small running stitches along bottom edge of each petal.

**c.** Gently pull end of thread to gather petals together to form flower.

**d.** Join first and last petals together by stitching back of flower underneath, illust. 4c.

e. Secure thread.

**6.** Repeat to make three flowers in total with remaining white strips.

**7a.** Take narcissus centre template and draw around template three times on

wrong side of 5" x 15" dark yellow.

**b.** Cut out each circle on lines.

**8a.** Using matching thread, knot one end and with wrong side uppermost, make very small hem and stitch running stitch just inside outer edge, illust. 5a.

**b.** Pull thread gently to secure ends.

**c.** Finger press Suffolk Puff flat.

**d.** Repeat with each circle.

**9a.** Place one flower centre in middle of narcissus flower and holding pieces securely, stitch centre onto flower.

**b.** Add seed beads evenly spaced around flower centre and one pearl bead right into middle of centre of Suffolk Puff, illust. 5b.

c. Repeat with each narcissus flower.



Yo-yo daisies

**1a.** Draw around yo-yo flower circle template six times on wrong side of

pink.

**b.** Using matching thread, follow instructions given in narcissus flowers to make six Suffolk Puffs in same way, illust. 6.

#### Forget me knots

**1a.** Trace forget me knot flower template given full size on *Pattern Sheet* onto template plastic and cut out on lines.

**b.** Draw around template twelve times on wrong side of blue fabric.

c. Cut out each circle on lines.

**2a.** Following instructions given in narcissus flowers, make Suffolk Puff from each circle.

**b.** After gathering thread tight, push needle and thread through centre of Suffolk Puff to the back.

**c.** Bring thread around from back to the front of flower and then push needle and thread back through centre to the back.

**d.** Hold thread firmly at back to keep flower shape and bring thread around to

illust. 7. Forget me knot flowers



front again, before pushing needle and thread back through centre.

- e. Repeat to make four 'petals', dia. 1.
- **3.** Add small pearl bead to centre of
- 4. Repeat with each blue Suffolk Puff to make twelve forget me knot flowers, illust. 7.

#### Attaching 3D flowers

- **1a.** Refer to key on appliqué pattern given full size on Pattern Sheet and attach flowers to wall hanging accordingly.
- **b.** Sew each flower one at a time.
- **c.** Stitch flowers firmly in place by sewing around each flower centre. Manipulate fabric so that flowers and petals are in their desired place.

Enjoy your spring bouquet!

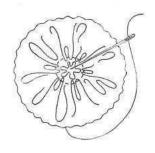
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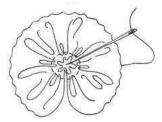
To contact Roz email rozalin@ rozjohnsondesigns.co.uk or visit her website www.rozjohnsondesigns.co.uk

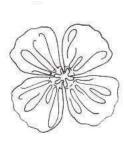
#### Complete flowers



dia. 1 Making yo-yo flowers





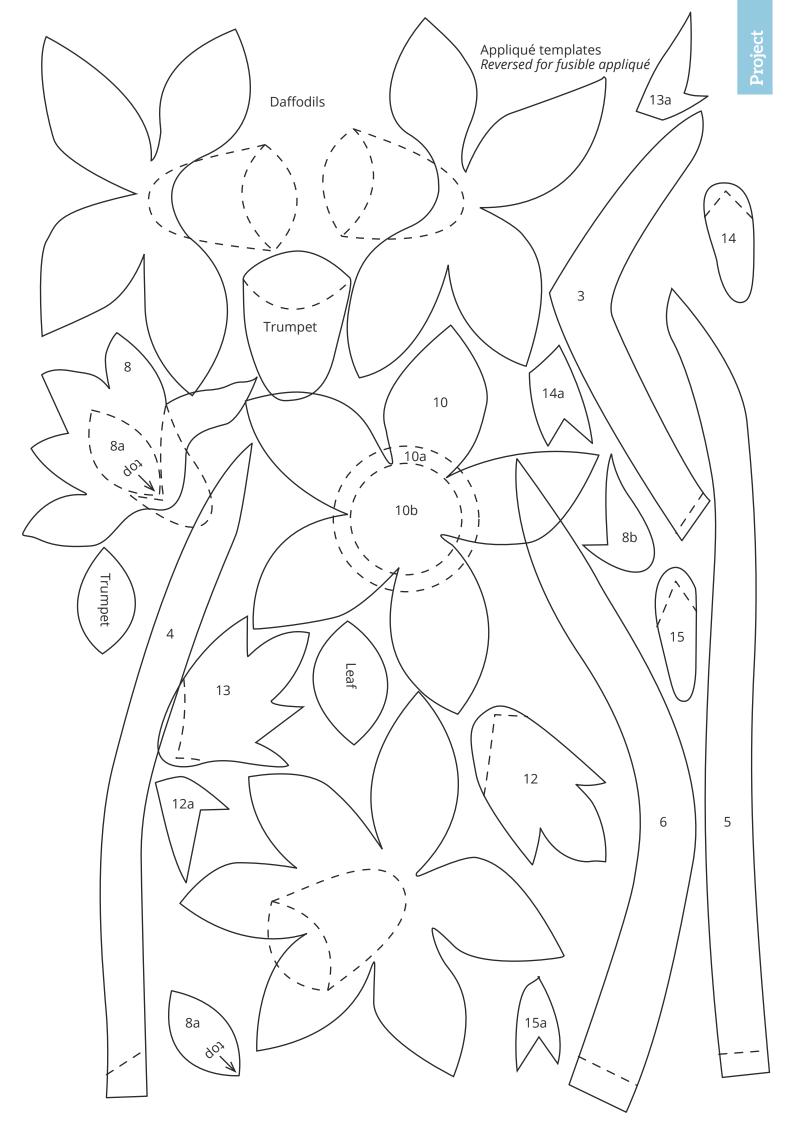


Quilt layout



Vase detail







### Pet's Go Shopping to Backstitch

with Joanna Kent

Sometimes it's easy to miss things that are completely under our noses, we forget to look close to home for a solution. And that is what happened when I was looking for a quilt shop to visit for Let's Go Shopping. I suddenly remembered there was a shop I had never visited before that was pretty much on my doorstep. So on a sunny early spring-like day, I headed off to Backstitch in the village of Barton near Cambridge.

Backstitch is to be found in a small shopping complex in Barton, Cambridgeshire called Burwash Manor. The fifteen assorted shops on the site are housed in a group of converted farm buildings; each shop being an independent unique shop. With plentiful free parking and an onsite tea room, what more could a quilter want?

Alice Synge opened the doors to her bricks and mortar shop in March 2014. She had started the business in 2010 as an online business and juggled selling online via the website with her job as a market researcher. Alice has always sewn, particularly in her 20s when she was very much into garment sewing. At about the same time she avidly read blogs, mainly from American makers and was frustrated at being unable to

find and purchase the fabrics they were using. This was all the persuasion she needed to start the business, sourcing those modern fresh fabrics she loved so much.

After selling successfully online for three years, the time came that comes to many of us; the time to decide to take a leap of faith. A unit had become available at Burwash Manor and Alice took that leap, gave up the day job and opened the shop. It was to prove an excellent decision and within a year the shop doubled in size by taking on the adjoining unit to provide more space as well as a large classroom area.

On entering the shop you are greeted with a central display of kits and fabric bundles housed in a wonderful old



The cosy wool corner



Bundles on the wonderful old display cabinet



A wall of fabrics



Zips galore



Aurifil threads



Rainbow wall of ribbon and trims



Wonderful button selection



Lovely low volume prints

counter display. Alice prides herself on creating a light airy environment, full of colour at every turn; look left to see a rainbow wall of ribbon and trims; look right to be greeted with a wall of threads including Gutermann and Aurifil. The wonderful array and colours of the zips on display nearby are a joy to behold!

Her customers have said the shop is like a breath of fresh air with an inspiring atmosphere. As is often the case with more modern quilt shops, Alice caters for other crafters as well as quilters. The shop has a wonderfully cosy wool corner with balls of wool from Coop Knits, Adriafil and Debbie Bliss amongst others. There are jerseys, knits and other dressmaking fabrics as well as a few interiors fabrics. Her vast range of dressmaking patterns are her best sellers. Indeed whilst I was there a customer brought forward a lovely soft grey with pink dot jersey from French company Atelier Brunette together with some of the wonderful metallic Essex Linen from Robert Kaufman.

And so to the wall of quilting fabrics which featured collections from Moda, including their Bella Solids, Peppered Cottons from Studio E Fabrics, Robert Kaufman, Dear Stella and Art Gallery Fabrics. The style is definitely fresh and modern. I was particularly drawn to the Peppered Cottons and a collection called Shibori from Moda Fabrics. Various waddings are available on rolls by the metre as well as all the essential



View back into the main shop

notions needed for successful quilt making.

Prominently on display in the shop is Alice's class schedule and very full it was too with classes in quilting techniques as well as knitting and crochet and dressmaking skills. She also holds Social



Stranded cotton

Sewing and Knit Club sessions where customers, after paying a small fee, can come along and sew or knit either alone or as a group of friends. They are able to make use of the large cutting table in the classroom which doubles up as an excellent basting table! With free cups of tea and coffee, it's a lovely way to spend a few hours away from the distractions of home to get that guilt finished. The classes themselves are taught by a team of out of house tutors. Quilt groups are also welcome to hire the classroom area and use the shop facilities in the evenings.

Alice herself is a very disciplined quilter and tries not to have more than project on the go at any one time. She rarely follows a pattern preferring to play around with a design and



The class schedule

colour. She loves the 'quilt maths' aspect of quilt making and admits the best part of quilt making for her is when a quilt is finished! Her current work in progress, which she had left out on display, was a modern-style colour wheel which she is the middle of hand quilting. Once finished it will be proudly displayed on the shop wall both for visual inspiration and as an aid for explaining colour use and balance.

The shop is open seven days a week, as are all of the shops at Burwash Manor. From experience myself; I know how hard this can be especially when juggling bringing up a family too. Alice luckily can call her on team of staff; Chris, Lily and Heather, all of whom are experienced crafters and between them, they have knowledge of most crafts to help the customers that come through the door each day. The staff are also on hand to deal with online and telephone orders so they are processed quickly for the daily post run.

So, if you are ever visiting Cambridge, or merely passing through on the M11 (junction 12 is under a mile away), Backstitch offers a lovely oasis of calm in the rural flatlands of Cambridgeshire. There are walks available around Burwash Manor to entertain the little ones whilst you indulge in some serious retail therapy. And there is always cake, no further excuse to call in needed!



The classroom area



Alice serving another happy customer



Alice's colour wheel quilt

#### Contact Backstitch

Burwash Manor, New Road, Barton, Cambridge CB23 7EY Telephone 01223 778118

Email hello@backstitch.co.uk Website www.backstitch.co.uk **Opening hours:** Mon – Sat 10 – 5, Sun 11 – 5



### Grow Your Own

Foundation piecing - Collette Howie

Combining GYO with quilting, what could be better?

#### REQUIREMENTS

Size: 28" x 16"

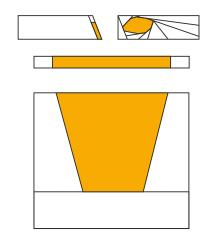


- 50cm Beige
- Assorted scraps
- Fat ¼ green
- 50cm Dark beige border
- 20" x 32" Wadding

- 50cm Backing
- 25cm Tan binding
- 50cm Fusible web e.g. Bondaweb
- Foundation paper



dia. 1. Flower pot block assembly



#### Cutting

- 1. From dark beige cut: two, 3½" x 22½" strips, two, 3½" x 16½" strips.
- **2.** From tan cut: three, 21/2" strips - binding.

#### Foundation piecing

#### Block A – Flower pot

- **1a.** Trace sections 1 to 4 of flower pot pattern given full size on Pattern Sheet onto foundation paper.
- **b.** Cut out each section on outer seam allowance line.
- 2a. Take section 1 and cut piece of fabric from scraps large enough to cover patch 1 plus seam allowance on all four sides.
- **b.** Place fabric on unmarked side of pattern with wrong side of fabric next to pattern.
- c. Pin in place.
- **3a.** Cut piece of fabric from beige large enough to cover patch 2 plus seam allowance on all four sides.

illust. 1. Flower pot block



- **b.** Place fabric right sides together with pot fabric on unmarked side of pattern. Holding pieces together along seam line between patches 1 and 2, flip beige fabric over to check it will still cover patch 2 plus seam allowances.
- **c.** When happy that it does, place fabric back so it is right sides together with patch 1 piece and pin in place.
- d. Turn pattern over to marked side and stitch along line between patches 1 and 2. Use shorter stitch length than usual and start and stop stitching couple of stitches beyond each end of line.
- **e.** Turn pattern over to unmarked side. Open out fabrics and press seam.
- **4a.** Add pieces of beige for patches 3 and 4 in similar manner.
- **b.** Press section and trim excess fabric beyond outer seam allowance line.
- **c.** Leave papers in.
- **5.** Foundation piece sections 2, 3 and 4 in number order in same way.
- 6a. Join sections together, dia. 1.
- **b.** Block should measure 10" x 11, illust. 1.

#### Block B - Carrot

- 1a. Trace section 1 and 2 of carrot block given full size on Pattern Sheet onto foundation paper.
- b. Cut out on outer seam allowance
- 2. Foundation piece sections in number order as before.
- **3a.** Join sections together, dia. 2.
- **b.** Block should measure 6" x 11", illust. 2.

#### Block C - Trowel

- 1. Trace sections 1 to 4 of trowel block given full size on Pattern Sheet onto foundation paper and cut out on outer seam allowance lines as before.
- 2. Foundation piece sections in number order as before.
- **3a.** Join sections together, dia. 3.
- **b.** Block should measure 8" x 11", illust. 3.

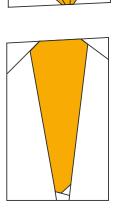
#### Fusible appliqué

- **1a.** Trace outlines of lettering given full size on Pattern Sheet onto paper side of fusible web.
- **b.** Note letters have been reversed for fusible appliqué.
- **c.** Cut out words roughly.
- 2a. Following manufacturer's instructions, iron fusible web pieces to wrong side of green.
- **b.** Cut out each letter individually very carefully.
- **3a.** Take one, 3½" x 22½" dark beige strip and arrange letters along strip.
- **b.** When happy with their position, remove paper backings and fuse letters

dia. 2. Carrot block assembly

illust. 2. Carrot block

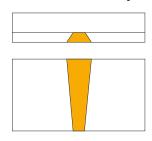
Quilting detail

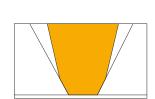






dia. 3. Trowel block assembly





to strip.

**4.** Using straight stitch, carefully stitch around each letter approx. 1/8" from raw edges, illust. 4.

#### Assembly

Use ¼" seam allowance

- **1a.** Refer to quilt layout and arrange blocks in a row.
- **b.** Using seam allowance on foundation papers as a guide, join blocks together. **c.** Trim joined blocks so they measure 10½" x 22½".

#### illust. 3. Trowel block



illust. 4. Appliqué detail



- **d.** Press seams and then gently remove foundation papers.
- **2a.** Add appliquéd strip to top edge of joined blocks and remaining 3½" x 22½" dark beige strip to bottom edge of joined blocks.
- **b.** Press seams towards border.
- **c.** Add 3½" x 16½" dark beige strips to opposite sides to complete quilt top.

#### Completion

**1a.** Make quilt sandwich with quilt top, wadding and backing.

- b. Pin or baste layers.
- **2.** Quilt as desired. A horizontal grid works well.
- 3. Double bind edges with 2½" tan strips.
- **4.** Add a hanging sleeve, if wished and a label.

Enjoy!

#### Contact

To see more of Collette's work visit her blog

www.poppyandpoochie.blogspot.co.uk.







Bedtime Stories' quilt

# Bedtime Stories at the Museum of Childhood

by Gillian Cooper

What was your favourite bedtime story as a child? Do you have fond memories of reading the Famous Five by torchlight under the covers or perhaps it is the sound of your mother's voice soothingly reading nursery rhymes to help you drop off, or perhaps it is the memories of reading to your children or grandchildren that spark off the happiest memories, reading Harry Potter together for the first time. This idea was the starting point for a small but sweet exhibition at the Museum of Childhood in Edinburgh, and as our memories of bedtime stories are so tied up with snuggling under the warm covers, what better way to explore it than by making a quilt?

Curator, Alice Sage, recently discovered Robert Louis Stevenson's poem, the 'Land of Counterpane', which begins:

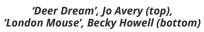
> When I was sick and lay a-bed, I had two pillows at my head, And all my toys beside me lay, To keep me happy all the day.'

Alice said 'As a lover of patchwork, it really captured my imagination. I thought about all the links between the ideas of quilts and bedtime stories – both are comforting, nostalgic and are passed down between generations. They also both inspire dreams and creativity. The storytelling aspect of quilts has always been important to me and I thought it would be fun to get lots of people to contribute their memories of childhood bedtimes into a big group quilt.'

The response was fabulous and the quilt hanging at the museum had over sixty individual panels made by people of all ages. One of the joys of examining the quilt was trying to work out which story had inspired the maker and the memories that evoked of hearing those stories as a child. For example, there was a lovely drawing of Mrs Pepperpot on a block by Steph Booth, instantly recognisable from the illustrations in the book which first my mother read to me, then I read myself and now, rather battered, I have read the book to my children as we giggle about the adventures of the little woman who shrank to the size of a pepper pot at the most inopportune moments.

Several books appeared more than once. For example there were a number of interpretations of Harry Potter and of the Narnia books. In addition to such well known books, there were personal, unknown stories. As a little girl, my parents







'The Faraway Tree', Susan Gardner



'Once Upon a Time', Sarah Hinton



'Her Hair was a Folded Flower', Patricia Thoburn



'The Land of Counterpane', Lisa Knill



'Dreams', Catherine Hall

used to tell us stories about Barbara, Sarah and John. My mother's imagination has got better with age as they are now Silly-Billy, Wibbly-Wobbly-Bobby and Splishy-Sploshy-Sam, three ducks. For Becky Howell, it was London Mouse, who went on fabulous adventures around the United Kingdom. In her square, she has drawn London Mouse in pencil as she has imagined him over the years as a Dick Whittington style character.

Some of the blocks were made by youngsters and non-quilters, others were obviously made by quilters, such as 'Deer Dream' by Jo Avery, which was expertly foundation pieced. Jo was inspired by a favourite childhood dream of a deer, probably as a result of a trip to see Bambi at the cinema.

The quilt got me wondering which story would I chose to illustrate. There were so many stories I loved as child that choosing one would be difficult. Sarah Hinton got round this by making little books which were appliquéd to her block, all with the enticing beginnings such as 'Once Upon a Time'. Susan Gardner's block was instantly recognisable to me and would definitely be on my shortlist for illustrating. A tree with a door at the bottom I suppose could refer to Mr Happy from the Mr Men, but really had to be 'The Faraway Tree'. A firm favourite for me forty odd years ago and still just as popular now judging by the number of copies our daughter has received. Like me, Susan was unable to stop reading at bedtime and I love that her parents used to check the light bulb to see if it was still warm to monitor her after hours reading! Her tree was appliquéd on using pink fabric and it doesn't depict a land at the top, but leaves us in anticipation of what magic will be found this time.



'The Dream Quilt', Valerie Greeley



'Land of Counterpane' quilt

Patricia Thorburn's block has lines from a poem narrated at bedtime, but really honours her mother who recited them. Using a vintage sensibility so popular amongst some quilters just now, there is lace and rick-rack braiding, fussy cut flowers and the hint of a Dresden Plate. Her mother seems very glamorous in the middle of it.

As well as the community quilt, there was also 'The Dream Quilt' on display. This is the quilt described in a lovely little book of the same name by Adèle Geras. This book describes the making of a patchwork quilt full of childhood objects to help a little one go to sleep. The book is beautifully illustrated with the quilt blocks as they are made and this little quilt made by Valerie Greeley, shows them altogether. It is a gorgeous gift for a quilter.

Finally, the exhibition also had a bed covered in a patchwork quilt which included verses from Robert Louis Stevenson's poem. Very simply made, but very effective, it also has an army of old toy soldiers, marching across the land of counterpane.

This exhibition may be small and the quality of the stitching may be variable, but it has a real charm to it and provoked the recall of many happy memories for me. It is rare that I will spend so long considering the subject of a quilt, so in my book it is very successful.

The Bedtime Stories exhibition continues at the Museum of Childhood, 42 High Street, Royal Mile, Edinburgh EH1 1TG until the end of April. The Museum is open daily and entrance is free. As well as the exhibition, the Museum has set up a website www.storiesofchildhood.wordpress.com which has photos of all the blocks and the stories behind them, which are well worth a read.



Detail, 'Land of Counterpane'



### Galaxy Stars

Piecing - Joanna Kent

Cuddle up to watch the stars with this quilt made from the delightful new fabric collection from Makower which features rockets, planets and spacemen.

#### REQUIREMENTS



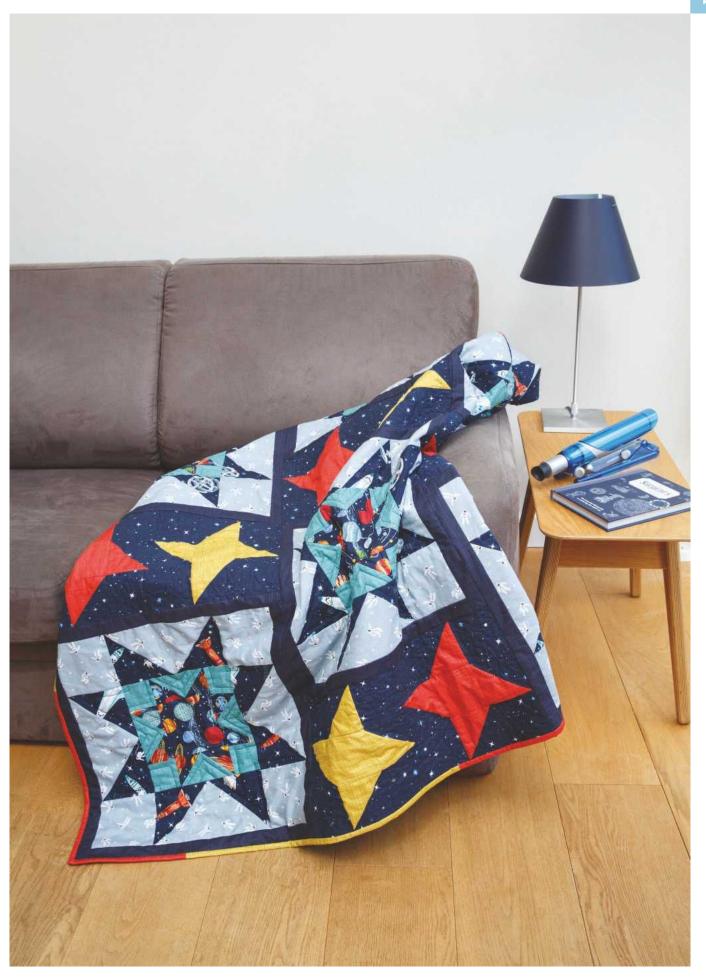
#### Size: 54" x 72" Blocks: 9" square and 18" square

Fabrics from the Galaxy\* collection from Makower UK or to your choice:

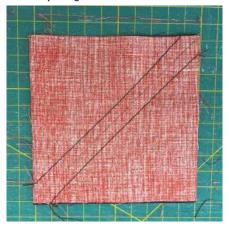
- 50cm Planets (1753/B)
- 50cm Duck Egg Linea (1525/T5)
- 1m Rockets (1752/1)
- 1½m Grey Spacemen (1755/S)
- 50cm Sulphur Linea (1525/Y)
- 1m Stars (1757/B)

- 50cm Grenadine Linea (1525/N)
- 75cm Indigo Linea (1525/B9)
- 60" x 80" Wadding
- 3m Backing
- 6½" Square ruler optional

\*See end of project for supplier information



illust. 1. Spinning Star block



a. Stitch 1/4" seam each side of diagonal line

#### Cuttina

Cut across width of fabric

- 1. From Planets cut:
  - one, 4½" strip sub cut into: eight, 4½" squares,
  - four, 2½" strips sub cut into: sixty four, 2½" squares.
- 2. From Duck Egg Linea cut: two, 4½" strips sub cut into: thirty two, 2½" x 4½" rectangles,
  - two, 2½" strips sub cut into: thirty two, 2½" squares.
- 3. From Rockets cut:
  - eight, 4½" strips sub cut into: sixty four, 4½" squares.
- **4.** From Grey Spacemen cut: four, 8½" strips sub cut into: thirty two, 4½" x 8½" rectangles,
  - four, 4½" strips sub cut into: thirty two, 4½" squares.
- **5.** From Sulphur Linea cut: two, 4" strips sub cut into: sixteen, 4" squares,
  - one, 3½" sub cut into: eight, 3½" squares,
  - three, 2½" strips binding.
- **6.** From Stars cut:
  - four, 4" strips sub cut into: thirty two, 4" squares, six, 216" strips sub cut into:
  - six, 3½" strips sub cut into: sixty four, 3½" squares.
- 7. From Grenadine Linea cut:
  - two, 4" strips sub cut into: sixteen, 4" squares,
  - one, 3½" sub cut into: eight, 3½" squares,
  - four, 21/2" strips binding.
- **8.** From Indigo Linea cut:
  - sixteen, 1½" strips sub cut into: sixteen, 1½" x 16½" strips, sixteen, 1½" x 18½" strips.



b. Half Square Triangle unit

#### **Piecing**

Use ¼" seam allowance throughout

Spinning Star Block

- **1.** Take 4" Grenadine Linea squares and draw diagonal line on wrong side of each square.
- **2a.** Place one square right sides together with one, 4" Stars square and stitch ¼" seam each side of diagonal line, illust. 1a.
- **b.** Cut squares in half along diagonal line
- **c.** Open out and press to make two, Half Square Triangle units, illust. 1b.
- **d.** Using square ruler, trim HST units so they measure 3½" square.
- **3.** Repeat with second pair of squares to make four HST units in total.
- **4a.** Arrange HST units with one, 3½" Grenadine Linea square and four, 3½" Stars squares.
- **b.** Join pieces together in rows.
- **c.** Press seams towards squares in each row.
- **d.** Join rows together to complete block, illust. 1c.
- e. Block should measure 9½" square.
- **5.** Repeat to make total of eight blocks in same way.
- **6.** Make eight blocks in similar manner with Sulphur Linea and Stars squares, illust. 2.

#### Double Star block

- **1a.** Take eight, 2½" Planets squares and draw diagonal line on wrong side of each square.
- **b.** Place one square right sides together with one, 2½" x 4½" Duck Egg Linea rectangle.
- **c.** Stitch along diagonal line and then trim excess leaving ¼" seam allowance, illust. 3a.



c. Complete block

illust. 2. Sulphur Linea Star block



- d. Open out and press, illust. 3b.
- **2a.** Add second square to opposite end of rectangle in same way to make Flying Geese unit, illust. 3c.
- **b.** Unit should measure 2½" x 4½".
- **3.** Make further three Flying Geese units in same manner.
- **4a.** Arrange Flying Geese units with one, 4½" Planets square and four, 2½" Duck Egg Linea squares, illust. 4a.
- **b.** Join pieces together in rows.
- **c.** Press seams towards squares.
- **d.** Join rows together to complete centre star section, illust. 4b.
- **e.** Centre star section should measure 8½" square.
- **5.** Make four Flying Geese units in same way with 4½" Rockets squares and 4½" x 8½" Grey Spacemen rectangles, illust. 5a.
- **6a.** Arrange Flying Geese units around centre star section with 4½" Grey Spacemen squares.
- **b.** Treat centre star section as a 'square' and join pieces together in rows as before.
- **c.** Press seams towards squares and then join rows together, illust. 5b.

illust. 3. Flying Geese units



a. Stitch along diagonal line and trim excess



b. Open out and press



c. Complete unit



Quilting detail

illust. 4. Centre star section



a. Arrange units

illust. 5. Double Star block



a. Flying Geese unit

- **d.** Block should measure 16½" square. **7a.** Take two, 1½" x 16½" Indigo Linea strips and join strips to opposite sides of block.
- **b.** Add two, 1½" x 18½" Indigo Linea strips to top and bottom edges to complete block, illust. 5c.
- c. Block should measure 18½" square.
- **8**. Make eight blocks in total.



b. Complete section



b. Complete block

#### Assembly

- **1a.** Refer to quilt layout and arrange blocks.
- **b.** Join Spinning Star blocks together in pairs first before joining blocks together in rows.
- **c.** Join rows together to complete quilt top.



c. Add frame strips

#### Completion

- **1a.** Make quilt sandwich with quilt top, wadding and backing.
- **b.** Pin or baste layers.
- **2.** Quilt as desired. Echo quilting works well with the star shapes.
- **3a.** Take 2½" Grenadine and Sulphur Linea strips and cut each strip in half



#### Quilt layout



along its length. Join strips together end to end, alternating colours.

- **b.** Double bind edges.
- 4. Add a hanging sleeve, if wished and a label.

Enjoy!

#### **Kits**

Kits to make the quilt top are available from The Crafty Quilter. For more information visit their website www.craftyquilter.co.uk or telephone 07971 505208.

Many thanks for Makower UK for supplying the fabric to make this quilt. Contact them for shops stocking the Galaxy collection of fabrics by phoning 01628 509640, email info@makoweruk. com or by visiting their website www.makoweruk.com







1525/B9



1752/1 Galaxy Rockets



1525/N



1752/B Galaxy Planets



1525/T5



1755 S Galaxy Spacemen



1525/Y



1757/B Galaxy Stars





#### Beautiful sewing with the new B 330 FIRST LOVE

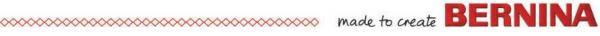
This special edition model will make you smile. It is perfect for sewing enthusiasts who want to create amazing things for their loved ones. The limited edition B 330 FIRST LOVE is an ideal gift for the best mums in the world. You'll get quality from the very first stitch with many user friendly features to make your sewing life easier.

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\*conditions apply. 7 Year warranty valid on machines purchased between 1/8/2013 and 31/12/2017 from an authorised BERNINA UK stockist. See www.bernina.co.uk for full details.









### Quiltfest 2017

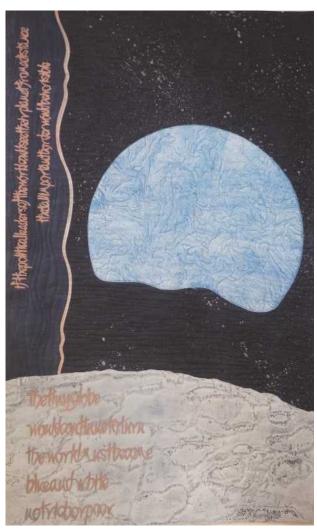
by Jackie Anderson

For the fifteen years that this exhibition has been running, Val Shields has been the driving force behind Quiltfest. Over that time she has managed to bring a wide range of both exhibitions and international quilters to mid Wales. However, this year The Quilters' Guild Region 13 has taken over the running of the event whilst still retaining the help and advice of Val who forms part an integral part of the committee. It is hoped to build on and expand the very successful formula that she has created. In the planning for over a year, Quiltfest hosted not one but four excellent exhibitions this year.

Set in the International Pavilion, the Contemporary Group of the Quilters' Guild exhibited their 2016 challenge 'On the Edge' alongside an exhibition featuring fabrics from Kazakhstan entitled '1001 Nights'. In Llangollen itself at the Museum there were a further two exhibitions; the Miniature Group of the Quilters' Guild exhibited their 2016 Festival of Quilts Challenge 'Diamonds Forever' together with a challenge carried out by members of Region 13 of the Quilters' Guild 'The World around me .....inspired by the Wrexham Tailor's Quilt'.

The main venue was at the International Pavilion which provided extensive space for the first two exhibitions although it did prove testing for the dedicated volunteers who hung the quilts as there were so many of them. The Contemporary Group's exhibition 'On the Edge' consisted of thirty nine quilts.

The brief allowed the members to interpret the theme in any way literally or figuratively as long as they contained at least two layers and had a reasonable amount of stitch to hold the layers together. An explanation of how the maker had interpreted the brief was attached to each quilt which gave visitors an insight into the thinking behind each one. Often at such exhibitions there is no other information but the makers of the Contemporary Group had each submitted small samples which were contained in books for everyone to view. This meant that visitors were able to touch the mini quilts and examine in closer detail; something that we all want to do at quilts shows. These books contained a sample from all makers whether their quilts were contained in the collection or not.



'No Borders', Sandra Newton. On the Edge



'Nomad's Sun', Alena Zemanova. Czech Republic. 1001 Nights



'Transition crossing the Threshold', Ann Beare. On the Edge



'The Salt Marshes', Chantal Guillermet. On the Edge



'Vertigo', Janet McCallum. On the Edge







'Chester', Barbara Harrison. First in Regional challenge



The busy Traders' Day



L to R: Nava Young, Grace Cheney-Wood and winner, Imelda Westwood. Miniature quilts Diamonds Forever

The other exhibition being featured was '1001 Nights'. This was an idea conceived in Western Europe using fabrics from Uzbekistan and Turkmenistan to gauge the response of European quilters to oriental fabrics and colourful patterns quite different to the materials they were used to using. Quilts had previously been made by Czech, Slovak and German quilters but this year they were joined by UK quilters and all were to use fabrics bought in the bazaar of Alma Ata, Kazakhstan. There were many and varied smaller quilts each showing different techniques whilst also displaying the very colourful materials that had come from the region. The exhibition is moving around the country and is growing year on year so it will be interesting to see what country the materials are sourced from in future.

One hour mini workshops were added this year hosted by Region 13 members including Gwenfai Rees Griffiths, Dilys Fronks and Rebecca Collins to name but a few. There was also a display set up with information for Young Quilters as they are the next generation we should all be encouraging.

Visitors were treated to two excellent exhibitions including a one day special trading day where nine traders set up shop for six hours to satisfy the shopaholic, but just down the road in Llangollen town there were two more amazing exhibitions to be seen. The local guild challenge had been based on the Wrexham 'Tailor's Quilt' and the inspirations that it gave to them. The quilt is normally housed at St Fagan's National History Museum in Cardiff and is considered the highlight in



'Feelings of Happiness', Katja Becker. Germany. 1001 Nights



Untitled. Jan Pazderkova. Czech Republic. 1001 Nights



'Saukele', Sally Hutson. United Kingdom. 1001 Nights

their textile collection. James Williams, a tailor in Wrexham,

created the guilt over the period 1842 to 1852 from woollen cloth, mainly from soldiers' uniforms. It contains some 4,525 pieces in red, blue, fawn and brown. The quilt was last seen at the Tate Gallery in 2014 but prior to that its only outing had been to Wrexham for the Eisteddfod in 1933. The famous quilt is coming to Wrexham Museum from May to November of this year and the guild set a challenge based on James Williams' quilt. These small A4 textiles will be exhibited alongside the quilt. If you were unable to see them in Llangollen, they will be on display in Wrexham Museum over the period of six months. Again, because the brief was so wide, it was interesting to see the makers' interpretation of the world around them ranging from quilted views of Chester to the Menai Bridge to views of New Zealand. The competition was judged by Jonathan Gammond from Wrexham Museum and

'The Tailor's Coverlet', James Williams. Made 1842-52 Wrexham, Wales. © Amgueddfa Cymru – National Museum Wales

elements of her world and cleverly used all the colours that

were contained in the 'Tailor's Quilt'.

Sitting alongside the Tailor's Quilt challenge were a number of pieces from the Miniature section of the Quilters' Guild whose challenge for the Festival of Quilts in 2016 was 'Diamonds Forever'. Some thirty four pieces of work were on display each one being a mere 6" x 9". A range of styles and techniques were on display which was all the more impressive because of the size involved.

The exhibition is over for another year and if you missed it you did miss a treat although the organisers are already planning for next year. Plan a visit to Llangollen to take a trip on the steam train, visit the Horseshoe Falls but mainly come to the exhibition.

internationally acclaimed quilter Dilys Fronks. The winning entry from Barbara Harrison entitled 'Chester' showed all the

For the dates and details of next year's exhibitions, visit www.quiltfest.org.uk

L to R: Heather
Hasthorpe,
Maureen
Packer and
second prize
Rosemary
Cousins.
Miniature
Quilts
Diamonds
Forever





The exhibition space at the Royal Pavilion



Gwenfai Rees Griffiths, second in regional challenge



## Home 'Tweet' Home

Fusible appliqué – Judith Hollies

Feel right at home with this cute wall hanging!

## **REQUIREMENTS**



## Size: 16½" x 19¾"

- Assorted large scraps for appliqué
- Fat ¼ beige linen\*
- Scrap bird print
- 50cm Crochet/lace trim
- 20cm Green Spot binding
- Fat ¼ calico
- Fat ¼ wadding

- Fat ¼ backing
- 50cm Fusible web e.g. Bondaweb
- Greaseproof paper or appliqué pressing sheet
- Basting spray optional
- Bowl or round plate

<sup>\*</sup>Judith used Essex Yarn Dyed Linen from Robert Kaufman



illust. 1. Quilt background



illust. 4. Creating birdhouses



a. Roof should be level with perch

## Appliqué detail



illust. 2. Position middle roof section



illust. 3. Mark horizontal line





b. Complete birdhouses

## Cutting

- 1. From beige linen cut: one, 18" x 21" rectangle, two, 2½" x 5" rectangles.
- **2.** From green spot cut: two, 21/2" x WOF strips - binding.

## Fusible appliqué

## **Birdhouses**

- 1a. Make quilt sandwich with 18" x 21" linen rectangle and wadding and calico
- **b.** Pin or baste layers.
- **2a.** Quilt rectangle with 2" cross hatch grid, illust. 1.
- **b.** Trim quilted rectangle so it measures 16½" x 20".
- 3a. Trace birdhouse appliqué templates given full size on Pattern Sheet onto paper side of fusible web.
- **b.** Trace each shape three times each

- and centre pole once.
- **c.** Cut out each piece roughly. 4a. Following manufacturer's
- instructions, iron fusible web pieces to wrong side of chosen fabric scraps.
- **b.** Cut out each piece carefully on lines.
- **5a.** Mark vertical centre of quilted background lightly with removable fabric marker.
- **b.** In addition, mark 1" down from top edge at centre.
- c. Take roof appliqué piece for middle birdhouse and place it on guilted background, aligning tip of roof with centre 1" marker, illust. 2.
- **d.** Remove paper backing and fuse roof piece in place.
- **6.** Continue adding and fusing pieces for middle birdhouse working from top to bottom. Ensure pieces are centred using vertical line as a guide.
- 7a. Mark a horizontal line immediately below bottom edge of birdhouse stand, illust. 3.

illust. 5. Appliqué raw edges



illust. 7. Lettering



a. Satin stitch detail

illust. 8. Draw around bowl to create curved edge



- **b.** Line should be approx. 5¾" from bottom edge.
- **8a.** Position perch for second birdhouse along horizontal line. Use a ruler, placed vertically, to ensure end of perch lines up with edge of centre perch.
- **b.** Build up rest of birdhouse. Edge of roof should also be level with edge of perch, illust. 4a.
- **c.** Fuse pieces in position.
- **9.** Repeat to make third birdhouse in similar manner, illust. 4b.

illust. 6. Stitch trim along horizontal line





b. Machine stitch detail

illust. 9. Clip seam allowance of binding around curved edges



- **10a.** Take bird fabric and iron scrap of fusible web to wrong side of fabric ensuring it covers a whole bird shape on fabric.
- **b.** Working from right side of fabric, cut out bird shape around its outline.
- **c.** Cut out a second bird in similar manner.
- **11.** Remove paper backings and fuse birds in position on top of side birdhouses.

## Middle birdhouse



- **12.** Using small zigzag or satin stitch and matching threads, appliqué raw edges of each appliqué piece, illust. 5.
- **13a.** Take crochet/lace trim and pin along horizontal line at base of birdhouses.
- **b.** Stitch in position, illust. 6.

## Lettering

- **1a.** Trace word 'sweet' given full size on *Pattern Sheet* onto paper side of fusible web.
- **b.** Note lettering has been reversed for fusible appliqué.
- c. Cut out roughly.
- **2.** Iron fusible web lettering to wrong side of chosen fabric and then cut out carefully on lines.
- **3.** Place lettering in middle of bottom section and fuse in place when happy it is centred and level.
- **4.** Satin stitch around raw edges, illust **7**a
- **5a.** Write the word 'home' each side of appliquéd 'sweet' word. Text has been given full size on *Pattern Sheet*.
- **b.** Top stitch or free motion stitch twice over lettering, illust. 7b.
- **c.** If preferred, stitch lettering by hand using embroidery thread.

## Completion

- **1a.** Following manufacturer's instructions, spray baste backing to wrong side of wall hanging.
- **b.** If preferred, tack backing in place.
- **2.** Quilt along line of crochet/lace trim to help secure backing.
- **3a.** Using bowl or plate, place at top corners and draw around bowl to create curved corner, illust. 8.
- **b.** Carefully cut curved edge.
- **4a.** Double bind edges of wall hanging with 2½" green spot strips.
- **b.** Ease binding around curved edges and carefully snip into seam allowance, illust. 9.
- **5a.** Take 2%" x 5" beige linen rectangles and press under short ends by %", followed by long sides.
- **b.** Stitch along both long sides of each rectangle, illust. 10a.
- **c.** Bring short ends wrong sides together and stitch along bottom edge, illust. 10b.
- **6a.** Pin tabs to wrong side of top edge of wall hanging, 3¾" from outer edge and with 1" showing above binding, illust. 10c.

**b.** Stitch tabs in place by stitching in the ditch from front of wall hanging, illust. 10d.

Enjoy!

## Contact

Judith teaches patchwork, quilting and sewing in Belfast. To see more of her patterns and to read her blog, visit her new website www.justjude-designs.com

## Complete birdhouse



illust. 10. Hanging tabs



a. Stitch long sides of both rectangles



b. Stitch bottom edges



c. Position on back of wall hanging



d. Stitch in place





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Combine: oil, paper, fabric, printed reproductions, metal, wood, rubber shoe-heel, and tennis ball on two conjoined canvases with oil on taxidermied Angora goat with brass plaque and rubber tire on wood platform mounted on four casters, 106.7 x 135.2 x 163.8cm. Moderna Museet, Stockholm. Purchase with contribution from Moderna Museets Vänner/The Friends of Moderna Museet

# Pushing the Boundaries The Art of Robert Rauschenberg

by Deborah Nash

This American artist's work was an inspiration to future generations while his use of cloth, collage, colour and the grid has something to offer the patchwork and quilting community.

Robert Rauschenberg (1925-2008) once explained why he liked to use objects and images from everyday life, 'I was bombarded with TV sets and magazines, by the refuse, by the excess of the world...I thought that if I could paint or make an honest work, it should incorporate all of these elements which were and are a reality.'

His 'Combines', for which he is best known, achieved this. Rauschenberg used clothing (a sock, a tie, some trousers) an alarm clock and a lamp and incorporated them into canvases of dripped and splattered paint, thus conjoining the media of sculpture and painting. His most celebrated combine is 'Monogram' (1955-59) featuring an angora goat with a tyre round its middle on a platform fitted with casters. The exhibition at Tate Modern is a crazy whirlwind of invention, wide-ranging and innovative, and anticipates the work of future generations of artists.

Who can look at 'Bed' (1955) and not think of Tracey Emin?

But Rauschenberg got there first and his bed is mounted vertically and hangs on the gallery wall. He declared it was 'one of the friendliest pictures I've ever painted...my fear has always been that someone would want to crawl into it.' Not everyone agreed; others found it aggressive and unsettling. The guilt is smeared with slathers of oil paint. It was given to Rauschenberg by Dorothea Rockburne and when he could not afford to buy canvas, he decided to use the guilt as a support. Dissatisfied with how the patchwork was dominating, he added a pillow and sheet and poured paint into the mix. At Tate Modern's retrospective, the pillow is heavy and sags like a dark muddy cloud with slithers of violent red and yellow. Pencil marks erupt across it while the counterpane is turned back as if someone is preparing to slip inside. It's a piece made up of contrasts: order and disorder, geometry and gesture, patchwork and paint.

Rauschenberg enjoyed setting himself challenges. One was to



'Bed', Robert Rauschenberg. 1955
Combine painting: oil, pencil, toothpaste, and red fingernail polish on pillow, quilt (previously owned by the artist Dorothea Rockburne) and bed sheet mounted on wood supports 191.1 x 80 x 20.3cm.
The Museum of Modern Art, New York. Gift of Leo Castelli in honour of Aldred H. Barr, Jr.© Robert Rauschenberg Foundation, New York Image: The Museum of Modern Art, New York/Scala, Florence



'Yoicks (Red Painting)', Robert Rauschenberg. 1954
Enamel on polyester, newspaper, and cotton on two separately
stretched, adjoined canvases 244.2 x 183cm. Whitney Museum
of American Art, New York. Gift of the artist.
© Robert Rauschenberg Foundation, New York /Licensed by
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'Glacier (Hoarfrost)', Robert Rauschenberg. 1974 Solvent transfer on satin and chiffon, with pillow 304.8 x 188 x 14.9cm. The Menil Collection, Houston © Robert Rauschenberg Foundation, New York



LEFT: 'Charlene'. Robert Rauschenberg.1954 Oil, charcoal, printed reproductions, newspaper, wood, plastic mirror, men's undershirt, umbrella, lace, ribbons and other fabrics, and metal on Homosote, mounted on wood, with electric light 226.1 x 284.5 x 8.9cm. Stedelijk Museum, Amsterdam © Robert Rauschenberg Foundation, New York

BELOW: 'Untitled (Spread)', Robert Rauschenberg. 1983 Solvent transfer and acrylic on wood panel, with umbrellas, 188.6 x 245.7 x 88.9cm. © Robert Rauschenberg Foundation, New York



'Quarterhouse (Jammer)', Robert Rauschenberg. 1975 Sewn fabric and cloth-covered rattan poles 59½" x 168½" (151.1 x 428cm). © The Robert Rauschenberg Foundation 2013/ Licensed by VAGA, New York

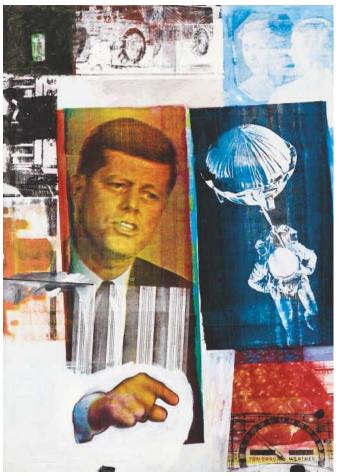




LEFT: 'Mirthday Man [Anagram (A Pun)]', Robert Rauschenberg, 1997 Water-soluble inkjet dye and pigment transfer on polylaminate, 314 x 459.1cm. Faurschou Foundation © Robert Rauschenberg Foundation, New York

use what he considered the most difficult colour: red. Yoicks (Red Painting)' (1954) is a diptych. Its horizontal strips of fiery vermilion chased by fulgurant yellow are broken by drips and waterfalls of enamel paint where the artist has tipped the canvas so that the colour runs in both directions. This approach, which was very much of its time, allowed chance and randomness to play a part. Layers of matt and gloss have been applied in both washes and thick impasto and beneath them are pages torn from comics and stuck down so that the whole effect is one of lively texture with occasional patches of deeper tones. The repeat wallpaper pattern of rigid green spots in some stripes completes the sense of cascading movement.

'Charlene' (1954) is a monumental work but makes me think of collages on a much smaller scale by Kurt Schwitters. There's a lot going on: an electric lamp (switched on) stands on the left hand side, an umbrella flattened out so it looks like a grungy colour chart is on the right, a leg of wood resembling a barley twist banister, printed reproductions of famous art works (dribbled on), a small print of the Statue of Liberty, part of a man's shirt, ribbon and fabric and much else besides. Like many artists before and since Rauschenberg combed the streets of Manhattan to find his palette of objects. He said, 'I actually had a kind of house rule. If I walked completely around the block and didn't find enough to work with, I could take one other block and walk around it in any direction - but



'Retroactive II', Robert Rauschenberg. 1964 Oil and silk-screen ink print on canvas 213.4 x 152.4cm. Museum of Contemporary Art Chicago. Partial gift of Stefan T. Edlis and H. Gael Neeson © Robert Rauschenberg Foundation, New York. Photo: Nathan Keay © MCA Chicago

that was it.'

In 'Charlene' the material he collected is carefully organised in vertical sections with pale white passages and scuffled marks moving across a field of bruised plum colours. This was the last of Rauschenberg's red paintings.

As with the making of his work, there was an element of chance in Rauschenberg's artistic career. It was almost by accident he attended art school. Born in Texas, he did not visit an art gallery until after he was drafted into the navy and enrolled at the renowned Black Mountain College in North Carolina because his future wife, Susan Weil, had done so. There, he developed a way of working that was to continue through his life. In an early piece, 'Erased de Kooning Drawing' (1953), he bought a drawing from the artist William de Kooning and proceeded to rub it out so

that only the faintest of marks can be detected on the paper. Transparency and erasure, things hidden and emerging recur in Rauschenberg's technique of layering and mark-making. In 'Glacier (Hoarfrost)' (1974) a satin and chiffon sheet swells over a pillow and is printed with ghostly black and white newsprint

photographs that fade in and out, dissolving into the light drift of fabric.

Following a trip to the textile city of Ahmedabad, India and his relocation from New York to Captiva Island off the Gulf Coast of Florida, Rauschenberg began using brighter lighter silks, exploiting the purity of their hues. In India, he had been fascinated by the gestural performance of the textile merchants showing their wares and this led to performance pieces where he collaborated with choreographers and dancers. 'Quarterhouse (Jammer)' (1975) panels of daffodil yellow, ochre, lime green and indigo silk are sewn together in columns with a wrapper of translucent cloth veiling the lower section. The hanging marks a pause from the earlier densely worked surfaces.

Rauschenberg's appreciation of the materiality of fabric led him to design costumes for dance and to perform himself. Parachute silk was a favourite plus he screen printed photomontages on to floaty tops and bottoms. 'Painting tends to remain fixed, made out of its external materials,' he said. The idea of having your own body and its activity be the material - that was really tempting.'

Flight, gravity, fall are concerns that find their visual counterparts in parachutes, propellers, umbrellas, balloons and space craft. There's an elegiac quality in 'Mirthday Man (Anagram (A Pun)' (1997) that hangs in the final room of the exhibition. It's another one of Rauschenberg's immense canvases crammed with photographs that bloom and fade like flowers at a funeral party. Putty and oatmeal hues are folded and pleated across the surface. They are interspersed with the striped patterns of zebras and parasols. There are numbers

> and signage and a reproduction of Botticelli's 'Birth of Venus', blown in on a conch shell, but bleaching out. At the heart of it, like a memento mori, is an x-ray of the artist's own body. He was seventy-two when he made this work.

Robert Rauschenberg once said that he set out to 'ennoble the ordinary'. To do this he scavenged and picked up what was around him, fusing the ordinary with endless possibilities of reinvention and daring. The exhibition at Tate Modern gives an enlightening overview of his work.



LEFT: 'Factum I', Robert Rauschenberg. 1957.Oil, ink, pencil, crayon, paper, fabric, newspaper clipping, printed reproductions and calendar pages on canvas, 156.2 x 90.8cm. The Museum of Contemporary Art, Los Angeles. The Panza Collection © Robert Rauschenberg Foundation, New York

The Robert Rauschenberg exhibition is on at Tate Modern until 2 April 2017. For more information visit www.tate.org.uk

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Above: 'Floribundance' by Gilli Theokritoff



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Above: 'Early Flight' by Brenda Thomas (SWQ Challenge)

Left: 'Cranes and Blossom' by Jean Benzie (Exe Valley Quilters)



Above: 'Thrilled' by Jane Hauprich (Radiance Quilters)

Above: 'Melin Wynt (Windmill) by Sandie Lush



Above: 'Sashiko from Scotland' by a Student of Susan Briscoe

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# Flower Power Cushion

Piecing – Julie Alderson

Combine piecing with 3D Flying Geese to make this lovely bright cushion.

## REQUIREMENTS

Size: 20" square



- Fat ¼ solid orange
- Fat ¼ turquoise
- 1/8m Cerise
- 1/8m Green
- Fat ¼ floral

- 25cm Medium weight iron-on interfacing
- 20" Square wadding
- 20" Square lining or thin cotton
- 50cm Backing



illust. 1. 3D Flying Geese unit



illust. 5. Strip set squares



Cutting

Cut along the longest side to get the longest strip possible

- 1. From solid orange cut: sixteen, 1½" x 2½" rectangles, two, 1¾" x 14" strips, one, 2¼" x 6½" strip, one, 1¾" x 6½" strip.
- 2. From turquoise cut: one, 1½" x 17½" strip, one, 2¼" x 14" strip, one, 2¼" x 6½" strip, one, 1¾" x 6½" strip.
- **3.** From cerise cut: two, 1½" x 17½" strips, one, 1¾" x 14" strip, one, 1¾" x 6½" strip.
- **4.** From green cut: two, 2¼" x 14" strips, one, 1¾" x 14" strip, one, 1¾" x 6½" strip, one, 2¼" x 6½" strip.
- **5.** From floral cut: eighteen, 1½" x 2½" rectangles, two, 2¼" x 14" strips, two, 1½" x 17½" strips, two, 1½" x 20" strips.
- **6.** From backing cut: two, 20" x 12½" rectangles.

illust. 2. Flying Geese strip



illust. 3. Stitch 1/8" seam along bottom edge of triangles



illust. 6. Strip set rectangles



Piecing

Use ¼" seam allowance throughout

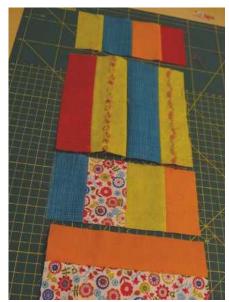
## 3D Flying Geese

- **1a.** Take one, 1½" x 2½" solid orange rectangle and fold rectangle in half, wrong sides together.
- **b.** Take one, 1½" x 2½" floral rectangle and place it right side up on work surface.
- **c.** Place folded rectangle on top of floral rectangle, aligning raw edges at right edge. Folded edge of orange rectangle should be towards bottom edge of floral rectangle.
- **d.** Place a second 1½" x 2½" floral rectangle on top, right side down, aligning raw edges at right edge.
- **e.** Stitch through all layers along right edge.
- **f.** Open out pieces and press seam open, illust. 1.
- **2a.** Take another 1½" x 2½" orange rectangle and fold in half as before.
- **b.** Place folded rectangle onto right edge of first unit.
- **c.** Add another 1½" x 2½" floral rectangle right sides together on top and stitch as before.

illust. 4. Central band



illust. 7. Assembly



a. Arrange strip set sections



b. Join sections to central band

- **d.** Open out and press seam open.
- **3.** Continue adding folded orange rectangles and floral rectangles in same manner to make strip made up from nine floral rectangles and eight orange rectangles, illust. 2.

- **4.** Make second strip in same way.
- **5a.** Open out and press each orange piece into a triangle. Each triangle should overlap the next in same direction.
- **b.** Stitch 1/8" seam from raw edges to hold triangles in place, illust. 3.
- **6.** Trimming equally from each end, trim Flying Geese strips so they measure 17½" long.

### Central band

- **1a.** Take 1½" x 17½" turquoise strip and join it to triangle point edge of one Flying Geese strip.
- **b.** Add second Flying Geese strip to opposite side of turquoise strip in same way.
- **c.** Press seams towards turquoise strip **2a.** Add 1½" x 17½" cerise strips to opposite edges of Flying Geese strips to complete central band, illust. 4.
- **b.** Press seams towards cerise.

### Front panel

- **1a.** Take two,  $1\frac{3}{4}$ " x 14" orange strips, one  $2\frac{1}{4}$ " x 14" floral strip and one,  $2\frac{1}{4}$ " x 14" green strip and join strips together along their length.
- **b.** Press seams open.
- **c.** Cross cut joined strips to make two, 6½" squares, illust. 5.
- **2.** If wished, follow manufacturer's instructions and iron strip of fusible interfacing to wrong side of one or two strips and add machine or hand embroidery as desired.
- **3.** Make two further 6%" strip set squares by joining one, 134" x 14" cerise strip with one, 2%" x 14" green strip, one, 2%" x 14" turquoise strip and one, 134" x 14" green strip.
- **4a.** Take 1%" x 6%" cerise strip, one 2%" x 6%" orange strip, one 2%" x 6%" turquoise strip and one, 1%" x 6%" green strip and join strips together along their length.
- **b.** Trim joined strips so they measure 6" x 6½" and then cross cut joined strips to make two, 3" x 6½" rectangles, illust. 6.
- **5.** Make two further 3" x  $6\frac{1}{2}$ " rectangle strip sets by joining together one,  $1\frac{3}{4}$ " x  $6\frac{1}{2}$ " turquoise strip, one  $2\frac{1}{4}$ " x  $6\frac{1}{2}$ " green strip and one,  $1\frac{3}{4}$ " x  $6\frac{1}{2}$ " orange strip.

## Assembly

**1a.** Patchwork panels each side of central band can be symmetrical or asymmetrical, but each must consist of two, 6½" strip set squares and two,

3" x 6½" strip set rectangles, illust. 7a.

- **b.** Join strip set sections together to make two side panels and press seams open.
- **2a.** Join sections to opposite edges of central band, illust. 7b.
- **b.** Cushion front should measure 17½" square.
- **3a.** Take 1½" x 17½" floral strips and join to opposite sides of cushion front.
- **b.** Press seams towards floral strips.
- **c.** Add  $1\frac{1}{2}$ " x 20" floral strips to top and bottom edges in same way to complete cushion front.

## Completion

- **1a.** Make quilt sandwich with cushion front and 20" wadding and lining squares.
- **b.** Pin or baste layers.
- 2. Quilt as desired.
- **3a.** Take  $12\frac{1}{2}$ " x 20" backing rectangles and turn and stitch  $\frac{1}{4}$ " double hem along one long edge of each rectangle.
- **b.** Place cushion front on work surface, right side up. Place one backing rectangle on top, right side down and

### Detail



aligning raw edges at bottom and sides. **c.** Add second backing rectangle on top, right side down and aligning raw edges at top and sides.

- **d.** Pin and stitch all four sides of cushion.
- **e.** Add line of zigzag stitching within seam allowance for additional strength.
- **4.** Turn cushion cover right side out and insert cushion pad.

Enjoy!

## **Cushion front**





D

# First and last Julie Hodges

This month regular contributor, Julie, tells us about her first and last quilts.

I first got involved with patchwork and quilting in 1990 when I started attending Adult Education classes at Claydon, near Ipswich. I was a new mum and wanted something to do where I would meet adult company and that didn't involve homework. I had always done needlework and had bits of fabric already, so patchwork was ideal. I thought I would just go for the standard 10-week course, but I caught the bug.

The first item I made at evening classes was a Cathedral Window pincushion, which I still have to this day. I gradually progressed learning different techniques, but my favourite was hand quilting. In 1992 whilst having a second son I decided to make my first quilt for our bed which was king size. It would be all different hand quilted blocks, joined together with a floral

sashing that I would quilt with a cable design with a wide outer border, quilted with a feather design. I found thirty different designs I liked and started the individual blocks. It took me a year in total to complete. Looking back at it now my taste in fabric has changed a lot, but my love of hand quilting is still there. It was in the making of this quilt that I was introduced to Mettler threads and they are still my first choice when choosing threads to this day.

When my youngest son was ready to go to school full time, I started at Otley College for one day a week where I obtained my City & Guilds Part 1 and 2 in Patchwork and Quilting. I followed this with my City & Guilds in Teaching Adult Learners in Ipswich.

I then decided to use my qualifications and started teaching workshops in the local fabric shop in Ipswich, which then progressed to me starting my own quilt group in 2001 using the church hall in Sproughton where I live. The class has grown through word of mouth. I now have seventeen Saturday students and I also now run a group on a Wednesday morning.

Whilst teaching and making samples for workshops, I continued to make quilts for the family and it is interesting to see how my taste in fabric has changed over the years. I still love Moda Marbles, Spraytime etc. and you will rarely find me using a plain colour other than black or navy; I will always go for a mottled one. I find they have more depth to them. But I have never returned to the floral one that I used in my first quilt for a project for myself, although I might use a floral for a workshop sample.

My first quilt is currently on loan to my youngest son, Jon who has just bought his first home and didn't have a quilt big enough for his double bed, on the understanding that when we have designed it and I have made a quilt for his new home, I will get it back.

My last quilt I have just made was 100" square and was finished in January this year. It was made for my son Chris and his future wife Sophie. Inspiration was taken from the wallpaper that they have in their bedroom. They wanted something fairly simple, not lots of blocks, but wanted a row of blocks to be shown when the quilt was folded up as a runner at the bottom of the bed.

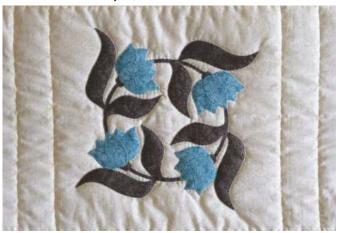
The fabrics used were the back of a cream on cream (as it had the right tone), the blue was Freckles by Northcott and the brown was Willow by Timeless Treasures. So only seven



Last quilt, 2017



First quilt, 1992



Detail, Last quilt, 2017

blocks were made with the rest of the quilt strip pieced. I machine quilted in the ditch before adding a decorative row of machine quilting in-between each row. The blocks are all machine appliquéd and once assembled, I hand quilted around the outline of each tumbling flower. I couldn't make a quilt without some hand quilting in it. The quilt was finished with a narrow 2½" double folded binding. It has been one of the simplest designs I have made for a long time, but it looks very effective. They are both very pleased with the quilt and it is now in place on their bed.

It is quite amazing to think a 10-week adult education course has lead me to have 27 years of doing patchwork and quilting and a complete change of career!



## Tulips

Mixed Techniques - Jane Hopkins

In the second part of this series quilt we make some foundation pieced blocks.

## REQUIREMENTS



Size: 24" x 34"

For whole quilt:

- 1m Pale blue
- Assorted scraps of yellow and orange
- Assorted scraps green
- Scrap brown
- 1m Stabiliser e.g. Stitch and Tear
- 1m Fusible web e.g. Bondaweb
- 30" x 40" Wadding
- 80cm Backing
- Matching threads
- Foundation paper



illust. 1. Tulip with stem block



illust. 2. Small tulip block



illust. 3. Assembly



a. Join small tulip blocks together

## Tips on choosing your fabrics

- 1. Your background does not necessarily need to be blue. Any pale colour would suit. If you are using very pale fabrics for your tulips, a darker background would work better.
- **2.** Choose several shades of each colour for your tulips and three or four different greens for the foliage.
- **3.** Marble or texture prints and batiks work well.

## Block 2 - Tulip with stem

- **1a.** Trace foundation patterns A and B given full size on page 62 three times each onto foundation paper.
- **b.** Cut out on outer seam allowance lines.
- **2a.** Cut strip of fabric from a green scrap approx. ¾" x 1½" and place strip on unmarked side of pattern.
- **b.** Hold pattern and fabric up to the light and check strip will cover all of patch 1 on pattern plus seam allowance on all four sides.
- **c.** When happy that it does, pin strip in position.
- **3a.** Cut piece from pale blue background measuring approx. 1½" x 2½" and place this right sides together with green strip on unmarked side of pattern.
- **b.** Holding pieces together, flip blue rectangle back to check it covers all of patch 2 plus seam allowances.



## b. Complete section

- **c.** When happy that it does, flip rectangle back again so it is right sides together with green strip. Pin in position if
- **4a.** Turn pattern over to printed side and using a shorter stitch length than usual, stitch along line between patches 1 and 2.
- **b.** Start and stop stitching a couple of stitches beyond line at each end.
- **c.** Turn pattern over to unmarked side, open patches and finger press seam.
- **5.** Add second blue rectangle to cover patch 3 in similar manner.
- **6.** Press pattern and trim any excess fabric beyond outer seam allowance lines.
- **7.** Repeat to make three pattern A in total.
- 8a. In same way, foundation piece

pattern B in number order with assorted red or orange scraps to make tulip flower.

b. Cut pieces as follows:
patch 1 – Red 1¾" x 2"
patches 2 and 3 – Blue 1¼" x 1½".
Cut in half to make two triangles
patch 4 – Orange 1¼" x 2½"
patch 5 - Orange 1¼" x 2½"
patches 6 and 7 - Blue 1¼" x 1½".
Cut in half to make two triangles
patch 8 – Red 1½" x 3¾"
patch 9 – Red 1¾" x 4¾"
patches 10 and 11 - 3" x 4". Cut in
half to make two triangles

- **c.** Press and trim excess fabric as before.
- **9.** Make three pattern B in total.
- **10a.** Take one of each foundation pattern and join pieces together to complete block, illust. 1.
- **b.** Block should measure 4½" square.
- **11.** Make three blocks in total.

## Block 3 – Small Tulips

- **1a.** Trace foundation pattern C given full size above four times onto foundation paper.
- **b.** Cut out each pattern on outer seam allowance lines.
- 2. Cut pieces for each block as follows:
  patch 1 Orange 1" square
  patches 2 and 3 Blue 1" x 1½" each
  patch 4 Dark yellow 1" x 1½"
  patch 5 Yellow 1" x 2¾"
  patches 6 and 7 Blue 2" x 2½" each
  patch 8 Blue 1" x 2½"
- **3a.** Foundation piece each pattern in number order as before.
- **b.** Press blocks and trim excess fabric.
- **c.** Blocks should measure 2½" square, illust. 2.

## Assembly

- **1a.** Take small tulip blocks and arrange blocks together in two rows of two blocks.
- **b.** Join blocks together in their pairs and then join rows together, illust. 3a.
- **c.** Press joined blocks.
- **2a.** Arrange large tulips blocks with joined small tulip blocks, illust. **3b**.
- **b.** Join blocks together in rows and then join rows together to complete section which should measure 8½" square.
- **c.** Press joined blocks again and then gently remove papers.

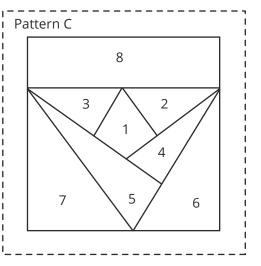
## Small tulip

Next month we make the large foundation pieced tulip block.

## Contact

To see more of Jane's work and the workshops she teaches, visit her website

www.jane-hopkins.com

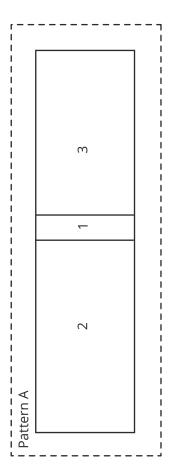


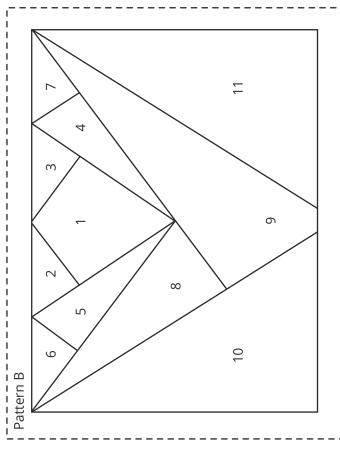
## Quilt layout



**Tulips** Foundation patterns

**Tulip with stem** 















## Quilt & Stitch Village Show A preview by Joanna Kent

April sees the start of the quilt competition season in the UK with the British Quilt & Stitch Village Show the traditional opener. Now in its fifth year, the show has slightly earlier dates of 7 – 9 April this year but the same venue at Uttoxeter Racecourse in Staffordshire. As well as all the wonderful competition entries the organisers, TPL Exhibitions, have several special exhibits on display to give visitors to the show a full and varied experience of their day.

One such special exhibit is the 'Fabric Quilt' created during Redferns Cottage Residency with Jennifer Collier by Art & Soul and Changes. Redferns Cottage Museum of Uttoxeter Life is, as the name suggests, a local museum celebrating the rich history of Uttoxeter. The quilt was created by workshop participants working with Jennifer to create patchwork squares for the quilt. In the first session archive images and maps were scanned onto heat transfer paper, so the participants could select an image and iron this onto their patchwork square.

In their next quilt making session they created collaged postcards which depicted 'Memories of Uttoxeter'. One side was printed like a postcard that the participants filled in to share their memories; the other side was decorated with collage. These were taken away to scan and print onto heat transfer paper, so they could become part of the collaborative fabric quilt. In the final quilt session a collaborative fabric banner was created by printing the previously made postcards onto fabric and stitching into them.

Jennifer commented 'I believe the sessions helped the participants to grow in confidence and self-worth over the course of the project. It was great to see a core group continue to return for the sessions. I feel the quality of their experience and the work produced shows to success of these sessions'

The exhibit will give visitors to the show an insight into Uttoxeter and its past.

A second special exhibit for visitors is the 'LINQS Does Hockney' body of work created by LINQS, a group of quilters and textile artists based in Lincolnshire. They were inspired by an exhibition of the Belgian quilt group, Crossroads, based on the work of artist Paul Van Hoeydonk at the European Patchwork Championship in Alsace, France in September 2013. The group chose British artist, David Hockney, as inspiration for their first challenge and after being given permission to go ahead, used his work, titles, subject matter and colours as the inspiration for their creations. To see more of their stories behind their works visit their website www.linqsblog.wordpress.com.

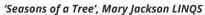




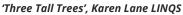




Detail, the 'Fabric Quilt'









'Out and Onto the Canvas', made by seven members of Textile Lincs.

As usual there will be workshops available each day and demonstrations from renowned teachers as well as your favourite traders to tempt you with their wares. There is plenty of free on-site parking and easy access from the surrounding trunk roads.

See you there! And if you can't make it to the show, we'll be bringing you a gallery of the winning competition entries in a forthcoming issue.

**British Quilt & Stitch Village Show** 7 - 9 April 2017

Uttoxeter Racecourse, Wood Lane, Uttoxeter Staffordshire, ST14 8BD

www.quiltandstitchvillage.com

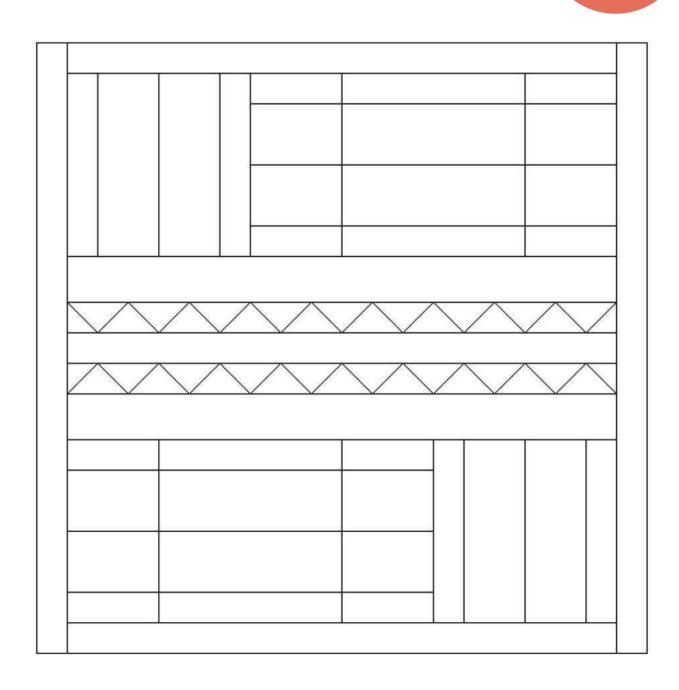
## Colour Me!

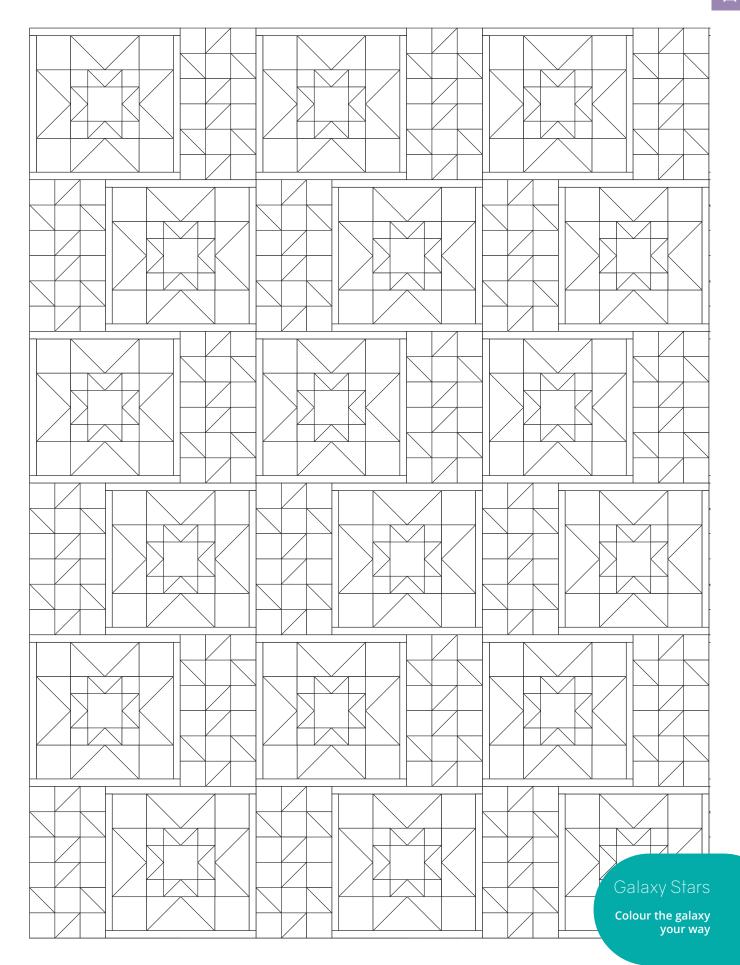
Want to try out different colour schemes for some of this month's projects? We've put together some layout diagrams of a couple of them for you to colour and play around with.



Flower Power

Play around with colour balance in this cushion

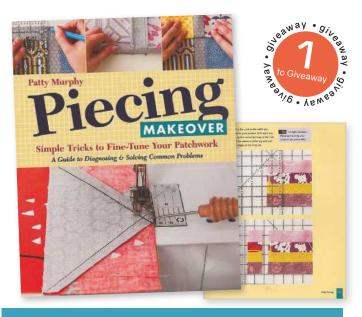




## Giveaways

For details of how to enter this month's giveaways, turn to page 80. Closing date for reader offers, unless otherwise stated, 30th April 2017

## Book Reviews



### **READER OFFER:**

Buy Piecing Makeover for £14.95 with FREE P&P in the UK. To order a copy call Kaleidoscope on 01360 622815 or visit www.kalguilts.com

## **BOOK OF THE MONTH**

## **Piecing Makeover**

Patty Murphy © 2016

This is an invaluable guide to perfect piecing. A faulty block is photographed, with all the mistakes highlighted, next to a perfect block. A detailed stage by stage series of photos follow showing how to sew the block correctly. This is repeated for many traditional blocks with certain rules applying to all the blocks e.g. always mark the ¼" point on both pieces of fabric by pushing a pin through. Set/press the seams flat before pressing to one side or opening them.

Where several seams meet undo the stitches within the seam lines and open into a rosette to reduce bulk.

These and many other tips make this my Book of the Month.

C & T Publishing Inc. 144 pages ISBN-13: 978-1-61745-257-4 £21.99

## **Textile Collage**

Mandy Pattullo © 2016

Re-using vintage fabrics can create new and interesting collages. Fabric can be found in charity shops and on the net, even taking apart old quilts may reveal earlier quilts underneath.

There are many examples of collages which include found embroidery, tailors' samples and feed sacks. Appliqué, patchwork and decorative stitching add extra texture.

Later chapters introduce realistic portraits of people and animals. Old curtains can be made into wearable clothes and old leather wallets can be used as covers for fabric books.

It is an interesting source of ideas for recycling, not discarding, old fabrics.

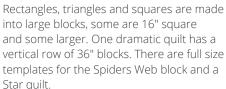
Batsford hardback 128 pages ISBN 978-1-84994-374-1 £22.50



## Striking Strip Quilts

Kate Henderson © 2016

All the sixteen quilts use 2½" pre-cuts plus some extra fabric. They are easy blocks to make with simple clear instructions.



There are no borders to the quilts simply bound edges. Each quilt has some quilting suggestions but most are quilted in straight lines using a walking foot. The General Quilting Instructions are easy to follow.

Martingale 80 pages ISBN 978-1-60468-733-0 \$24.99

### **READER OFFER:**

Buy Striking Strip Quilts for £13.95 with FREE P&P in the UK. To order a copy call Kaleidoscope on 01360 622815 or visit www.kalguilts.com

## I Love Nine Patches

Martingale and Company © 2016

There is a great variety of patterns, all based on the Nine Patch block. Some use equal sized squares, others pieced triangles or unequal sized pieces. The blocks can become stars, plaids, produce 3D



effects e.g. Attic Windows, or even

create patterns resembling cross stitch. One quilt separates the nine squares with 1" sashing to look like window panes. Another combines 6",  $4\frac{1}{2}$ " and 3" blocks in a dazzling quilt of graduated sizes.

Two different techniques are explained, chain piecing and strip piecing, with words and diagrams. The patterns range from easy to complex.

Martingale and Company © 2016 80 pages ISBN-978-1-60468-785-9 \$24.99



## **READER OFFER:**

Buy I Love Nine Patches for £13.95 with FREE P&P in the UK. To order a copy call Kaleidoscope on 01360 622815 or visit www.kalquilts.com

## **Sew Flower Quilts and Gifts**

Atsuko Matsuyams © 2009

A collection of thirty items, some small, plus baby and bed quilts. The smaller projects include bags, wall hangings, a tea cosy and a zippered 12" x 8" sewing kit. All the items are hand

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Sew Flower Quilbs
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sewn and include instructions for the stitching. The assembly directions combine words and many diagrams but the print is small

The appliqué uses colourful fabric scraps and freezer paper templates. The separate worksheets have full size templates and placement directions.

The Vines bed quilt has vertical rows of densely appliquéd leaves. The Sample quilt has over 100, 6" pieced and appliquéd blocks.

Search Press Limited 144 pages and worksheets ISBN 978-1-78221-489-2 £14.99

### **READER OFFER:**

Buy Sew Flower Quilts and Gifts for £10.95 with FREE P&P in the UK. To order a copy call Kaleidoscope on 01360 622815 or visit www.kalquilts.com

## A New Spin on Drunkard's Path

John Kubiniec © 2016

The twelve bed quilts are variations on the traditional Drunkard's Path block. By piecing one or both parts of the block original effects can be produced.

The opening tutorial teaches making the blocks using only three pins, turning the fabric with the needle down.

One quilt appears to have separate pieced balls floating on the background, it is four Drunkard's Path blocks joined together, the convex sections replaced by Rail Fence strips. Other quilts have the blocks pieced with several contrasting fabrics and then trimmed to the correct size with templates.

All these techniques need careful cutting and piecing.

## C & T Publishing Inc.

80 pages

ISBN -13: 978-1-61745-301-4

£17.99







## Exhibitions

## London, NW3 3HA until 15 April

'London Calling - Quilts at the Library' an exhibition by London Quilters at Swiss Cottage Library, 88 Avenue Road, London. Open Mon – Thurs 10 – 8, Fri –Sat 10 – 5. (Closed Good Friday). Exhibition quilts for sale plus sales tables with quilts, cushions and other needle crafts. Mini-workshops most Saturdays. Charity raffle in aid of Mind and the Rainbow Trust – 1st prize London Calling double bed quilt. Admission free. Contact: www.londonquilters.org.uk or email lqexhibition2017@gmail.com

## Devon, Exeter EX5 1EJ 31 March - 2 April

'Spring Quilt Festival' at Westpoint Exhibition Centre, Exeter. Open 10 – 4.30 (Sun 4) Wonderful displays of quilts, patchwork and quilting suppliers stands. Quilting enthusiasts and personalities on hand to show you how in various workshops. Refreshments, disabled access and free parking. Admission fees apply, see website for details.

 ${\tt Contact: www.grosvernorshows.co.uk}$ 

## Gloucestershire, Cirencester GL7 7HA 8 – 9 April

Shipton Quilters 13th Exhibition at Rendcomb College, Rendcomb, Cirencester. Open 10 – 5 (Sun 4). Quilt displays, demonstrations, traders and sales table. Refreshments, raffle in aid of The Little Princess Trust and The Butterfly Garden, Cheltenham. Award winning quilt is first prize. Admission £4 - under 16s free. Parking free and disabled access.

Contact: shiptonquiltgroup@gmail.com

## Worcestershire, Colwall, WR13 6EQ 8 - 9 April

Malvern Quilters' Exhibition at Colwall Village Hall, Mill Lane, Colwall. Open 10 - 4. Charity Raffle in aid of the Worcestershire Animal Rescue Shelter (WARS), refreshments including light lunches, tombola, sales table, traders

and sit 'n' sew table. Disabled Access and parking. Admission £3.
Contact: Ann Kay 01684 893592,
www.malvernquilters.co.uk

## Lincolnshire, Spalding PE12 6QB 12 - 23 April

Mill Quilters' Exhibition at Moulton Windmill, High Street, Moulton, Spalding. Open 10 - 4. Raffle, lucky dip and trade stands. Disabled access and free parking. Refreshments in the Granary Tea Room. Admission £2. Proceeds to the Mill Restoration Fund. Contact: Norma on 01406 422888.

## Bristol, Stoke Bishop BS9 1JG 14 - 17 April

The Garden, Sculpture & Quilting Easter Festival Weekend' Patchwork and Quilting Exhibition at The University of Bristol Botanic Garden, Stoke Park Rd, Stoke Bishop. Open 10 – 5. Featuring work from classes held at the Botanic Garden. Refreshments, disabled access and free parking. Admission charge £6 including entry to the garden & glasshouses. Free to 'Friends of the Garden', university staff & students, exhibitors & children under 18 Contact: Lynne Quinn lynne\_quinn@hotmail.com, 0117 9663869

## Monmouthshire, Monmouth NP25 3DY

## 20 - 22 April

Wye Knots' Patchwork and Quilting Exhibition at Monmouth Shire Hall, Agincourt Square, Monmouth. Open 10 - 4. Display of members quilts, mystery gift stall with a prize every time. Disabled access and local parking. Contact: gillewisquilts@gmail.com

## Lancashire, Bilsborrow PR3 0RE 21 - 23 April

Garstang Patchwork Quilters' Biennial Exhibition at The Village Hall, Bilsborrow. Open 10 – 4. Raffle Quilt 'Geese Lightning' and many other prizes. Refreshments and trade stands. Admittance £3, accompanied children under 16 years free. Large free car park and disabled access throughout. Proceeds to C.R.Y. Cardiac Risk in the Young.

Contact: 01253 854380, www.garstangpq.weebly.com

## West Midlands, Sourbridge DY8 3SE 22 April

Crystal Quilters' Exhibition at St James' Church Hall, Belfry Drive, Wollaston, Stourbridge. Open 10 – 4.30. Exhibition of members' work. Light refreshments, disabled access and free parking. Admission £3.

Contact: kthjm2@aol.com

## Mid Glamorgan, Nelson CF46 6ER 28 April – 1 May

Ystrad Mynach Quilters' Biennial Exhibition at Llancaiach Fawr Manor House, Nelson. Open 10 - 4. Exhibition of members' work. Various traders, sales stalls, raffle and refreshments. Disabled access and parking. Admission £2 entry but free if taking a tour of the House with costumed volunteers showing you around.

Contact: Jenny Benjamin 02920 861783

## East Yorkshire, Kilham YO25 4RG 29 April - 1st May

'Quilty Pleasures' a biennial exhibition of work by Kilham Quilters at All Saints' Church and Village Hall, Kilham, Nr Driffield. Open 10 – 4. Linus Quilts display and exhibition of quilts, wall hangings, table runners, bags and toys in themed areas of the church. Raffle for a quilt and other prizes, a craft stall, tombola, fabric sales and homemade refreshments. All proceeds to Yorkshire Cancer Research and Yorkshire Air Ambulance. Disabled access and free parking. Admission £3 Contact: 07787 955898, jenawalker@btinternet.com

## Scottish Borders, Jedburgh TD8 6RF 29 April – 1 May

Oxnam Quilters' biennial Quilt Show at Oxnam Village Hall, Jedburgh.
Open 10 - 4 (Sun 12 - 4). Exhibition of members' work. The main raffle prize will be a double bed quilt made by the members and longarm quilted by Kay Bell from Hawick. A mini raffle of bags and cushions will take place each day. Sales table, a de-stash table and refreshments. Disabled access and free parking. Admission £2.
Contact: 01750 76258

## **TEXTILES**

## Cornwall, Launceston PL15 8JY 14 - 23 April 2017

'A Window on our Work' Textile Plus Group Exhibition at Cowslip Workshops, Newhouse Farm, St Stephen, Launceston. Open 10 – 4. Display of members' work including embroidery, quilting, weaving, printing and ceramics. Refreshments available in the Cowslip Cafe. Free admission.

Contact: Penny Leonard on 01326 240866, email peneller14@gmail.com.

## Hampshire, Brockenhurst SO42 7RY 22 – 23 April

'Brockenhurst Needlework Fiesta 2017' at Brockenhurst Village Hall, Highwood Road, Brockenhurst. Open 10 – 5 (Sun 3.30). Stalls and exhibits range from the traditional to the contemporary and include embroidery and embellishment, weaving, beading, patchwork, yarn, threads, fabric, dressmaking and

much more. Traders tables, light refreshments, free parking and disabled access. Proceeds to support local textile groups and Brockenhurst Village Trust. Admission £3.

Contact: info@brockenhurstfiesta.co.uk, www.brockenhurstfiesta.co.uk

## Manchester, Salford M5 4WU 29 April to 5 September

Ten Plus @ Salford' an exhibition of contemporary art textile by Ten Plus Textiles at Salford Museum and Art Gallery, Peel Park, Salford. Open Tues – Fri 10 – 4.45, Sat – Sun 12 – 4. The work includes hand and machine embroidery, needle felting, quilting, beadwork, patchwork, weaving and 3D pieces. Disabled access and parking. Free admission.

Contact: www.salford.gov.uk/museums

## **CRAFT**

## Northern Ireland, Belfast BT3 9CU 27 - 29 April

'Crafting Live' show at the Titanic Centre, Belfast. Open 10 – 5 (Sat 4). Stephanie Weightman's award winning Crafting Live show will once again be in Belfast and bringing a whole host of crafty celebrities. We are so excited to be packing up our crafting goodies again and making our way over to Northern Ireland and what's more, we've kept the additional day, giving you plenty of time to shop, craft, socialise and more. Disabled access and parking. Admission fees apply, see website for details. Contact: www.craftinglive.co.uk

We are happy to give brief details of your forthcoming Exhibitions free of charge, BUT need the information at least 4 months in advance. When sending information it is helpful if you can include the post code of the venue and if there is access for disabled people.

Send to Helen Kent at *P&Q Magazine*, PO Box 129, Monmouth NP25 9BF or email helen.kent@mytimemedia.com

Contact the person given if you require further information on an event in case there has been a change of plan.

Please note we do not publish details of group meetings.

When sending details of your exhibition, please include the following information:

- County
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- Contact details (if no specific name is given, it will be assumed the sender

of the details will be the

contact person)

## **ADVERTISEMENT**

# TUTOR FEATURE

Name: Kate Percival

## Signature Technique:

hand quilting with large stitching, including chain stitch, blanket stitch, feather stitch, running stitch, Y stitch and many more.

## **Top Tips:**

- Use bondaweb to seal the edges of loose woven wool tweeds and prevent slippage
- You get better loft with 2 thin layers than one thick layer.

## **Most Viewed Classes**



Meet Kate Percival



Flower applique



Christmas gingerbreadmen

To find out more about Britain's premier online classes for patchwork, quilting and textile arts, visit:



# Mandering the Web

with Chris Franses

The rising enthusiasm for hand-piecing has been accompanied by an increasing interest in some of the more traditional patchwork designs such as Dresden Plate. This charming pattern, popular in the 1930s, has long been a favourite of both hand, and machine, stitchers. It is an excellent 'scrap-buster' and lends itself well to modern interpretation. I went wandering around the web on your behalf to see if I could find out more about its history, development, interpretation and construction.

Judy Anne Breneman's website Patterns from History, bit.ly/2jvhoPD, gives a brief outline of the development of this design and links to photos of antique quilts and further reading. At the bottom of the page you will find a link to a free pattern to make your own block.

Another website with snippets of history about many different blocks, including Dresden Plate, is bit.ly/2jvg1R8 - a guide to the Quilt Discovery Trail in Nebraska. If you are planning to visit here (perhaps for the

total eclipse in August?) then this looks like a good place to start your research. You can download the Quilt Discovery Experience booklet from here and you will find the Dresden Plate block about halfway down the page, just keep scrolling and reading all the fascinating information on the way. The Filson (Kentucky) Historical Society has a brief blog from Jamie Evans about the Dresden Plate pattern with photos of a quilt in its collection (bit.ly/2kgDIPU). In theory clicking on the photo will give you a larger version but I couldn't get these to load when I tried however, if you are planning a visit to Kentucky then perhaps a look at this website may be helpful. Pinterest, as ever, is your first port of call for images of Dresden Plate blocks and quilts as well as links to patterns and more ideas - bit.ly/2jD3HJH - just as Instagram should be next place you look for pictures via hashtags such as #dresdenplatequilt or #dresdenplateblock. Both these social media tools are wonderful places to find inspiration for your projects.

YouTube has dozens of Dresden Plate tutorials – some use



Pointed Dresden Plate, www.stitcherydickorydock.com

special rulers and others suggest making your own templates. I started with a video from Quiltmaking magazine which showed both - bit.ly/2kgqYDp although no actual cutting or sewing was done, just lots of 'Blue Peters'. This video was automatically followed by one from the Missouri Star Company which used a special ruler but also illustrated every step in real time – I'm a great fan of their videos as they are usually very informative. In the sidebar next to the videos you will find suggestions for similar videos to watch, or you can just let each one come up in turn.

Most of the videos were about making Dresden Plate blocks with pointed blades, rather than the more traditional rounded petals. Perhaps the rounded ends are seen as more difficult to achieve but Jenny Rayment from Justhands-on TV (bit.ly/2kR01cC) and

Penny Haren (bit.ly/2krFdHF) both have excellent ideas for doing these really easily. Patchwork Posse - bit.ly/2jCYHEQ -

has links to tutorials for making Dresden Plate blocks and further down the page links to patterns. I got a lot of irritating pop-ups on this page as it is a very commercial site and you are encouraged to join their community to 'learn, create and share'.

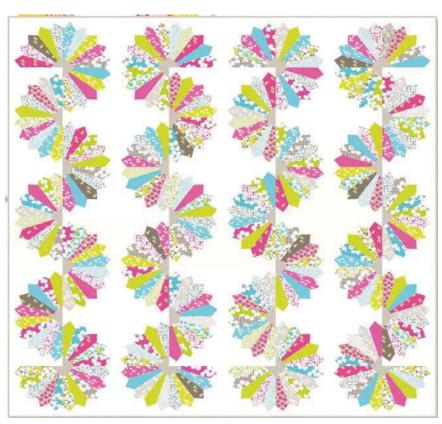
Curved Edge Dresden Plate, barij.typepad.com



Dresden Plate Quilt, www.favequilts.com



Dresden Plate Tutorial, www.cottonconfections.com



A Few Too Many, free pattern by Bethany Fuller for Windham Fabrics

Some step-by-step photos illustrate a tutorial on making a Dresden Plate block with pointed blades rather than rounded petals on the About website - abt.cm/1eKBI2M and you will find a similar one on the Sewmamasew blog, bit.ly/2kgqgG5, from Elizabeth Hartman of Oh, Fransson! as part of a sewalong. Another one from Amy of Stitcherydickorydock - bit.ly/2kR29AW - with more photos and steps is possibly easier to follow, especially the way to make the centre circle (another sticking point for many). By way of a change Bari J has a tutorial (with templates) for a rounded petal Dresden Plate - bit.ly/2jvtGrm - with clear step-by-step photos and explanations, especially on turning under those rounded

edges. On her blog, bit.ly/2jvn64a, Pat Sloan has listed and linked several Dresden Plate tutorials that she particularly likes – there are some interesting variations on the block to be found here. Jaye, from the Artquiltmaker blog, has also posted a step-by-step tutorial for making rounded petal Plates (with downloadable templates) as part of a Sampler Quilt series - bit.ly/2jWZuUD - which has a different method for coping with those curves.

Cate Prato has given some very different, as well as traditional, ideas for using Dresden Plate units in a blog for Keepsake Quilting - bit.ly/2jV3PVW. The post includes a link to a YouTube video tutorial as well as links to the patterns and to one of the many wedgeshaped acrylic templates that are available from several different manufacturers now.

Meanwhile Angela Wu on her Cotton Confections blog shows you how to rotary cut wedge-shapes without a special ruler in her Dresden Plate tutorial (bit.ly/2jUQ4qu), which also includes downloadable templates.

Fave Quilts has links to some free quilt patterns and also some quite unusual variations of the block at bit.ly/2jvzJMA. Quilt Inspiration blogspot (bit.ly/2jCVEg0) also has a post with links to a great many free patterns for both blocks and quilts. Fans, of course, are a quarter of a Dresden Plate and many of the patterns feature fans as well as the full Plate blocks. Quilty Finds also lists a few free patterns at bit.ly/2kqHlzu including one for a pincushion which I hadn't come across

before.

United Notions (Moda) has this downloadable pdf pattern for a Dresden Plate quilt with a hexagon rosette centre - bit.ly/2kgSosS - no templates are given, instead it is suggested you buy an acrylic ruler and hexagon papers. You can find a tutorial and pattern for a Dresden Plate table topper from The Sewing Fools at bit.ly/2jVORkb.

For those of you who prefer a more 'modern' approach to this traditional design I recommend Nancy Zieman's tutorial - bit.ly/2kgDgvn as well as The Girl who Quilts - bit.ly/2jUZWAx and a video from the Cincinnati Modern Quilt Guild exhibition showing modern interpretations of the traditional designs - bit.ly/2jXfmX6.



www.nancyzieman.com

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# News Wiews

# NEWS?

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

# Ramblings with Chris Hammacott

Easter is here and I am a happy bunny, I simply love Easter. To me Christmas is nice but way to keen on looking back whereas Easter casts a positive looking forward face. I adore the colours, the chicks, rabbits and eggs and the feeling that the earth is coming back to new life. This year I have decided to go overboard and decorate the place, simple sheep and chick shapes in gingham, cut out and stuffed and then tied to twigs, oh I am coming over all 'country living'! Going one better are the eggs in a basket, we have hens who lay brown, white

and blue eggs (not all from one hen you understand, different breeds), then the duck eggs and the bantams and quail so they make a lovely basket. I just get ratty when the other half decides to take them at random for a fried egg butty and totally ruins the display. I have spring flowers popping up all over the croft and truly what can be better than a big bunch of daffodils in a jug? It's such a thankful time of year, hurrah the winter is over and things are warming up. Of course it's the time to put away the guilts that have kept us warm all winter. I admit I am happy to wash mine, I have a large washing machine and in they go on a 30 degree cycle and then it's the clothes line for drying. Then they are placed in their own cotton bags until next winter and out come the sunny runners and cushions. That's the joy of patchwork, you can make a room look so different with just a needle and some fabric and somehow these bright spring colours do not call for anything complicated. Nine Patch blocks look just fine for cushions and I



will be making some in oilcloth this month for going on the garden seats. Oilcloth used to be a very poor relation but now it's turning up in all sorts of places and that's great as it's perfect for bags and backing all sorts, from picnic rugs to changing mats. I love it as a kitchen tablecloth (especially as I have one pug who thinks the table is the perfect place to watch the chickens from) however, I do dislike that feeling as your bare arms stick to it and you have to peel them away. As part of my work with Alzheimer's Scotland I have been asked to redesign the bag that comes on the

tripod walking supports, and here I think bright coloured oilcloth will be perfect, something cheerful and each different so no more 'which is mine' at the day centre.

Of course the one sure sign around here that Easter is upon us are the lambs that are just everywhere. Every croft has its share and I adore to watch them playing tag and leaping with the joy of life. We also have chicks and the croft has it's fair share of rabbits, unusually many pure black ones. We also have the odd hare which, until you see one near a rabbit, you think are pretty similar but close up and the hare is a totally different shape. I do find it odd that the hare is the one often used in designs where as poor old bunny just has Beatrix Potter for company! The hare gets the mythical moon gazing magic personae and the rabbit just pinches carrots. That's life for you.

Here's wishing you a very Happy Easter and a joyous Springtime.

# Kilham Quilters Raffle Quilt

Kilham Quilters, in Yorkshire, are celebrating this year's biennial exhibition by raffling this lovely quilt in aid of the charities Yorkshire Cancer Research and the Yorkshire Air Ambulance. The group also set the challenge to make Linus Quilts, which will also be on display, before being donated



to the worthy organisation. If you are interested in buying a ticket, then contact Jean Walker at jenawalker@btinternet. com. Details of the event are on our Exhibition page.

# **Apology**

In our review of the West Country Quilt Show in the February 2017 issue, we omitted to credit Sandy Chandler of The Quilting Company with the quilting of the Best in Show award winning quilt, 'Paracombe Quilt', pieced by Jo Colwill. Our apologies to Sandy.



# Just Jude - New Website Launch

Many of you will recognise Judith Hollies as one of our regular contributors. She specialises in creating modern quilting patterns you will love to sew and has many available on her new website that range from beginner friendly to advanced. What we particularly like are the 'Dyslexic Friendly' patterns, approved by Dyslexia Action, which are simple to follow and easy for everyone, not just those with Dyslexia. There are also many free tutorials which have clear and

There are also many free tutorials which have clear and concise instructions and pictures which are a delight to look at! They include a selection of technique tutorials and free patterns which range from wall hangings to bags, bibs to blocks. You can find her website at www.justjude-designs.com.

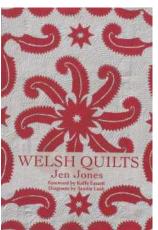


# Justhands-on.tv Announce Three Sewing Retreats

Join Britain's premier sewing tutors at a justhands-on.tv retreat this Autumn. Retreats will be held in Bristol, Denham Grove (near Heathrow) and Malta. The launch of the Autumn retreats, mark an expansion of the justhands-on.tv retreat offering. According to justhands-on.tv CEO, Steve Barton, 'We are offering more sewing retreats because they are proving very popular with the quilting community. We focus on the things that quilters most enjoy: access to world class tutors and uninterrupted sewing time. We look forward to delivering more retreats in 2018 and beyond.' For details visit www.justhands-on.tv

# Welsh Quilts - Jen Jones

For those interested in quilting history the name of Jen Jones is familiar. Having arrived in Wales from her native New England in the 1970s she has become the renowned authority on traditional Welsh quilts and had gathered together an



impressive collection. She also founded the Welsh Quilt Centre in Lampeter where regular exhibitions of historical guilts can be seen. She has now published a new book on the subject which is an authoritative guide to the history and art of guilts in Wales. In it she explores the origins of quilting and blanket making from 1870s through to the Second World War. She also discusses buying and caring for quilts and Sandie Lush had assisted with Welsh quilting designs and patterns.

# Threaducation

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

# Wonderful Workshops

# Colour Theory for Quilts with Jo Avery

2nd April My Bearpaw



Do you spend ages trying to decide which colours go together when planning a quilt? Would you like to learn more about colour theory? Well this is the class for you! Jo will be showing you how to use the colour wheel, explaining basic colour theory and showing you how to use colour values in this informative class. Then we will be putting these theories to good use by making Wonky Cross blocks. These blocks are super quick and easy and each one will be a different colour study. By the end of the day you will not only have a better understanding of colour but will also be well on your way to finishing a modern quilt classic!

You will need fabric and your sewing machine, exact amounts will be sent with your order confirmation. This class is suitable for students with experience of machine sewing and rotary cutting.

This one day workshop (10.30 - 4) costs £49.

For more information and to book this course visit www.mybearpaw.co.uk or call 0131 228 6377 50 Lochrin Buildings, Gilmore Place, Edinburgh, Midlothian EH3 9ND

# Foundation Pieced Cushion Cover

26th April New Threads Quilt Shop

Learn the simple, accurate technique of Paper Foundation Piecing in this four-hour patchwork class with Meg. Learn Meg's fool proof techniques for assembly and trimming. Suitable



for anyone who has previously made a patchwork project on a sewing machine. This class would not be suitable for absolute beginners as a first project.

This four-hour workshop (11 - 3) costs £43.

For more information and to book this course visit www.new-threads.com or call 01264 771443 Studios 12 & 14, Fairground Craft & Design Centre, Weyhill, Andover, Hampshire, SP11 0Q



Would you like to nominate an inspirational teacher? Simply drop us a line or email, telling us in around 70 words who, how and why you think your teacher or workshop tutor should be our 'Threaducation Star' of the month. If chosen, both nominee and nominator will receive a box of Mettler sewing threads.

Please send to 'Threaducation Star', Patchwork & Quilting, PO Box 129, Monmouth, NP25 9BF or email helen.kent@mytimemedia.com.









# Feeling Luck



# How to enter our Competitions and Giveaways...

Complete the relevant competition or giveaway coupon and send it to: Patchwork & Quilting Magazine, PO Box 129, Monmouth NP25 9BF

Or fill in the coupon on our website www.pandqmagazine.com and enter online. Please note the code for the giveaway coupon this month is 10S

Or email editor.pq@mytimemedia.com supplying ALL of the required information as given on the relevant entry coupon. A separate email should be sent for each competition or the month's giveaway selection that you wish to enter.

Unless stated otherwise we are happy to accept photocopied coupons or hand written entries. Coupons for competitions and giveaways, from the same person, may be sent in a single envelope.





# APRIL 2017 GIVEAWAY COUPON

# ☐ 'Piecing Makeover' ☐ 'Sew Flower Quilts and Gifts' ☐ 'Textile Collage' ☐ Sew Easy Bias Binding bars ☐ 'Striking Strip Quilts' ☐ Sherbet Rainbow Batik fabric ☐ 'I Love Nine Patches' squares ☐ 'New Spin on Drunkards Path' Quilting Antics pattern Address: ... Post Code: ..... Telephone: ..... Email: ..... My favourite item (project, feature or regular) this month is: ..... ..... My least favourite item is:

.....

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# **WINNERS** To be received by 30 April 2017

# ... of the January **Giveaways**

'Tom and Becky's Sampler Quilt' Jennifer Isles, Lancashire

'Here Comes Spring' Nadine Smith, Kent

'Quilt Block Cookbook' Joyce Thompson, Birmingham

'Animal Parade 2' Fiona Mair, Edinburgh

'Learn to Paper Piece' Sarah Millard, Cumbria

**Hare Today Quilt Pattern** Jaci Mackinson, Hampshire

Hare Affair Quilt Pattern W Moody, Bristol

**Sew Easy Templates** Wendy Cox, Sussex Mary Houlihan, Bristol

# General rules

1. One entry ONLY per person (photocopy, plain paper copy, email or online entry) is permissible per competition or giveaway selection. 2. The appropriate number of winners for each competition and giveaway winners will be selected at random from all correct entries received by the appropriate closing dates. 3. Unless otherwise stated, competition and giveaway winners will be notified of their success within a month of the closing date. 4. No correspondence will be entered into regarding any competition or giveaway. 5. The Judges' decisions are always final. For full terms and conditions please see our website www.pandqmagazine.com

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# In a Nutshell

#### PREPARATION OF FABRICS

It is advisable to use 100% cotton fabric if the finished item is to be laundered. Ideally fabrics should be washed and pressed before using as this allows for shrinkage and colourfastness. To check a fabric is colourfast, dampen and lay it on top of a white cotton fabric and press. Check for any dye transferred to the white fabric. If the colour bleeds when the fabric is washed, rinse repeatedly until water runs clear and, if necessary, soak in a solution of 3 parts water to 1 part vinegar.

#### **TEMPLATE MAKING**

These need to be accurately made from either rigid plastic or cardboard. The templates given on the *Pattern Sheet* are usually full sized. A seam allowance of ¼" is used in all projects unless otherwise stated. Refer to the *Pattern Sheet* for more information.

#### **PRESSING**

When piecing fabrics it is essential to press each seam as it is stitched. Firstly, press the seam flat on the wrong side before opening the pieces, to set the stitches. Then, on right side of the fabric, press both seams towards the darker fabric using tip of the iron and then press again on the wrong side. Seams can also be pressed open as this helps to distribute the bulk of fabric created when lots of seams meet at one point. Press rather than iron, preferably without steam. Spray starch can also be used.

# **ROTARY CUTTING**

Squares, rectangles and other shapes can be quickly cut from strips of fabric using a rotary cutter, a self-healing cutting mat and a special cutting ruler. A rotary cutter has a very sharp round blade which must be shielded at all times when not in use.

Always cut away from the body and store cutter out of the reach of children. Cutting rulers come in a variety of sizes and are usually marked in inches with 1/8" increments. To straighten the edge of the fabric prior to cutting strips, fold in half with selvedges together and place on cutting mat. Place ruler on the fabric, at right angles to the fold and cut the fabric to give a straight edge. Place the cut edge of fabric to the left of the cutting board, if right handed (to the right, if left handed) then using the ruler, measure width of strip to be cut. Hold ruler in place and cut along edge of the ruler. Several layers of fabric can be cut at one time. Strips can then be sub cut into squares, rectangles, triangles and other shapes.

# **APPLIQUÉ**

The technique of applying one or more fabrics to a background with hand or machine stitching. Always use a thread to match the colour of the shape to be appliqued.

# Hand appliqué

Also known as needleturn appliqué. The appliqué pattern can be traced onto the background fabric or an overlay method can be used. Draw around appliqué shape and cut out, adding an approx. '4" seam allowance. Pin shape in place on background fabric and slip stitch down, turning under seam allowance with your needle as you go.

# Freezer paper appliqué

Cut freezer paper to exact size of design and iron shiny side of paper to wrong side of fabric. Cut out adding approx. ¼" seam allowance. Press seam allowance over the freezer paper to give a smooth edge. Pin in place on the background fabric and slip stitch almost all of the way round the shape, leaving a small gap. Remove the paper and complete stitching.

# Machine appliqué

Apply fusible web to back of appliqué fabric before cutting out each drawn shape accurately, without a seam allowance. Fuse into position and use a zigzag, satin or buttonhole stitch to attach.

# **REVERSE APPLIQUE**

This is the 'opposite' of appliqué, where a layer or layers of fabric are removed to reveal the design.

# By hand

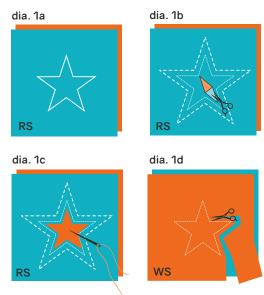
Cut two pieces of fabric and draw design on right side of top fabric. Pin the other fabric beneath top fabric, right side up, dia. 9a. Tack layers together approx. ½" outside drawn design, dia 9b. Use a

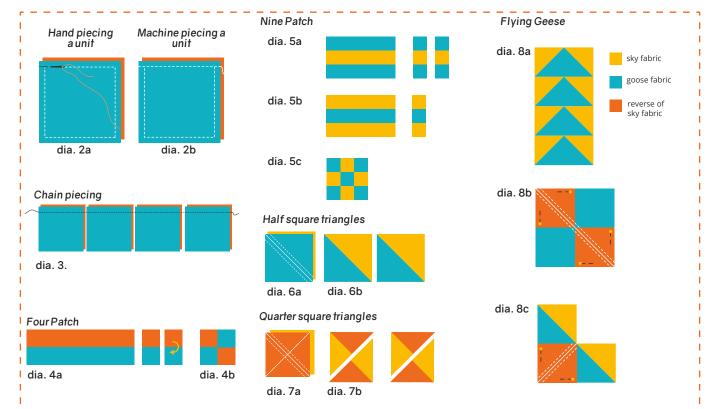
small, sharp pair of scissors to cut ¼" within marked line. Clip curves and corners as necessary. Using a thread to match top layer, use tip of your needle to turn under the top fabric to the drawn line of the design, dia. 1c. Slip stitch to bottom layer. Turn work over and trim away excess fabric, dia. 1d.

# By machine

Mark the design on wrong side of bottom layer of fabric. Sandwich fabrics as for hand reverse appliqué. Use a straight stitch and working from back of fabric, stitch exactly along line of the design. From the right side of fabric sandwich, use a sharp pair of scissors to cut as close as possible to the inside of stitched line thus removing the top layer to reveal the design. This cut edge can then be covered with a line of satin stitching.

# Reverse Appliqué





# PIECING By hand

Place two patches right sides together and pin at right angles to the seam. Sew the seam through your drawn lines using a short running stitch. Begin and end each seam at the seam line (not at the edge of the fabric) with 2 or 3 backstitches, dia. 2a.

# By machine

As patches already have ¼" seam allowance added, it is necessary to stitch with an accurate ¼" seam. This can be achieved by adjusting the needle position to give ¼" with a normal sewing foot, by using a special ¾" foot or by sticking a strip of masking tape to the throat plate ¾" away from the needle. Align patches and pin together at right angles. Stitch all the way from edge to edge, dia. 2b.

# Chain piecing

Pairs of fabric pieces can be sewn together, one after the other, without lifting the presser foot on the machine or cutting the threads. They are cut apart later. This saves time and thread, dia. 3.

# **QUICK PIECING**

# Chequerboard

To piece a Four Patch block with alternate coloured squares, cut two strips of contrasting fabrics. Place strips right sides together with long raw edges matching.

Join strips together along one long edge with ¼" seam allowance and press seam towards darker fabric. Cross cut the joined strips into sections the same width as the original strips, dia. 4a. Take two of these cut units, rotate one so that the central seams lock together, place right sides together and stitch seam, dia. 4b.

To piece a Nine Patch block, two different sets of three strips are required:

- Set 1 two sets of dark, light and dark strips, dia 5a.
- Set 2 one set of light, dark and light strips, dia 5b.

After joining strips together and pressing seams towards the dark fabric, cut apart as described for Four Patch block. Arrange cross cut units and join together to make the block, dia. 5c.

# Half Square Triangles

Cut one square from two different fabrics %" larger than the finished size of the unit. Place squares right sides together and draw diagonal line on wrong side of one square. Stitch ¼" seam each side of this line,

dia. 6a. Cut squares apart along the drawn line, open out each pieced square and press seam allowance towards the darker of the two fabrics, dia. 6b.

# **Quarter Square Triangles**

Cut one square from two different fabrics 1¼" larger than the finished size of the unit. Place squares right sides together and draw both diagonal lines on wrong side of one square. Stitch ¼" seam each side of one diagonal line. Cut apart along both diagonal lines, dia. 7a. Press towards the darker fabric. Join these pieced triangles together in pairs to form two pieced squares, dia. 7b.

# **Quick Pieced Flying Geese**

These instructions will produce a strip of Flying Geese blocks measuring 4" x 8", dia. 8a. Cut one, 5¼" square of 'goose' fabric and four, 27/8" squares of 'sky' fabric. Draw diagonal line on wrong side of each of 'sky' square. Place 'goose' fabric square right side up on work surface. Pin one sky square, right side down, onto one corner and a second sky square on opposite corner, dia. 8b. Trim off corners where they meet in the centre. Stitch ¼" seam each side of diagonal line from corner to corner. Cut apart along the drawn line. Take one of the halves and place another sky square onto remaining corner, noting diagonal line on square is perpendicular to existing diagonal seams,

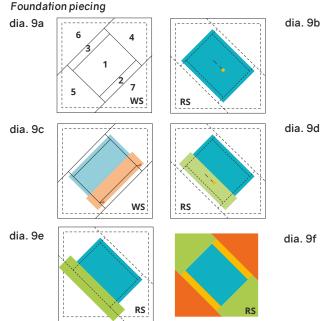
dia. 8c. Finger press the two sewn triangles out of the way. Stitch as before each side of line. Cut apart on drawn line to make two Flying Geese blocks. Repeat with other half to make four blocks in total.

# **ENGLISH PAPER PIECING**

A traditional patchwork method where the fabric is folded and stitched over accurately cut stiff paper shapes. The fabric is cut out with an added seam allowance and tacked, or glue basted with a glue pen, over the paper. The fabric covered shapes are then placed right sides together and overstitched with small neat stitches. On completion all of the tacking stitches and papers are removed. Hexagons and diamonds are often stitched in this way.

#### **FOUNDATION PIECING**

This is a very accurate piecing technique where fabric patches are stitched to the reverse of a foundation block. It is particularly useful where sharp points are needed. Depending on the material used, the foundation fabric/paper can be either left permanently in place (e.g. lightweight cotton fabric or sew-in interfacing) or can be removed (e.g. foundation paper or stitch 'n tear). Trace block design accurately on to the foundation paper together with the order of stitching of each patch, dia. 9a. The design will appear in reverse to that of the finished block. Fabrics are stitched to the blank side of the foundation pattern. It is useful to have a light source (e.g.window or lightbox) to help position patches. Seam allowances are trimmed down as the block is stitched so accurate cutting of the pieces is not necessary. Use a slightly smaller stitch than usual on your sewing machine, especially if the foundation is to be removed. Begin with patch 1 and cut a piece of fabric larger than patch 1 plus an approx. ¼" seam allowance on all sides. Place fabric right side up onto blank side of foundation pattern ensuring it covers patch 1. Pin in place, dia. 9b. Next cut a piece of fabric that will cover patch 2 plus seam allowances. Place this fabric right sides together with patch 1 piece, aligning the corresponding seam line. If wished and to help with placement of fabric, mark each



end of the stitching line with a pin, dia. 9c. Pin fabric 2 in position. Turn foundation pattern over to printed side and stitch along line between patches 1 and 2. Start and finish stitching a few stitches beyond the marked line. Turn block over and trim seam allowances, dia. 9d. Open out fabric pieces so that right side of the fabrics is visible and finger press flat, dia. 9e. Continue adding fabric pieces in number order, making sure that final fabrics extend over the seam allowance around outer edge of the block. When block is complete, trim it to the ¼" seam allowance, dia. 9f.

# MARKING QUILTING DESIGNS

Quilting designs may be marked before or after the quilt is sandwiched, depending on the method used. Various types of marking pencil are available. If the design is on paper, it should to be traced onto the guilt top before sandwiching, with the help of a light box or a window. Designs can also be traced from homemade cardboard templates or from commercial plastic stencils. Masking tape is useful for marking straight lines and is generally applied after the quilt has been sandwiched. Make sure that whatever method chosen to mark the design can be easily erased. Always test on a scrap of fabric used for the guilt. Do not iron over any marked areas as the marker may set in the fabric.

# WADDING or BATTING

This is the filling for the quilt and it is available in a variety of fibres from 100% polyester to 100% cotton plus mixtures and wool wadding. The type chosen will depend on whether the item is to be hand or machine quilted; whether a high or low loft is required and whether the item is to be draped over a bed or hung on a wall. 'Loft' refers to the weight and thickness of the wadding. Always allow at least 2" extra wadding all the way round the quilt as it will

'shrink' as it is quilted. Open out the wadding for the creases to fall out and to allow it to breathe before using.

# **BACKING**

The piece of fabric that will be on the reverse of the quilt should be of similar weight to the quilt top. A large quilt will need a pieced backing. It should be at least 3" larger than the quilt top to allow for shrinkage on quilting.

# MAKING THE QUILT SANDWICH

Give guilt top and backing a final press if they haven't been marked with a guilting pen. Polyester wadding should not be pressed as it becomes flattened. Lay backing fabric right side down on a flat surface and secure with masking tape. Lay wadding on top, smoothing out any creases as you go. Place quilt top, right side up, on top of wadding, matching centres of each layer on all sides. If hand quilting, tack or baste the layers together using a large tacking stitch. Start in the centre with a long length of thread and stitch to one edge; finish off with a back stitch. Return to the centre, re-thread needle and stitch to the other side. Tack in a grid pattern about 4" apart across the quilt. If machine quilting, use sharp or curved safety pins to hold layers together as tacking threads can get caught up in machine quilted stitches. Pin every 4" in a

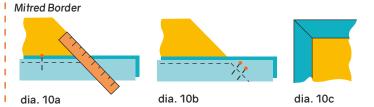
grid pattern as before and remove as you quilt. Alternatively the quilt sandwich can be tacked with a basting gun or spray basted.

# **QUILTING**

The quilting stitches hold the quilt layers together permanently once the tacking stitches have been removed.

# **Hand Quilting**

The size of the stitch is not important when hand quilting but the aim is to have even stitches on both the back and front of the quilt. Use a 'betweens' needle which is short and sharp. They come in a variety of sizes -8/9 are slightly longer than 10/12. Experiment to find which is most comfortable for you and which takes the thread comfortably. A quilting thread is thicker than a regular sewing thread. Cut a length of thread approx. 18" long and make a small flat knot at the end just cut from the reel, to prevent knotting whilst stitching. Sit comfortably, in a good light and use a frame to support the quilt and also help keep the stitches even. To prevent creasing, never leave the quilt in the frame at the end of a quilting session. Always start quilting from the centre of the quilt and work outwards. To start quilting, insert needle into the front of the quilt, approx. ½" along the line from



# **BORDER**

# Plain border

A border can have butted or square corners, i.e. where one strip is joined to another to form a 90° corner. To measure fabric for a border, measure length of the quilt top through its centre. Cut side borders to this measurement and join to quilt top.

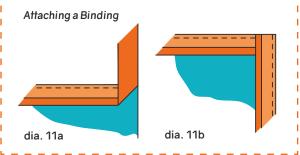
Measure width of the quilt, again through its centre including the width of the border at each end plus  $\frac{1}{2}$ " seam allowance and join to top and bottom edges of quilt.

# Mitred corner

A mitred border has two strips with 45° ends, which are joined to form a 90° corner. Cut border strips the length of each side of the quilt, plus the border width each end, plus 1". When joining, begin and end stitching ¼" from corner edges. To make the mitre, fold quilt top right sides together, diagonally at one corner, dia. 10a. Place a ruler along diagonal folded edge of quilt top, through the last stitch in the border seam and across the border and draw a line. Align long raw edges of borders and pin together along drawn line. Stitch along the line from inner ¼" to edge of border, dia 10b. Trim seam allowances to ¼". Press open, dia. 10c. Repeat for each corner. If multiple borders are to be used, join these together first and treat as one piece before adding to quilt top and mitring corners.

# **BINDING**

Trim edges of the quilt so that all of the layers are even and the corners are square. For double fold binding, cut strips of fabric 21/2" wide and long enough to go all the way round the edge of your quilt. Join strips as necessary with a diagonal seam. Fold joined strips in half along their length, wrong sides together and press. Starting at centre of one side of the quilt, place folded binding strip on top of quilt, aligning raw edges and machine stitch strip to the quilt. Stop stitching ¼" from the corner, backstitch a little and remove guilt from the machine. Fold the strip up at 45°, dia. 11a and then back down to align it next to the adjacent quilt edge, dia. 11b. Pin and continue stitching. Continue in the same way around the quilt. For smaller projects, a narrower 1¼" wide single binding can be used. All bindings can be cut on the straight of the grain unless the edge of the quilt is curved, in which case a binding cut on the bias of the fabric should be used.



your starting point, bring it out on the top of the quilt at the beginning of the line. Tug slightly to bury the knot in the wadding. Make a small backstitch to secure the thread then take regular running stitches following the marked line, ideally 3 to 4 at a time. Place your non-stitching hand under the quilt to feel where the needle comes out each time and to guide it back through again. Finish by making a knot about ¼" from the surface of the quilt, take a back stitch and pull the knot into the wadding to bury it again.

# **Machine Quilting**

This can be a quicker method for quilting a top but it does take practice. For normal stitching, keep feed dogs raised and use a walking foot which allows the layers of fabric to pass through the machine without puckering or shifting. When stitching a more intricate design, it is worth spending time considering how to stitch as long a continuous line as possible, to prevent constantly starting and stopping.

# Quilting in the ditch

Stitch along the seam lines around each block, preferably on the lower side of the seam, i.e. where there are no seam allowances. This will stabilise the blocks of a quilt. This can be done using a matching

thread or invisible thread. It is always sensible to practice on a replica sample of layered fabrics before beginning on the actual piece so that any adjustments to stitch length and tension can be made.

# Free motion quilting

Use a darning or free motion foot and lower feed dogs. Reduce stitch length to 0 and remember to lower the foot, thus engaging the top tension. The speed at which the guilt is moved determines the stitch length. With practice, the benefit of this technique will quickly be discovered as the quilt can be moved forwards, backwards and sideways without having to be turned. Start guilting in the centre of the quilt and work outwards. Begin by putting the needle down into the quilt and bring up the bottom thread to prevent knotting on the back. There are various ways of dealing with the threads at the start and end of a row; some machines have a locking stitch that can be used or the ends can be left to be knotted and sewn in at the end.

# **Tied Quilting**

Thread a needle with a long, unknotted length of perlé type cotton. Mark the quilt with pins to show the position of each knot, about every 4". Take a backstitch over the

pin and through all the layers, leaving a 3" length of thread. Make another backstitch over the first one, cut thread leaving the same length at the end of the stitch as at the beginning. Tie the tails of thread into a square knot (right over left, then left over right). Trim ends neatly to the required length. Repeat over rest of the quilt.

# HANGING SLEEVE

If a quilt is to be hung on the wall, it is necessary to attach a sleeve to the back of it. Cut a length of fabric 8½" wide equal to the width of the quilt minus 2". Turn under each short edge and stitch to neaten. Fold in half lengthways, wrong sides together and place the raw edges to the top of the wrong side of the quilt. Pin. This can then be machine stitched at the same time as the binding is attached. Slip stitch the folded edge of the sleeve to the back of the quilt.

# **LABELS**

Always add a label to the back of a quilt as a record of who pieced and quilted it, where and when it was made and if it was made for someone in particular or a special occasion. The label can be hand written using a water resistant pen, or it could be hand or machine stitched. It is also possible to print labels from your printer.

# ≤ ESSENTIAL

- WORKSHOPS - RETREATS - RETAILERS AND ONLINE SHOPS



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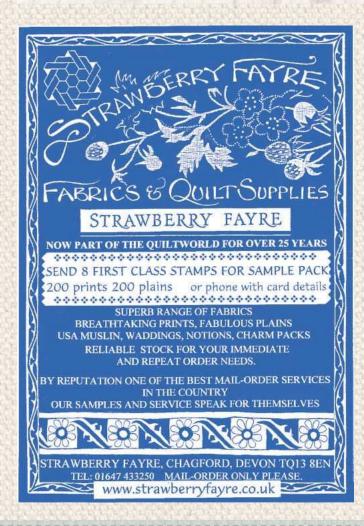
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# from you tous

At *P&Q* we always love to see readers' quilts and projects and hear your thoughts and stories too. Please send in your photos, emails and letters - we will try to feature as many as we can. Write to *P&Q* Magazine, MyTimeMedia Ltd, P.O. Box 129, Monmouth NP25 9BF or email editor.pq@mytimemedia.com



# **Irish Connections**

As I have recently taken up patchwork and quilting after years of dressmaking a friend brought me a copy of the January issue and WOW - what a fabulous magazine. It was like Christmas again. I love the mix of projects, interesting articles and 'In a Nutshell', so informative. I have now ordered a copy every month from my local newsagent, no easy task here in the far west of Ireland and am looking forward to future issues.

Congratulations to you and the team.

# Louise Hardy, by email

Helen

Louise, it's lovely to hear from you over in Ireland and thank you for your kind thoughts on the magazine. We do try our best to keep it interesting and informative with great patterns too!

Just so you know, we do international subscriptions so there is no need to worry about missing a copy! Find out details here: pq.secureorder.co.uk/BPQ/BAR/

To inspire Louise, we will send her a copy of 'Simply Modern Patchwork Bags'

# **A Cheery Prize**

Thank you for my prize, it was lovely coming home today and finding this behind the door waiting for me, definitely chased my January blues away.

# Ann Scott, by Facebook

It is nice getting a surprise delivery Ann! Keep an eye on our Facebook pages, you never know when the next giveaway competition will be advertised! Helen



# Don't forget

you can also get in touch by visiting our social media sites. Find us on Facebook, Blog or Twitter. We would love you to join us and share your thoughts, ideas and opinions on **Patchwork & Quilting** with others in our online community.



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# **Christmas Tree Ruffles Inspiration**

Flicking through my copy of P&Q in December I was very taken with your 'Christmas Tree Ruffles' project so I had a go at adapting the design to make this quirky tree wall hanging for my granddaughter's first birthday.



It is the first time I have free motion stitched such a large area of fabric so I was a little daunted at first. I stitched ribbons together to form the border and embellished the tree with odd bits of lace, buttons and beads. I crocheted the flowers and sewed the birds using seed beads.

I had a lovely time experimenting, so thank you for inspiring me into action.

# Angela Webster, by email

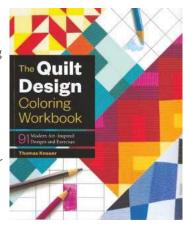
It's good to try something new Angela and I'm happy we could help inspire you. Every year this will come out and your granddaughter will grow, knowing it's a Christmas special decoration just for her. Helen

# Colour your own Designs

I arrived home from a holiday in Austria to find a surprise awaiting me.
Thank you so much for the beautiful book, I am looking forward to trying out some of the design options.

Janet Thomas, email

Janet, I hope you like the new Colour Me pages in our magazine too. I use the option of being able to colour in the designs I'm thinking of using as it gives me a good idea on how a quilt will look. Helen



# **Enchanted Prize**

Many thanks for the lovely Gail Lawther Enchanted Garden patterns which I have received as a prize from the December Giveaways. I am looking forward to using them. I have previously done one of her designs which I am very pleased with.

In due course I will send you a picture of a completed picture.

Thanks again.

# Diana Lawrence, by email

We love Gail's patterns, full of colour. Congratulations Diana on winning one of our giveaways. It's always worthwhile entering and I can't wait to see your finished project. Helen



# \*PATCHWORK & QUILTING

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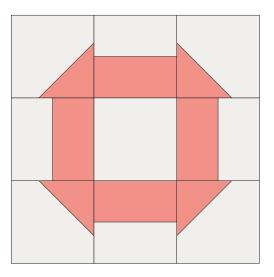
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# f the month

# Churn Dash

When I first I made this block I called it a Shoo Fly, another example of the same block bearing different names. This is a very old nine patch pattern originating between 1800 and 1849. The name Churn Dash is a result of the resemblance of the triangle and rectangle perimeter of the block to a butter churn and the centre square to the stick, or dash, of the butter churn. It was frequently one of the first patterns learnt by young girls due to it's simplicity but can challenge advanced guilters because it lends itself to very



intricate designs. Some of the other names this block goes by are Dragon's Head, Hole in the Barn Door, Fisherman's Reel, Hens and Chickens, Love Knot, Indian Hammer and Broken Plate.

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# Morespace to create

Our Square Feed Drive System (SFDS) ensures smooth uniform handling on all types of fabric. Packed with useful features and a huge variety of stitches; Brothers' quilting range will help you create the perfect quilt.





Extra-large 210mm (8.3") working space can comfortably handle big quilts with ease. Includes an extra-large wide table, 232 stitches as well as our ICAPs system to ensure uniform stitching across varying fabric thicknesses, and the useful pivot function allowing the fabric to be turned while the needle is down.



# Innovis VQ2

Our largest and most advanced sewing and quilting machine. The super large 285mm (11 1/4") working space will handle full king size quilts. Includes 473 stitches, including 5 styles of upper and lower case lettering and decorative stitches up to 40mm wide. While the full colour touch screen provides full control to display, select, edit and create stitches to your preference.

