

# POPULAR patchwork

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**H**aving just completed most of this issue in the throes of a heatwave, the gorgeous quilts and projects adorning the following pages felt perfectly placed. It's not often that the colour and pattern of summer fabrics are reflected in the British weather! However, true to form, it is quietly clouding over as we put the issue to bed and I will have to make do with basking in the heat that's reflecting off the pages of this sizzling issue!



With so many stunning projects this month, choosing a favourite is akin to picking your favourite child, but a strong contender for me is the Lotus Flower quilt (page 24). Judith Hollies' beautiful quilt is a heady mix of fabulous florals and bold design inspired by this exotic flower. However, this issue is packed with stunning projects from start to finish and our cover star, Peaks and Valleys (page 35) is no exception. This exclusive pattern from the ever-talented Michael Caputo, combines a perfectly balanced pattern with a clever mix of light and dark fabrics, demonstrating perfectly how the success of a quilt's design, is more than just the piecing itself.

As any committed quilter will know, the quilting community is an important part of the craft, and is readily available to all those wishing to join in. This month, Mandy Munroe has included an inspirational piece alongside her beautiful Herman Hugs quilt pattern (page 16), suggesting the concept of a patchwork party. As someone who needs little (if any) excuse to throw a party, I for one love this idea! If this takes your fancy, then be sure to share your experience on the Popular Patchwork forum.

So once again, with a varied array of gorgeous projects to choose from, I will leave you in peace to peruse the following pages, and line up your next make.

*Emma*

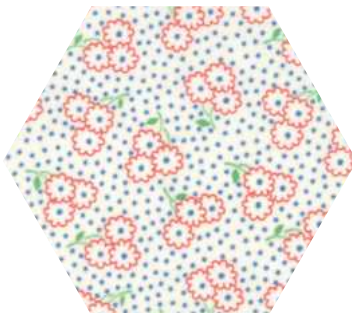
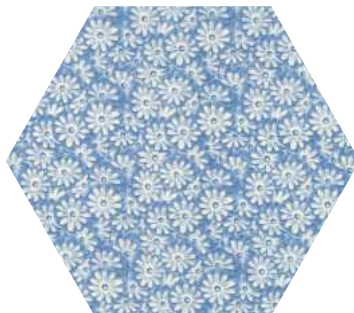
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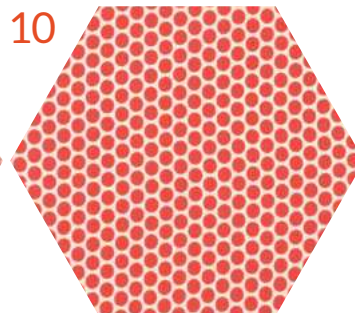
Facebook: [@PopularPatchwork](https://www.facebook.com/PopularPatchwork)



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## Woman's hour craft awards

Listeners of Radio 4's Woman's Hour may have heard about their Craft Prize aiming to celebrate the best craft innovators and designer/makers in the UK. This competition, a joint initiative between themselves, the Crafts Council and the V&A, has now reached its final stages and twelve talented finalists have been selected. Having reached this final stage, all of the makers have been through a three-stage process, which has whittled down hundreds of entrants in categories including ceramics, metals, textiles, jewellery, glass, wood and furniture to find the best of the best. The work of the twelve finalists will be on show at the V&A from 7 September 2017 – 5 February 2018, before touring to venues around the UK and an overall winner will be selected at a ceremony in November. We've picked out four of our favourite pieces here by the artists Romilly Saumarez Smith, Laura Youngson Coll, Peter Marigold, and Phoebe Cummings but it's well worth a visit to the V&A to choose your own favourite.

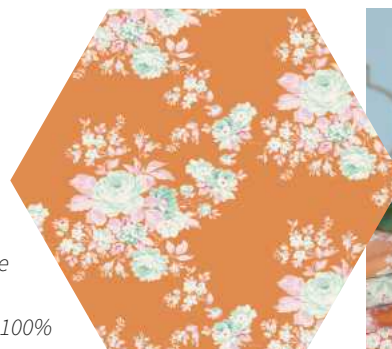
[vam.ac.uk/info/the-womans-hour-craft-prize-2017](http://vam.ac.uk/info/the-womans-hour-craft-prize-2017)

# NEWS & REVIEWS

Keeping you in the loop with the latest news from the craft world

## COMING SOON – TILDA HARVEST

Some things are worth waiting for and for this we're counting down the days! Cabbage flowers, wild berries and birds make up this beautiful autumnal collection from Tilda in 100% cotton fabric. Shades of pink, turquoise and burnt orange will inspire a whole host of sewing and quilting projects and to complement the range there are coordinating buttons, a quilt pattern and a cute animal kit! We're offering five FQ bundles of this range (RRP £19) to winning entries of our Show & Tell pages in next month's issue, so remember to send in photos of your current projects without delay! £16.80 per metre [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)





## SHOP TALK

*We're always interested to know what makes our readers tick, so each month we're asking one of your favourite shops to tell us a bit about themselves and which products, old and new, are popular with their customers. This month, we're getting to know The Village Haberdashery in West Hampstead, London.*

The Village Haberdashery is a modern craft shop and class studio based in West Hampstead, London. Our aim is to inspire everyone who walks through our door (or visits our website) to make something amazing! We love to put a modern spin on traditional crafts and hand-pick our products with contemporary crafters in mind. Many of the products we stock are locally, independently and/or sustainably produced and everything we offer is beautifully designed. Plus, we offer a huge range of sewing, knitting and craft classes in our sunny studio.



### Oldie but Goodie:

Kona Cotton Solids come in more than 300 colours and our quilters can't get enough of them!



**New on the Block:** The cross-stitch kits from The Make Arcade have been so popular; I think the on trend designs and bite-sized, portable projects make them a winner.



### Close to our Hearts:

We love our Hoooked Zpagetti t-shirt yarn! This yarn can be used to crochet a basket, macramé a plant hanger and more! So much fun.



The Village Haberdashery, Unit 6, Hardy Building, Heritage Lane, West Hampstead Square, London, NW6 2BR, [thevillagehaberdashery.co.uk](http://thevillagehaberdashery.co.uk)

## DAUGHTERS OF PENELOPE EXHIBITION – EDINBURGH

*We were intrigued when we came across the title of this new exhibition. Who is, or was, Penelope? So, a bit of research later, here's a very short history lesson. Penelope was the wife of Odysseus in ancient Greek mythology, and well known for her fidelity. To put off ardent suitors during her husband's time at sea, she pretended to weave a burial shroud for Odysseus' father, claiming that she would choose a suitor when it was ready. However, for the next three years she would secretly unpick part of the shroud so that it could never be finished thus creating control over her own destiny. The **Daughters of Penelope** exhibition at Dovecot Studios is so called because it features women artists who are giving voice to their own lives, cultures and destinies through the medium of textiles. This popular Edinburgh tapestry studio and gallery will be displaying some truly dazzling work from artists exploring women's textile histories, as well as pieces by key women weavers who have contributed to Dovecot's history. Highlights include this piece by Fiona Mathison – A Clean Sheet.*



Thursday 20 July 2017 to Saturday 20 January 2018

**Admission: free**

Mon-Sat 10.30am-5.30pm | Daily during August 10am-6pm  
Dovecot Studios 10 Infirmary Street, Edinburgh, EH1 1LT.

[dovecotstudios.com](http://dovecotstudios.com)



## The Deborah Kemball Studio Collection from Oakshott Fabrics

Deborah Kemball, the Toronto based quilter famous for her exquisite appliqué, has joined forces with Oakshott Fabrics to create her own Colour Pick selection of 27 shades, now available from Oakshott as the Deborah Kemball Studio Collection. Loving the contemporary feel of solid colour fabrics, Deborah was particularly taken with the added dimension that the Oakshott fabrics with their 'shot' effect added to her work saying, "With one fabric I essentially get two shades depending on how I place the motif and how the light falls." Fans of Deborah's style will be excited to know that there are two free patterns using her Colour Pick fabrics, both of which are equally eye-catching. The Pillow features Deborah's signature flowers and insects whilst the Window Box is a free-standing small quilt based on autumnal hydrangeas in Montreal. These are going to the top of our wishlist! [oakshottfabrics.com](http://oakshottfabrics.com)







## Popular Patchwork at Festival of Quilts

Here at Popular Patchwork HQ we're gearing up for the biggest date in the quilting calendar. Yes, we're talking about the Festival of Quilts! If you haven't already booked your tickets, we've got five pairs to giveaway (see page 98) and the organisers have given us a special Popular Patchwork reader offer just for you! Quote **POPPA17** to get £2.50 off the price of an adult advance ticket (normally £15) and £1.50 off concession tickets (normally £13.50). Once there, make sure you pay us a visit and meet our editor Emma and the rest of the team at our stand, E32. Our very own Stuart Hillard of Stuart's Surgery will be on the stand every day between 2pm and 3pm and will be signing copies of his fantastic new book **Use Scraps, Sew Blocks, Make 100 Quilts**. We'll also be displaying the three winning quilts from our design competition in conjunction with Lewis & Irene: Down by the River. The top group prize for the winning quilt is £500 worth of **Lewis & Irene** fabric, wadding from the **Warm Company** and £150 worth of craft books. The individual prize (drawn from all competition participants) is a fabulous **Janome Atelier 3** sewing machine, worth £799. Our good friends at David Drummond are also offering an extra special prize for our prize draw, open to everyone that visits our stand, which is a chance to win a top of the range **Janome MC9400QCP** sewing machine, worth £2,199. Featuring a colour LCD touch screen, 9mm stitch width, 350 built-in stitches and fully automatic tension control, this fully computerised machine with free arm has got to be the best prize ever! Get your skates on and book your show tickets now – there'll be 700 amazing competition quilts on display, over 350 workshops and up to 30 galleries of work from leading quilt galleries and groups from all over the world. Not sure we can bear the wait!!



The Festival of Quilts, 10–13 August 2017, Hall 7, 8 & 9, NEC, Birmingham, [thefestivalofquilts.co.uk](http://thefestivalofquilts.co.uk), quote **POPPA17** for ticket discounts.

**5** pairs of tickets to give away  
See page 98

## COURSE PICKS

*Our pick of courses happening around the UK*

### Jelly Roll Quilt Weekend

In this weekend course, you'll learn from tutor Katherine Wright how to work speedily with strips to create complex patterns. On Saturday you'll learn how to piece and sew the top of a lap quilt and on Sunday you'll be quilting the patchwork and stitching the border. You'll need to bring along a jellyroll and a backing fabric of choice to the class. This is a beginner friendly class for those of you who want to learn the basics of patchwork and quilting in a relaxed atmosphere.



**Saturday 12–13 August 2017, 10am–4pm, £100, Leicestershire Craft Centre, 10a High Street, Market Harborough, LE16 7NJ. [leicestershirecraftcentre.co.uk](http://leicestershirecraftcentre.co.uk)**

### Patchwork Introduction – Machine Piecing

This is a great course for learning the basics of patchwork and quilting. Rebecca Woollard will show you how to create patchwork blocks using quarter inch seams; how to cut and sew; how to sandwich layers together; and how to machine quilt the patchwork. Materials are provided on this course but feel free to bring along your own fabrics, patterns and sewing machines if you like. Rebecca is a patient teacher who is qualified to teach adult learners in a range of subjects – so no need to feel nervous if this is your first foray into the world of patchwork. You might get hooked!

**Sunday 13 August, 10am–5pm, £80, The Flowerpot, Hatfield Heath, Hertfordshire, CM22 7EB. [rebeccawoollard.co.uk](http://rebeccawoollard.co.uk)**

### Patchwork Project – Scissor Pouch

In this beginner course you'll learn the basics of patchwork by making a pouch that can be used to keep your scissors or rotary cutter safe. Using a quilt-as-you-go method known as Stitch and Flip, you'll use a rotary cutter and quilter's ruler to cut strips of fabric that can be sewn together with wadding and backing fabric. To finish off, you'll be taught how to bind the edges. Thread and wadding are provided but feel free to bring along your own fabrics. A great little project for those new to patchwork.

**Saturday 5 August 2017, 10am–1pm, £25, Sew and Sea, 24 Brunswick Street, Teignmouth, Devon, TQ14 8AF. [sewandsea.co.uk](http://sewandsea.co.uk)**



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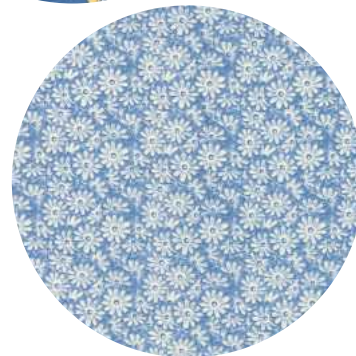
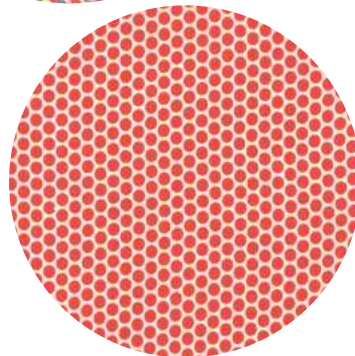
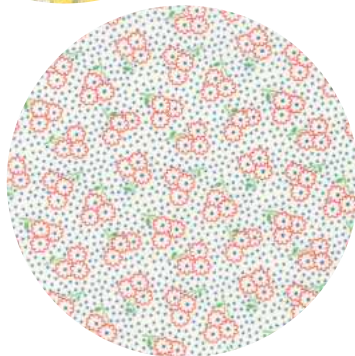
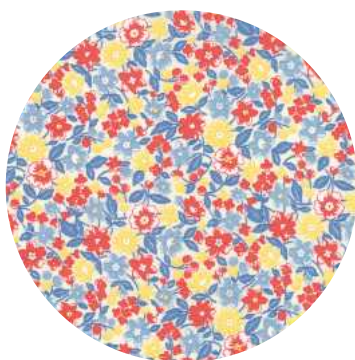
**1 fat quarter bundle to give away**

See page 98

## Time to play

This is a collection with a taste of nostalgia that mixes Scottie dogs and polka dots. These classic '30s reproduction prints by Chloe's Closet from Moda are perfect for those looking for a vintage look. Small-scale florals and novelty prints combine with geometrics in fresh, clear colour in 100% cotton fabric; perfect for any quilting project.

[winbournefabrics.co.uk](http://winbournefabrics.co.uk)



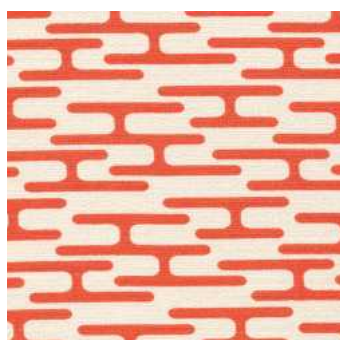
## SWATCH THIS SPACE

This month's theme of Boho Summer Living has made us think of bold patterns, bright colour and eclectic design. All of these can be found in abundance in this month's round-up of our favourite fabrics. From the cute playful scenes of Moda's '30s Playtime to the exotic mix of Andean-inspired designs in Freespirit's Haute Zahara collection, there's something for everyone to get into the boho spirit. Turn to page 74 to see how Jemima Schlee has used the bold, graphic prints of Holding Pattern by Cloud 9 to create a cute, handy make – perfect for your next summer break!

## Graphic style

Birds, flowers, and geometrics are printed onto hardy barkcloth fabric in this exciting collection by Jennifer Jones. Olive, pink and tangerine is a colour palette designed to be noticed, and the fabric works perfectly for a whole range of projects including bags, jackets, skirts, and cushions. We'd even stretch to a bit of upholstery with this one – fans of Ercol sofas take note!

[cloud9fabrics.com](http://cloud9fabrics.com)







## Floral fantasy

This pretty collection designed by Keera Job of LiveLoveSew for Riley Blake is inspired by her two daughters and is all about 'chubby little hands clutching colourful posies' and making daisy chains with her grandmother when she was a girl herself. It's a fresh, vibrant collection featuring turquoise blues, soft yellows, and bright bougainvillea pinks – and the good news is, there'll be patterns featuring the collection from LiveLoveSew Pattern Co available soon.

[rileyblakedesigns.com](http://rileyblakedesigns.com)



## Peruvian pleasures

Flamingos, pineapples and palm trees feature in this glorious collection by Dena Designs for Freespirit. Inspired by the artisan spirit and rich tapestries of Peruvian artists, this is a modern interpretation of the handmade. Bursting with colour and exuberance, these prints have quite captured our hearts!

[freespiritfabrics.com](http://freespiritfabrics.com)



# TAKE ME HOME

This month we've gone for laidback summer living with an injection of jewel tones. Check out these boho picks from the Popular Patchwork team.



Tilda Circus Floor  
Cushion Kit, £64.99

[sewandso.co.uk](http://sewandso.co.uk)

► For laidback summer living

**1** kit to  
give away  
See page 98



Hollyhocks Lavender Bags, £10 each

[finecellwork.co.uk](http://finecellwork.co.uk)

» Smell as good  
as they look



Little Bird Stitch Kit, £12

[nancynicholson.co.uk](http://nancynicholson.co.uk)

» Bright and beautiful



Unexpected Things George Decorative  
Beetle, £24

[libertylondon.com](http://libertylondon.com)

» Storage with a twist



Happy Pompoms by Bright Boho, £7.95

[en.dawanda.com](http://en.dawanda.com)

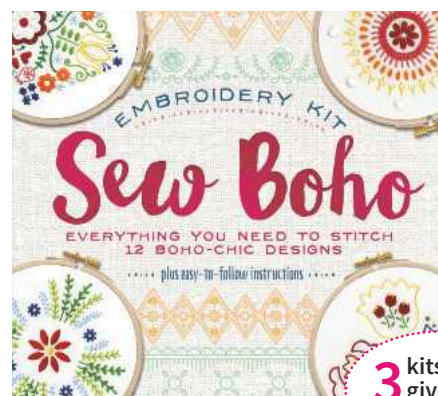
» Detachable decoration for boho bags



Tea Plate in Wire Holder, £16.50

[re-foundobjects.com](http://re-foundobjects.com)

» Time for tea



Sew Boho by Kelly Fletcher, £19.99

[quartoknows.com](http://quartoknows.com)

» For fabulous finishing touches

3 kits to  
give away  
See page 98



Set of Six Jewel Moroccan Drinking Cups, £18

[temerityjonesshop.com](http://temerityjonesshop.com)

» Take a sip



Tangier Ceramic Knob, £8

[anthropologie.com](http://anthropologie.com)

» Taste of the bazaar



Liberty Patchwork Katherine

Bag Fabric, £15

[alicecarloline.co.uk](http://alicecarloline.co.uk)

» Totes delightful!

**New quilting products!**

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**$\frac{3}{4}$ " 1"  $1\frac{1}{4}$ "  $1\frac{1}{2}$ "  $1\frac{3}{4}$ " 2"  $2\frac{1}{2}$ " 3"**



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NL4161 Triangle  
template set (8 sizes)  
0.75" - 3" £13.95



NL4162 Diamond  
template set (8 sizes)  
0.75"-3" £13.95



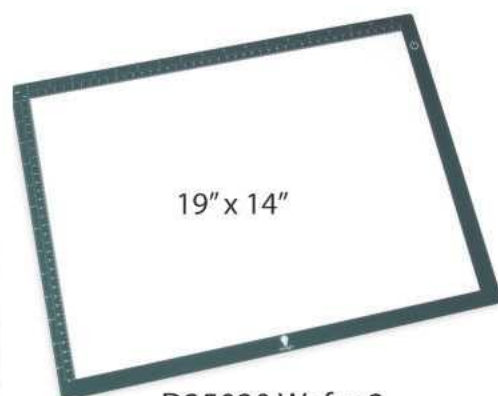
NL4163 Pentagon  
template set (8 sizes)  
0.75-3" £13.95



Polyester quilting gloves.  
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ER980 £5.95



DN1180 - Sewing  
machine light  
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A3 size dimmable LED light box  
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Down to £99.95



Amplify 9.5"(24cm) dressmaking  
scissors with razor edge and soft grip  
F9162S £24.95



F9445 Pinking scissors 9"  
(23cm ) £ 35.00

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# POPULAR patchwork

COMING NEXT  
MONTH  
ON SALE 11TH AUGUST

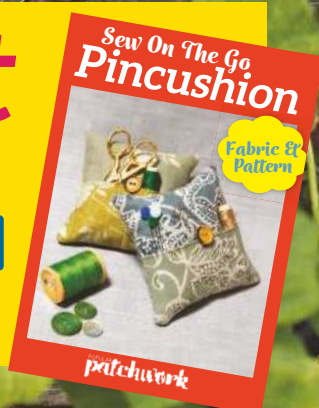
*The last days  
of Summer*

*New*

PART 1  
Stuart Hillard  
mystery quilt

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SEW ON THE GO  
PINCUSHION  
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cushions, bags  
and accessories







# HERMAN HUGS

This bright, fun and scrappy stash quilt is great way to use up charm squares  
by Mandy Munroe

## SKILL LEVEL

### MATERIALS

Twenty dark blue fabrics, each at least 12.7cm (5in) square  
Twenty light fabrics, each at least 12.7cm (5in) square  
Forty medium fabrics, each at least 12.7cm (5in) square  
25cm (1yd) blue fabric for centre squares  
25cm (1yd) light grey fabric for background squares  
98 x 136cm (38½ x 54½in) wadding  
98 x 136cm (38½ x 54½in) backing fabric  
40cm (¾yd) binding fabric

### FINISHED SIZE

Approx. 88cm x 126cm (34½ x 49½in)

### PREPARATION

Use ¼in seam allowance throughout.  
Read instructions through before cutting your fabric.

*Herman is a friendship cake where you make a sourdough starter and share it out to friends, who then add to the starter and share it again. I named this quilt after the Herman cake as it seems to multiply as you make the half-square triangles. This quilt can be made totally by yourself or if you would like to make it with friends I've included tips for making a group (or bee) version on page 20.*

MANDY

## Cutting

- 1 If you have not already done so, cut your dark, light and medium fabrics into to a total of eighty 5in squares.
- 2 From the 25cm (1yd) piece of blue fabric cut seventeen 4¼in squares.
- 3 From the light grey background fabric cut twenty-two 4¼in squares.
- 4 From the binding fabric cut five 2½ x 42in strips.

## Making the Herman blocks

- 1 Place one dark blue and one light 5in square right sides together. On the wrong side of the light square draw a diagonal

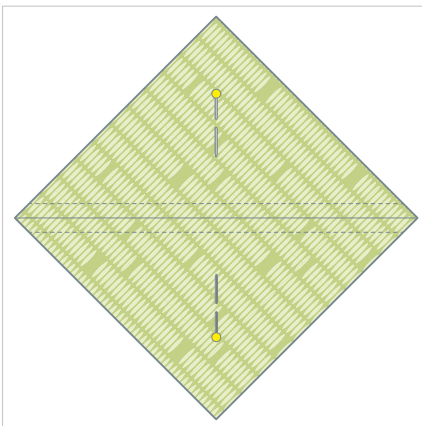
line from corner to corner.

- 2 Stitch ¼in away from the drawn line on both sides. **Fig 1.** Cut along the line.

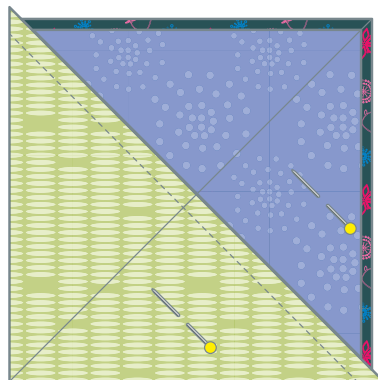
- 3 Press to set the seams and open out, carefully pressing the seam towards the darker fabric. Do not pull or stretch out of shape, keep it square. You now have two half-square triangle units.

- 4 Place each half-square triangle unit in the centre of two medium 5in squares, right sides together. Your sewn squares will be slightly smaller, **Fig 2.** Repeat Steps 1 to 3, drawing the line, sewing, cutting and pressing to make two units. **Figs 3 and 4**

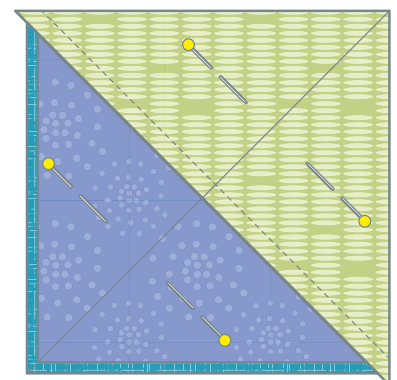
- 5 When complete, trim unit to 4¼in square (see handy hint overleaf).



**FIG 1:** Stitching ¼ either side of the diagonal line



**FIG 2:** Placing the half-square triangles on top of two medium squares





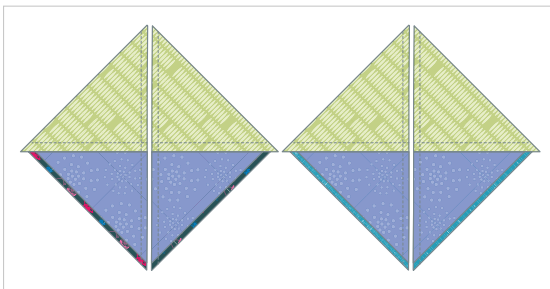
**6** Repeat to make a total seventy-eight squares. You will have two left over at the end which can go back in your stash, or you can incorporate them into a quilt label.

### HANDY HINT

It is important to make sure the seams are centred when you trim the squares. The easiest way to do this is to line up the edge of the blue square on a line on your cutting board. It should measure  $4\frac{1}{4}$ in. Then trim a sliver off the other three edges where necessary. You could also use masking tape on your board as a guide, placing two pieces to mark the  $4\frac{1}{4}$ in square.

## Assembling the quilt top

**1** Using **Fig 5** for guidance, take all the squares and lay them out in a design nine across by thirteen down, placing the blue triangles so they join up to a centre blue square, as shown in **Fig 6**. The light grey squares are regularly placed to unify the light fabric triangles. These will travel diagonally across the quilt with a medium warm stripe in-between. Mandy advises taking a picture on your phone or digital camera to help spot any rogue placements.



**FIG 3:** Cutting the squares

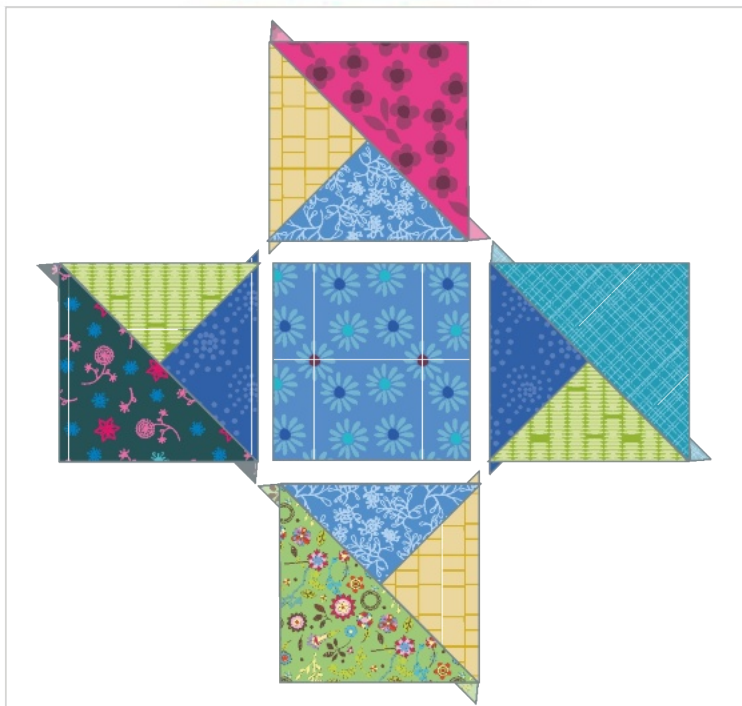


**FIG 4:** The squares pressed open



**FIG 5:** Layout guide





**FIG 6:** *Placing the blue triangles next to a blue square*

**2** Sew the squares into rows, press the seams, pin and sew the rows together. To speed up the process you could sew them together using chain piecing.

## Quilting and binding

**1** Give your backing fabric a good press and then place it wrong side up on a clean flat surface. Matching up the raw edges, place the wadding on top of the backing fabric, followed by the top, centrally and right side up; the backing and wadding are slightly larger than the quilt top. Pin with quilters' safety pins, or tack, to hold the layers together.

**2** Quilt as desired. Mandy stitched in the ditch to anchor each diagonal row, then quilted a loose meandering design on the diagonal rows that feature the medium fabric.

**3** Trim the excess backing and wadding level with the quilt top edges.

**4** Join the binding strips at right angles. Press the seams open to reduce bulk and then trim away the "ears". Fold the strip in half lengthwise, wrong sides together and press.

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

**6** Fold the binding over to the back of the quilt and neatly slipstitch in place by hand.

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



### WHERE TO BUY

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



## Patchwork party!

Whether you are cutting down 10in squares, using leftover charm squares or rescuing 5in strips from your scrap pile, it's fun to get a group of friends together to make a bee version of this quilt. Put aside a day, book a venue and use it as an opportunity to play. Defining a theme and colourway will help everyone select their fabric contributions. I would describe my theme as modern and my colours as warm brights.



To help make a cohesive group quilt, take time at the beginning of the day to discuss your choices and remove anything that doesn't fit. It always amazes me how fabrics change when put next to others, colours that seem to fit the brief now look 'dirty'



or shout too loudly. A fun way to start sorting your fabrics, and help you agree on your bold/dark selection (the blue in my quilt), is to lay them all out on a table and let everyone pull them out instinctively, creating separate piles of yes, no and dark. There may still be a few choices up for discussion but you can use this opportunity to learn about each other people's preferences. Once the fabrics have been chosen sort your 5in squares into light, medium and dark.

My dark centre and light background squares were cut from large pieces of fabric so I could repeat them. This calmed down my scrappy quilt. You might be happy to go 'full scrap' and have different centres as well! I chose plenty of blender fabrics for the same reason, as too many busy prints can end looking chaotic and losing the diagonal effect across the quilt.

Remind everyone to use a 1/4in foot on their machine, however, knowing the finished blocks will be trimmed to 4 1/4in square takes the pressure off as they will all fit together when the quilt is assembled.

Aim for everyone to make (for example) sixteen half-square triangles to Step 2. Then swap eight (half) of them and each add squares to Step 3. You might like to allocate or volunteer someone to be the trimmer for consistency.

### Finished size of the quilt

If you are happy to just play and see how many blocks are made on the day, you can decide on a finished size later. Pinning the trimmed blocks onto a sheet helps preserve the layout until it can be pieced together. It also keeps everyone motivated as you can see the quilt coming together.

Have a fun day, it goes without saying that tea and cake must be involved!

*Mandy*



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# At home with... YOUR PEAKS & VALLEYS QUILT

Every month we show you how to bring one of our featured projects to life in your home. This month we've chosen to style the Peaks and Valleys quilt by Michael Caputo.

## Style tips PEAKS AND VALLEYS QUILT

To capture the flavour of Michael Caputo's stunning quilt, we've gone for a bold room scheme that teams rich, dark velvets with bright exotic patterns and layers of texture. This is a room with eclectic style; inspired by trips to Morocco and India with colours that scream to be looked at. Rugs and cushions ramp up the comfort factor and bowls and storage inject extra drama. A wallpaper depicting theatrical Indian vignettes ties in with our adventurous theme and helps to create an interesting backdrop. For anyone tempted to get a bit braver with their décor, going boho is a great place to start. More is definitely more!



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## COLOUR TIPS

We asked the consultants at Dulux to suggest some colours in their mixing range to complement our quilt, each creating a different mood. Dulux's Creative Director, Marianne Shillingford gives us her top picks.



**Coral Polka** is a colour with a free spirit that captures the essence of summer festivals. It's one of those rare grown-up light reds that perches on the edge of pink but doesn't have that girlish sweetness. Team with marigold yellows or light oranges to create the perfect crisp and breezy combination for summer decorating.



**Safari Spice** warms up a room even in the coldest weather and is a colour that looks as good in the autumn and winter months as it does in spring and summer. Team with vibrant blues, jade and aqua in soft furnishings, upholstery, and accessories to complete the ideal boho chic interior.



**Sunset Kiss** could be the colour of the setting sun in a summer sky or the memory of something much sweeter, making it the perfect colour for a boho bedroom.



**Denim Drift** The perfect chill out shade to balance brighter party hues in a boho look is a subtle greyed indigo like Dulux Colour of the Year Denim Drift. Just like a mood ring, it shifts colour as the light changes throughout the day. One moment it appears a chalky pale sky blue, the next it's a distant brooding storm and the next a soft greyed indigo.

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See  
pattern  
sheet for  
template



# LOTUS FLOWER QUILT

Large scale appliqué blocks make a dramatic floral quilt  
by Judith Hollies

## SKILL LEVEL

### MATERIALS

Twelve 0.5m (½yd) fabrics for the blocks  
30cm (¾yd) pink border fabric (A)  
1.5m (1½yd) dark border fabric (B)  
193 x 242cm (76 x 95in) backing fabric  
193 x 242cm (76 x 95in) wadding  
60cm (5/8yd) binding fabric  
4m (4¾yd) paper-backed fusible web\*  
2½m (2½yd) Stitch 'n Tear

### Threads to match fabrics

\*Judith used Bondaweb which is approximately 45cm (18in) wide and Stitch 'n Tear which is approximately 90cm (36in) wide.

### FINISHED SIZE

Approx. 182.9 x 231.2cm (72 x 91in)

### PREPARATION

Use ¼in seam allowance throughout.  
Press seams to the darkest side unless advised otherwise.  
Pay attention to directional prints when cutting out.

*The inspiration for this quilt came from graphic lotus flower designs. I decided to make the blocks large so they could showcase the beautiful bohemian fabrics.*

JUDITH

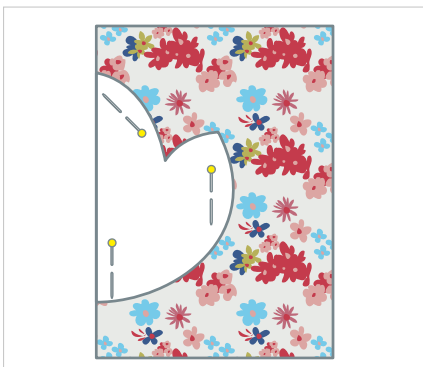
## Cutting instructions

All strips are cut across the width of the fabric (selvedge to selvedge)

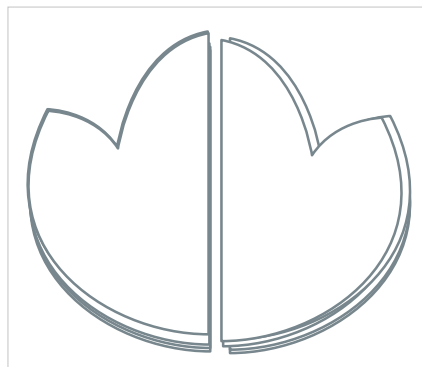
- 1 From each of the twelve fabrics for the blocks cut one 10in strip. Subcut this to make two 10 x 19½in rectangles for the backgrounds. Put the remainder of the fabric to one side.
- 2 From the Stitch 'n Tear cut six 15in strips. Subcut these to make twelve 17in x 15in rectangles.
- 3 From border fabric A cut seven 1½in strips.
- 4 From border fabric B cut eight 6½in strips.
- 5 From the binding fabric cut eight 2½in strips.

## Making the blocks

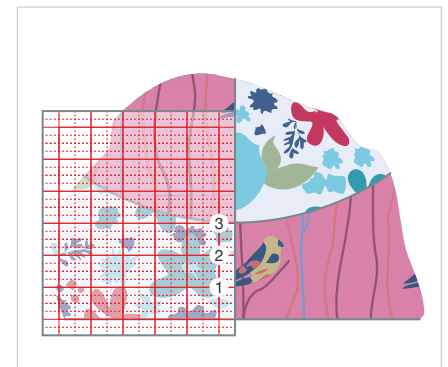
- 1 Take one of the leftover pieces of fabric for the blocks and fold it in half, wrong sides together. Pin the half flower template from the Pattern Sheet on top and cut the fabric around the shape. These two halves will make one complete flower. Repeat with the other eleven fabrics. **Fig 1**
- 2 Using the template, trace twenty-four flower halves onto the smooth (paper) side of the fusible web, twelve facing one way and twelve facing the opposite way (mirrored). Leave a gap of approximately 1in between each half flower. Cut out on the pencil line. **Fig 2**
- 3 Following the manufacturer's instructions, iron the fusible web to the wrong sides of the corresponding fabric half flowers. Two halves make one complete flower. Judith advises using greaseproof



**FIG 1:** Template pinned to the fabric ready to cut around



**FIG 2:** Flower shapes cut from the fusible web



**FIG 3:** Positioning the bottom of the flower



paper, or a silicon sheet, to protect your iron and ironing board when using the fusible web. If any accidentally gets onto your iron clean it straight away.

**4** Lay out the background fabrics in a design six across and four down. Using the diagram of the finished quilt in **Fig 7** (opposite) for guidance, make sure that if you have used one design on the right of a finished block, you place the other piece on the left. If you find it easier, number each fabric.

**5** Sew the background fabrics into twelve pairs, joining them along their 19½in edges. Press the seams open.

**6** Match the half flower motifs with the background panels, making sure the identical fabric half flower and background panel are opposite each other.

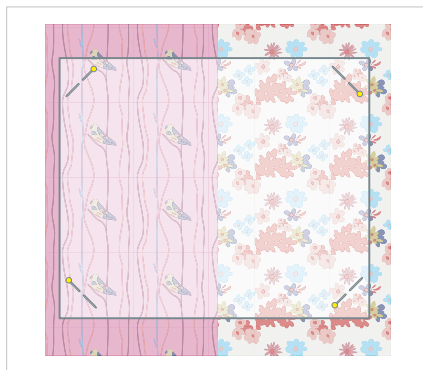
**7** Remove the paper backing from the fusible web. Position a half flower onto the background panel, with the straight edge aligned on the centre seam. Position the bottom of the flower 3in up from the bottom of the background panel, as shown in **Fig 3**, and press until fused in place. Repeat with the other half of the flower. **Fig 4**

**8** Fuse the remaining half flower motifs, making sure there are no gaps between the long central edges of the flowers.

**9** Take one block and pin a piece of Stitch 'n Tear behind the appliquéd flower. Hold it up to the light to check all edges of the flower are within the Stitch 'n Tear, then pin in place, **Fig 5**. Using a thread that tones with the fabric,



**FIG 4:** A fused block ready for stitching



**FIG 5:** Pinning the Stitch 'n Tear to the back of the block



**FIG 6:** Detail of satin stitch



satin stitch around the edge of each half flower, **Fig 6**. When you have finished stitching carefully remove the Stitch 'n Tear. Repeat to sew all the blocks.

## Assembling the quilt top

**1** Lay out the blocks then sew them together to make four rows, each made up of three blocks. Press the seams of odd numbered rows to one side and even numbered rows to the opposite side.

**2** Sew the rows together, making sure to butt/nest the intersecting seams, **Fig 7**.

The quilt top should measure approximately 57½ x 76½in at this stage.

**3** Join two 1½in strips of border fabric A together end to end. Press the seam open and sew to one side of the quilt. Repeat, sewing the border to the other side of the quilt. Trim the ends level with the edge of the quilt.

**4** Join three 1½in strips of border fabric A together end to end. Press the seams open and sew to the top of the quilt. Trim the excess fabric and sew the remainder of the strip to the bottom of the quilt. Cut the ends level with the edge of the quilt.



**FIG 7:** The blocks sewn together



**5** Join two 6½in strips of border fabric B together end to end. Press the seams open and sew to one side of the quilt. Repeat, sewing the border to the opposite side of the quilt. Trim the ends level with the edge of the quilt.

**6** Join three 6½in strips of border fabric B together end to end. Press the seams open and sew to the top of the quilt. Trim the excess fabric and sew the remainder of the strip to the bottom of the quilt. Cut the ends level with the edge of the quilt.

**Fig 8**





**FIG 8:** The finished quilt top



**FIG 9:** Close-up of quilting design

## Quilting and binding

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

**2** Quilt as desired. Judith free-machine quilted a vermicelli pattern. **Fig 9**

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

**4** To bind the quilt, trim the excess backing and wadding level with the quilt top edges. Join the binding strips together at right angles, pressing the seams open to reduce bulk. Trim away the 'ears' and fold the strip in half lengthwise, wrong sides together, and press. Working from the right side and starting part-way down one edge, match the raw edges of the binding to the raw edges of the quilt and sew in place, folding a mitre at each corner. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the back of the quilt and neatly slipstitch in place by hand.

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

### WHERE TO BUY

Judith's fabrics are from the Boho Fusions and Boho Abloom ranges from Art Gallery Fabrics [artgalleryfabrics.com](http://artgalleryfabrics.com). Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services. For more information about Bondaweb and Stitch 'n Tear visit [vlieseline.com](http://vlieseline.com).



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# GLAMPING CUSHION

This chic cushion is perfect for lounging on in the great outdoors  
by Jemima Schlee

## SKILL LEVEL

### MATERIALS

Two 32 x 8in pieces of fabric A (dark blue) and B (light blue)  
One 18 x 4in piece of fabric C (pink geometric)  
Four 16 x 8in pieces of fabric D (large orange print), E (small orange print), F (yellow), G (mid pink)  
24 x 24¾in pieces of backing fabric  
24in square cushion pad  
100in large pom pom trim

### FINISHED SIZE

Approx. 60cm (24in) square

### PREPARATION

Use ¼in seam allowance for the patchwork, and ⅜in seams for assembling the cushion cover.  
Wash and press all fabrics before starting.

*This cushion is made from four bright blocks sewn together and trimmed with jolly pom poms. I have used lots of fabrics to give an opulent palette, but it would work equally well with a simpler range of colours and prints.*

JEMIMA



**FIG 1:** Sewing diagonally across a square of fabric C

## Cutting instructions

- 1 Cut sixteen 3½in squares from fabrics A and B, to give a total of thirty-two units.
- 2 Cut one 6½in square from fabrics D, E, F and G, to give a total of four units.
- 3 Cut sixteen 3½in squares from fabric C.
- 4 Cut four 3½in squares from each of fabrics D, E, F and G, to give a total of sixteen units.

## Sewing the cushion front

- 1 Take a 6½in square, and place it on a surface, right side up. Place a 3½in square of fabric C in the top right-hand corner, right side down. Align the raw edges and draw a diagonal line from the top left to the bottom right-hand corner of the smaller square. Stitch along this line. **Fig 1**
- 2 Cut the corner, ¼in away from the stitch line. **Fig 2**
- 3 Open out the fabric and press with a hot iron. **Fig 3**



**FIG 2:** Cutting the fabric ¼in beyond the stitched line



- 4 Repeat with the other three corners, the finished square should measure 6½in square. **Fig 4**
- 5 Take the three 6½in squares, and twelve 3½in squares of fabric C. Repeat Steps 1 to 4 to make another three centre squares.



**FIG 3:** Pressing the corner open



**6** Following the layout in **Fig 5**, lay out four blocks, each with the centre unit in the middle and the 3½in squares positioned around the sides. Jemima made each block with a different layout, so play around with the fabrics to create a design you like.

**7** Take the fabric for one block. Starting with the top row, sew the squares together using ¼in seam allowance. **Fig 6**. Repeat with the squares for the bottom row.

**8** Take the two two squares from the left-hand side of the centre unit and sew them together. Repeat with the two squares for the right-hand side, then sew both to the centre unit.

**9** Lay out the rows, press, then sew them together.

**10** Make your three remaining blocks in the same way.

**11** Sew the blocks together in a two-by-two arrangement. This completes the cushion front.

## Assembling the cushion

**1** Prepare the back of your cushion. Cut a 3 x 60in strip from your backing fabric. Place this strip, right sides together, along one long edge of the rest of the backing fabric. Align the edges and pin or tack together. Stitch a ¾in seam for just 2in along either end of this edge, reverse stitching for extra strength.

**2** Set your machine to its longest stitch setting and, starting and finishing about 1in from the two previous short seams, complete the seam. Do not reverse stitch



**FIG 4:** A finished centre unit



**FIG 5:** A finished block





at either end of this as it is only a temporary seam. Press this seam open. With your backing fabric right side down, lay your zipper along the pressed seam, so that its teeth lie along the stitching line. Pin or tack the zipper in position. **Fig 7**

**3** Turn your work over, right side up, and topstitch around the zipper, reverse stitching across each end for extra strength. Remove the pins or tacking, and then open the temporary seam using a seam ripper. **Fig 8**

**4** Give your work a good press, and leave the zipper open by about 6in. **Fig 9**

**5** Lay your patched cushion front on a surface, right side up. Starting at one corner, pin then tack the pom pom trim around the outside edge, making sure the pom poms faces the centre of the cushion front. Fold the trim over itself at 90 degrees as you reach each corner. When you get to the final corner overlap the trim and cut the excess. **Fig 10**

**6** Lay your cushion backing right side down on top of your cushion front and align all the raw edges, pinning or tacking it in place as you go. **Fig 11**

**7** Ensuring that your zipper is still 6in open, stitch a  $\frac{3}{8}$ in seam around the outside edge of your cushion cover. At each corner stop, leaving your needle down, and raise the foot to turn your work 90 degrees. Then lower the foot and continue stitching. When you have finished turn you work right side out through the zipper and give it all a good press. There is no need to trim the corners as the excess fabric will help to pad out the corners. Stuff your cushion cover with your cushion pad.

#### WHERE TO BUY

Jemima used fabrics from the Boho Fusion Collection by Art Gallery Fabrics. [hantex.co.uk/agf](http://hantex.co.uk/agf). The fabric used were: Swiftling Flora (A) and Acqua di Rose(B) Prisma (C) Illusionist Vine(D), Retrospective (E), Frida's Dream(F), Lace in Bloom(G). Hantex supplied the pom pom trim [hantex.co.uk/trims](http://hantex.co.uk/trims).



**FIG 9:** Zipper sewn in place and opened



**FIG 10:** Pinning the pom pom trim



**FIG 6:** A finished row



**FIG 7:** Pinning the zip into position



**FIG 8:** Opening the temporary seam



**FIG 11:** Aligning the cushion pieces



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Image: Helen McBride Richter – thirty four?



# PEAKS AND VALLEYS

Clever use of light and dark fabrics create movement across this pretty quilt  
by Michael Caputo





SKILL LEVEL

MATERIALS

1m (1yd) dark blue (Twinklestar Blu)  
 1m (1yd) mid blue (Bumble Buzz)  
 ½m (½yd) yellow (Terra Firma Sunlit)  
 ½m (½yd) cream (Flower Dance)  
 1m (1yd) mid blue (Sprinkled Peonies Fresh)  
 1m (1yd) cream (Climbing Posies)  
 ½m (½yd) pink (Bumble Bezz)  
 ½m (½yd) purple (Twinklestar Berry)  
 134 x 174cm (42¾ x 68½in) backing fabric  
 134 x 174cm (42¾ x 68½in) wadding  
 60cm (¾yd) binding fabric (Terra Firma Humid)

FINISHED SIZE

Approx. 124 x 164cm (48¾ x 64½in)

PREPARATION

All measurements include ¼in seam allowances, unless otherwise stated. Before starting, photocopy both templates onto separate cardstock paper and carefully cut out using scissors.

HANDY HINTS

There are two templates on the Pattern Sheet. The larger one is used with the dark fabrics and the smaller one with the lighter fabrics. As you cut out the fabric, keep them together in the sets listed in Step 1 to ensure you sew the blocks in the correct order.

This quilt is easiest to make with non-directional fabrics.

*The success of this quilt design rests on the use of light and dark fabrics. I have used a total of eight different prints and colours, but you could use scraps – just keep an eye on the number of pieces and cut as you need it.*

MICHAEL

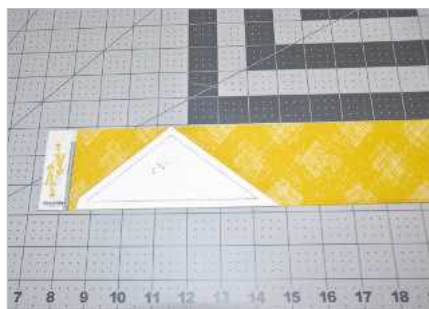


FIG 1: Placing the template on the fabric strip

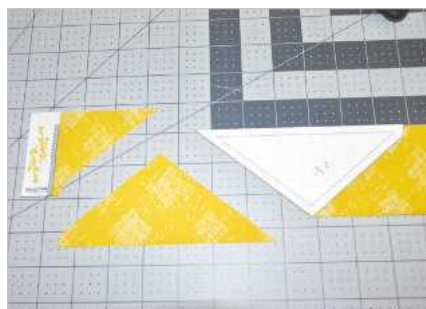


FIG 2: Cutting triangles from the strip

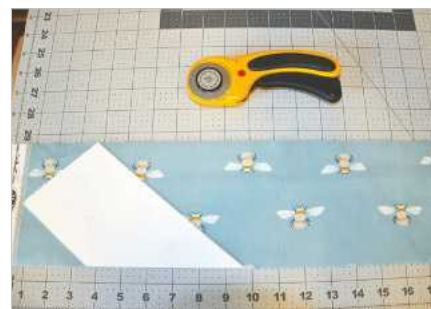


FIG 3: Cutting a mirror piece



## Cutting instructions

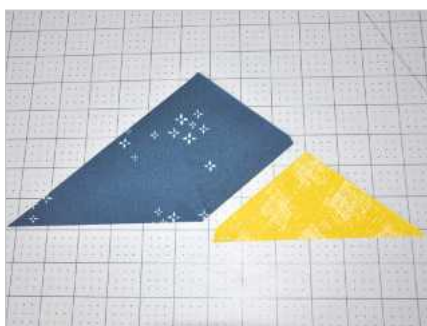
**1** Pair your fabrics according to the list below, or if you are using your own, match a lighter fabric with a darker one.

- Set A: dark blue (Twinklestar Blu) and yellow (Terra Firma Sunlit)
- Set B: mid blue (Sprinkled Peonies Fresh) and purple (Twinklestar Berry)
- Set C: mid blue (Bumble Buzz) and cream (Flower Dance)
- Set D: cream (Climbing Posies) and pink (Bumble Bezz)

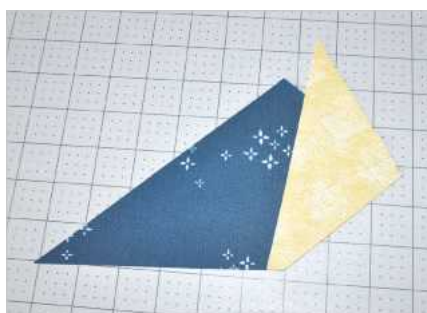
**2** Take set A. From the lighter fabric (yellow), trim a 2¾in strip across the width of the fabric. Lay it out and place the smaller template on top of the fabric, right side up. **Fig 1.** Align the edge of your ruler with the edge of the template and use a rotary cutter to cut the fabric. **Fig 2.** Repeat to cut a total of thirty-eight triangles, cutting more strips as needed.

**3** From the darker fabric (dark blue), trim a 5in strip across the width of the fabric. Take the larger triangle template and using the same method as Step 3, cut a total of thirty-eight units, cutting more strips as needed.

**4** Repeat Steps 3 and 4 with fabric set B, cutting a total of forty-five units in each colour.



**FIG 4:** Two triangles placed next to each other



**FIG 5:** Two triangles ready to sew



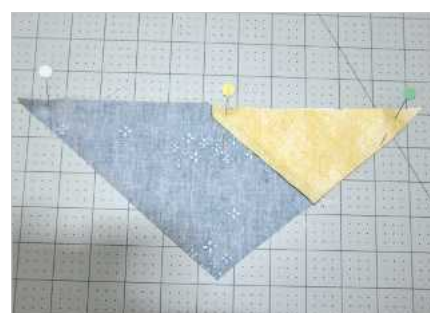
**FIG 6:** Sewing the unit



**FIG 7:** Two triangles placed next to each other



**FIG 8:** Two triangles ready to sew



**FIG 9:** Pinning the unit



**5** Take fabric sets C and D. Cut them in the same way as before, however use the templates upside down. This creates a 'mirror' piece. **Fig 3**. You need to cut a total of thirty-eight units from each fabric in set C, and forty-five units from each fabric in set D.

## Sewing the quilt top

**1** Take set A and lay out a two triangles next to each other, as shown in **Fig 4**. Place them right sides together and align their edges. **Fig 5**. The corners on both top and bottom should be perfectly aligned. Pin if you desire.

**2** Stitch the two pieces together using  $\frac{1}{4}$ in seam allowance, **Fig 6**. Set the seam and press them towards the darker fabric. **Fig 7**. Repeat to make a total of thirty-eight units.

**3** Repeat Steps 1 and 2 with set B to make a total of forty-five units.

**4** Repeat Steps 1 and 2 with set C to make a total of thirty-eight units.

**5** Repeat Steps 1 and 2 with set D to make a total of forty-five units.

**6** Now all the units are sewn and pressed you can start sewing the darker top peaks and the bottom lighter valleys. On a



**FIG 10:** Sewing the triangles together



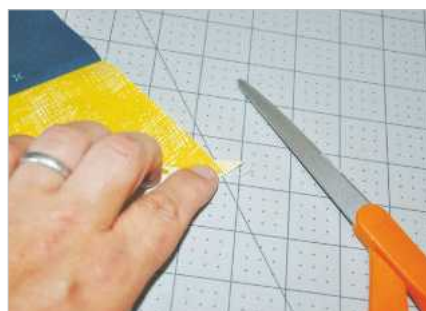
**FIG 12:** Pressing the unit open



**FIG 14:** A sewn unit using sets A and C



**FIG 11:** Setting the seam



**FIG 13:** Trimming the 'ears'



**FIG 15:** A sewn unit using sets B and D





**FINISHED QUILT**



**FIG 16:** Quilt layout



**FIG 17:** Laying two blocks side-by-side



**FIG 18:** Marking the seam



**FIG 19:** Pinning the seam



**FIG 20:** Two blocks sewn together

surface, lay out a triangle from set A and set C right sides up, aligning their long edges. Place them right sides together and align the centre seam **Fig 8**. Pin this seam then to match the outer corners, **Fig 9**. Sew the triangles together **Fig 10**.

**7** Set the seam by pressing the fabric, **Fig 11**, then open it up and press flat. **Fig 12**

**8** Using sharp fabric scissors, snip the 'ears' off the ends of the blocks. **Fig 13**

**9** Repeat Steps 6 to 8 to make a total of thirty-five units from sets A and C. **Fig 14**. You should have three triangle units left over from each set.

**10** Repeat Steps 6 to 8 to make a total of forty-two units from sets B and D. **Fig 15**. You should have three triangle units left over from each set.

**11** On a design wall, or a large flat surface, arrange your blocks according to **Fig 16**. The quilt is made up of the units, with the spare pieced triangles at the beginning and end of each row. You will have one triangle left over.

**12** Sew the blocks together in diagonal rows. Start with the second row and place the two blocks side-by-side **Fig 17**. Fold the right block over the left so the right sides are facing. Measure  $\frac{1}{4}$ in in on each side of the blocks then pin to hold that



junction in place. **Figs 18 and 19.** This will match with your  $\frac{1}{4}$ in seam allowance when sewing the blocks together. Carefully stitch the seam. **Fig 20**

**13** Continue sewing your blocks together to form the rows. Press the seams open to reduce bulk, then sew the long horizontal seams together.

**14** Square up the quilt by trimming the sides using a ruler and rotary cutter. It should now look like the rendering in **Fig 21.**

## Quilting and binding

**1** Press the quilt top and backing and remove any stray threads. Layer the quilt by placing the backing fabric wrong side

up on a surface, followed by the wadding, and then the quilt top. Make sure all the layers are nice and smooth with no wrinkles. Baste all three layers together using safety pins, or your preferred method.

**2** Quilt as you prefer. Michael quilted a loose swirly pattern over the quilt top. When you have finished quilting trim the backing and wadding level with the top.

**3** Cut the binding fabric into seven  $2\frac{1}{2}$ in x width of fabric strips.

**4** Sew the strips of binding together by placing one strip horizontally right side up. Take the next piece and place it vertically wrong side up at the end of the horizontal strip. Sew diagonally from top left to bottom right then trim away the excess fabric creating a  $\frac{1}{4}$ in seam allowance. Continue to piece the strips together in this way to form one long length of binding.

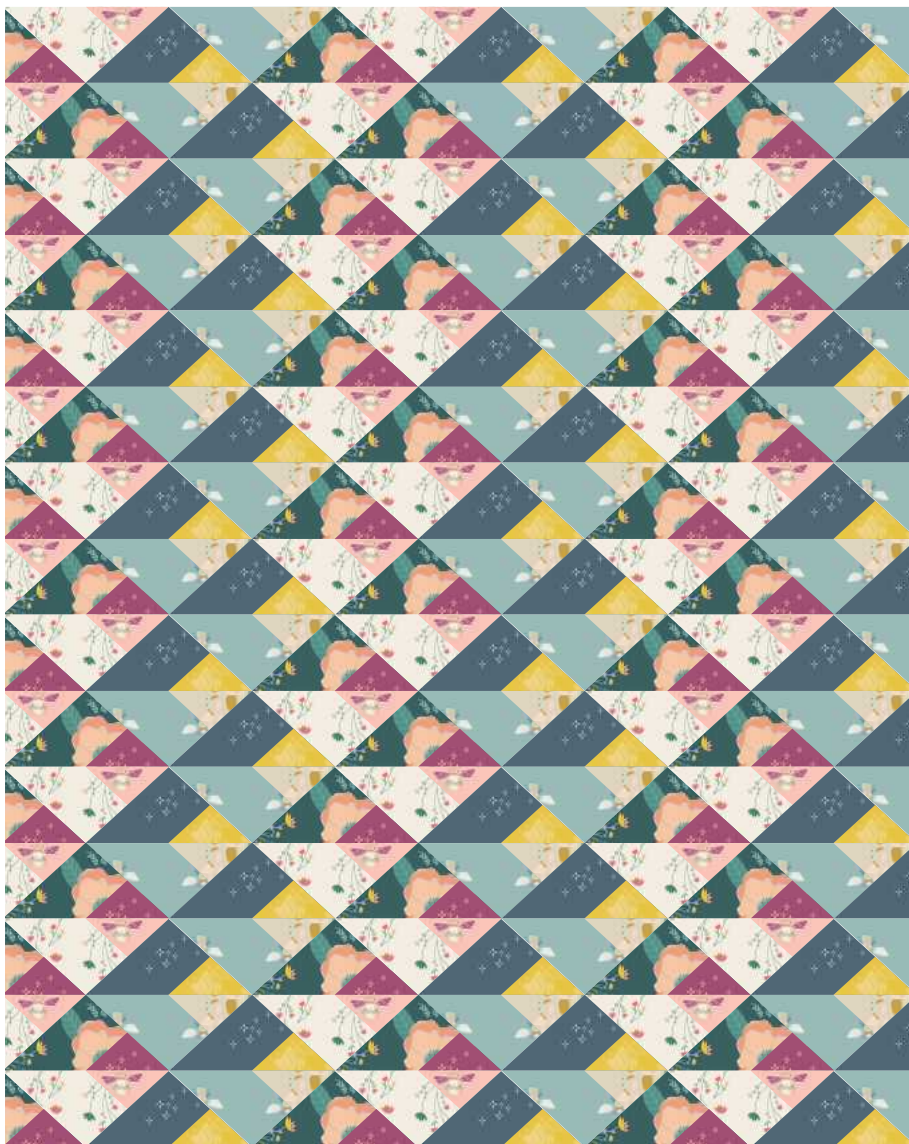
**5** Fold the fabric along the full length of the binding, wrong sides together, and press flat.

**6** Working from the right side and starting part way down one edge, match the raw edges of the binding to the raw edges of the quilt and sew in place, folding a mitre at each corner. Join the ends neatly.

**7** Fold the binding over to the back of the quilt and hand stitch in place, taking care your stitches do not go through to the front of the quilt.

### WHERE TO BUY

Michael used fabrics from Garden Dreamer, Maureen Cracknell's collection for Art Gallery Fabrics [liveartgalleryfabrics.com](http://liveartgalleryfabrics.com) The cotton wadding is Warm and Natural from The Warm Company [warmcompany.com](http://warmcompany.com) The piecing and quilting threads are by Aurifil Threads [aurifil.com](http://aurifil.com)



**FIG 21:** The digital rendering of the finished quilt top, after the sides have been trimmed



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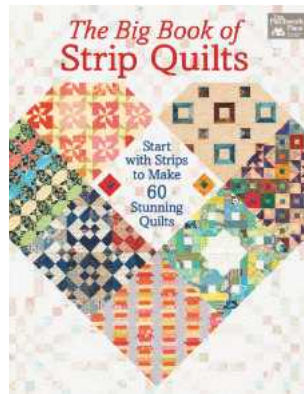


## The Big Book of Strip Quilts

Karen M Burns (compiler)

Martingale, £26.99. ISBN 978-1-60468854-2

This compendium of 60 quilt patterns is part of The Big Book series, which includes Scrappy Quilts, Fat-Quarters, and Table Toppers. These books are great for more experienced quilters who just want to get on and make without needing guidance on technique and terminology. Quilts range from table topper size to seriously large – like Melissa Corey's An Irish Braid, which measures 90½in x 90½in and is a modern take on the traditional Irish Chain pattern. Other featured designers include Kim Brackett, Amy Ellis, Karen Williamson and Kate Henderson. My favourite quilt, Snowball Explosion appeared in Kate's book Strip Savvy, so it kind of makes sense to see it included here in what is essentially a greatest hits compilation. With so



many designs included, there'll be several quilts to take your fancy whether you favour traditional or contemporary. They're all well photographed (although I miss seeing the quilting lines on some of the darker quilts) and the instructions are succinct and clearly laid out with handy illustrations. You won't need to add to your toolkit unless you want to make Kathy Brown's Blueberry Pie where she recommends using a 90-degree double-strip ruler for cutting triangles. Skills-wise, Ladybugs! (shown here by Adrienne Smitke) is the only design that adds complexity by introducing appliqué and embroidery but additional instructions explain these techniques quite clearly if you've not tried them already. Overall nothing to frighten anyone here. . .but lots to admire!



# BOOKSHELF

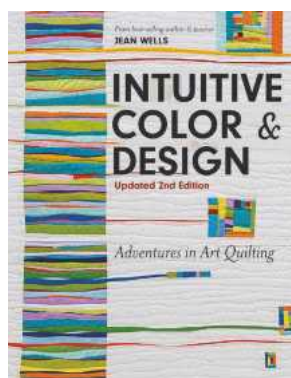
Deputy Editor Julie Sheridan shares her favourite August reads

## Intuitive Colour & Design, 2nd Edition

Jean Wells

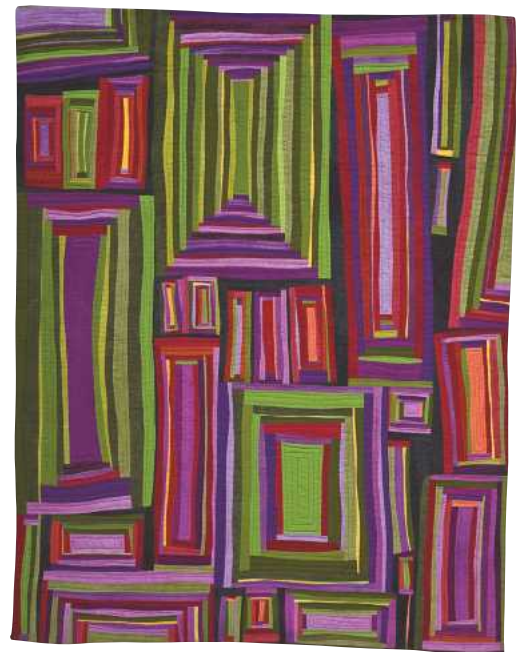
C&T Publishing, £24.99. ISBN 978-1-61745524-7

This is Jean Well's 30th book and as well as being an author, she owns the Stitchin' Post in Sisters, Oregon, which she opened in 1975 and now runs with her daughter Valeri. Over the years she's won numerous awards and became the 40th inductee into the Quilters Hall of Fame in 2010. One of her great joys is teaching workshops and through collaborating with other artists, she has liberated herself from the ruler and now counts her small digital camera as her best friend. With this she has taken hundreds of photos that provide her with design and colour inspiration. The academic side of Jean's approach comes across loud



and clear in the way the book is laid out. Each chapter comes with assignments and she encourages her readers and students to try each one out several times. There's a whole chapter on piecing techniques with six assignments including Rulerless Cutting and Piecing and Straight-Line inserts, each fully explained and illustrated. In essence though, this is a book of two parts: **Design** and **Tools**

**and Techniques.** Having the right repertoire of techniques makes the design part easier but she encourages her readers to switch between the two. Jean's great gift is that she is foremostly an artist who works primarily in cloth and stitches. Many of her techniques would easily be suitable for students of other creative disciplines. The quality of her work is magnificent and it's really interesting how she transposes shapes, pattern, colour and scale from her photographs onto her quilts, showing her workings-out along the way. You'll refer to this book again and again.





## Sewing for Babies and Children

Laura Strutt

Cico Books, £12.99. ISBN 978-1-78249423-2

Between the years of about 1973 and 1977 there are numerous photos of me and other little girls in my street wearing a certain style of dress. It was basically a tube of fabric with an elasticated bodice and two thin shoulder straps. My guess is, one of the mums got hold of the pattern and shared it with the others. Presumably it could be knocked up in about 25 minutes with the right sort of smocking attachment; just enough time to heat up a Findus crispy pancake before Dr Who! These days, sewing for kids is big business and our little treasures no longer have to make do with a one-style-fits-all approach. Taking a good look through Laura Strutt's new book, elastic only features in the odd neckline and waistband and it's all pure cute-as-a-button fashion. Laura was the launch editor of Sew



magazine and is a passionate textile designer and quilter. She loves working on kids clothes as an excuse to use up her fabric stash and because they're quick and easy to make. The 25 projects include 15 full-sized patterns for 0-5-year-olds, which are sectioned into Babywear, Children's Clothes, and Accessories. There are ruffled bloomers and comfy harem pants for babies and shirts and dresses for younger children with cute accessories such as bibs and headbands thrown in for good measure. We can also get our quilting fix from the Colourful Cot quilt made up of 8-12 fat quarters and a metre of cotton for the backing. The book is beautifully illustrated and all the patterns in it look comfortable and practical. Many of the clothes feature sensible, quick-release fastenings and unfussy embellishments. I just wish Dr Who's Tardis really worked. I'd transport this gem back to 1973. Sigh!



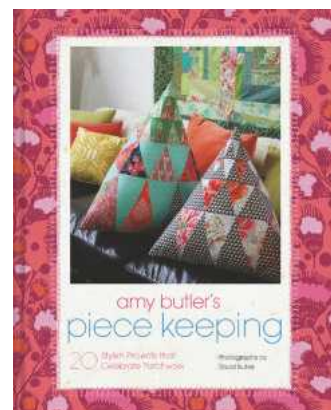
## Amy Butler's Piece Keeping

Amy Butler

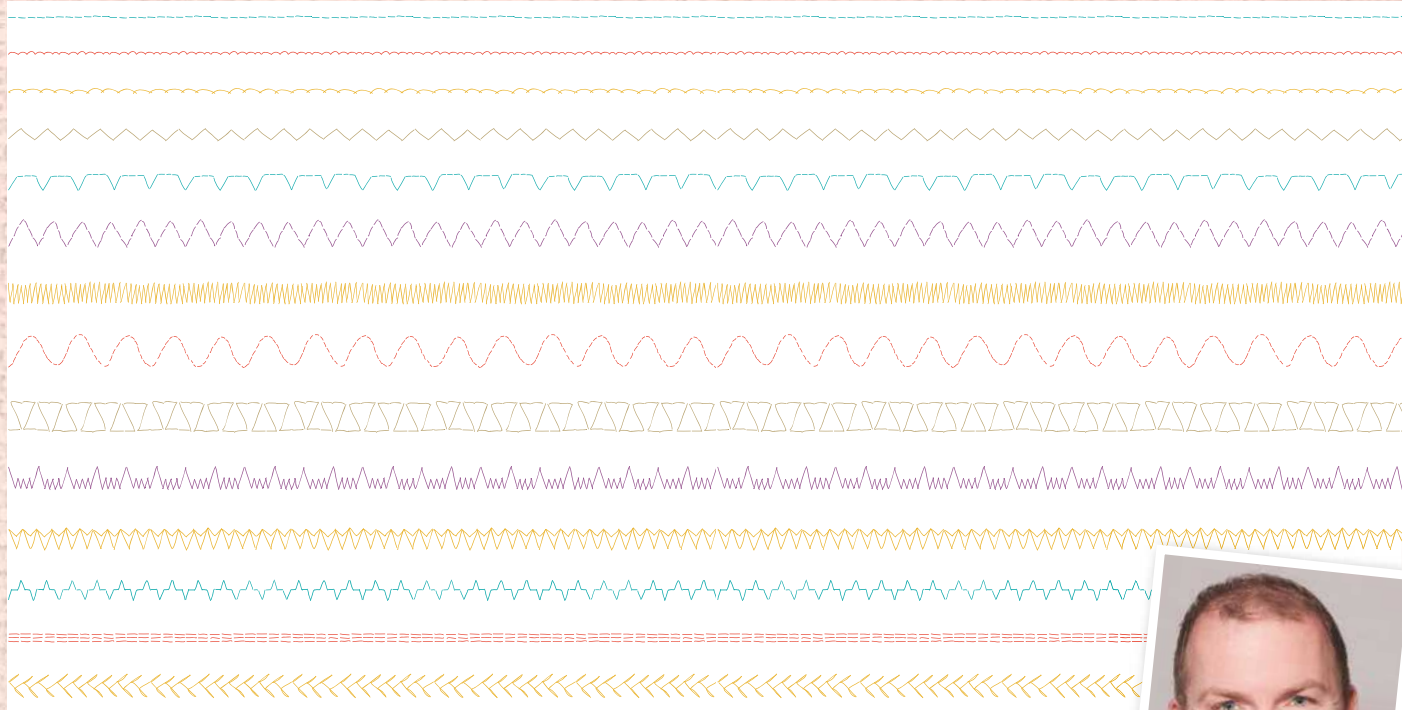
Chronicle Books, £19.99. ISBN 978-1-45213447-5

Amy Butler is certainly no slouch! When she's not designing fabrics and textiles, sewing patterns, rugs, wallpaper and fashion (amongst other things), she's writing about them in her best-selling craft books. Her latest isn't hot off the press but it's her most recent, and because we're featuring her and her designs in upcoming issues, we thought it'd be good to take a look. Piece Keeping is dedicated to patchwork and features 20 glorious projects that fit right in to the flamboyant style of this month's Boho Summer theme. A little like her fellow designers at FreeSpirit Fabrics who include Kaffe Fassett and Tula Pink, Amy is not afraid of colour and the pages are a visual feast of bold designs based on her favourite 'triangles, stripy lines, and energized zigzags'. Two of her favourite traditional motifs are Log Cabin and Flying Geese and both feature in plenty of the projects that include cushions, lampshades, keepsakes, a shoulder bag and a patchwork dress. Quilts make up at least four of the projects and each one has the Amy hall-mark of using a combination of modern and vintage fabrics and even sari silks. Instructions are logical and detailed, usually running to at least four full pages of text with clear notes of additional tools needed before you get cracking. Smaller projects include a statement necklace, some eye catching tribal cuffs and a bijoux belt, although none of these are exactly quick makes. To create the belt, you'll need to create medallions using Suffolk puffs and beading but the end result is original and stylish. If colour and craftsmanship is your thing, this is a book you'll enjoy.

3 copies to  
giveaway  
See page 98







# Stuart's Surgery

**Each month Stuart Hillard answers your quilty questions!**

Mrs D. from Howden in North Yorkshire emailed me recently to ask if I could explain how she could get the best use out of her sewing machine's decorative stitches and how to make the most of the stitch width and length adjustments. So if you've ever wondered what all those stitches are for, keep reading!

**G**etting a new sewing machine is an exciting, and sometimes rather daunting, prospect. We often know what we'd like to achieve but the fabulous array of stitches and adjustments can be a little bewildering.

Let's start with the straight stitch, which accounts for about 99% of my stitching! Most straight stitches will go down in length to 0 or 0.2... pretty tiny, which is great for locking threads in place at the start of a seam or at the start or finish of a line of machine quilting. I also do this when I'm doing machine appliqué, five or six tiny straight stitches lock my thread at the start and finish and then I can switch to a blanket or zig zag stitch. I prefer this to my locking stitch, which can create a bit of an unsightly knot. For the majority of my piecing and general sewing I'm happy with the auto stitch length of 2.4, but whenever I do strip piecing that I intend to cut into segments, I'll use a shorter stitch length; 2.2 or 2.0 to prevent seams popping open.



For foundation piecing through paper, a stitch length of 1.0 to 1.5 ensures foundation papers are easy to remove, and for machine quilting and top-stitching a length of 3.0 to 3.5 gives a really smart finish.



When it comes to adjusting the width of a straight stitch you'd be forgiven for asking: "is that even possible?" You can't make the straight stitch wider but changing the stitch width on a computerised machine will move the needle position. This can be a boon when you want a  $\frac{1}{4}$ in seam allowance but don't have a  $\frac{1}{4}$ in foot. Simply move the needle to the right or left using the stitch width adjustment until the distance from the needle to the right edge of your regular foot is  $\frac{1}{4}$ in. This also works well for dressmaking when you need a  $\frac{3}{8}$ in or  $\frac{5}{8}$ in seam allowance.

I love to use some of my machine's stitches decoratively, too; either for top-stitching, decorating bags or machine quilting. The triple stretch stitch (which on your machine looks like three lines of straight stitching next to each other) actually stitches out as a very bold straight stitch, and is terrific for top-stitching on bags and accent quilting. I also like using the feather stitch and serpentine stitch with my walking foot for more impact when I'm machine quilting. Check with your sewing machine manual which of your stitches can be done with a walking foot though as some reverse pattern stitches will not sew well with the walking foot installed.

I love the look of crazy quilting but lack the time to do the hand embroidery over the seams. By setting some of the decorative stitches at their widest settings and using variegated and decorative threads I can achieve a similar look in a lot less time. Many of the stitches we think of as decorative have a functional element to them too, so read your machine manual and be prepared for a few surprises! Even quite basic machines will have some stitches that can be used for added surface interest.



Experiment with different widths and lengths of stitch to create a 'stitch bible' – work each stitch from shortest and narrowest

to widest and longest. Note the machine settings onto the fabric using a permanent fabric pen and keep your book of sample stitches handy.

Have fun playing with the decorative stitches on your machines and don't be afraid to alter the width and length, too. Keep a note of your favourite settings by recording them in the back of your machine's manual.

### Keep in touch...

Have a wonderful month sewing and write to me at [stuarthillard@me.com](mailto:stuarthillard@me.com) with your questions for Stuart's Surgery. You can also follow me on Instagram @stuarthillardsews and catch me on Create and Craft TV for more top tips, projects and inspirations.





# SHOW & TELL

Please send your emails and good quality photos to [editorial.pp@mytimemedia.com](mailto:editorial.pp@mytimemedia.com) or write to Show & Tell, Popular Patchwork, My Time Media Ltd, Suite 25, Eden House, Enterprise Way, Edenbridge, Kent, TN8 6HF. You will need to include an image showing the entire quilt photographed on a flat surface.



## Star Letter

### Family treasures

I've been making quilts for three years and am totally addicted! I thought I'd share with you my latest passion – appliqué. These are three quilts I've made for family members; with four children of my own there's always someone to make a quilt for!

**Gill Rowley, Worcester**

*Wow Gill, you've certainly been busy! We felt it only fair to reward you with this month's star letter given the variety and professionalism of your appliqué designs. Your family is very lucky.*

## Remembering Diana

I made this small quilt for a competition in Australia on the subject of '20 years ago'. I made a Diana quilt as it is twenty years ago this year since she died, and was pleased with it. I included a candle in the wind for her song and part of the Eiffel Tower, the pyramid at the Louvre, a book of remembrance and the Island of Rest. It's still out there in the exhibition. I didn't win but had fun taking part. I am now going to have a go at next year's competition on the theme of 'I like' – so it could cover anything really. This was my first attempt and I'm learning all the time.

**Jennifer Wright, France**

*Lots of people will be remembering Princess Diana on the 20th anniversary of her death and it was a great thought to commemorate her with a quilt. We think your quilt is splendid and well done for doing such a complex design for your first attempt!*





## Crazy Patchwork Bag

I recently went to a WI workshop for Crazy Patchwork. We worked very hard during the day to have a block to take home with the start of the embellishments, guided by our instructor Sheila Farmer. During the following week I added more beads, sequins, ric-rac, buttons and ribbon. I then added the block to the front of a bag – I hope you like it, I'm delighted with the outcome.

**Margaret Day, Biggin Hill**

*We wanted to feature your bag Margaret, to show that patchwork works equally well to embellish smaller items. Your bag is a one-off and we bet you get lots of compliments whenever you're out and about.*



## Small but perfectly formed

I finally finished this mini-quilt in March this year. I had kept all the details and decided that the time had come to finally make it. Thank you for such an inspiring and interesting magazine. I hope you like this.

**Elaine Nightingale, West Sussex**

*We're so pleased that you're enjoying our magazine and congratulations on making such a pretty quilt. It is finished off beautifully and just shows how small quilts can also be very precious.*



## Elephant Quilt

When a friend at a patchwork group I attended had died, she left a large stash of spotty fabric. Each member of the group selected some fabrics and we set a challenge to make something with them. When I saw the elephant quilt, I knew this was what I wanted to do as Ann had also liked elephants. However, I had heard that elephants should always have trunks up, so I tweaked the elephant a bit to do just this, leaving off the tusks etc. I used all the leftover bits to make a scrappy, spotty binding too. When my then pregnant daughter Jo, saw the quilt, she claimed ownership immediately. This is my grandson Ruaridh modelling the quilt beautifully

**Carol Hay, Aberdeen**

*Hi Carol, we spotted your quilt on our Facebook page – thank you for sending it in. Ruaridh certainly makes the photo even more special and it is such a lovely tribute to your friend Ann.*

## Show us your project and win!

Each month we give away quilting goodies for every letter and photograph published on our Show & Tell pages. This month the prize is a USB stick by Sew Easy in either a tape measure or sewing machine design (worth £17) together with a quilter's flexible curve (RRP £6.80), also by Sew Easy, which can help you create your own unique wavy designs. They're both sure to be useful additions to your creative toolkit!

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# FLORAL THROW PILLOW

Add a pretty, country feel to your couch with these lovely floral throw pillows  
by Emma Hardy

## SKILL LEVEL

### MATERIALS

The quantities below are for one pillow  
75cm (30in) of floral fabric  
Sewing thread to match fabric  
45cm (18in) square pillow form

### FINISHED SIZE

Approx. 45cm (18in) square

### PREPARATION

Take  $\frac{5}{8}$ in (1.5cm) seam allowances throughout unless otherwise stated.

*These cushions use the same fabric throughout, but you could choose a coordinating fabric for the back, so that you can turn it over and change the look to suit your mood. The covers are very easy to make, as they have no zippers or buttons but are fastened with neat little fabric ties. To make them even simpler, you could replace the ties with ribbon.*

EMMA

## Making the cushion

**1** Cut a piece of fabric measuring 19 x 19 $\frac{1}{4}$ in (48 x 49cm). Along one short edge, fold over  $\frac{3}{8}$ in (1cm) and then another  $\frac{5}{8}$ in (1.5cm) to the wrong side. Machine stitch in place. **Fig 1**

**2** Cut four 3 x 10in (7 x 25cm) strips of fabric. Fold each one in half, wrong sides

together, and press. Open out. Along both long sides, fold over  $\frac{5}{8}$ in (1.5cm) to the wrong side and press. At one short end, fold over  $\frac{5}{8}$ in (1.5cm) and press. **Fig 2**

**3** Fold the whole strip in half along the centre fold line. Machine stitch along the strip, stitching as close to the unfolded edge as possible, and across the folded end. Press. **Fig 3**



FIG 1



FIG 3



FIG 5



FIG 2



FIG 4



FIG 6



**4** Cut a 19 x 7½in (48 x 19cm) rectangle of fabric. Along one long edge, fold over ¾in (1cm) and then another ¾in (1.5cm) to the wrong side. Pin and machine stitch. **Fig 4**

**5** Cut a 19in (48cm) square of fabric. With right sides together, pin the raw edge of the rectangle from Step 4 to one side of the square, inserting the open end of one tie into the seam 4½in (12cm) from one corner and another one 4½in (12cm) from the other corner. Machine stitch in place. Press the seam open. **Fig 5**

**6** Lay the piece wrong side down on your work surface. With right sides together, place the other piece of fabric from Step 1 on top, aligning the hemmed side with the seam on the bottom piece. **Fig 6**

**7** Fold the flap over the top, then pin and machine stitch around the three sides of the square. Turn the cover right side out. **Fig 7**

**8** Take the remaining two ties, fold under ¾in (1.5cm) at the raw ends and machine stitch them onto the pillow cover, aligning them with the ties already in place. Press the cover. Insert the pillow form and tie the ties in a neat bow to close. **Fig 8**

This is an adapted extract from *Learn to Sew* by Emma Hardy, published by CICO Books (£9.99). Photography by Debbie Patterson © CICO Books



FIG 7

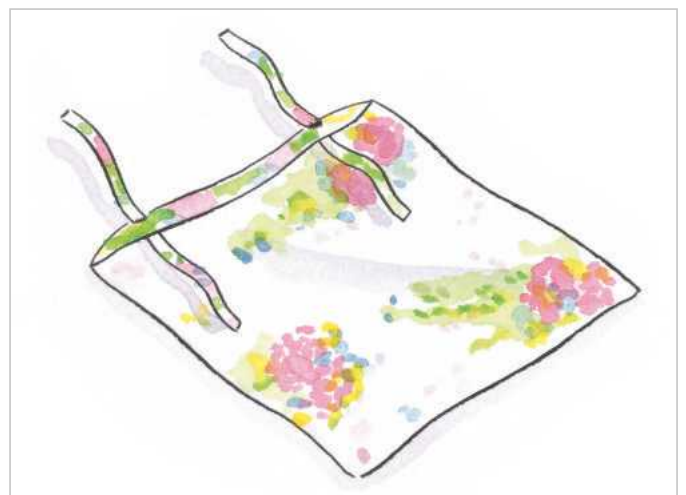


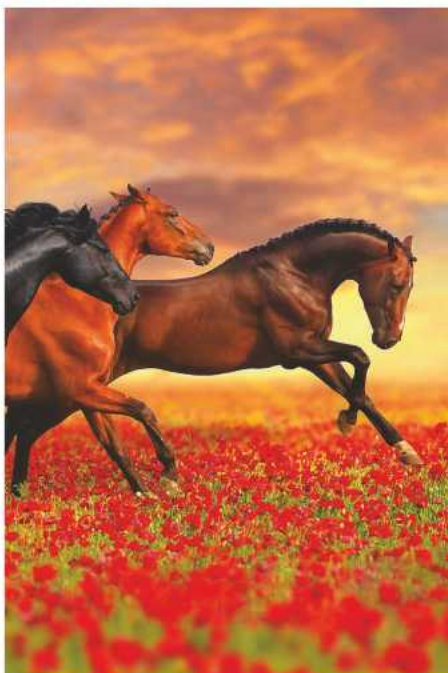
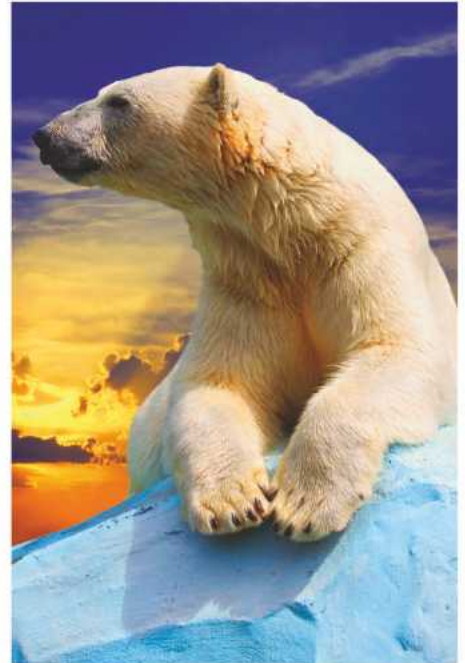
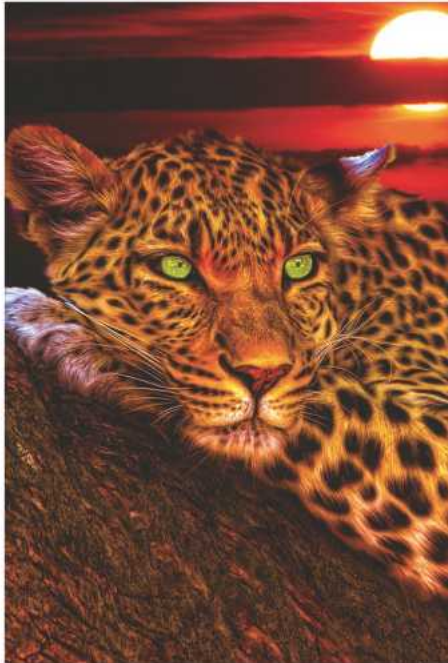
FIG 8



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Armada Portrait © National Maritime Museum, Greenwich

## Q&A Sue Prichard

Sue Prichard curated the fascinating Hidden Histories, Untold Stories quilt exhibition at the V&A back in 2010 and now works for the Royal Museums Greenwich. Here she tells us how she is currently championing the telling of history from the female perspective and reflects back on her memories of the V&A

### **As Senior Curator of Decorative Arts at the Royal Museums Greenwich, can you tell us what your role entails day to day?**

Royal Museums Greenwich (RMG) covers four sites: The National Maritime Museum, the Royal Observatory Greenwich, Cutty Sark and The Queen's House. I have responsibility for the decorative and material culture collections, which encompass textiles, uniforms and flags, furniture, ceramics, glass, folk art, sailor craft, jewellery and silverware. As you can imagine, I do spend a lot of time running between sites (excellent for my daily step target) and responding to dozens of public enquiries. Such a large collection also has a myriad of collection management issues (storage, loan requests, cataloguing, conservation, and intellectual copyright). One of the most exciting moments of 2016 was the successful acquisition of the Armada Portrait of Elizabeth I. I was part of the small team involved in writing the funding application to the Heritage Lottery

Fund. I am now involved in the associated Armada Portrait Activity plan, developing a programme of exciting and innovative events inspired by the portrait, which will take place in the Queen's House from 2017-2020. I am currently collaborating with the Blackheath Guild of Embroiderers to celebrate the National Day of Stitch on 5 August. We're hoping to run drop-in sessions in the Queen's House, which will centre on dress in the Elizabethan court.

### **How do you choose which pieces best reflect our social and political past?**

Collectively, RMG illustrates for everyone the importance of the sea, ships, time, and the stars and their relationship with people. We also physically sit within the wider context of Maritime Greenwich as a World Heritage Site. However, a recent survey of the displays at RMG highlighted that female histories are largely absent and we have redressed this in the Observatory Life project in Flamsteed House



(Royal Observatory), which focuses on the families of the Astronomers Royal, Nevil Maskelyne and George Biddell Airy. The recent exhibition *Emma Hamilton: Seduction and Celebrity*, which explored the life of Emma Hamilton, put her centre stage in direct contrast to the marginal role she habitually plays in the popular imagination as Nelson's mistress. Emma was an extraordinary woman who was a linguist, society hostess and trend setter with royal connections, which she used to great political effect. The Queen's House, the last remaining part of Greenwich Palace, was a major royal palace for the Tudor dynasty and the birthplace of Henry VIII and Elizabeth I. The general absence of women is mirrored by the history of collecting at Greenwich, including fine art, where the focus over the decades has been, for example, male portraiture. More recently the Museum has attempted to redress this

imbalance by prioritising the acquisition of female portraits, such as Anne of Denmark, Elizabeth of Bohemia, and Anna de Gelder, wife of Admiral de Ruyter (traditionally the Museum acquired only the male portrait of a pair).

The new 2016 displays in the Queen's House also represent, by some distance, the largest concentration of female-related art, themes and material on public display across the whole of RMG. This forms part of our strategy for the site to be the primary focus for exploring alternative, female-orientated histories of Britain, from royalty to Wrens (women of the Royal Naval services), in both public and private life.



Sue Prichard, Senior Curator of Decorative Arts at Royal Museums Greenwich. Image © National Maritime Museum, London

### Curating involves giving a personal interpretation of history. Is this a heavy burden?

Curators have to be impartial when developing a narrative and sometimes it is difficult to strike the right balance between factual information, conjecture and trying to inspire and engage audiences to understand the past.

Although I work with fine and decorative art collections, I am naturally drawn to objects that have been made in more humble circumstances. Often the makers of these objects are not recorded or documented, so telling their stories can be extremely difficult. Sometimes you find yourself in



Anne of Denmark, 1574–1619 © National Maritime Museum, Greenwich. Purchased with the Assistance of the Friends of the National Maritime Museum



Princess Elizabeth (Elizabeth of Bohemia, 'The Winter Queen'), 1596–1662, aged seven © National Maritime Museum, London

position of challenging pre-conceived notions of the past and you have to be extremely mindful of the emotional resonance of objects. Here in Greenwich we actively seek out opportunities for co-curation, working closely and collaboratively with various local groups to ensure that we are inclusive in presenting different voices and histories.

### You're best known to our readers for curating the V&A's quilt exhibition in 2010, which showcased quilts from 1700–2010. How did you embark on this?

With trepidation! Unlike the vast atrium space of the NEC at Birmingham, the V&A exhibition spaces are fairly limited. I knew we could never exhibit 1000 quilts. I also knew that I wanted to focus on British patchwork and quilting and challenge the idea that it is a purely American craft. In some ways the selection was easy, as I worked closely with the V&A's textile collection and the wonderful holding of historic quilts, which hadn't been exhibited since acquisition. I first pitched my ideas at the Exhibition Advisory Board in 2005 – large museums have a complex system of checks and balances which ensure that each exhibition can be fully resourced across the organisation, so I had to give different presentations to the Press and Marketing department, Learning and Interpretation, Development, Membership, and Commercial and Retail, at which stage I was still developing my ideas. I was extremely lucky to have a fantastic assistant curator, Claire Smith, working with me and together we visited regional collections, all of whom were incredibly generous with their time. I even flew to Canberra and spent two days with Robert Bell, Senior Curator of Decorative Arts, to persuade the National Gallery of Australia to loan the Rajah quilt. I think that was one of the highlights of the exhibition – although it nearly didn't happen as we had a slight problem with the display case. But everyone was absolutely determined that the Rajah should be displayed in all its glory and conservators from both institutions pulled out all the stops to ensure visitors had an opportunity to see



the only transportation quilt in a public collection. I wrote about my experiences in my curatorial blog, which helped to explain the highs and lows of working on a major exhibition. It did have a huge impact on my domestic life, I don't think my daughter has forgiven me for being away working on quilts!

### **What is your favourite period of quilting and patchwork history and why?**

This is such a difficult question to answer – I love the gorgeous silk patchworks from the eighteenth century. The smallest fragment of exquisite silk velvets, satins, ribbons and fabric can only hint at the rich variety of fashionable textiles available to the discerning consumer. However, if I had to choose I would probably say the early twentieth century. I love wholecloth and strippy quilts particularly for their amazing quilting patterns, which often used domestic items such as cups and plates as templates. I have a wonderful black and gold strippy from around the 1930s – I love sleeping under a quilt, I get a much better night's sleep. I love the weight and warmth, something I don't get from a duvet.

### **We're spoilt for choice these days with the diversity of prints and fabrics available to**

### **work with. Can you tell us about unusual materials that have been used in the past?**

The majority of historic quilts that have survived reflect the technological changes in Britain's textile industry and the availability of consumer goods to the average household. Certainly in the poorer households, bedcovers would have been made from any available material, including paper, which provided an element of warmth. These utilitarian quilts, which were functional rather than decorative, do not survive. I'm particularly interested in the way in which many makers and artists continue the tradition of recycling within the context of their practice, incorporating plastics and other synthetic materials in their quilts and artworks, often engaging in social commentary regarding sustainability and the environment.

### **Patchwork and quilting have traditionally been associated with the home. How do military quilts fit in with this?**

Military quilts, and tailors' quilts, were generally made as exhibition pieces, showcasing the individual's skill and perseverance. The Temperance Society supported the teaching of patchwork and sewing as an alternative to the perils of drinking and gambling, particularly for serving soldiers. You can find a number of military quilts illustrated in *The British Workman*, a nineteenth century broadsheet periodical aimed at improving the health, wealth and happiness of the working classes. Unlike military quilts, which feature intricate, geometric designs, tailors' quilts or hangings tend towards the pictorial. One



*Military quilt, pieced wool hexagons, made by Francis Brayley, circa 1864-77. Image © Victoria and Albert Museum, London*

example in the V&A's collection (Circ.114-1962) features an eclectic mix of biblical scenes with portraits of historic military figures, and contemporary 'stars' of the stage. Both types of quilt are constructed from fuelled wool or felted tailor's broadcloth, however, tailors' quilts are constructed using the inlaid or intarsia technique. The Brayley military quilt in the V&A's collection (T.58-2007) was handed down through the generations until acquired by the Museum. Interestingly, a relative recalled how her grandfather had slept with the quilt on his bed, a memento of his father's service in India in the 1860s.

### **Can you tell us about a quilt that you have exhibited that is particularly close to your heart?**

The Deal cot cover, probably made by Priscilla Redding has particular emotional resonance. I live in Deal, a small town on the south east coast. It has a very chequered past, was a hotbed of smuggling in the seventeenth century and isn't your typical picture postcard seaside resort with sandy beaches. I spent most of my childhood in Deal, fishing off the pier and beach with my father and remember waiting for the fishing boats to come in at 4pm with their catch. There are a few boats still on the beach, the town itself is now very gentrified but whenever I stand on the inner bastions of the castle and look out across the sea, I think of Priscilla and her life. Our lives are so very different, yet I like to think that we share many similarities – the importance of family connections and our mutual love of textiles and sewing. The quilt is so beautifully designed and constructed



with a single fragment of a silver gilt brocade for the central panel. All the treasures of Priscilla's fabric stash are incorporated into a very precious object, a quilt for her baby's cot.

**It feels like we're moving back towards an appreciation of the homemade and handcrafted. Why do you think this is?**

I agree, I think the 'slow movement' has been gathering momentum for a while. There is a growing backlash against the meaningless acquisition of yet more 'stuff', which eventually ends up as landfill or destroying the environment. I also think people get exhausted by the endless reliance on technology. I sit on the train and am amazed when someone plugs in their tablet and earphones to watch a film and is simultaneously playing a game on a mobile phone. I've started to take small sewing projects with me, a bit of darning or hemming, something that's portable and easy to achieve during my commute. It gives me an opportunity to think about something other than work, is extremely meditative and helps my breathing. There is something distinctly satisfying about the process of making something which is unique.

**What was your own experience of craft and making whilst growing up?**

I spent a lot of time with my grandmother who taught me to sew and gave me my first sewing machine. I come from a very traditional working-class family and we didn't have very much money, so I was

brought up to make, do and mend. I used to go to the local jumble sale and buy a bag of clothes, usually because I liked the fabric, and then adapt and customise items so that I always had something new to wear. At school we had needlework classes, and I spent many happy Wednesday afternoons with a Bernina sewing machine. I still have the very first needle case I made from pink felt when I was six!

**Is there a pathway to doing what you do for readers that might be interested in doing the same?**

I think things have changed since I started my career – now everyone is a curator from Instagram to menus! My first degree was with the Open University and my first job was filing in the archives at the Tate (this included sweeping the floor). I basically took on all the jobs nobody else wanted to do and went from short term contract to short term contract. I studied part-time for my MA in Museums Studies at the Institute of Archaeology whilst working at the Tate and was lucky that my mother was able to look after my daughters when I stayed late at work to make up my study leave. A curator has to have a wide portfolio of skills from project management to collections care – by the time I left the V&A I was line managing nine people which was also a full-time job in itself. My advice is to look for any opportunity and make it your own, be passionate about objects and the stories they tell. You also need a very thick skin as you will have disappointments along the way.



*Small cover of silk patchwork made in Kent by Priscilla Redding circa 1690-1720, known as the Deal Cot cover. Image © Victoria and Albert Museum, London*

**Will the quilts that we're making today have the same social significance as those produced in the past? What are they likely to say about us?**

I think the material culture of today is just as important as objects made in the past. I guess fundamentally, as makers, we try and make something that reflects our creative abilities, to adorn and decorate our homes, and give to people we care about. I don't think that will change – human nature doesn't. It is up to everyone to keep the craft alive and pass on those skills to the next generation so that they value and enjoy the process of making. As to what our quilts will say about us, well I guess that depends on the curator who inherits all those objects and sets out to tell those stories...

For events at the Royal Museums Greenwich visit [rmg.co.uk](http://rmg.co.uk)

For upcoming events relating to the Armada Portrait Activity Plan at the Queen's House visit [rmg.co.uk/queens-house/exhibitions-events](http://rmg.co.uk/queens-house/exhibitions-events)

The V&A is currently running the Balenciaga: Shaping Fashion exhibition until 18 February 2018. Items from their collection of textiles and fashion are always on display throughout the museum [vam.ac.uk](http://vam.ac.uk)



See  
pattern  
sheet for  
template





# MIRANDA BAG

Hit the town with this chic modern bag  
by Sue Kim

## SKILL LEVEL

### MATERIALS

1m (1yd) for exterior  
1m (1yd) for lining  
0.75m (¾yd) of fusible interfacing  
1m (1yd) of 3cm (1¼in) wide webbing OR  
one set of 38.1cm (15in) leather/webbing  
handles

### FINISHED SIZE

Approx. 50.8cm (20in) wide × 43.2cm  
(17in) high (without handle) × 7.6cm (3in)  
deep

### PREPARATION

A ¾in seam allowance is included on the pattern.

Backstitch at the beginning and end of each seam.

When using the templates on the Pattern Sheet, transfer all points and reference marks to the fabric.

*The Miranda Bag is an easy-to-make shopping bag with a simple kind of beauty. This bag has an overall loose form, which gives it a casual and comfortable feeling. As a result, it matches well with outfits of a similar relaxed style, such as a flowing sundress and flip-flops. The Miranda Bag is also ideal for taking along to the beach, as it is the perfect size to carry a light change of clothes, a swimsuit, and a towel.*

SUE

## Cutting instructions

**1** From the exterior fabric cut four pieces 15¾ × 4¾in for front and back top, and two pieces 24¼ × 15¼in for front and back pleats panel.

**2** From the lining cut two pieces 24¼ × 15¼in for front and back pleats panel.

**3** From the interfacing cut four pieces 15¾ × 4¾in for front and back top.

**4** From the webbing (if not using premade handles) cut two pieces, each 15in long.

## Making the exterior and lining

**1** Apply interfacing to the wrong side of the exterior front and back, following the manufacturer's instructions.

**2** Using the front and back pleats panel template from the Pattern Sheet, trace the pleats pattern onto the right side of a long edge of the fabric; then flip the pattern over and trace the second half. With the exterior front piece right side up, fold the pleats as indicated on the pattern, aligning it with the placement line, and pin. Repeat this process for all the pleats. **Fig 1**



FIG 1



FIG 2



**3** On the wrong side of the fabric, the pleats should be facing out. From the right side of the fabric, they should be facing in toward the centre. Sew along each folded pleat,  $\frac{3}{8}$ in down the fold. Backstitch on both ends. **Fig 2**

**4** Pin the centre of the exterior front top piece to the pleated exterior front piece with right sides together. Then pin the rest of the top piece to the pleats. Stitch the two pieces together.

**5** Flip the top piece right side up and press the seam. Topstitch  $\frac{1}{8}$ in away from the seam. Repeat Steps 4 and 5 for the exterior back piece. **Fig 3**

**6** Pleat the lining pieces in the same manner. After making the lining pleats, sew the lining pieces to the remaining exterior top pieces.



FIG 3



FIG 4



FIG 5

**7** Place a webbing handle piece on the right side of the exterior front piece 2in away from the centre on each side. Pin and baste in place. Repeat for the exterior back piece. **Fig 4**

**8** Place the assembled exterior front and back pieces with right sides together. Smooth out the exterior pieces, so that the bottom of the fabric is flat. Pin along the edges. Make a mark  $1\frac{1}{2}$ in below the lower seam of the top piece on the edge of each piece. This is point A. Sew from the first point A around the bottom of the bag to the next point A. **Fig 5**

**9** Draw a  $1\frac{1}{2}$ in square on the bottom corners of the exterior, and cut away the square. **Fig 6**

**10** Push out the bottom corner and press it flat so that the edges meet and the corner forms a triangle. Pin and sew,  $\frac{3}{8}$ in from edge. Sew over the same seam 2–3 times



FIG 6

to secure the corner. Repeat for the other corner. **Fig 7**

**11** Repeat Steps 8–10 for the lining. Leave a gap on the bottom to turn right side out.

## Assembling the exterior and lining

**1** Turn the exterior right side out and tuck it into the lining with right sides together. The handles should be sandwiched between the layers. **Fig 8**

**2** Pin the exterior and lining front tops together. Sew around the top from a point A to the other. Sew the exterior and lining back tops together in the same manner. **Fig 9**

Fig 9

**3** Trim the corner seams. Notch the seams at point A. **Fig 10**



FIG 7



FIG 8



**4** Turn the bag right side out through the lining opening and stitch the opening closed.

**5** Press and topstitch the opening of the bag. Start and end at the same point, pivoting at the corners and side seams.

**Fig 11**



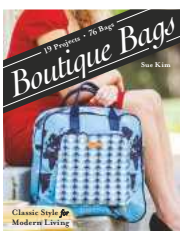
**FIG 9**



**FIG 10**



**FIG 11**



This is an adapted extract from:  
Boutique Bags  
by Sue Kim, £16.99,  
Stash Books.  
Available from  
Search Press.







*Bear's paw pattern*



# The Secret Language of Quilts

Like most versions of oral history, passed down over generations, the theory of quilt blocks being used as a secret code to enable slaves to escape through an 'Underground' network has its sceptics. However, with the release of an interesting new documentary by the BBC World Service on a former slave, Martha Ann Erskine Ricks, who made a quilt for Queen Victoria, the **Popular Patchwork team** decided to explore the fascinating subject of secret codes and quilts in the time of slavery and the interesting theories it uncovered.

**F**act or fiction, there is no denying that as far as compelling stories go, this one has all the ingredients! Slavery, secret codes and heroic escapes to name but a few, all in the pursuit of the ultimate human right: freedom. But with a lack of any solid evidence to support it, the well-documented theory that African-American slaves used a secret quilt code to navigate the Underground Railroad, remains as controversial today as it did some thirty years ago when the stories began to weave their way into American folklore.

However, what is not subject to such questioning is the existence of the Underground Railroad. Established in the mid-late 18th century, the Underground Railroad was a network of routes consisting of pathways with various meeting points, organised transportation and safe houses, zig zagging its way across America, providing a secret but well-trodden passage for African-American slaves to escape into the northern free states and Canada. Reaching its height between 1850 and 1860, it is believed that as many as 100,000 slaves found their way to freedom through the 'Railroad'.

*"Every great dream begins with a dreamer. Always remember, you have within you the strength, the patience, and the passion to reach for the stars to change the world."*  
~ Harriet Tubman

Metaphorically named, being neither underground or a railroad, its users were assisted along the way by 'conductors', a diverse group of individuals, of all colour, dedicated to the cause. Their furtive role was to assist and facilitate the slaves' safe passage to freedom via the Railroad and if the story of the coded quilts is to be believed, one imagines would also be responsible for displaying the quilts. Either way, it was a dangerous role that required courage as they worked tirelessly, often under the cover of darkness.

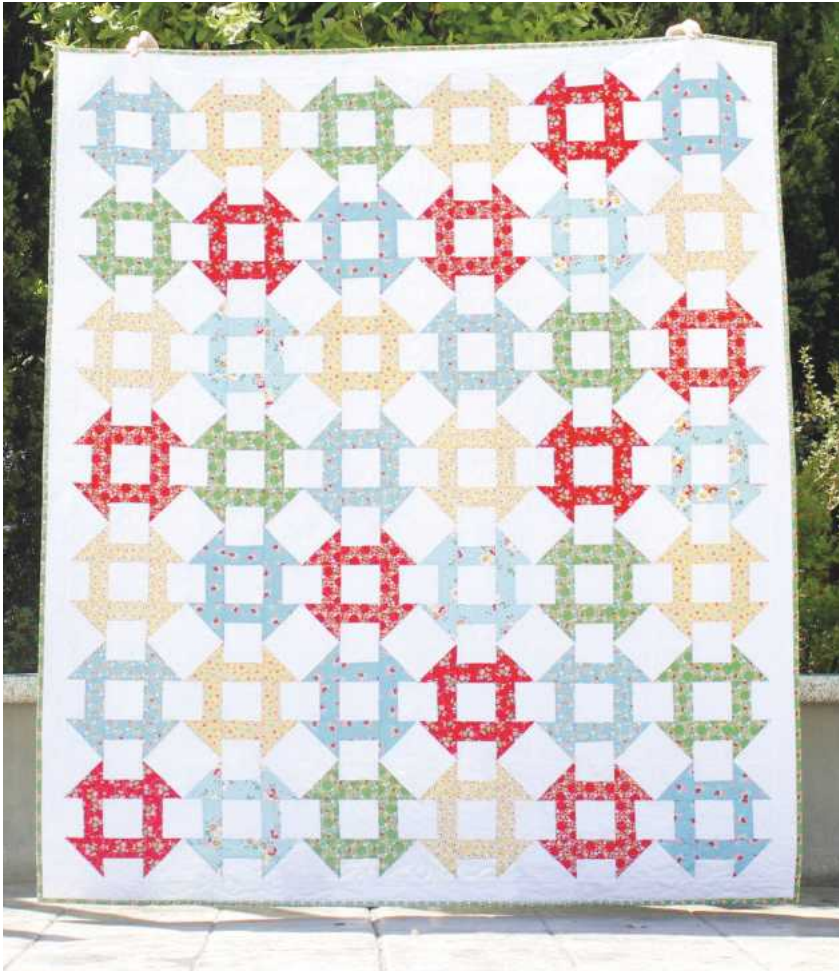
Arguably the most famous conductor of the Railroad, was one Harriet Tubman, and although like much of this story, there is little evidence linking Harriet to the coded quilts, it would be difficult to glide through this story without giving her the recognition she deserves. Equally hard, would be to imagine she wouldn't have had knowledge of the coded quilts. Born into slavery in Maryland in 1822, it wasn't until her late twenties that she managed to escape into Philadelphia, leaving behind her beloved siblings and other family members in order to do so. But, unable to pursue a free existence without her family



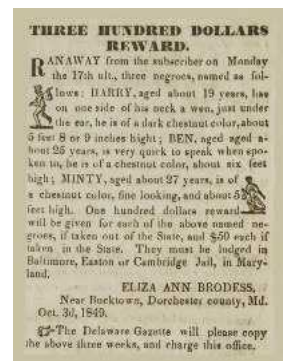
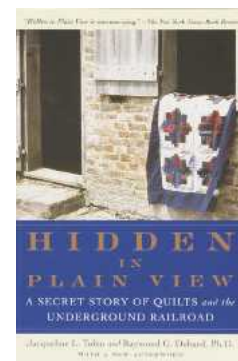
Above: Harriet Tubman with her family later in life as free American citizens in New York.  
Right: Harriet Tubman was a small, unassuming woman, now honoured as a hero for the risks she took to free African-American slaves.







Clockwise from left: Monkey wrench pattern (Andy Knowlton, [abrightcorner.com](http://abrightcorner.com)); Quilts were often hung in plain sight, conveying secret messages for fleeing slaves. Barn quilts are still displayed across American states now, to convey regional symbols (Suzy Williams of Suzy Quilts, [suzyquilts.com](http://suzyquilts.com), @suzyquilts); WANTED! A notice circulated to surrounding towns promising a reward for the capture and return of escapee slaves; Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad by Raymond Dobard & Jacqueline Tobin



by her side, she made the dangerous decision to go back and attempt to free them too – she succeeded. A determined and audacious woman, this was just the beginning of Harriet's work as a Railroad conductor, and she went on to make more than nineteen trips back into the 'slave' states, rescuing hundreds of others.

It was at the heart of these routes, that the story, often referred to as the 'code of quilting' begins to unfold, putting forward the notion that a secret code of colour and symbols used within the well-known quilt block patterns, were then used by slaves to help them navigate the Railroad. The understanding is that each pattern was given a very literal meaning and would be used to convey warnings en route – alerting and informing slaves, amongst other things, of how and when to prepare and if there were allies or safehouses in the area.

This theory, highlighted in Gladys Marie-Fry's book, *Stitched from the Soul* was given more gravitas in 1998 when Raymond Dobard, a history professor at Howard University in Washington DC, and his colleague Jacqueline Tobin published their book, *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*. Described by Tobin as 'the story of one woman's family', it relays quilter Ozella McDaniel Williams account of her enslaved ancestors' escapes to freedom using the underground railroad with the coded quilts providing secret signals and messages along the way. Initially a story Jaqueline Tobin stumbled across whilst carrying out research

on a completely unrelated topic, in 1994 she met with Williams, who told how these stories had been passed down through the generations, woman to woman by her ancestors, reinforcing the theory that slaves communicated secret messages to each other using various quilting patterns. Jaqueline was struck by these stories and, with the help of her colleague Raymond Dobard plus numerous experts in African culture and textiles, conducted research into the possibility of the secret quilt code being true.

One convincing explanation, supporting the story of the quilts, was the high level of illiteracy amongst the slaves. Bills were passed in some states preventing slaves from learning to read or write; the North Carolina bill of 1830 reads: "The teaching of slaves to read and write has a tendency to excite dissatisfaction in their minds and to produce insurrection and rebellion..." and so it was outlawed, with serious consequences for slaves and those found teaching them, which may prove to be a pivotal point in the secret quilt code theory, offering another reason for the use of symbols being used as a form of communication.

As the arguments continue to dispute the truth behind the stories, those who remain convinced, believe that initially the quilt samples were made up by cotton plantation seamstresses, who would then circulate the patterns to groups of slaves to memorise their meanings; and much like the art of quilting itself, the patterns were passed from one generation to the next. Quilts were made up in stock using different patterns from the quilt samples, and when the time was right a specific quilt, or two, or three, would be hung on



washing lines, out of windows, or over balustrades to provide key messages along the way, to guide them on their journey.

The following are representations of some of the meanings behind different quilt patterns:



#### **Tumbling Blocks**

Meant that there was a railroad conductor in the area, and to prepare for an escape.



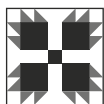
#### **Monkey Wrench**

Was used to indicate getting ready and mentally prepared for making an escape, gathering tools that might be useful for the journey ahead.



#### **Bow Tie**

Meaning that a change of clothing or disguise was necessary to hide slave rags.



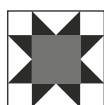
#### **Bear's Paw**

A literal message to follow bear tracks through the Appalachian mountain range in order to find water and natural food sources.



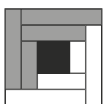
#### **Flying Geese**

Was a sign to keep travelling to Canada.



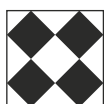
#### **Star**

Suggested using the skies to navigate safe passage to Canada via the North Star.



#### **Log cabin**

Indicated the houses or areas that were safe for slaves to seek food and shelter.



#### **Crossroads**

Meant slaves were nearing the Cleveland crossroads in Ohio, nicknamed 'hope' as this would be the final leg of their journey before boarding a boat to safety.

The theory has been looked into by a number of experts, and has been the subject of numerous debates, but the argument stands that there simply isn't enough evidence to corroborate the theory of a secret quilted language. Some feel that making quilts to communicate messages to slaves during this period in history would have been a complex way to plot escape routes. But, as folk art expert Maud Wahlman writes in her foreword in *Hidden in Plain View*, "...knowledge was often hidden, encoded in decorative arts, arts which were appreciated and continued for their decorative qualities." This relates to an age-old system used by African people, which could have been transferred to the materials around them in America. She is then quoted to say; "There's a tradition in Africa where coding things is controlled by secret societies. If you want to learn the deeper meaning of symbols, then you need to show worthiness of knowing these deeper meanings by not telling anyone."

## *Further listening*

### **Looking for Martha's Quilt**

You can listen to Martha Ann Erskine Ricks's story in the BBC World Service documentary: *Looking for Martha's Quilt*. A story of a woman born into slavery in Tennessee in 1817, who migrated to Liberia with her family in 1830 after her father secured their freedom, who went on to become a farmer and accomplished needlewoman – with a penchant for quilt making.

The story unfolds as Martha's interest in Queen Victoria, following her coronation in 1838, leads to her finally travelling to London at the age of 76 to present the Queen with a gift as a thank you for her role in the abolition of slavery: a hand-stitched quilt in the design of a coffee tree.

Told by Beryl Dennis (a descendant of Martha's), we hear the remarkable tale of how, 125 years ago, a former slave came to meet the most powerful woman in the world, and how in today's Liberia contemporary quilters are recreating the quilt.

The BBC World Service documentary *Looking for Martha's Quilt* is available as a podcast and online at [bbc.co.uk/worldserviceradio](http://bbc.co.uk/worldserviceradio)



Martha Ricks © National Portrait Gallery



The recreated quilt © BBC / Penny Dale

Whether or not it's fact no one can truly know for certain. For whatever the reason, the only fact that remains is that no written account of the secret quilt code exists, there are no surviving quilts or any hard evidence to support the theory, but then again if it did, well, it wouldn't have been very secret, would it?

## *Further reading*

**Stitched from the Soul; Slave Quilts from the Antebellum South** by Gladys-Marie Fry (Chapel Hill Books)

**Hidden in Plain View; A Secret Story of Quilts and the Underground Railroad** by Jaqueline Tobin and Raymond Dobard (Random House)

**Facts and Fabrications; Unravelling the History of Quilts and Slavery** by Barbara Brackman (C&T Publishing)



# TEA FOR TWO COSY & MAT SET

Keep your teapot toasty with this adorable cosy and mat set  
by Boutique-Sha

See  
pattern  
sheet for  
templates



*Cheerful hexie flowers bloom among pink and white polka dots in this sweet little teapot cover. The hexagons complement the round shape of the teapot cosy, and you can use the mat as a place setting too.*

BOUTIQUE-SHA



## SKILL LEVEL

## MATERIALS

For the Tea for Two Cosy

Main fabric: 0.5m (½yd) of pink and white polka dot

Petal fabrics: Ten different 10 x 20cm (4 x 8in) floral prints

Flower centre fabric: 20cm (8in) square of brown and white polka dot

Single petal fabrics: Two different 10cm (4in) squares of floral prints

Backing fabric: 30cm (⅓yd)

Lining fabric: 30cm (⅓yd) of pink floral print

Wadding: 25 x 60cm (9 x 23in)

For the Tea for Two Mat

Fabric a: 5cm (2in) square of blue floral

Fabric b: 15cm (6in) square of brown and white polka dot

Fabric c: 20cm (8in) square of yellow floral

Fabric d: 25.5cm (10in) square of pink dot

Fabric e: 30.5cm (12in) square of red solid

Backing fabric: 25.5cm (10in) square

Wadding: 25.5cm (10in) square

## FINISHED SIZE

Teapot Cosy (when flat) approx. 26cm

(10¼in) wide x 22cm (8¾in) tall

Teapot Mat approx. 19.2cm (7¾in) x

22.4cm (9¾in)

## PREPARATION

Sew using ¼in (6mm) seam allowance, unless otherwise noted.

Note: Seam allowance is not included for the hexagon template. Add ¼in (6mm) seam allowance to each side before

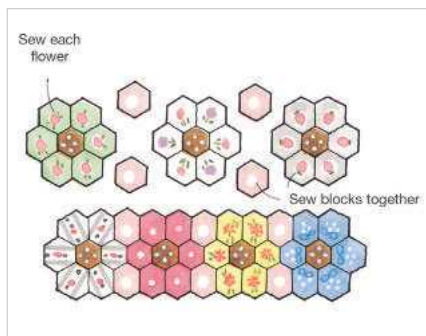


FIG 1

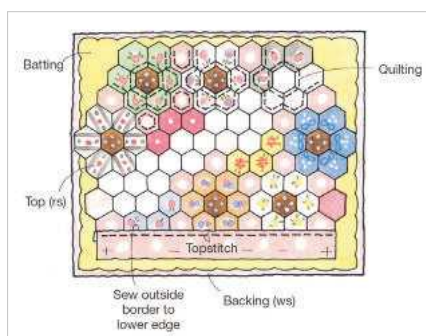
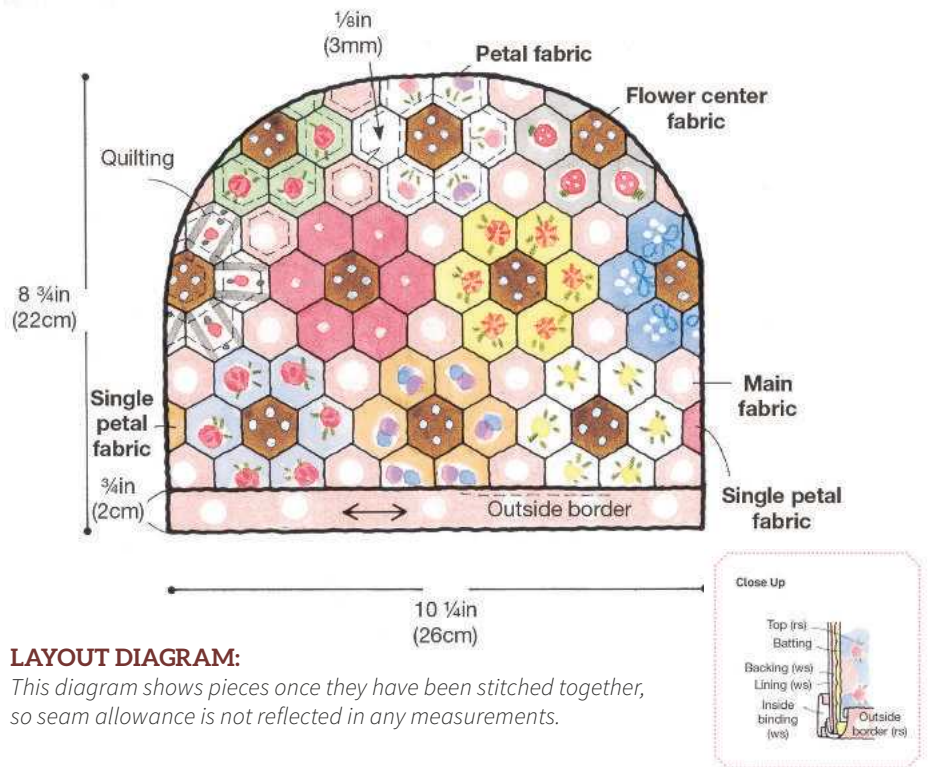


FIG 2



## LAYOUT DIAGRAM:

This diagram shows pieces once they have been stitched together, so seam allowance is not reflected in any measurements.

## Teapot cosy instructions

**1** Trace and cut out the hexagon and teapot cosy templates on the Pattern Sheet. Cut out the following fabric pieces:

- Main fabric: Forty hexagons
- Petal fabrics: Twelve hexagons from each fabric
- Flower centre fabrics: Twenty hexagons
- Single petal fabrics: Two hexagons from each fabric
- Lining fabric: Two tea pot cosies

**2** Cut out the following pieces, which do not have templates, per the measurements below (these measurements include seam allowance):

- Backing fabric: cut two 12¾ x 14¼in (32 x 36cm) rectangles
- Main fabric cut: Outside borders (cut two on straight grain): 1¼ x 10¾in (3.2 x 27.2cm) strips

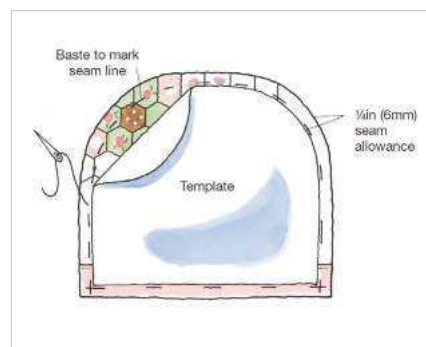


FIG 3

- Inside bindings (cut two on bias) 1¾ x 10¾in (4.2 x 27.2cm) strips

**3** To make each top, use your desired English paper-piecing method to sew the hexagons together. For layout guidance refer to **Fig 1** and the diagram above.

**4** With right sides together, sew one outside border strip to the lower edge of each top. Turn right side out and topstitch. Layer each top, wadding and backing. Quilt as shown in **Fig 2**.

**5** Use the cosy template to trim each piece into shape. Trim the seam allowance off the paper template, then trace to mark the seam lines on each piece. Tack to mark the seam allowance if desired. **Fig 3**.

**6** With right sides together, sew the two pieces together along the curved edge,

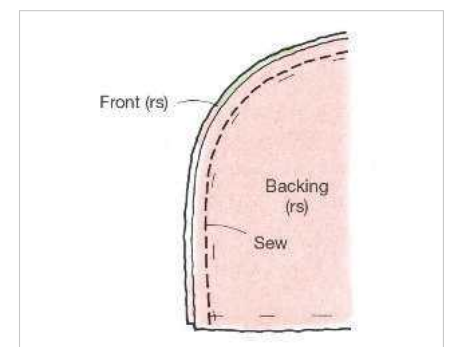


FIG 4



leaving the bottom open. Repeat to sew the two lining pieces together. **Fig 4**

**7** Insert the lining into the teapot cosy with right sides facing out. Sew the short ends of the inside binding strips together to form a loop. Align the right side of the binding with the tea pot cosy opening edge and sew. **Fig 5**

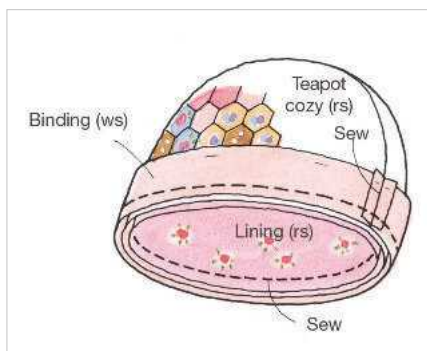
**8** Bring the binding from Step 6 to the inside of the tea pot cosy. Fold the seam allowance under and blind stitch to the lining. **Fig 6**

## Teapot mat instructions

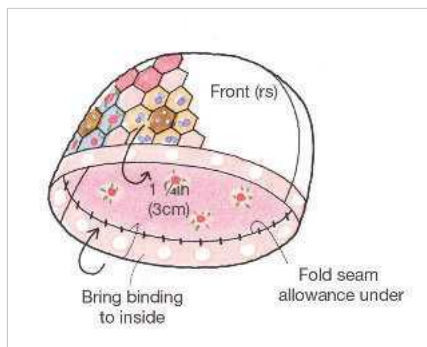
**1** Trace and cut out the hexagon and teapot mat templates on the Pattern Sheet. Cut out the following fabric pieces:

- Fabric a: one hexagon
- Fabric b: six hexagons
- Fabric c: twelve hexagons
- Fabric d: eighteen hexagons
- Fabric e: twenty-four hexagons
- Wadding: one tea pot mat (cut without seam allowance)
- Backing: one tea pot mat backing

**2** To make the top, use your desired method to sew the hexagons together and



**FIG 5**



**FIG 6**

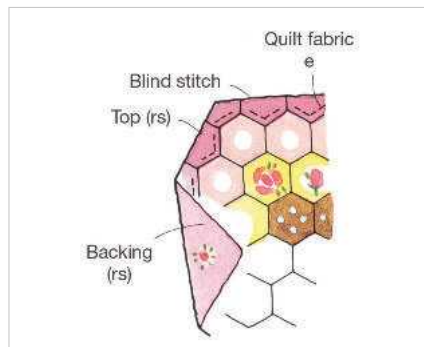


refer to the layout diagram (right). Layer the top, batting, and backing, then quilt fabrics a-d as shown in **Fig 7**.

**3** Tack around the mat to mark the finishing line. Wrap the excess hexagon seam

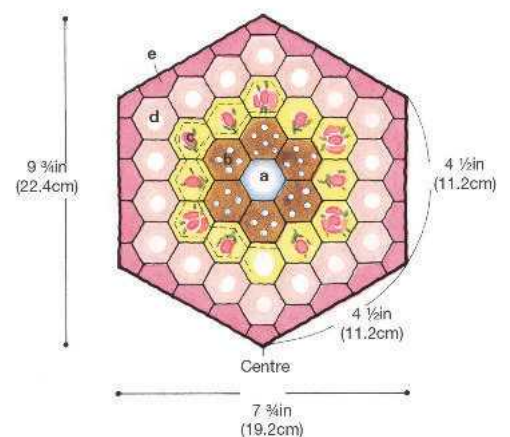


**FIG 7**



**FIG 8**

allowance to the back of the mat. Fold the raw edge under and blind stitch to the backing. Quilt fabric e as shown in **Fig 8**.



### LAYOUT DIAGRAM:

This diagram shows pieces once they have been stitched together, so seam allowance is not reflected in any measurements.



This is an adapted extract from:  
Happy Hexies  
by Boutique-Sha,  
£9.99.  
Available from  
Search Press.



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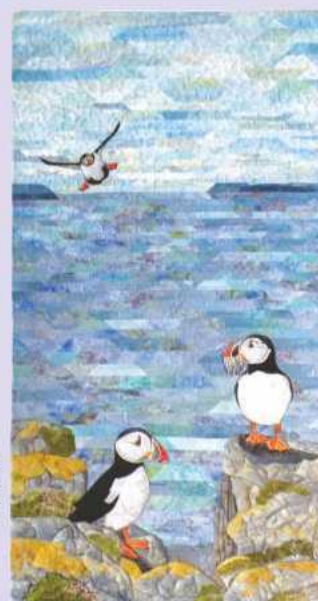


Above: 'Flower Pots' by Janet Keenan

## FEATURE DISPLAYS

- \* LET'S COLOUR THE WORLD by Brazilian Textile Artists
- \* COAST by Hilary Beattie
- \* WILD ATLANTIC WAY by The Irish Patchwork Society
- \* ON THE EDGE by The Contemporary Quilt Group
- \* NORFOLK INSPIRATIONS by Cherry Vernon Harcourt
- \* THE STORY DOESN'T END HERE . . . by Janet Keenan
- \* MACHINE EMBROIDERED QUILTS by Direct Knitting & Sewing Ltd, Sheffield

Right: 'Dinner Time on Puffin Island' by Ethelda Ellis (Irish Patchwork Soc.)



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Left: 'Holkham Beach' by Cherry Vernon Harcourt

Right: 'Moroccan Babouches' by Greta Fitchett (Contemp. Quilt Grp.)



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Above: 'Apple Blossom' by Cherry Vernon Harcourt

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- \* COAST by Hilary Beattie
- \* ON THE EDGE by The Contemporary Quilt Group
- \* NORFOLK INSPIRATIONS by Cherry Vernon Harcourt
- \* EVERY QUILT HAS A STORY by Janet Stevens
- \* ENCHANTED ISLANDS by Exe Valley Quilters

Right: 'Lots of Feathers' by Lynne Forrester (Diverse)



Above: '1776 Revisited' by Janet Stevens



Left: 'Brinkmanship' by Sandra Grusd (Contemp. Quilt Grp.)

- \* VARIETY IS THE SPICE . . . by Diverse
- \* THE STORY DOESN'T END HERE . . . by Janet Keenan

Right: Detail of 'Elements 2' by Hilary Beattie



Above: 'Stiffkey Freshes' by Cherry Vernon Harcourt



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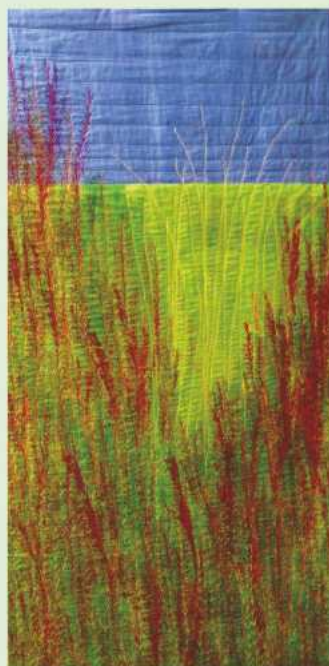
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Above 'Willow Herb at Wiveton' by Cherry Vernon Harcourt



Above 'Lace' by Pauline Barnes (Contemp. Quilt Grp.)

## FEATURE DISPLAYS

- \* VARIETY IS THE SPICE . . . by Diverse
- \* EVERY QUILT HAS A STORY by Janet Stevens
- \* ENCHANTED ISLANDS by Exe Valley Quilters
- \* NORFOLK INSPIRATIONS by Cherry Vernon Harcourt
- \* ON THE EDGE by The Contemporary Quilt Group
- \* COAST by Hilary Beattie
- \* THE STORY DOESN'T END HERE . . . by Janet Keenan
- \* WW1 QUILT PROJECT by Cutting Edge Textile Group
- \* MADE IN CORNWALL by Cornish Members of South West Quilters
- \* SOUTH WEST QUILTERS' CHALLENGE: UP, UP AND AWAY

All displays are subject to change



Above: 'Kimono Quilt' by Exe Valley Quilters



Right: 'WW1 Quilt Project' by Fran Barrett



Above: Detail of 'Elements' by Hilary Beattie

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See  
pattern  
sheet for  
templates



# FOLKSY FOOTSTOOL COVER

A fresh graphic take on gypsy-folk to rest your feet upon  
by Jemima Schlee

## SKILL LEVEL

### MATERIALS

The quantities are based on Jemima's footstool. Instructions are given for you to adjust the size accordingly.

25cm (10in) of 91cm (36in) wide felt in turquoise, pink, red and orange  
White cotton drill measuring the upholstered top (including sides) of your footstool plus 5cm all around (see Step 1)  
Threads to match all your fabrics  
1m (1yd) Bondaweb (or paper-backed fusible web)  
Herringbone tape for hemming (5cm wide x the circumference of your stool plus 10cm)  
Jumbo ric-rac (the circumference of your footstool plus 5cm)

### FINISHED SIZE

Length 78.8cm (31in), width 40.7cm (16in), height 10.2cm (4in)

### PREPARATION

Read instructions through before starting.

### HANDY HINTS

- Reduce or enlarge the templates to suit the size of your stool. The motif is stronger if it is slightly larger than the top surface of your footstool and drapes over the edges.
- Add extra interest to your cover by stitching your appliqué onto a striped base fabric, such as ticking.

*I enjoy picking up old furniture at flea markets and auctions, but often the fabric they are covered with is tatty and marked. A slipcover is a quick and easy update, and far less involved than upholstering it yourself. This cover is easy to adapt for any size footstool, and while I have made mine with bright colours, you could easily choose colours to match your home décor..*

JEMIMA





## Instructions

**1** Cut your base fabric to size: a rectangle the length and width of the sides and top of your footstool plus 4in.

**2** Think about the design you would like for your applique motifs, and whether you will need more or fewer pieces than Jemima has used here. Photocopy the templates on the Pattern Sheet, resize if necessary and cut out. You could also cut paper shapes to create your own designs.

**3** Prepare your coloured felt pieces: spread out your strip of paper-backed fusible web smooth (paper) side up. With a pen or pencil draw around the swirl templates, placing the shapes close together to avoid wasting the fusible web. Roughly cut out the drawn shapes, leaving at least ¼in of paper beyond the line, and press onto the orange felt following the manufacturer's instructions – generally this will mean a medium hot iron without steam. When the bond is securely fixed, cut the pieces out using paper scissors, carefully following the line. Do the same with the star pieces in turquoise and pink. Finally, draw as many circles as you need (¾in wider in diameter than you have printed the circle template) in various colours of felt.

**4** Lay out your base piece of fabric right side up on your footstool and arrange the felt motifs as you planned them in Step 2. When you are happy with the positioning, remove the protective paper backing and use an iron to adhere them to the base fabric, starting with the large circles. **Figs 1 and 2**



**FIG 1:** Peeling off the paper backing



**FIG 2:** Fusing the felt to the base fabric



**FIG 3:** A detail of the stitching around the motifs





**FIG 4:** Using pins to shape a corner



**FIG 5:** A detail of the finished edge

**5** Assemble and iron on all the pieces working methodically and ensuring you don't iron on the glue side of the felt by mistake.

**6** Set up your sewing machine with threads to match the felt pieces and zig zag around each piece slowly, raising and lowering the foot at sharp turns, and keeping accurately to the edge of the pieces. **Fig 3.** You can keep white thread in the bobbin throughout this process as long as your machine's tension is good and you don't get specks of the bobbin thread pulled through to the front of your work.

**7** Once all the felt pieces are stitched on, turn the base fabric wrong side up and lay it over your footstool. Use pins to shape the corners so that the fabric fits snugly and remove it carefully from the stool ensuring the pins don't fall out. **Fig 4.**

**8** Stitch along the corners by machine twice for strength, then trim the excess fabric ½in from the stitch line.

**9** Place the cover over the stool again, right side down and trim all around to the depth you require. Remove the cover from the stool. Fold your herringbone tape in half and tack all the way around to bind your cover encasing the raw edge. As the two ends meet, overlap and trim them to cover the raw ends. Machine close to the edge of the tape on the right side sewing all three layers together.

**10** Tack or pin the jumbo ric-rac around the inside of the hem so that half of it protrudes beyond the hem on the right side, overlapping the folding the ends in to avoid fraying. Stitch by machine along the centre of the ric-rac using white thread. **Fig 5**

**11** Turn the cover so the right side is facing out, and gently pull over your footstool.

#### WHERE TO BUY

Jemima used felt from Gillian Gladrag [gilliangladrag.co.uk](http://gilliangladrag.co.uk) and white drill and jumbo ric-rac from Ditto [dittofabrics.co.uk](http://dittofabrics.co.uk).



See  
pattern  
sheet for  
templates





# BELT PURSE

A handy companion for camping and countryside walks  
by Jemima Schlee

## SKILL LEVEL

### MATERIALS

Three 15 x 20cm (6 x 8in) pieces of fabric for the purse  
12.5 x 4.5cm (5 x 1¾in) fabric for the belt loops  
15 x 30cm (6 x 12in) adhesive fabric stabiliser/interfacing (such as Pellon 71F)  
One pronged magnetic bag clasp  
Threads to contrast with fabrics

### FINISHED SIZE

Approx. 14 x 9cm (5½ x 3½in)

### PREPARATION

Use ⅜in seam allowance throughout.  
Read the manufacturer's instructions before fusing the stabiliser in place.

*I love working with barkcloth fabric and in this project I decided to make a feature of its loose weave, creating a distressed finish to this purse by keeping the seams on the outside and not finishing off the raw edges.*

JEMIMA



**FIG 1:** Preparing the pocket piece

## Cutting instructions

Using the templates on the pattern sheet, cut the following:

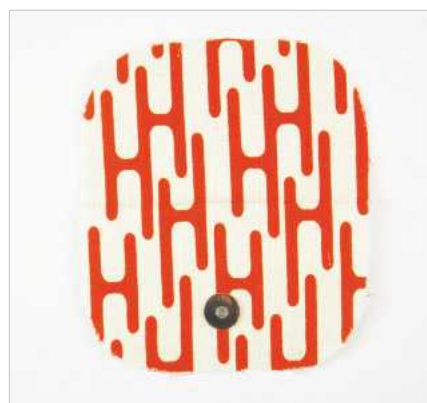
- From fabric A, cut one lining piece using template A
- From fabric B, cut one outer piece using template A
- From fabric C, cut one pocket piece using template B
- From the belt loop fabric, cut a 5 x 1¾in strip of fabric
- From the stabiliser, cut one piece using template C and one piece from template D

## Sewing instructions

**1** Fold your pocket piece in half, wrong sides together, and press with a hot iron. Open out and place it right side down on a surface. Place the stabiliser cut using template C on top, glue side down, so that its straight edge aligns with the fold crease and it is centred on your fabric leaving ⅜in seam allowance around the curved edge. Press with a hot iron to fix. **Fig 1**

**2** Referring to the position indicated on template B, fix your recessed half of the magnetic bag clasp in position. **Fig 2**

**3** With the wrong side facing you, fold the top of the fabric down along your crease



**FIG 2:** The recessed half of the clasp fixed in position

from Step 1, making sure it wraps snugly over the edge of the stabiliser. Align the raw edges and pin into position. Topstitch ⅛in in from the folded edge by machine, using a thread colour that contrasts with the fabric. Reverse stitch at either end to prevent the stitching from unraveling.

**Fig 3**

**4** Tack ⅜in in from the edge all the way around the curve – just along the edge of the stabiliser sandwiched between the two fabrics.

**5** Take outer and lining pieces and adhere the remaining piece of stabiliser to the wrong side of your lining fabric, centred so that you have ⅜in excess fabric all the way around. Referring to the position indicated on template A, fix the other half of the magnetic bag clasp in position.

**Fig 4**

**6** Fold the strip of fabric for the belt loops in half, wrong sides together, along its long axis to align the two edges. Press then open out and refold so each of the long raw edges meet at the middle crease.

**Fig 5.** Fold in and align the two long folded edges and pin together before topstitching along both sides just ⅛in in from the edge. Cut in half and trim the ends to make them neat.



**FIG 3:** The top edge neatened with topstitching



**7** Place your outer and lining pieces wrong sides together and tack  $\frac{3}{8}$ in in from the edge all the way around – just along the edge of the stabiliser sandwiched between the two fabrics. With the outside of your fabric facing you and the clasp underneath furthest you, pin the two prepared loops in position: both lying away from you, the bottom of each starting  $\frac{3}{16}$ in below the top positioning line. Use the marks indicated on pattern piece A for guidance. Once you are happy they are in position sew in place, stitching back and forth along the marked line (see right-hand loop in **Fig 6**). Now fold the loops down and zigzag stitch across the raw bottom edges, back and forth for strength (see left-hand loop in **Fig 6**).

**8** Turn your work over so that the lining is facing you and the magnetic clasp is at the top. Lay your pocket piece over the bottom half of your lining and align all the raw edges. Pin them into position and using the contrasting thread stitch all around,  $\frac{3}{8}$ in in from the edge – just along the edge of the stabiliser and your



**FIG 4:** Interfacing and clasp fixed to lining fabric



**FIG 5:** Making the belt loops



earlier tacking lines. Reverse stitch back and forth on each side at the top of the pocket and through all layers to add extra strength. **Fig 7**

**9** Now for a little distressing. Pull at the raw edges with your fingers, use sharp little scissors to trim any long threads.

**Fig 8.** When you are happy with how it looks, slide it onto a belt.



**FIG 6:** Sewing the belt loops to the purse



**FIG 7:** Sewing the pocket to the purse

## HANDY HINTS

Always check, then double-check, that your iron-on stabiliser is glue side down before pressing – cleaning your iron after sticky mistakes is no fun!

You could adapt the closure by using a button and buttonhole, or a large popper/snap fastener if you don't want a magnetic one.

Resize the templates to make a purse that accommodates your mobile phone – just remember that the stitch line for the seams is  $\frac{3}{8}$ in from the cut edge.

## WHERE TO BUY

Jemima used fabric from the Holding Pattern collection by Jessica Jones for Cloud 9 fabrics [hantex.co.uk/cloud9](http://hantex.co.uk/cloud9), and a clasp from [bag-clasps.co.uk](http://bag-clasps.co.uk). Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

This purse is designed to be used with a shop-bought belt. If you do not have anything suitable in your wardrobe take a look in your local charity shop.



**FIG 8:** Distressing the fabric around the edge



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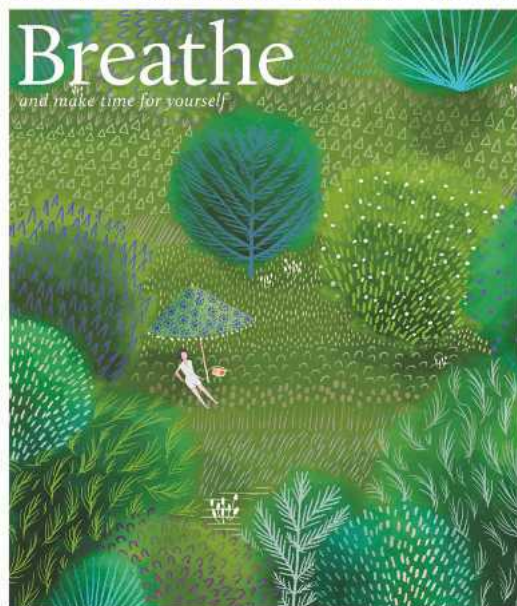
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# THUMBTRACKS QUILT

Use a speedy cutting technique to make up a quilt in no time  
by Kerry Foster

## SKILL LEVEL

### MATERIALS

Ten patterned fat quarters for the centre  
2m (2¼ yd) cream background fabric  
One patterned fat quarter for the second  
border (it must measure at least  
21 x 20in after the selvedge has been  
removed)  
1.5m (59in) square of wadding  
1.5m (59in) square of fabric  
0.5m (½yd) fabric for binding  
Chalk or fabric marker

### FINISHED SIZE

Approx. 139.7cm (55in) square

### PREPARATION

Use ¼in seam allowance throughout

### HANDY HINT

You could also use a Layer Cake for the centre, just choose thirty pieces and trim to 8½in square.



**FIG 1:** Marking the top and bottom, 2¾in from the edge



**FIG 2:** Cutting diagonally from point to point



**FIG 3:** The fabric stack cut into four sections

*I used Les Fleurs, the first collection from Rifle Paper Co for Cotton + Steel, to make this quilt. There are two other lines you could consider for a similar look – Wonderland, the second collection which features Alice in Wonderland motifs, or the forthcoming Menagerie line due to arrive in shops this summer.*

KERRY

## Cutting instructions

**1** Cut three 8½in squares from each centre fat quarter. You will have a total of thirty squares.

**2** From the cream background fabric cut the following strips across the WOF (width of the fabric):

- Two 8½in strips, subcut to yield six 8 ½in squares
- Four 3½in strips
- Eight 5½in strips

**3** Take the patterned fat quarter for the second border and trim the selvedge. Along the length of the fat quarter, which cuts perpendicular to where the selvedge was removed and should measure at least 21in wide, cut ten 2in wide strips.

## HANDY HINT

This technique will work best if you have a fresh blade in your rotary cutter.

## Sewing instructions

**1** Take five 8½in squares and stack them on top of each other, aligning the sides. Mark a dot 2¾in from each side on the top and bottom edge. **Fig 1**

**2** Position your ruler to join up the top left dot with the bottom right dot and cut, being careful not to move your fabric. **Fig 2**

**3** Position your ruler to connect the top right and bottom left dots and cut. **Fig 3**

**4** Repeat Steps 1 to 3 mixing up the print and cream 8½in squares. One stack will contain six fabrics.



**5** Arrange the cut pieces so that the blocks alternate between the triangle being top and bottom, and left and right, but also so that the fabric matches up with adjacent blocks. You will have six rows of six blocks. The cream pieces will work as fillers around the outside, **Fig 4**. A blank chart for colouring has been included opposite to help you to plan your placement.

**6** Each block has four pieces: two triangles and two pentagons. Take the fabric for one block, and aligning the points, sew a triangle to a pentagon. The length of the pentagon size will be the same measurement as the side of the triangle. **Fig 5**

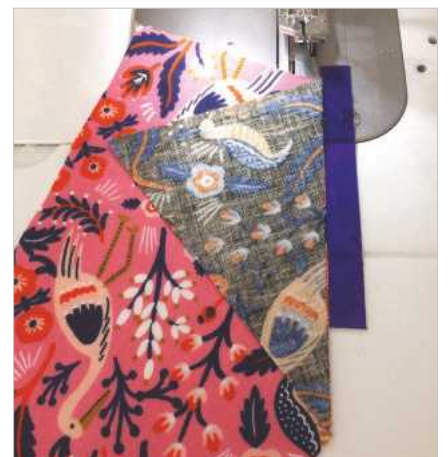
**7** Open out and press the seams towards the darker fabric. Trim the edge of the pentagon below the triangle point so that this edge is straight. **Fig 6**

**8** Repeat Steps 6 and 7 to create the other half of the block.

**9** To sew the two halves together with a matching point in the centre, position the



**FIG 4:** Arrange the fabrics in a pleasing design.



**FIG 5:** Sewing a triangle piece to a pentagon



**FIG 6:** Straightening the edge



two halves alongside each other and ensure there is a scant  $\frac{1}{4}$ in overlap of the triangle points, as shown in **Fig 7**. Flip the pieces over, then carefully pin and sew together.

**10** Press the seams towards the darker fabric. Trim the block down to  $6\frac{1}{2}$ in square, the centre where the points meet will be positioned  $3\frac{1}{4}$ in away from all edges. **Fig 8**

**11** Repeat Steps 6 to 10 to make a total of thirty-six blocks.

## Assembling the quilt top

**1** Lay out the blocks and sew them together to make six rows. Press the seams alternate ways then sew the rows together.

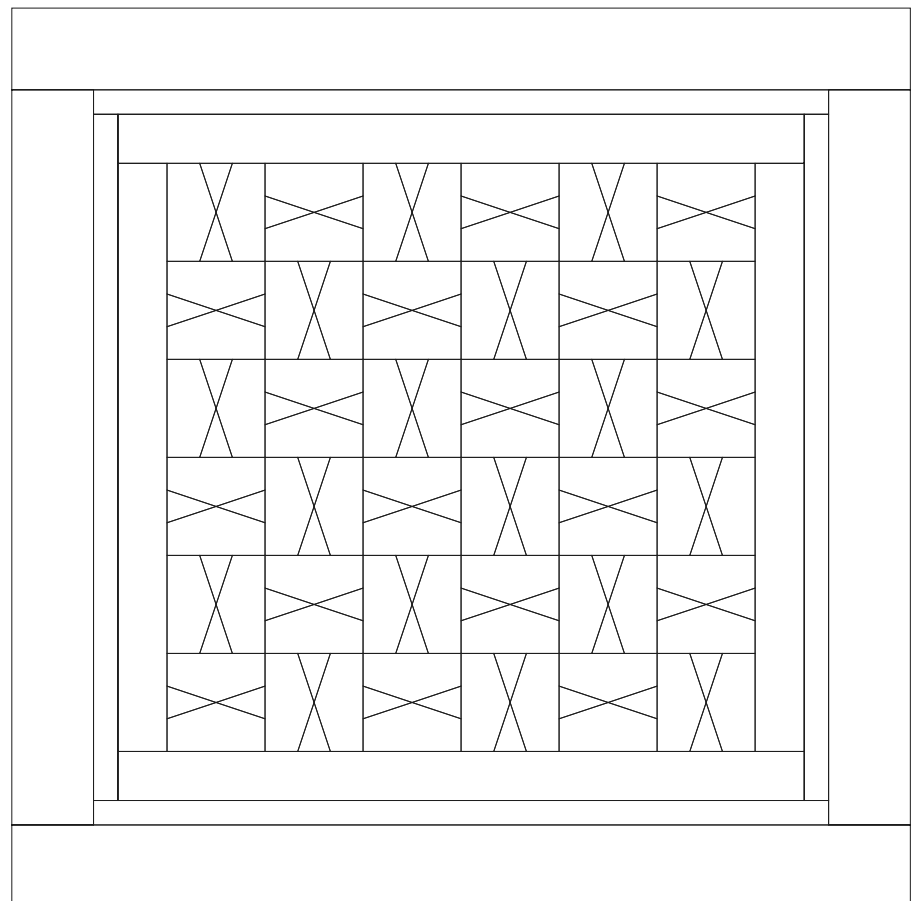
**2** The first border uses the  $3\frac{1}{2}$ in cream background strips. Sew strips to the left and right sides of the pieced centre. Press the seams towards the darker fabric and trim the ends level with the centre. Repeat with the top and bottom.



**FIG 7:** Overlapping the centres by a scant  $\frac{1}{4}$ in



**FIG 8:** Trimming a block to  $6\frac{1}{2}$ in square.



Blank illustration to help you plan your quilt design



**3** For the second border, sew two of the 2in strips together end to end. Press, then sew to the bottom of the quilt top. Press the seams towards the darker fabric and trim the ends level with the quilt top. Repeat to sew a border to the top.

**4** Sew three of the 2in strips together end to end. Press and sew to one side of the quilt top, using the same method as Step 3. Repeat to sew the border onto the opposite side.

**5** For the final border, take the 5½in cream background strips, and sew them together in pairs, end to end, then press.

**6** Aligning the central seam of the strips with the middle of the quilt top, sew the strips to opposite sides. Press and trim the ends level with the quilt top, then repeat for the top and bottom.

## Quilting and binding

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

**2** Quilt as desired. Kerry quilted each block with a free-motion 'matchstick'

quilting design, alternating the direction between up and down and left and right, **Fig 9.** Straight lines were quilted in the natural borders with a walking foot, and lastly, "orange peel" ovals were free-motion quilted in the blue border. There are many possibilities when quilting this design, so

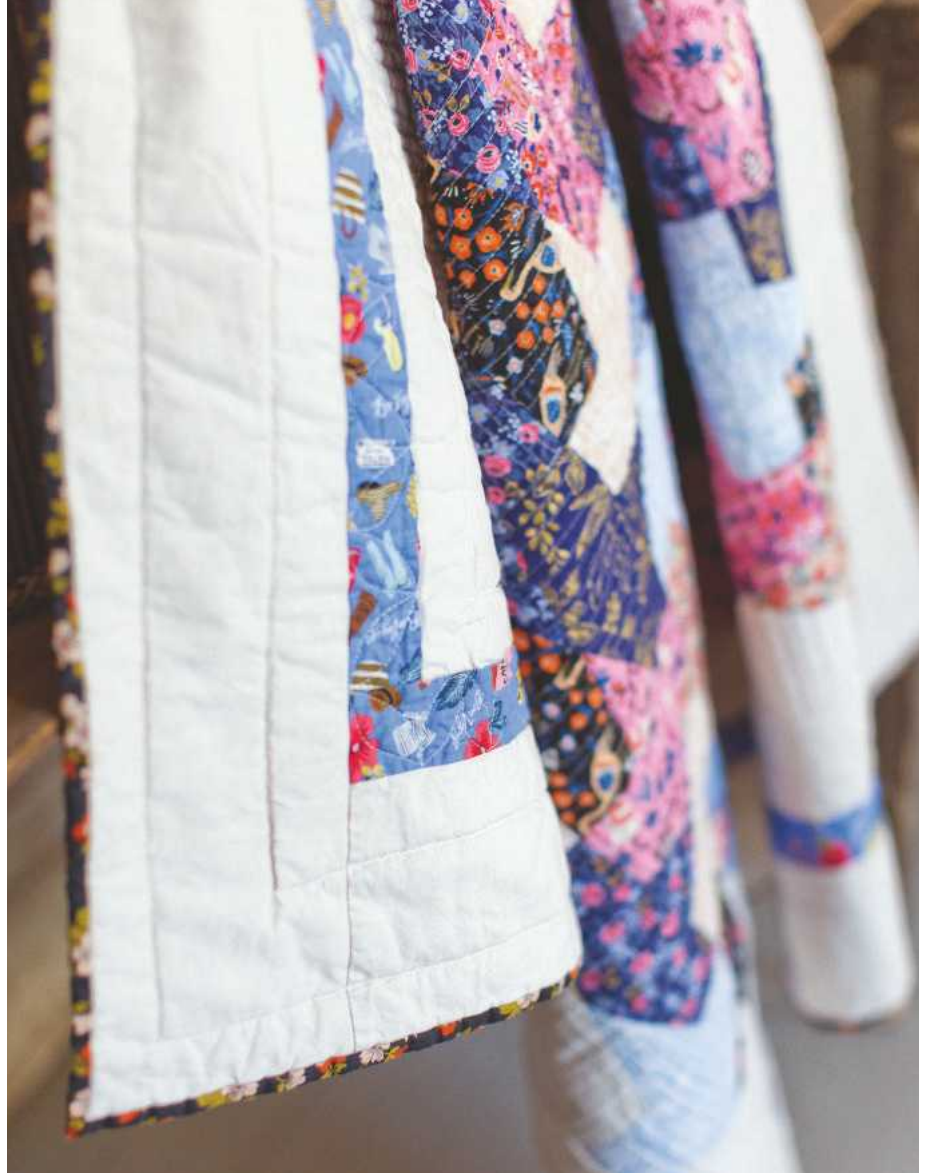
Kerry recommends choosing something that makes you happy!

**3** To bind the quilt cut six 2¼in wide strips from the binding fabric across the width. Join the strips end to end using a 45-degree join. Press in half along the entire length. You can also cut scrappier strips, as long as the length exceeds 230 inches.

**4** Align the raw edge of the binding to the edge of the quilt front, leaving a tail of 4in or so for matching the ends. Sew all the way round, mitring the corners and joining the strip ends before sewing the final few inches. Turn the binding fold to the reverse and hand stitch in place. Attach to the reverse first if you would prefer to finish sewing the binding on by machine.

### WHERE TO BUY

Kerry's background fabric is Kona Natural, produced by [robertkaufman.com](http://robertkaufman.com). The Les Fleurs collection can be found at [thecraftymastermind.co.uk](http://thecraftymastermind.co.uk). Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.



**FIG 9:** Close-up of Kerry's quilting



# Block of the Month

## PINWHEEL CROSS

*This block is composed of triangles that create a pinwheel star and a cross. It can be made entirely of thirty-two equal-sized triangles. The character of the block relies on the distribution and contrast between both the light and dark fabrics and, of course, the vibrancy of the colours you use.*

JEMIMA





**MATERIALS**

25.5cm (10in) square yellow fabric  
 25.5cm (10in) square orange fabric  
 12.7 x 25.5cm (5 x 10in) pink fabric  
 12.7 x 25.5cm (5 x 10in) dark blue fabric  
 12.7 x 25.5cm (5 x 10in) turquoise fabric  
 12.7 x 25.5cm (5 x 10in) green fabric

**FINISHED SIZE**

16in (40.5cm) square

**Before starting**

Wash and press your fabrics.

All measurements include ¼in seam allowance.

**Cutting instructions**

**1** From the yellow and orange fabrics cut four 4⅞in squares. You will have a total of eight.

**2** From the pink, green, turquoise and dark blue fabrics cut two 4⅞in squares. You will have a total of eight.

**Making the block**

**1** Take a pink and dark blue square. Place them right sides together, aligning their edges and with the lighter fabric on top. Draw a diagonal line from the bottom left- to the top right-hand corner.

**2** Stitch a scant ¼in either side of the diagonal line. Cut along the marked line with sharp scissors.

**3** You now have two units of work. Press their diagonal seams open with a hot iron and trim the 'ears' to create straight edges all the way around. Each unit should measure 4½in square.

**4** Repeat Steps 1 to 3, sewing the remainder of the squares in the following pairs:

Pink and dark blue x 1  
 Turquoise and yellow x 2  
 Orange and yellow x 2  
 Orange and turquoise x 2

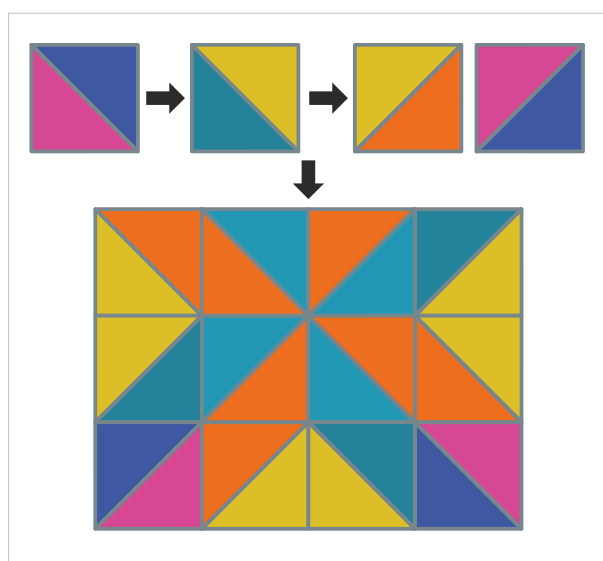
**STEP 2****STEP 1****STEP 3**



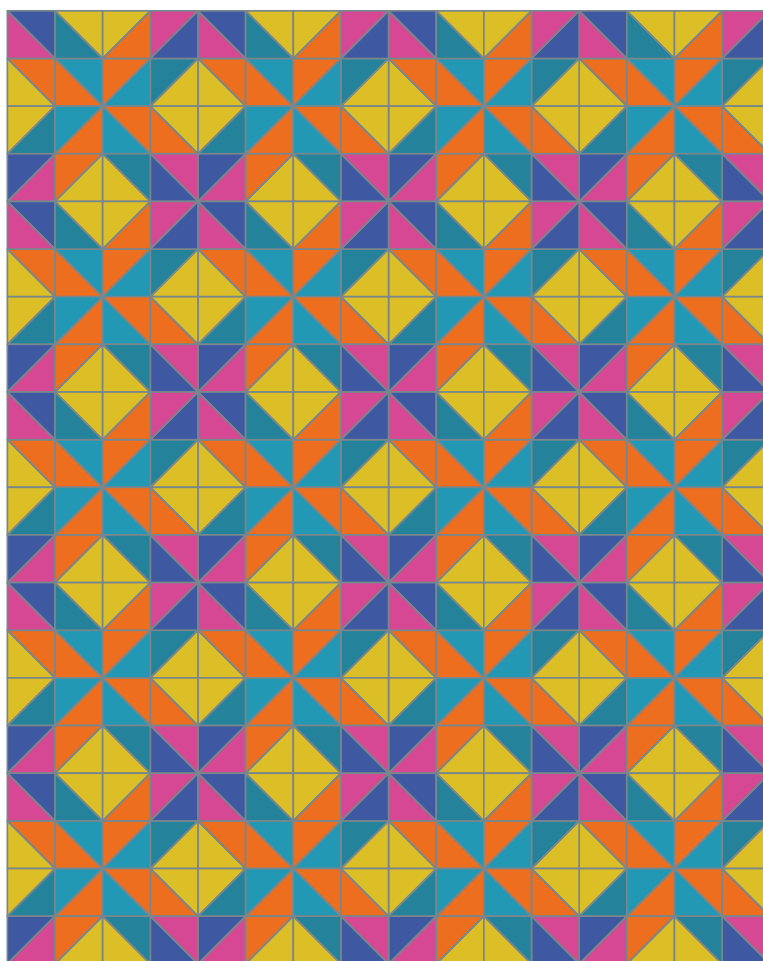
## Assembling the block

**1** Following the illustration below, lay out your half-square triangles on a flat surface, making sure they are all facing the correct way.

**2** Once you are happy with your layout join the blocks into rows and then join the rows. So that the seam intersections nestle neatly, press the seams of each row in the same direction and the seams of alternate rows in the opposite direction. Trim any stray threads.



### BLOCK LAYOUT GUIDE



If you enjoyed making this block, why not make a Pinwheel Cross quilt? The design above is made from twenty identical blocks.

## The fun doesn't end here...

Each month designer *Jemima Schlee* will be introducing you to a different block, with easy to follow instructions. This is the second of nine 16in square blocks for you to make, with the final design appearing in our March 2018 issue. As you make the nine blocks, we would like you to come up with your own quilt design. You can add more blocks or borders, experiment with colourways and fabrics, and make the finished quilt as large or as small as you like. Anything that takes your fancy! The only rule is that it must include all nine of the blocks from the magazine. There are great prizes to be won, including a fabulous sewing machine, courtesy of Bernina, for the winning design. Full details of how to enter will be given in the March 2018 issue, so watch this space and don't forget to keep us posted on your progress.

If you missed last month's block, *Old Tippecanoe* is available on the website: [popularpatchwork.com](http://popularpatchwork.com)

**Fabrics used in this series are from the Linea range, [makower.co.uk](http://makower.co.uk)**

### WIN: Bernina 350PE Sewing Machine

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# WHAT'S ON

Diary entries are published free of charge and are subject to space. Events must be open to the public or non-members and any admission charges stated. Please include a full location address including postcode, opening hours, contact details, and high-resolution photographs of exhibited work or raffle quilts. Your listing should be submitted to [editorial.pp@mytimemedia.com](mailto:editorial.pp@mytimemedia.com) four months in advance of the event for publication.

Please visit [popularpatchwork.com/events](http://popularpatchwork.com/events) to see a complete list of all current and future 2017 listings.

## England

### BIRMINGHAM

10-13 August

#### The Festival of Quilts

☀ 10am–5.30pm (Sun 10am–5pm)

☀ £15 in advance online (see website for ticket options) Birmingham

W: [thefestivalofquilts.co.uk](http://thefestivalofquilts.co.uk)

Extra info: The Festival of Quilts is Europe's leading patchwork and quilting event attracting 24,000 quilters from all over the world. The show is a celebration of quilting in all its forms, with over 300 exhibitors offering essential supplies, professionally curated galleries of quilts from leading international makers, 350 workshops, talks and demos, plus a magnificent display of over 700 competition quilts. It's the ultimate patchwork and quilting experience.



*Festival of Quilts, NEC, Birmingham*

### CORNWALL

1–5 August

#### The Flowerpatch Quilters' 34th Annual Exhibition

Central Methodist Church, Launceston, PL15 8BA

☀ 10am–4pm (last admission 3.30pm)

☀ £2

T: 01566 86666

E: [flowerpatchquilters@hotmail.co.uk](mailto:flowerpatchquilters@hotmail.co.uk)

Extra info: Refreshments, exhibition of work, sales table and raffle quilt in aid of Cornwall Blood Bikers. Disabled access and local parking.

### KENT

5–6 August

#### 'Textile Journeys' Quilting Exhibition

The Old School, Church Street, Minster, CT12 4BX

☀ 10am–5pm

☀ £1

T: 01843 847705 (Barbara Inchley)

Extra info: An exhibition of work by students of Village Textiles group showing work from a variety of courses run at the centre. Tea, coffee and homemade cakes. Disabled access and local parking.

### LANCASHIRE

28–29 July

#### Cornerstone Quilters' Summer Exhibition

The Millennium Centre, St Mary's Church, West Derby Village, Liverpool, L12 5EA

☀ 10am–4pm

☀ £2

T: Jo 07477 268 768

E: [sewjo@hotmail.com](mailto:sewjo@hotmail.com)

Extra information: Exhibition of quilts, quilt raffle, tombola, sale of handmade goods, trader, and refreshments. Disabled access and limited parking.

### DORSET

27–29 July

#### Quarterjack Quilters' exhibition

Merley House, Merley House Lane, Broadstone, Wimborne, BH21 3AA

☀ 10am–4.30pm (Sat 10am–4pm), last entry 30 mins before closing

☀ £3 (accompanied children free)

T: 01202 885866 (Penny Leach)

Extra info: Exhibition of work, trade and sales tables and refreshments. Disabled access and free parking.

26–28 August

#### 'Dragonfly Quilt Group's Biennial Quilt Exhibition

St George's Church Hall, High Street, Deal, CT14 6AZ

☀ Sat and Sun 10am–5pm, Mon 10am–4pm.

☀ Admission by charity donation

T: 01304 363401 (Tracy Aplin)

7th Exhibition of quilts and wall hangings, traders and refreshments. Disabled access and local parking. Admission by charity donation.

### SURREY

26 August

#### 2nd Annual Fabric Fayre

The Old Barn Hall, Church Road, Great Bookham, KT23 2PQ

☀ 9.30am–4pm

☀ £4 (husbands free)

T: 01491 204100 Yvonne McAtamney

E: [villagefabrics@live.co.uk](mailto:villagefabrics@live.co.uk)

Extra info: A specialist event for quilters. 13 specialist patchwork and quilting traders in one venue. Make and take



workshops. Raffle, homemade cakes and refreshments. Ample parking and disabled access. Admission cost in support of The Princess Alice Hospice, Esher.

## YORKSHIRE

19 August

### Wharfedale Quilters' biennial patchwork and quilting exhibition

Christchurch, The Grove, Ilkley, LS29 9LW

☀ 10am–4pm

☀ £1

T: 01943 600111 (Juliet Amos)

E: juliet.j.amos@gmail.com

Extra info: Refreshments on sale in Christchurch Cafe from 10am–3.30pm. Disabled access, local town parking.

## Scotland

### EDINBURGH

4–5 August

### Tryst Patchwork Groups 15th Anniversary Exhibition

Pentland Community Centre, Oxcgangs

Brae, Edinburgh, EH13 9LS

☀ 10am–4pm

☀ £3

T: 01313 360053

E: mahmurray@btinternet.com

Extra info: Quilt display and raffle, proceeds to MS. Disabled access, local parking. Admission includes refreshments.

26 August

### In the Ditch Quilters' exhibition

Balerno High School, 5 Bridge Road,

Balerno, EH14 7AQ

☀ 1.30pm–4pm

☀ £2

T: 01313 360053

E: mahmurray@btinternet.com

Quilt exhibition in conjunction with Carrie and Balerno Horticultural Show. Raffle Quilt, disabled access and parking.

## Wales

### CARDIFF

29 July

### Cardiff Quilters' 25th Anniversary Exhibition

Ararat Baptist Church, Plas Treoda,

Whitchurch, CF14 1PT

☀ 10am–4pm

☀ £1

T: 02920 732980

W: farr@sixforty.co.uk

Extra info: Exhibition of members work and challenges from last five years. Traders, raffle, refreshments and sales table. Disabled access and parking.

## LAMPETER

Until 4 November

### As Good as it Gets

The Welsh Quilt Centre, The Town Hall,

High Street, Lampeter, SA48 7BB

Mon–Sat 11am–4pm

☀ £6 (available in advance online)

W: welshquilts.com

Extra info: 'As Good as it Gets' is this year's main exhibition at The Welsh Quilt Centre, celebrating the magnificent Welsh Quilts made especially for a luxury market.

These fine quilts were produced in Wales from 1921 to 1939 during a time of hardship in the socially and economically depressed areas of South and West Wales. Disabled access and local parking. See website for more details.

25–27 August

### Quilts in Cae Hir Gardens

Cae Hir Gardens, Cribyn, Lampeter,

SA48 7NG

☀ 10am–5pm

☀ £6 (children £2)

W: caehirgardens.com

Extra info: Annual outdoor quilt exhibition transforms the garden into a fabulous exhibition of quilts hanging among the flowers and trees of high summer. Trade stalls in the marquee, refreshments available in the tea room and visitors' choice competition. Limited disabled access and parking.

## POWYS

28–30 July

### Maldwyn quilters Annual Patchwork and Quilting Exhibition

Carno Community Centre, Carno,

SY17 5LH

☀ 10am–4.30pm

☀ Free admission

T: 01686 420647 (Joan Phillips)

E: bronfelin@live.co.uk

Extra info: Quilt raffle supporting M.S. Society. Traders, demonstrations, sales table, and homemade refreshments. Disabled access and parking.

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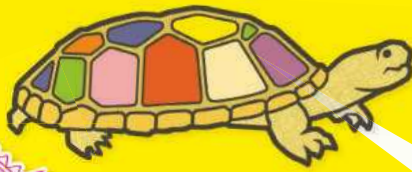
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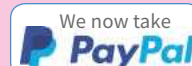
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# PATCHWORK OF MY LIFE

## Sherri McConnell

Sherri McConnell is a designer for Moda Fabrics and works alongside her daughter. Design inspiration comes in part from the wide open spaces of her home in southern Nevada and the heirloom quilts that have been passed down through her family. Here, she gives us a glimpse of life inside her workshop and the stunning vistas that surround her.

I'm a writer, a blogger, a quilt book author, and pattern designer, and along with my daughter Chelsi a designer for Moda Fabrics. I'm married and have four grown children and four cute grandchildren. I live in the desert of southern Nevada with my husband and our faithful black Labrador retriever.

I first started sewing as a young child, and received a sewing machine for my tenth birthday. My very first project was a patchwork pillow, which I photographed extensively (guess I was in blog mode even then)! I took a sewing class at the mall and made many of my own clothes during junior high and high school, and even sewed prom and formal attire for others to earn extra money while I was at college. I attended Brigham Young University and then transferred, receiving a Bachelor of Arts in English from the University of Nevada and now teach beginner composition courses part-time at a local community college campus.

I feel truly blessed to have been inspired by a rich family heritage of generations of women who love and loved sewing and creating; I have the most magical memories of homemade gifts from my mom, aunt, grandmother, and great-grandmother. In the early 1990s, inspired and taught by my grandmother, I began my quilting journey.

In 2007 I discovered quilt blogs and the amazing online community of quilting and inspiration. Though I originally started my blog as a way to keep track of and journal my quilting and sewing projects, it served as a catalyst for moving my passion and hobby to a whole different level. I have come to love the design process in all of the stages (including pattern writing) and especially love teaching and sharing my love of quilting. I am inspired by many different things: antique and classic quilts, classic design elements, and the soothing hues of the ocean. I'm also inspired by the work of my grandmother and her grandmothers before her, and absolutely treasure the family heirlooms and quilts I've been able to take care of. I love figuring out simple ways to make quilts that look complicated and appreciate the conveniences of today's modern tools for quilters!

I have been publishing my designs in magazines and books since 2011; my first book, *A Quilting Life: Creating a Handmade Home* was published in March 2013 by C&T Publishing; my second book, *Fresh Family Traditions: 18 Heirloom Quilts for a New Generation* was released in the spring of 2014 and is also published by C&T. Recently



*Sherri comes from a long line of quilters and makers*

I've been continuing my quilting journey designing fabric for Moda with my daughter, Chelsi Stratton. Our first collection, *Bright Sun* shipped at the end of October 2015, our second collection, *Valley* shipped in April 2016, and our third collection, *Desert Bloom*, shipped in November 2016. Our fourth collection, *Creekside* will be available this September. I continue to blog about my quilting life at [aquiltinglife.com](http://aquiltinglife.com).





1 This is one of my favourite quilts featuring some of my favourite Denyse Schmidt fabrics. I love quilt photos in outdoor settings, too.

2 The beach is one of my favourite places. . . the sea just seems to bring a feeling of peace and restoration to my soul. Many of my favourite colours are from ocean settings.

3 For most of my life I've lived in valleys surrounded by mountains – I feel a little lost without them. I especially love the mountains in summer when they are alive with colour and foliage.

4 I love flowers – hydrangeas are my favourites, but they don't do well in our harsh desert climate; so our garden is filled with a variety of desert-friendly plants which I enjoy and appreciate throughout the year.

5 There is something so exciting about getting ready to display a new collection for quilt market. I'm blessed to be able to work with my daughter designing fabric collections for Moda.

6 I love fabric. . . I've loved it since I was a little girl. My first job was working at a fabric store, and I've been collecting bits of fabric ever since.

7 This is where the magic happens. I love walking into my sewing room each morning and opening the shutters. It's truly a wonderful place to work, and in all honesty my work feels like play!





# OFFERS & GIVEAWAYS

For your chance to win one of this month's giveaways, visit [popularpatchwork.com](http://popularpatchwork.com) and simply click on **WIN!** Select the competition you wish to enter and fill in your details. Good luck!



## Five Pairs of Tickets for the Festival of Quilts

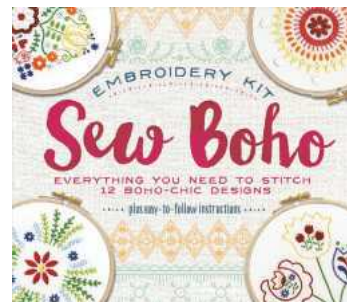
Grab a friend and head on over to the quilting world's most anticipated event: The Festival of Quilts at Birmingham's NEC. From 10-13 August you'll get a chance to see over 300 exhibitors, take part in 350 workshops and see a magnificent array of over 700 display quilts. Best of all, we've got five pairs of tickets to give away! (RRP £30 per pair). Last year, Sandy Chandler was awarded best in show for her traditional quilt 'Infinity' which was described by the judges as "breathtakingly stunning" – let's see if anyone can top that this year! There'll also be talks and demos and a chance to meet many of your quilting heroes.

This year, The Dairy Barn Arts Center in Athens, Ohio, presents Mastery: Sustaining Momentum, featuring bold large-scale works from master quilt-makers from Canada, Europe and the US. There'll also be a chance to see stunning galleries by acclaimed textile artists Diana Harrison and Kumiko Frydl who'll be exhibiting a collection of her exquisite miniature quilts. Inspiration and jaw-dropping talent awaits our lucky winners. See you there!

[thefestivalofquilts.co.uk](http://thefestivalofquilts.co.uk)

## Sew Boho Embroidery Kit

This cute, beginner-friendly kit by Kelly Fletcher (RRP £19.99) offers 12 boho-chic patterns and borders that can be stitched onto clothes, pillows, bags and much more! We've got three of these little beauties to give away courtesy of our friends at Quarto. You'll be able to embroider an individual design or mix and match patterns to create a look that's uniquely your own. Each kit includes: a booklet with step-by-step instructions on the 12 projects; a 6in hoop; two needles; ten skeins of 6ply embroidery thread; three sheets of iron-on transfers and a fabric sample – everything you need to inject a bit of boho style into your life! [quartoknows.com](http://quartoknows.com)



## Piece Keeping: 20 Stylish Projects That Celebrate Patchwork

We're delighted to offer three of these books by the talented designer Amy Butler (RRP £19.99). Piece Keeping is a project-based book outlining 20 unique designs from quilts to pillows, lampshades to statement jewellery. It provides inspiration both practical and stylish for a whole host of fashion and home décor projects, and comes complete with dozens of how-to diagrams and nine sheets

of full-sized patterns contained in an attached envelope. Amy fans will be able to work through traditional sewing themes, tools and methods whilst being inspired throughout by Amy's remarkable colour sense and design flair. [chroniclebooks.com](http://chroniclebooks.com)

## Floor Cushion Sewing Kit

Lounge in style on a beautiful circular floor cushion in Tilda Circus fabric, original RRP £69.99. The lovely folk at Sewandso have donated this sumptuous prize for readers who fancy making up this kit in four colourways made up of reds, blues, greens and teals. The finished result will be reminiscent of a circus big top using 12 different Tilda fabrics in a rainbow of colours. The kit contains 12 long quarters of Tilda Circus fabric, muslin, machine sewing thread, extra-strong upholstery thread and needles. The full-size templates and instructions are also supplied in PDF digital format. Once made up, this cushion (approx. 50cm in diameter) will become a welcome spot to relax and unwind on! [sewandso.co.uk](http://sewandso.co.uk)



## FQ Bundle of Moda 30s Playtime Fabric

Our friends at Winbourne Fabrics are offering this amazingly generous giveaway of a FQ bundle of the 30s Playtime Fabric from Moda (RRP £120). Cute as a button prints include Scottie dogs and skipping children in a nostalgic collection that exudes good old-fashioned charm. In 100% cotton for quilting and fashion, it has machine-pinked edges to minimize fraying for easier piecing. The pack includes 40 fat quarters, neatly rolled and secured with a cloth strap. Designed by Chloe's Closet, each fat quarter measures 18in x 22in. This is going to be popular so get in quick! [winbournefabrics.co.uk](http://winbournefabrics.co.uk)







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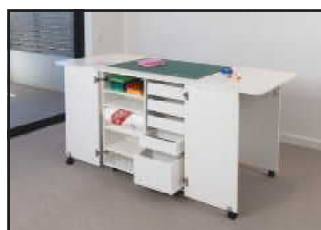
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