
LONDON QUILTERS

Summer 2006 Newsletter

Long-Arm Quilting

By Linda Seward



Those members who came to the June meeting might remember seeing the two Ocean Wave quilts I made for a Japanese family. It was the first time I had not quilted my own work, and I thought I would share some of my experiences with you in case you decide to go this route with a future quilt top.

First, have a good idea of how you want your finished quilt to look. I was quite certain that I didn't want an all-over edge-to-edge quilting design for these particular quilts. While this is a much cheaper and quicker option than a custom job, I had spent months and months on the piecing and wanted the quilting to reflect that. I requested "custom quilting", which is where certain parts of the design are quilted differently from other parts. I originally wanted them to quilt the Ocean Waves design "in-the-ditch" with motifs in the plain squares, but was told that "in-the-ditch" quilting is much too difficult for long arm quilters, so we settled on a curving design that wove its way all over the patchwork and really complimented it. It was called "Oriental Fantasy" which I thought was appropriate as the quilts are going to live in Japan!

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COPTIC TEXTILES

And Luxury Arts of Antiquity

By Hannelore Braunsberg



Some most interesting textiles from The Hermitage, St. Petersburg, are on show in an exhibition, "The Road to Byzantium", at Somerset House. It includes pottery, metal objects, sculptures, jewelry and domestic ware dating from the 5th century BC to the 7th century AD.

Fourteen exceptionally well preserved Egyptian textile fragments from decorative hangings or tunics provide examples of the artistic achievements, skill and craftsmanship, which are evident in all the other exhibits. Flax and wool are the fibres used: linen as base for embroideries and both materials for woven tapestries. Gold thread is incorporated in one of the tapestries.

The embroideries date from the 4th to the 6th centuries AD, most tapestries from the 4th, with one from the 8th century AD. Although the pagan cults were suppressed in Egypt from the end of the 4th century, images of pagan gods were still popular and the designs are largely taken from classical mythology. The composition varies from medallions, square or round, to simple figurative representations. Some of the early embroideries are worked in black on a natural linen background while embroideries and tapestries incorporating blues, reds, yellow and green are remarkably well preserved. A printed textile from the 5th century AD with a blue background and stylised figures of hunters and animals is also included.

The exhibition continues until 3 September. If you are interested in antiquity, as well as textiles, it is well worth a visit. Please note: the textiles are exhibited in a corridor and easily missed. ❖

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I had called The Bramble Patch about a month before I was going to send the quilt tops to them so they knew when to expect this job. I found that many long-arm quilters get booked up way in advance so I would recommend that you pre-book your quilting rather than waiting until you finish the piece. This will, of course, give you the push to finish it on time as well. Pre-booking works for the long-arm quilter in that she does not over-extend herself and it also works for you in that you know your job will get done when you want it.

When I called to discuss the job, we realized that they couldn't quote a firm price until they had the quilts in their hands and had spent some time thinking about the design possibilities. So when the quilts were finished, I cleaned them up, trimming off the frayed bits and cutting back seams where dark fabrics might show through light ones, ironed them and packed them carefully in a large envelope along with one quilt back. (I ran out of fabric for the other back, and The Bramble Patch had the fabric I needed, so they made up the second back for me. They also provided the wadding. These things, along with the quilting thread, were added to the final bill.) I sent the tops by registered post with insurance and they arrived at the Bramble Patch the next day. Ann called me to say they were safely in her hands and that she'd get back to me with a firm quote.

I was very happy to take Ann's advice about the quilting, because I had never worked on a long arm machine and didn't know what they could or couldn't do. She told me that they often counsel quilt makers on design possibilities. We also discussed the type of thread I wanted for the quilting and I chose a variegated purple. She gave me a firm price and an approximate finishing date and I was able to move on to my next project!

When the quilts were done, Ann called to let me know they were mailing them back and I excitedly waited for the package to arrive. I was so pleased with the job they did that I immediately called to thank her. It was obvious that these were very professionally quilted. I wouldn't hesitate to go this route again.

I have been gathering names of long-arm quilters that have been recommended to me; they are listed here. You should check out their work on their websites, and when you find one that you like, call to discuss your needs with them personally. You'll get a better idea about whether you can entrust your precious quilt to them after a phone call. Good luck! ❖

Recommended Long-Arm Quilting Websites

The Bramble Patch, West Street, Weedon, Northants
NN7 4QU, 01327 342 21,
www.thebramblepatch.co.uk

Quilting Solutions, Jan Chandler, Brinkstone near Bury St
Edmonds, 01449 736 280, www.quiltingsolutions.co.uk
Beryl Cadman, Co Cork, Ireland www.customquilt.com

Rosemary Archer, Frampton Cotterell, South
Gloucestershire, www.fromevalleyquilting.co.uk

Julie Peppiatt, Waungilwen, Llandysul, Wales,
www.timemachinequilting.com

Ferret Fabrications, 11 Grosvenor Avenue, Harrow,
Middlesex HA2 7AR, 0208 861 6410
www.ferfab.co.uk

Leonard, Paris-Impressions de Mode Musee des Tissus – Lyon, France *By Kathleen McMahon*

Should you visit Lyon between now and October this year, be sure to see the current exhibition at the Musee des Tissus. Although the museum's permanent set of treasures is agreeable, the special exhibition of 'Leonard, Paris-Impressions de Mode' is a real treasure. It is a spectacle of design and colour with models beautifully presented in the most fabulous clothes from the House of Leonard.

The President Director General is Daniel Tribouillard and his influence in the company since 1954 of design and his contacts and enthusiasm for China, Japan and U.S.A is immense. Many of the designs are on silk jersey. The fabric designs were made and then the dresses styled to suit the fabric design. The original design patterns are often framed and shown on the walls at the exhibition. They reminded me of old Dutch flower paintings: Kaffe Fassett's riot of colour, kimonos, modern paintings and much more, all rolled into one!

Also showing is a video of current designs at the latest fashion show-beautiful clothes for beautiful people-they must feel fabulous to wear. It is a beautifully presented exhibition.

Dear LQs,

Just a brief note to wish all LQs a good summer. I'm going to Italy where I will have the luxury of sitting on the open terrace in the shade with my sewing and no sounds except the birds, tractors, dogs, cockerels, cicadas and other natural sounds of the countryside. Sometimes it seems noisier than in the city, except after a few days you realise that the background hum of cars and trains has disappeared.

This year I will be going to the Festival of Quilts for the first time. I look forward to seeing some of you there, either in person or in the shape of your quilts, as I'm sure that some of you will be entrants, if not winners.

Last week I went to Sandown. Although quite small, there were some very nice quilts, which I would have been happy to have made. Although it must be nice to win an award (I've never done so) it is more important that we keep sending our work to shows for others to see. There are many times where I see quilts at shows that inspire me, either directly in their ideas or indirectly by their beauty.

I hope that you are all working hard on your blocks for the group quilt. I know that some blocks have already been completed, and in September we can start to pin them up at meetings for everyone to see and be encouraged to make more.

Best wishes,
Tricia



Preserves...the Quilt Variety

If you want your quilt to eventually be an heirloom, you'll need to store it carefully.

You should:

Store quilts in parts of the home where you live. Don't put them in attics or basements where the temperatures fluctuate. Moisture can result in mold and mildew.

Store quilts flat, unfolded and away from direct sunlight. Place a collection of quilts on a bed in your spare room - one on top of the other - and cover with a clean sheet to protect against dust.

You should not:

Store quilts in cedar chests. The wood is acidic and damages quilts.

Store quilts in plastic bags. They trap moisture and chemicals eventually seep into the quilts.



Fabric Noodle Swap

Tone on Tones

Have you ever heard of a fabric noodle? A fabric noodle is a 2.5" strip of fabric, which can be used for bindings, friendship stars, log cabins, braids, string quilts, just to name a few. They are wonderful stash enhancers with myriad uses.

A fabric noodle swap is an easy and fun way to inject a bit of variety into your strip basket. All it takes is one yard of fabric!

How it works:

- 1) Wash & press 1 yard of "tone-on-tone" fabric. *
- 2) Cut into 2.5" noodles. 1 yard yields 14 strips.
- 3) Bring 12 noodles to the **SEPTEMBER** meeting in a Ziploc®-like resealable bag. ***Please include your name on the bag!*** I will return 12 different strips to you at the October meeting. (You are welcome to swap up to 4 sets of noodles, but you may not use the same fabric in more than one set).

Nitty Gritty:

- 1) Fabric must be 100% cotton of good, quilt-shop quality. Please contribute the quality of fabric you would like to receive.
- 2) Package set in Ziploc®-like resealable bag labeled with your name. A small piece of paper with your name on it, safety pinned to each strip is nice...then swappers can think of you when they use your fabric!

If you are interested in swapping, please **email me at nebraskanative@yahoo.com with your name & the number of sets you want to swap.** I will add you to the list and send you a reminder before the September meeting, so you don't miss out!

- Andrea Taylor, Swap Hostess

* A tone on tone should "read" like a solid from about 10 ft. away...Moda Marbles, Benartex Fossil Ferns, Prisma Glass & hand dyes are examples.

(NB: In the event that fewer than 12 swappers participate, you will receive some duplicates.)



An Annual Quilt

Extravaganza *By Henriette Saxon*

There are folks out there who eat, live and breathe quilts! If you fit this description, then the Mid-Atlantic Quilt Festival is for you. It is the largest quilt festival on America's Eastern seaboard and it offers its specialties: quilt, wearable, fiber and textile arts. There are demonstrations, lectures, special exhibitions and the "Hoffman Challenge". Every year at the end of February, The Festival runs from Thursday to Saturday and includes a juried competition with over \$24,000 in awards and prizes. This year's competition "On the Cutting Edge" asked entrants to define the phrase.

In previous years the Quilt Festival was staged in Williamsburg, Virginia, with the two main exhibitions in the Marriott Hotel and the Williamsburg Lodge. Now for the first time in its seventeen year history, the Mid-Atlantic Quilt Festival was located, in its entirety, under one roof at the new 344,000 square foot Hampton Roads Convention Center. The Center is also within easy driving distance from Colonial Williamsburg.

The spacious Exhibit Hall held about 140 vendors, with booth after booth featuring all sorts of fabrics: country cotton to supple silk fabrics, books and craft items, kits, clothing and more. Big needlework names like Brother, Coats & Clark and Singer were selling everything from scissors and needles to threads and batting. Bernina demonstrated the new machine with its stitch regulator. Colorful quilts in hand and machine stitched patterns hung from displays, some with ribbons honouring their workmanship.

The Festival was abuzz with a mostly female crowd, doing what they do when they are not quilting-shopping for supplies and equipment. I did just the same. I browsed through the stalls, with wide aisles and plenty of space to make looking, shopping and sorting through merchandise so much easier. Prices were very reasonable, especially with the favourable Sterling/Dollar exchange rate.

The presentations are packed in from 9am to 8pm every day. On Saturday there is a "Show & Tell", where workshop participants gather and exchange learning experiences, as well as preview classes which one may wish to take in the future.

Workshops were in large meeting rooms with high intensity lighting. I took a workshop called "Threadplay", taught by Libby Lehman, who is based in Texas. "Threadplay" was a full day's worth of instruction on various threads and how to use them, exploring different machine stitching techniques, learning satin and decorative stitching and 'potluck' appliqué. Libby Lehman was one of the best instructors I have ever experienced, highly professional with all the samples well prepared, written hand-outs of her information, small quilts relevant to the class displayed for viewing and a big screen, where students could follow every move she preformed. I highly recommend her workshops and if by any chance you ever see her announced in one of our British events, do not hesitate and attend her lectures.

There were not as many quilts on display as at last year's Birmingham Festival, but there were plenty of wonderful quilts to admire without being overwhelmed by it all. There were 224 quilts (innovative, traditional and wall quilts) and 48 wearable art ensembles, dolls and special exhibits. For me, the highlight of the special exhibits was the very interesting show: "Double Exposure" by Californians Roberta Horton and her sister Mary Mashuta.

I am not a serious quilter, but to take part in this quilt-lover's forum was a great experience. I have done so for many years and I hope to continue gazing at these beautiful quilt creations for many more years to come. Although the show and shopping will be the foremost in a festival visitor's thoughts, there are many attractions to enjoy along the waterfronts of Hampton, such as spectacular sunsets over the bay and nearby Colonial Williamsburg, the world's largest living history museum. ❖

If you are interested in learning more about the people and places Henrietta wrote about, check out these websites:

The Mid-Atlantic Quilt Festival 2007

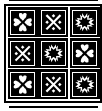
February 22-25, 2007 is featured on a "Show Calendar" of current and future quilt festivals. Hyperlinks provide you with an online registration form, workshops & lectures on offer, lodging information, special exhibitions, demonstrations and more! www.quiltfest.com

Colonial Williamsburg www.history.org

Libby Lehman Quilts www.libbylehman.us

Roberta Horton www.robortahorton.com

Mary Mashuta www.marymashuta.com



The International Quilt Study Center at the University of Nebraska-Lincoln has created the opportunity for you to view a special quilt from the collection each month. Quilt-of-the-Month was established to provide free of charge, public access to the ever-growing collection.

The collection is one of the largest publicly owned collections in the world, with almost 2000 quilts to boast of! Examples range from early American quilts to contemporary, dating from the late 1700s to the present. International quilts from fourteen countries are also part of the collection.

The IQSC holdings include:

- *The Ardis and Robert James Collection of Antique and Studio Art Quilts*
- *The Robert and Helen Cargo Collection of African-American Quilts*
- *The Jonathan Holstein Collection, including the 1971 Whitney Museum Exhibition quilts*
- *The Sara Miller Collection of Midwestern Amish Crib Quilts*
- *The Kathryn Berenson Collection of French Quilts*
- *The Linda and Dr. John Carlson Four Block Quilt Collection*

Works of contemporary artists include:

Deidre Amsden, Pauline Burbidge, Dorothy Caldwell, Nancy Crow, Radka Donnell, Chris Wolf Edmonds, Michael James, Terrie Hancock Mangat, Ruth McDowell, Jan Myers-Newbury, Ellen Oppenheimer, Emily Richardson, Faith Ringgold, and Barbara Watler.

You can visit the IQSC at www.quiltstudy.org and click on "Quilt of the Month". From there you will be directed to the month's featured quilt. Return to the IQSC's website each month to view a new quilt or you can subscribe and then receive an email when a new quilt is on the website.

Monthly archives are available through October 2003. Go have a look!

Don't forget to check out the LQ library holdings online at:
www.londonquilters.org.uk

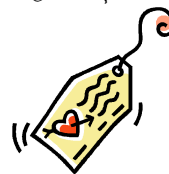
Labeling Quilts

After all the hard work is done and you've sighed your "It's finished!", don't forget that there's one more very important piece needed to make your quilt "whole". A quilt label!

A label on your quilt serves as a record of who and when, but if the quilt is ever stolen or lost, it's also an identification tag.

Suggestions for labels:

- Date: When the quilt was finished and /or presented
- Title of quilt if you've named it yourself and/or block pattern name if you know it
- Your name
- Town, state, country where you completed it
- Name of the recipient
- Occasion the quilt commemorates: a birth, wedding, anniversary, birthday, etc.
- Care instructions for cleaning are always appreciated by recipient.



Would you like to contribute to the newsletter?

Email your articles/information to the editor at:
nebraskanative@yahoo.com

Autumn deadline: 2 October 2006

2006 Calendar of Events



17th July – Sewing Evening – members demonstrations

August – no meeting

18th September – Susan Pritchard: Quilts from the Victoria and Albert museum
“Under the covers; revealing The Victoria & Albert Museum's Patchwork Collection”

15th October – Kate Dowty Workshop: Contemporary Wallhangings

16th October – Kate Dowty: “Trial & Error
‘My approach to quilting and some of the mistakes I have made along the way’”

20th November – AGM

18th December – Christmas Party

15th January 2007 – TBA

19th February – Gail Lawther: “Inspiration from History”
(for either quilting or embroidery designs)

19th March – Susan Chapman: “By Design”

14th April – Workshop – Angela Madden

16th April – Angela Madden: “Pictorial Patchwork from Family Photos”

21st May – Barbara Chainey: “Tentmakers of Cairo”

LQ Committee Members

Chairman

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Vice Chairman

Judy Roose jroose.highgate@virgin.net

Treasurer

Janne Bell jannebell@hotmail.com

Minute Secretary

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Membership Secretary

Tracy Fogarty tracy@mahonkin.com

Newsletter Editor

Andrea Taylor nebraskanative@yahoo.com

Librarians

Evelyn Hurst evelyn21@btinternet.com

Fran Katkar frkatkar@homechoice.co.uk

Hospitality:

Yzabel Field yzabel@tree78.fsnet.co.uk



Exhibitions

6-13 August: Contemporary Art Quilts 2006

Thomas Hughes Memorial Hall, Uffington,
Oxfordshire SN7 7RP. Open Daily 11-6. Details
from Jennifer Hollingdale Tel: 020 8874 6314

17-20 August: Festival of Quilts

NEC Birmingham, Open competitive quilt show
including Quilt 2006 and numerous traditional and
innovative categories. Details on [Twisted Thread](http://www.twistedthread.com)
website: www.twistedthread.com

Ends 28 August: Constable: The Great Landscapes at Tate Britain

Details 01775 712 100 or 01775 722 900

1-3 September: Great Northern Quilt Show

Great Yorkshire Showground, Harrogate. 10-5
daily. Theme Category African Dreams. Closing
date for entries 8th July Details from Grosvenor
Exhibitions 01775 712 100 or 01775 722 900
email: emma.cooling@btconnect.com

1-3 September: Cam Quilts 2006

An exhibition by Cambridge Quilters at the Village
Hall, Grantchester, Cambridgeshire. Open 10-5
Admission £2.00. Contact: Elaine Haynes
Tel: 01223 874 322

Ends 1 October: Kandinsky: The Path to Abstraction 1908-1922 at Tate Modern

12-15 October: Knitting and Stitching Show

Alexandra Palace, London
Details: www.twistedthread.com

Contemporary Art Quilts 2006 juried exhibition
showing in three venues in England and Wales (one
in central London). More information from:

caq2006@hotmail.co.uk

* Minerva Arts Centre, Llanidloes, Powys, Wales in
September 2006

* **Morley Art Gallery, London in January and
February 2007**



INTERNET INFORMATION

The London Quilters web site address is:
www.londonquilters.org.uk

It is run and maintained by Tricia Revest.
Email: p.a.revest@qmul.ac.uk