



Online Quilt Magazine.com

**4 Easy Steps
To The Perfect
Scrappy Quilt**

**Discover the
Secrets
Behind Giving
Your Projects
The Aged
Antique Look**

**BONUS PROJECT -
Balkan Puzzle Quilt**

**How To
Spoil A
Good
Quilt
Class...**

**What's New From The
Fat Quarter Shop**

Vol.2 No.5 – May 2011

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Cover Photo courtesy of www.QuiltBlockoftheMonthClub.com



Letter from the Editor

Jody Anderson

Hi!

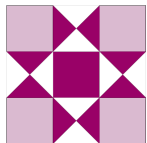
Welcome to our May Issue, in what's shaping up to be another month of changes and new things. The weather's changing - crazy storms and tornadoes in the US for Spring, and Autumn here is getting colder now... I'm in the process of moving offices (always fun!) and am currently working between two separate places, so please do forgive me for a rather late release of this new issue.

The rather exciting 'new' things we have, are a couple of Brand New Quilt Pattern Sets on CD-Rom. Mum and I have been working on these for the last 12 months and we're really proud that these new designs are finally done and ready to share with you. You'll find a quick mention of these on Page 29, or on our other website www.Quilts-n-bags.com.

More new things to share are the articles in this month's issue. We have another great quilt project from Rose, and a really interesting article from Julie on making a scrappy quilt so that the colours work together, rather than just looking like a bit of a confused mess... Check out Annette's story on How to Spoil A Good Quilt Class too – this was sent in by a Reader who's actually experienced most of these (and we're sure that many of you have some of these too!) Enjoy!

Take care, and have a great month,

Jody



What is Quilting?

By Bev McClune

Take a journey into the world of patchwork and quilting and you will discover that quilters have a language of their own. Unfamiliar “lingo” encountered when learning about quilting, can be very baffling.

Even the word quilt has different meanings. It refers to a coverlet made up of three layers and the act of stitching the three layers together (as in quilt a quilt). Now for some inexplicable reason the word quilter refers to a person who makes quilts even if they don't necessarily know how to quilt them. You could be an expert quilter and still not be capable of quilting a quilt, as your expertise might lie in one of the many ways to create a quilt top.

Even though quilting is sometimes used as a short form of “patchwork and quilting” (as in saying

you are taking up quilting when you are learning how to piece patchwork), in the dictionary you will find that there are two different meanings for quilting. Quilting is the stitching that holds all three layers of a quilt together and it is also the act of creating those stitches.

Here are some more terms that you will come across when learning about machine quilting.

1. **In the Ditch** is quilting very close to the low side of the seam line, to be almost invisible. The low side is the side without the seam allowance.
2. **Outline** quilting is stitching done inside each patch about $\frac{1}{4}$ " away from the seam line or stitching around a shape as in **Echo** quilting. Sometimes confused with

stitching in the ditch, in outline quilting the stitching is supposed to be visible.

3. **Motif** quilting creates a design by following a pattern on the quilt top. There are various marking tools and numerous techniques for marking the pattern onto the quilt top.
4. **Accent** quilting is stitching that complements the featured design. Stippling the background around the design is a type of accent quilting, as are Echo quilting and Meandering.
5. **Selective** quilting is used to emphasize certain portions of a design.
6. **Allover** (or Edge to Edge) quilting ignores the seam lines and fills the entire quilt top with a design.
7. **Trapunto** is a "fattening up" of areas of a quilt design to create brilliant texture. Trapunto is most effective when the

A Beginner's Guide to Quilting



Learn all of the tips, tricks and shortcuts of cutting fabric and sewing blocks in this easy-to-read guide.

Unlock the Secrets of creating a beautiful quilt using this simple 9 step system. Amaze your friends with your creativity.

www.How-to-Quilt.com/beginners.php

background quilting around the "fattened up" area is densely quilted. It makes the plumped areas stand out more.

8. **Quilt As You Go** means that you quilt and piece all your blocks separately. The smaller pieces are quilted separately and then joined together to make a large quilt. It is easier to manage and quilt a smaller piece under the sewing machine instead of a huge quilt.
9. **Free Motion Machine Quilting** is a form of quilting done by the quilter without marking the quilt. You just sit down with the quilt under the machine and "doodle" away!
10. **Fill** quilting fills in and flattens the background space while emphasizing the primary design. Types of fill quilting are:

- **Echo** - Stitching around the outline of a pattern repeatedly to create an effect similar to ripples in a pond.
- **Channel** - straight, parallel lines of stitching.
- **Crosshatching** - straight line quilting in a grid pattern. A straight grid forms squares, while a diagonal grid forms diamonds.
- **Meandering** - random curved lines, squiggles and swirls done "freehand".
- **Stippling** - is similar to meandering but the line never cross.

About the Author:

Since discovering quilting ten years ago Bev McClune has become an award winning domestic machine quilter, a professional machine quilter and a popular tutor. She has four how-to quilt DVD's available at <http://www.quiltersworld.com.au>



Secrets Behind Giving Your Sewing Projects the Aged Antique Look

By Lenna Green

Giving your fabric an aged or antique look is very easy. One method is to use tea to dye your fabric. You can tea dye the fabric before using it or after depending on its end use. If I was making a sewing bag for example, I would dye the fabric before using it.

If I wanted to embroider on the fabric I would choose to tea dye it after working on it simply because it is much easier to transfer the pattern prior to darkening the fabric.

If you choose to tea dye the fabric after embroidering on it, be aware that the dye can affect the colour of the embroidery threads used and can sometimes shrink the fabric as well.

To dye fabric with tea place some tea bags in a glass bowl and then fill with boiling water. Add a

teaspoon of salt to help set the dye. The number of tea bags will determine the strength of the tea dye solution.

As a guide use approximately 4 tea bags for a weak solution. Let the solution cool slightly. Wet the fabric to be dyed with warm water. Squeeze out the excess and then place into the tea solution. If you want an even dye remove the tea bags. Leave for a few hours stirring occasionally to ensure the tea dye is being taken up evenly.

Alternatively leave the bags in the solution for a more uneven result. Remove the fabric from the tea solution and squeeze out the excess water. Remember the colour will be lighter when the fabric dries.

Another method is to put some strong tea in a spray bottle and spray the fabric until you get the desired effect. Or you can dab the fabric with the warm tea bags to give a more dappled result. Examples of this technique can be viewed by following the Stitchingcow link below.

Another method used to age fabric is to use Parisian essence (found in the cooking section of the supermarket). Parisian essence is used in cooking for browning gravies, soups, broths, cakes and puddings. The same technique described above can be used for aging your fabric with this solution. Simply substitute the tea bags with a 1-2 teaspoons of Parisian essence. Coffee can also be used as an alternative substitute, although is a more expensive choice.

If you experiment with each of these methods you will find that they all dye the fabric a different shade. Tea will give a more yellow brown colour whilst Parisian essence and coffee give a deeper brown shade.

Once your fabric is dry and you are happy with the aged look press with a hot iron. If you are unhappy with the result simply repeat the process again to darken further, or soak in a solution colourfast stain remover such as nappysan to bring the fabric back to its original condition.

Dyeing fabric with tea, coffee or Parisian essence can give your projects a unique aged feel to them.

Copy and paste the following link into your browser to receive a free redwork pattern that has been given the tea dye look...this one's on us!
<http://www.stitchingcow.com/freebies/free-redwork-pattern>

About the Author:

Lenna Green is a textile designer who has been teaching patchwork, quilting, applique and hand embroidery for the past ten years. Her website <http://www.stitchingcow.com> is a visual feast for sewing enthusiasts who are looking for a new pattern to sew. The website also offers free useful information and helpful resources.



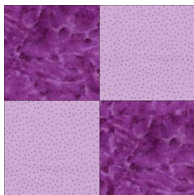
Designing Quilts using Traditional Quilt Blocks

By Penny Halgren from www.How-To-Quilt.com

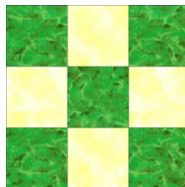
The secret of successful quilt making and designing quilts is being able to look at a quilt block and divide it into units.

Most traditional quilt blocks fit into a grid, which relates to the number of squares the quilt block is divided into.

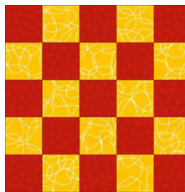
For example, a four patch quilt block is divided into 4 squares that make up one block. Two squares across, two squares up and down - thus 4 patches.



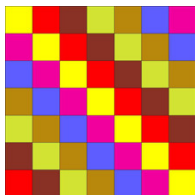
A nine patch block is divided into 9 squares that make up one block – three up and down and three across, making a total of 9 patches.



However, a 5 patch block is divided into 25 squares – five up and down and 5 across. Twenty-five patches in all, but 5 by 5 is the key.



A 7 patch is divided similarly to a 5 patch – 7 squares up and down and 7 squares across. Forty-nine patches in all, but 7 by 7 is how it is remembered.



Each of these divisions is called a “patch.” Often each patch is divided into triangles or squares where you put different fabrics – thus creating the unique design of a quilt block.

Once you know how to identify each of these types of blocks, it becomes easy to tell what size to make each block.

The most popular quilt blocks seem to be the 4 patch and the 9 patch. At least there are more 4 patch and 9 patch quilt block patterns than there are 5 or 7 patch quilt blocks, or quilt block

patterns with curves, diamonds, or any other combinations.

As you choose quilt blocks to create your quilts, it is much easier to use all the one type of block. For example, choose to use all 4 patch blocks or all 9 patch blocks.

Even if the block designs are different, the finished blocks will fit together more easily if they are all one type of block.

About the Author:

Penny Halgren is a quilter of more than 27 years, and enjoys sharing her love of quilting with others. Sign up for her free quilting tips, quilt patterns, and newsletter at <http://www.How-to-Quilt.com>



Hints and Tips From Brannie

By "Brannie" Mira-Bateman

While the Mum's Away.....

My Mum went to a Quilt Show and Dad and I were on our own for days and days. I still got pats and cuddles, but not as many as when Mum's here.

It is boring without sewing going on, too. Dad does stuff outside that I can't help with. He calls me pet names, like 'Fungus Face'. I know he loves me...

He needs me to sit on his knee when he is in the office though and I quite like looking at the moving pictures, but I've yet to find the mouse he keeps talking about.

Our new house has a big hole cut in the wall between the sewing room and the big-chairs room. If I need a short cut, I can jump up on the back of a chair on one side, then through the wall hole and onto the table with Mum's whirring machine on.

As I am an inside cat, it's a bit of a novelty when wildlife comes in, but the things I like best are flies. I love chasing them. I don't see many, but it's fun leaping around trying to catch them.

The other day a fly flew past and I was off in pursuit! Through the hole in the wall it went with me after it. It landed on the top of the machine. I leapt - chair - table - slapped my feet on the fly.... and the machine tipped over on to the floor! BANG!! I don't know where the fly went, but I tumbled over and fell as well! "Yeowww", I said.

Dad came running as I picked myself up and did he say, "Oh, poor Brannie. Are you all right?" Not a bit of it! "Oh, no! Poor, poor machine. I hope it's OK. Oh, dear, oh dear..." etc. Never asked if I was hurt!!

He wouldn't talk to me for the rest of the day, but he did mutter, "I hope your Mum doesn't notice that crack!" as he put me to bed later.

I didn't ever find the fly again. It was all its fault really.

Love Brannie,
the Quilt Block of the Month Club Cat!

Have You Checked Out
Our Online Clubs Yet?

FREE

Patterns to download on both...

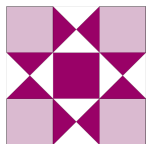
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Scrap Quilt Patterns - 4 Easy Steps to the Perfect Scrappy Quilt

By Julie A Baird from www.GenerationsQuilt-Patterns.com

Choosing fabric for a scrap quilt is like a big scavenger hunt. You never know what you will find or where you will find it, but you are sure to uncover some real gems!

What is a Controlled Scrappy Quilt?

Not every fabric in your stash is a contender for this type of quilt. Our goal is to create a quilt with a controlled color palette that uses a wide range of quilt fabrics from your stash or shopping excursions.

Step 1 - Choose a Focus Object

It's not necessarily a 'focus fabric'. Anything will do here; but it must be pleasing to your eye. A picture from a magazine, a string of beads, a scarf...or yes, even a scrumptious piece of quilt fabric. Having a basic knowledge of color theory is

great (and something I recommend), but trusting in your own eyes is just as valuable!

For my quilt, I chose a focus fabric with fish on it. Not exactly pretty, but it was interesting.



Step 2 - The Hunt

There's only one guideline for finding fabric with this method...

Your fabric choices must be friends with the focus object.

Now what does that mean?

They need not be exact matches in color, or in brightness, and certainly not in scale or pattern. The fabrics can be ugly. In fact, scrap quilts are a wonderful place to put some of those ugly fabrics that you can't for the life of you remember why you bought.

Stripes, plaids, batiks, reproductions, floral fabrics...all these fabrics belong together in a scrap quilt.

As you find them, whether from your coveted stash or shopping forays, lay them out against your focus object. If they 'play nicely' (again, no reason for matchy-matchy here) it is a keeper for now.

Be adventurous, but trust your instincts. Find yourself hemming and hawing over a fabric? Then it just does not belong. Do not over-think.

Once you have a big pile of fabrics in your project stash, it is...

Step 3 - Time to Decide

Do you want your final quilt to 'read' a certain color, say, as a 'red quilt'? Then be sure to add more red fabrics to your pile. If you want it to read as a total scrap quilt, then choose pretty even piles of all the basic colors found in your focus object. (For my fish quilt, the basic colors were purple, fuchsia, gold, green, orange and brown.) Not every fabric will make it into your quilt...but that's just a good reason to make another.

Step 4 - Put it Together

Sometimes a simple rule can take the fear out of piecing a scrap quilt. With so many fabrics to choose from in your project stash, it can be a bit overwhelming.

When I piece scrap quilt blocks, the only rule I use is that a color is only used once in the block, unless the quilt block pattern calls more. For my fish quilt each color was used just once in a block.

Once a fabric was used, it was put into the used pile. That way there was an even distribution of fabrics and colors across the whole top of the quilt.

Sewing It Up!

In summary, to make a pleasing scrap quilt, just follow these simple guidelines:

1. Choose a focus object that pleases YOUR eyes
2. Fabrics in this project "stash" should be friends with the focus object, no fighting allowed!
3. Make your final selections for your project stash
4. Employ simple rules to create each block to control the quilt's overall appearance

(Now if you are curious, the finished scrappy quilt with the fish focus fabric quilted up just fine. It turns out, the focus fabric made the perfect binding to tie the whole quilt together.)

The Fish Quilt is pieced and quilted by Julie Baird using the quilt pattern "Untitled" by Karen Stone.



About the Author:

Julie Baird is a quilt teacher, designer and fabric dyer from Plainfield, IL. She believes you can learn to make any quilt, one stitch at a time. Her website at <http://www.generations-quilt-patterns.com> is here to assist you with a variety of techniques and online helps when you need it.



Balkan Puzzle or Windblown Star Quilt

By Rose Smith from www.ludlowquiltandsew.co.uk



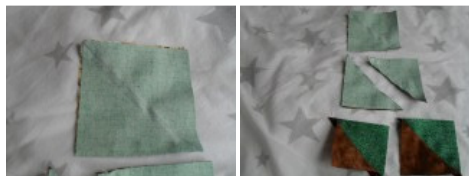
With spring in the air and all the promise of summer to come, I wanted to make something happy and exuberant. I decided on the Balkan Puzzle quilt block, also known as the Windblown Star. This block has been around for nearly a hundred years and is made from half square triangle blocks only, but manages to look far more complicated than it really is.

It uses five fabric colours which is more than I often use, but it gave the happy exuberance that I was looking for.



To make this quilt I used half a yard each of five fabrics, cutting each half yard into five 3.1/2" strips across the width of the fabric. That is for the quilt top only and the backing, binding and wadding will be needed as well. The finished quilt size is 43" by 54" - just right for a lap quilt or a throw.

To make the quilt top, cut four strips each of the brown, red and green and two strips of the yellow and flowered fabrics into squares by cutting across the lengths of fabric at 3.1/2" intervals.



With right sides together place a green square with a brown square. Mark a line along the diagonal and sew a seam 1/4" either side of the line. Cut along the marked line and you will have two squares each made of a half square triangle of brown and of green.

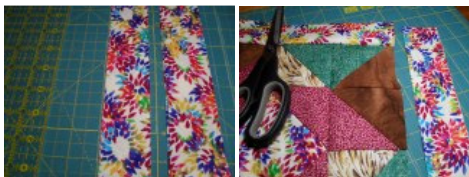


Repeat with red and brown squares, red and flowered, green and yellow squares.

Lay them out as shown. The Balkan Puzzle quilt block is actually made of only two rows - the bottom two rows and top two rows in the photo are the same as each other.



Sew the quilt squares together in rows, then sew the rows together in pairs and finally sew the pairs of rows together to make a balkan puzzle quilt block. You should be able to make 12 quilt blocks. I joined them together as three rows of four quilt blocks. This gives a quilt top measuring 31.1/2" by 41.1/2".



As ever, I wanted to use all the fabric up so for the quilt border I cut two of the flowered strips in half along the length so that I ended up with four strips $1\frac{3}{4}$ " wide. Sew one of these along each $41\frac{1}{2}$ " edge of the balkan puzzle quilt top. Cut the remaining two strips to $34\frac{1}{2}$ " long and sew these to the remaining two edges of the quilt top. Keep the trimmed ends.



Putting aside the two yellow strips of fabric (to be used for the outer quilt border), cut all the remaining fabric into $3\frac{1}{2}$ " squares. Sew the squares into two lengths of 15 squares and two lengths of 14 squares. Sew the 15 square lengths to the long edges of the quilt top. The remaining short edges of the quilts are actually $13\frac{1}{2}$ squares long, but I felt that it didn't show so I used the $13\frac{1}{2}$ squares rather than trying to adjust the length of each square to make it an exact number of squares.



To finish off the quilt border I used the final lengths of the yellow fabric. Cut the two lengths in half along the length to make four $1\frac{3}{4}$ " strips. Sew one each of these to the short edges of the quilt. You will have a short length left over from each one. Sew this and the leftover flowered fabric to the end of the remaining strips of yellow fabric and sew this lengthened strip to the long edges of the quilt top.



The quilt border is now complete with the three layers of quilt border and the only fabric left over is the two short lengths of flowered fabric shown on the right.



The balkan puzzle quilt is now ready to be layered, quilted and bordered. It's turned into a really bright and cheerful quilt and as you can see on the right there are additional designs like the brown and green pinwheel where the quilt blocks meet.



About the Author:

Rose Smith was born and brought up in Zambia in Africa. She moved to the UK when she was 18 and now lives in Shropshire, indulging her passion for quilting and sewing.

She has sewn all her life - 'anything that stood still long enough' in the words of her children - but now finds that patchwork and quilting have taken over her life. She indulges this passion by posting patterns and tutorials on her website for all to share. www.ludlowquiltandsew.co.uk



How To Spoil A Good Quilt Class

Edited By Annette Mira-Bateman from www.QuiltBlockoftheMonthClub.com

The following suggestions come from the first-hand experience of one of our readers.

*Remember, this is what **NOT** to do.*

If you are the instructor:

- * Don't give out any written instructions - can't let the student have something to follow on her own.
- * Make sure the supply list is vague. Tell the students to bring batting, but don't mention that it should be a specific type of fusible batting.
- * Be sure to make the students buy a book for the class, then tell us in the class that you aren't going to follow those instructions.

* Don't tell the students that they will have to sign up for a series of 3 more classes in order to finish the quilt. Everyone loves a surprise!

* It's an evening class. It's fine to open a beer and check Facebook while the students are sewing up the project.

If you are a student:

* Be sure to bring a sewing machine that you aren't familiar with. The instructor should know how to work every brand and model that has been made in the last 100 years. You get extra bonus points if it is a brand new machine that you have never taken out of the box!

* Sewing is fashionable again, so be sure to show up to class fashionably late. Everyone can wait for you.

* So you forgot the power cord - the shop should have one that fits your machine.

* If you don't understand what the instructor just said, be sure to ask the student next to you instead of the instructor.

* You are the most important person in the class! Be sure to hog the ironing board or cutting mat. Nobody else wants to finish their project during class.

If you are the shop owner:

* Plug all the surge suppressors into the same outlet so that all the students' sewing machines will trip the circuit breaker.

(Also be sure that no-one in the shop knows where the circuit breakers are.)

* The instructor said a maximum of 6 students, but you can make more money by squeezing in an extra 2 students. Don't add any extra tables; everyone can just snuggle up a bit closer.

* Schedule two classes at the same time right next to each other. Neither class will be able to hear their instructor or concentrate, but it's more convenient for you.

* Don't inform the instructor about when purchases have to be paid for during class. It's better to wait until the end of the class so that no-one gets out on time.

Editor: *Thank you to the reader who compiled this list. These things have been experienced by her first hand! Quilt classes should be fun and informative. I'm sure some of the "don't's" from the above list sound familiar to any reader who's ever attended a class. With a little forethought and consideration we could all make learning to quilt more enjoyable for everyone!*



What's New from The Fat Quarter Shop

by Kimberly Jolly from www.FatQuarterShop.com

We're pleased to be able to bring you a selection each month of the Newest Fabric Releases and the new season fabric "must haves".



Bowood House by Robyn Pandolph from RJR Fabrics

Celebrate this Christmas season at the Bowood House with Robyn Pandolph and RJR Fabrics. Beautiful tonal florals mix with dots, textures, plaids and solids with true holiday shades of red, green, tan and cream.

Bowood House is available in Fat Quarter Bundles, Charm Packs, Twice the Charms and yardage. This great holiday collection is also available in 108" wide cotton and yarn dyed woven yardage!

View this Range at:

<http://www.fatquartershop.com/Bowood-House-Robyn-Pandolph-RJR-Fabrics.asp>



Flurry by Kate Spain for Moda Fabrics

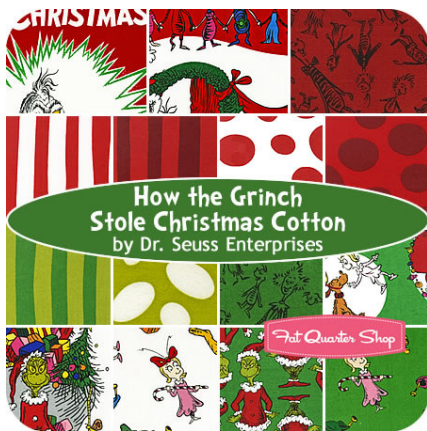
Brrr! From the first frost of the season to the first sign of snow, Flurry by Kate Spain for Moda Fabrics is a winter wonderland of prints inspired by the cozy warmth of a favorite sweater.

Motifs from traditional Nordic knits, along with poinsettias, cardinals and snowflakes are sure to keep you toasty and inspired all winter long.

Flurry is available in Fat Quarter Bundles, Charm Packs, Jelly Rolls, Layer Cakes and yardage. You'll want to snuggle up with our Flurry Quilt Kit!

Check out This Collection at:

<http://www.fatquartershop.com/Flurry-Kate-Spain-Moda-Fabrics.asp>



**How The Grinch Stole Christmas from Dr Seuss
and Robert Kaufman Fabrics**

Take a walk down memory lane with Robert Kaufman's newest Dr. Seuss collection – How the Grinch Stole Christmas!

You'll love the tonal Who prints, the Grinch dressed as Santa and the large scale scenes. Wonky spots and stripes help round out this collection.

How the Grinch Stole Christmas is available in both cotton and flannel Fat Quarter Bundles and yardage. Every Dr. Seuss lover will want one of our two great quilt kits ... the perfect Christmas gifts!

Check this out at:

<http://www.fatquartershop.com/Grinch-Fabric-Robert-Kaufman-Fabrics.asp>

The advertisement features a large, colorful quilt with a star pattern in shades of red, green, and white, draped over a wooden bench. The quilt is set against a background of a window with a view of trees. The text "North Star Quilt Kit" is written in a large, stylized red font at the top. Below it, the dimensions "75" x 90" are printed. At the bottom left, there is a logo for "Fat Quarter Shop" featuring a stylized gift box. To the right of the logo, the text "Featuring Grace by 3 Sisters for Moda Fabrics" is written. At the bottom right, the phone number "1-866-826-2069" and the website "www.FatQuarterShop.com" are displayed.

North Star
Quilt Kit

75" x 90"

Featuring Grace
by 3 Sisters for Moda Fabrics

1-866-826-2069
www.FatQuarterShop.com



Trick Or Treat by Deb Strain

Carmel apples, bats, candy corn and witches hats!
What could be more ghostly at Halloween?

Deb Strain's whimsical group, Trick or Treat, combines the goodies of Halloween with the "not so scary" witches costumes of the season. A bright and whimsical collection sure to add to the fun of the season.

Trick or Treat is available in Fat Quarter Bundles, Charm Packs, Jelly Rolls, Layer Cakes and yardage. Boo!

See These fabrics at:

<http://www.fatquartershop.com/Trick-or-Treat-Deb-Strain-Moda-Fabrics.asp>

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African American Quilting History 101

By Laurel Harper

The history of African American quilting is a fascinating study. Quilting itself is believed to have been practiced as long ago as Ancient Egypt. Also somewhere in our past, quilted garments were worn by soldiers under armor as they went to war.

The form of quilting with which we are most familiar appeared perhaps sometime in the 15th century. It is quite possibly because of the need to keep warm in pre-electric, pre-gas homes that people began to take two layers of fabric, sandwiched with some type of filler, and stitch all three layers together.

Over the next few centuries, the art of quilting evolved, as did the uses for quilted items. Quilts came to be used for other purposes than

bedcoverings, and quilting was raised to an art form.

African-American quilts are no exception. In their pre-quilt form, African textiles created in Africa were noted for using very bold, striking colors arranged in very graphic patterns.

As Africans were captured, enslaved, and transported to America, they naturally brought several cultural elements with them, textile arts notwithstanding. As they became assimilated into the Eurocentric American culture, they turned their textile-making skills into quiltmaking, incorporating design elements they brought with them to this new art form.

It is important to note that these enslaved Africans did not have a wealth of time or resources at their disposal to practice their art

form. When they were able to make quilts, it was often for the white mistress of the plantation, who gave materials to the particular slave who had been pressed into sewing and quilting. A number of these quilts needed to conform to the mistress' requirements, as they were intended to grace her home. Very few were created as per the design of, and for the use by, the slave.

Some quilts, however, were designed by slaves. With pilfered or leftover scraps and materials from their owners, slaves would use stolen moments late at night, once they were allowed to retire for the night, and create quilts.

Slaves would especially have been in need of warm bedcoverings, living in the ramshackle or improvised dwellings that their owners provided for them. While the design of the quilts had much to do with the materials available, slaves were still able to incorporate elements of their own African culture.

This emerging African-American art form of quilting went largely unnoticed, especially by the quilting world, which chose not to acknowledge what it considered to be sub-standard work unworthy of qualifying as true quilting in the classic sense. Yet African Americans continued to quilt on into the post-slavery period of Reconstruction, and into the 20th century.

It wasn't until the 1970s that America finally began to recognize and acknowledge the work of African American quilters. However, only those quilts which fit within very narrowly defined parameters, or were created by quilters of a specific geographic region, were acknowledged, so the majority of African American quilters were still largely ignored.

During the 1980s, African American quilters as a whole finally began to come into their own. No longer narrowly defined by a particular style, or as natives of a particular region, African American quilts, at long last, were being recognized as true quilts and an art form.

African American quilt guilds were formed. Exhibits featuring African American quilts were held at various galleries and museums across the country. The beginnings of this art form, once ignored, were now being researched with zeal and at great length.

The African American quilt, after centuries, finally came into its own.

About The Author:

Not everyone who loves quilts knows how to create them. For more information, refer to the author's website at <http://how-to-quilt.org>

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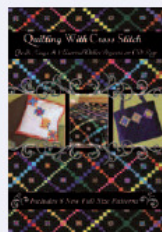
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PS11-04-09

RECIPE - 5 Minute Chocolate Mug Cake

(The Most Dangerous Cake Recipe)

Ingredients:

4 tablespoons flour

4 tablespoons sugar

2 tablespoons cocoa

1 egg

3 tablespoons milk

3 tablespoons oil

3 tablespoons chocolate chips (optional)

A small splash of vanilla extract

1 large coffee mug

Add dry ingredients to mug, and mix well. Add the egg and mix thoroughly. Pour in the milk and oil and mix well. Add the chocolate chips (if using) and vanilla, and mix again.

Put your mug in the microwave and cook for 3 minutes at 1000 watts (high). The cake will rise over the top of the mug, but don't be alarmed! Allow to cool a little, and tip out onto a plate if desired.

EAT! (This can serve 2 if you want to feel slightly more virtuous.) Any why is this the most dangerous cake recipe in the world? Because now we are all only 5 minutes away from chocolate cake at any time of the day or night!!!

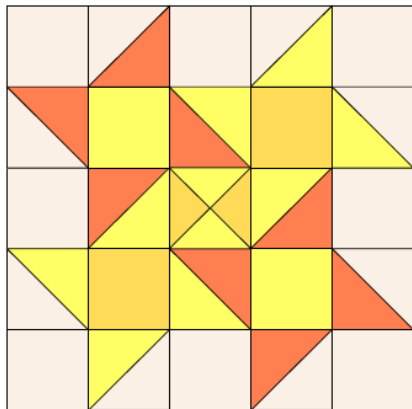
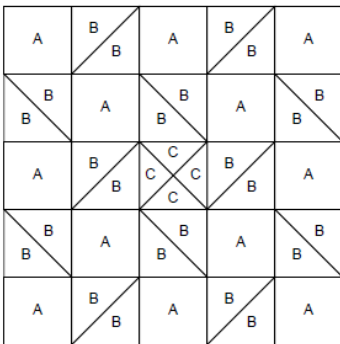
Block of the Month

This month's Block is a striking star-like pattern made simply from pieced squares and triangles. You will be able to chain piece these units for quick construction, and this block would look great in a repeated setting or even as a scrappy quilt!

To make this 10 inch block as shown, you will need four different fabrics and once you have rotary cut the pieces according to the Cutting Diagram, you can piece them together as shown below.

Modern Milky Way

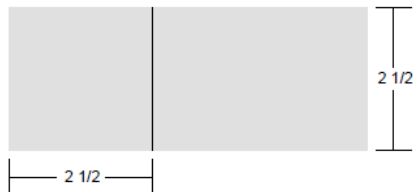
Key Block (5/20 actual size)



Cutting Diagrams

Patch Count

A



8 patches

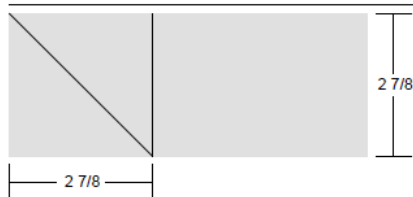


2 patches



2 patches

B



8 patches

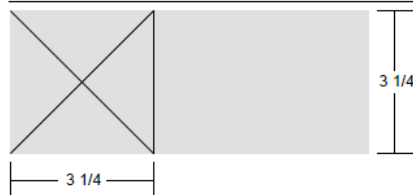


8 patches



8 patches

C



2 patches



2 patches

Today's tips:

We're on a roll! Judy Brownd sent in this great template tip this month... Thanks Judy!!

"When making templates, they usually need to be replaced often, as the rotary blade will nip off a tiny piece of the template here and there. In order to make my template once and have it always accurate, I use this simple trick.

Trace the template outlines on some clear template material. I prefer the 8-1/2" x 11" plastic sheets marked with a light blue grid as they are oh-so accurate. Mark your sewing line using an ultra fine black marker -- I use a Sharpie, as it makes a nice dark, crisp thin line. Then, cut the template out 1/8" away from the black line. This small amount of plastic will keep the blade away from the template. Put the template on your fabric, lay your clear ruler's 1/4" line on the template's black marker line, and cut with a rotary cutter. Perfect 1/4" seam allowances!"

Mitred Corners on Bindings

Are you frightened of mitred corners on your bindings? Don't be.

Since Eileen from Yorkshire told me about the "three li'l mudge-ick stitch-iz", I have no trouble with these corners.

Stitch as usual up to 1/4 inch from the edge at which you're turning. Stop with the needle in your work, lift the foot and turn your work 45 degrees so that the corner point faces you. Then stitch towards the corner - about 3 stitches does it.

Lift the needle and foot, but don't pull your work out very far.

Just enough to fold the binding up firmly against these angled stitches, then fold it down ready to sew the next side. Don't cut the threads; there'll only be a small loop. Commence stitching right at the top of the new side. When you fold the binding over to hand sew the back, you'll find the corners look just right.

Quilters' Horoscope

By Pauline Rogers from www.QuiltersWorld.com.au

A humorous compilation of character traits of quilters according to their zodiac signs. Compiled by a quilting tutor with over twenty years experience teaching patchwork and quilting but zero years writing horoscopes.



Taurus - April 21 to May 20

Taurans are the quilters who always finish a project, as they are persistent and determined. When attending workshops or using a pattern they will follow every instruction to the letter.

They can be greedy when it comes to their stash, as they know the value of material. They save every bit of scrap. However, they are warm-hearted and loving to such a degree that they have given away nearly every quilt they have ever made.

They are gifted artists, excelling at sewing, patchwork and quilting. The stitching in their quilts is of such high quality that their quilts will endure for eons.

Aries design from the "Quilting With The Stars" quilt from the Quilt Block of the Month Club.com

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jody@onlinequiltmagazine.com

"Quilt-y" Sayings...

- A bed without a quilt is like a sky without stars.
- Old quilters never die, they just go batty.
- A good friend is like a warm quilt wrapped around the heart.

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