

Plan it, Cut it, Sew it

by Wendy Deverill

Quilts:



Playing With Log Cabin

60" x 60"

This quilt was an early foray into designing my own layout rather than following a pattern. The effect of curves made from straight lines has always interested me, and once I discovered Twisted Log Cabin blocks I was hooked!

We have this quilt on our bed; it won 1st in the Large Wall-hanging category at Harrogate in 2009, and I decided it would be a good idea to wash it before I exhibited it this time; despite all the fabrics having been pre-washed a little of the red came out

Wave

52" x 52"

I made this quilt as one of my City and Guilds final pieces; the design came from a birthday card which was sent to one of my daughters. It develops the effect of creating curves from straight lines seen in "Playing with Log Cabin", this time using hexagonal and triangular log cabin blocks.



All the blocks are foundation pieced onto a calico foundation, which meant that the central hexagon was flexible enough to manoeuvre while it was sewn but the extra layer of fabric has made the quilt extremely heavy.

Going Round in Circles

48" x 48"



I stopped short of making a completely circular quilt, but even the bias strips used to appliqué the Bargello panels into place and for the binding carry on the theme of creating curves from straight lines.

Wendy Deverill
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2012

Interlocking Rings

74" x 74"

With the exception of the background, all the fabrics used in this quilt were gradation dyed using Helen Deighan's plastic bag method. It's not quite curves made from straight lines, but the name seemed appropriate in this Olympic year.



Having my graph paper at the side of the sewing machine was essential when I was making this quilt; every fabric had a number and every part of the design had a letter so they could be married up without the pattern going haywire.



Falling Down the Lift Shaft

62" x 62"

Inspired by a picture of a quilt made by Lynne Edwards, I thought I would try my hand at working with perspective. This was originally supposed to be a small sample but, like Topsy, it grew and grew. I used an OHP to enlarge the design to full size which I drew out onto Vilene, then made templates for each piece.

The name came from the first thing a friend said when I showed it to her.

Chain Male

65" x 75"

I wanted to explore the effect of using light and dark shades of the same colour but decided to challenge myself by using red, simply because I knew it wouldn't be easy to find a light and a dark red that worked together and had sufficient contrast.



Medallion Quilt



60" x 60"

When I started patchwork I collected fat quarters (don't we all!) and had a large plastic crate full of these jewel-coloured blues, turquoises and purples. I was asked to design and teach a medallion quilt course and thought it would be a good way to use some of them up. This quilt was the result, but sadly it made almost no impression on the collection of fat quarters.....

Working out the maths to get all the pieced borders to fit was something I really enjoyed; by the time I had done the maths for each student I was less enamoured of it!

Fab Stack and Whack

45" x 57"

This is another mathematically inspired quilt. Having bought a lovely border fabric to use for Stack and Whack I found that the repeat along the borders wasn't regular, so back to the drawing board. I like to know what will happen when I cut the fabric so I decided to make small blocks using just four pieces of fabric at a time, which I cut through together. The widths of the diagonal stripes in the border follow the Fibonacci sequence; the name of the quilt is a corny play on Fibonacci's name my husband came up with!



Wall-hangings:

Dunstanburgh Castle

36" x 25"

This is my most favourite place in the whole world



A Day Out in Northumberland

29" x 33"

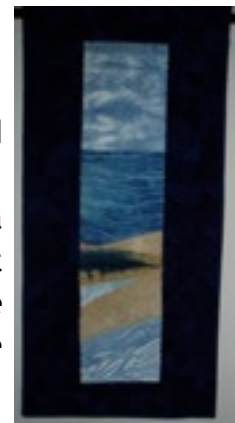


I wanted to incorporate photographs printed onto fabric into a piece of traditional patchwork, and came up with this wall-hanging. The photographs are from different beaches in Northumberland, the castle in the bottom right-hand corner is Lindisfarne.

Sand, Sea and Sky

14" x 29"

Inspired by another photograph of the Northumberland Coast, I dyed the fabrics for the centre panel of this wall-hanging with indigo and potassium permanganate on a workshop with Edwina Mackinnon using a variety of different fabrics and shibori techniques. The fabrics for the background are commercial fabrics overdyed with violet-blue Procion dye.



Dark into Light

36" x 24"



This wall-hanging illustrates the position of the tides and the visibility of the light from the lighthouse as the day moves from midnight, dawn and midday. The backgrounds are strip-pieced batiks; the lighthouse lights are ironed Angelina fibres.

Oh to Sew

35" x 36"

The fabrics used in this wall-hanging have all been cyanoprinted; this is an adaptation of a photographic technique whereby in a darkened room fabric is treated with chemicals then masked with various items and put in the sun until the colour changes. That is a very simplified description; the full instructions can be found by reading the quilting on the hanging!



Doing this technique as a workshop is weather-dependent; I'm glad I did it last year, not this!

**Oh I
45"**

I
t h a t
u s e d
b a s i c s



**Do Like to be Beside the Seaside
x 60"**

wanted to take the popular 'Sew-a-Row' method a step further, and create something told a story rather than just being a collection of different techniques. I have this wall-hanging to teach what I call 'post-beginners', the ladies who have covered the but don't want to stop coming to class!