



Lyn Carr: I looked at lots of stone walls and found many had a rust colour in them. I liked the contrast between grey and rust. I used dyed scrim to add texture and some small stones. I enjoyed this project and look forward to the next one.

Steph Long: I love being part of the Exe Valley CQ group. I enjoyed this challenge and decided to have ivy growing up the dry stone wall. I designed my part

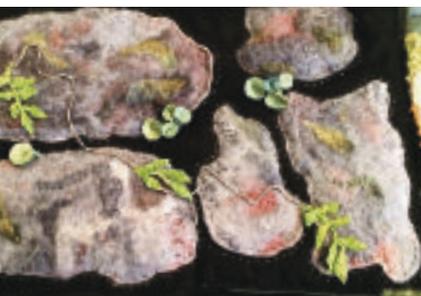
by painting and copying the design onto fabric using the freezer paper technique. I sourced and copied real ivy and plant materials to give texture, followed by free motion quilting. I finished off the ivy and ivy flowers with fine beadwork. I am always inspired by Penny's ideas and execution. She manages to incorporate our work and makes it a whole. To a relatively new quilter, she is encouraging and inspiring. I am so lucky to have my stonework incorporated into the quilt and pleased that this work has achieved a prize.



Penny Kurowski: My blocks started with some fabulous Stonehenge commercial fabric bought in California. I handstitched on bits of lichen made from painted and heat-distressed Tyvek and Lutradur, and mossy bits from a ball of exciting knitting yarn. To get a 3D effect, I put each 'stone' on a piece of wadding and quilted it along crack lines, then appliquéd the whole piece by hand onto the block. I made little ferns by free machining onto soluble fabric and then not quite dissolving all of it away so that, when dried over the curved edge of the basin, they maintained a shape.

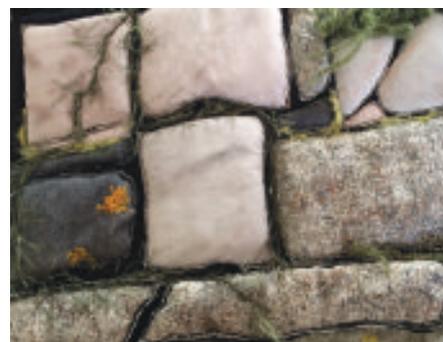
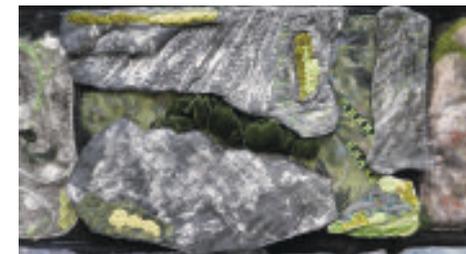


Patricia Hann: Inspired by the colours and textures of local dry stone walls, I decided that felt would be my main medium for the stones. I dyed merino tops in a variety of soft natural colours and then mixed them and felted them into stone shapes, being careful to retain organic outlines. I put batting between these and a black background and quilted them in place. Next, I embellished them with more stitch. I added some creeper on top, making my own cords of string covered in machine zig-zags and green leaves sewn using soluble fabric. My last additions were pennyworts. It took some time to devise a way of joining two different hand dyed green fabrics back to back and moulding them into the correct shapes with small wired stalks, but eventually they worked.



Daphne Kimbell: I have a large garden with lots of low stone walls so there was plenty to study for my block. I made the stones separately from grey Kunin felt which was coloured with transfer paints, and Xpandaprint for the raised areas. Bonded chiffon, fabric paints and stitch were added for highlights. The stones were arranged on a black background with some padding and the whole piece free machined.

Alice Summers: What struck me most during my research on local dry stone walls was the contrast between the ancient stones and the more recent growth. My block, I decided, had to portray the old worn and oddly shaped stone with the softer textured plants and moss. I used a mixture of strong rough fabrics for the stone, with softer fabrics and a variety of machine embroidered stitches, for the plants and moss. The contrast this created has, I think, added interest to the block.



Ellen Seward: The granite blocks are commercial fabric but the marble effect ones are made from 'colour catcher' sheets used to trap dye during clothes washing. Bits of wool and loose woven cheese cloth make up the lichen and creepers.

Jean Benzie: My inspiration was taken from a stone wall in my front garden and various other stones I've noticed. The design developed, based on some grey stone-like fabric, stitching dark and light lines for some cracks, then fancy wools for grasses, lichens and plants. I used stump work for the black beetles and stuffed circles of fabric for the snails.

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