



## Colin Brandi

Liberated Textile Artist from the UK  
1997 honors degree in Art and Design, University of Central England

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## Gallery

### 1990 – Swimming Pool



This was the first free cut quilt that I made in about 1989/1990. At the time I was doing a lot of swimming and became fascinated by the light reflections. I knew what I wanted to achieve but was not prepared to create the quilt by using loads of templates. each 'block' started as three pieces, with the 'lane marker' in the centre. I then cut, joined and cut joined again and again until I achieved the effect I wanted. The 'block' was then squared off. The final piece is quite small, about 20 inches square. I took this piece to my university interview and I think it was key to my being awarded a place on the course. This quilt is still in my collection. The quilt was exhibited at a big quilt show here in the UK in 1992.

# Experimental Work



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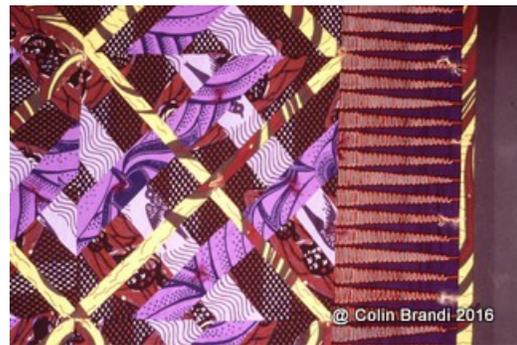
## Connie's Quilt – 1998



This piece was made in 1998 following the death of a very kind lady who helped me buy the sewing machine that I used for all my degree work. It has been exhibited a couple of times and is still in my collection.



## Sword Dance 2 – Made from the Sword Dance Pattern. The Fabric is African Wax Prints.



**Quilts with Colin's original patterns published in  
"Quick Quilts to Make in a Weekend", edited by Rosemary Wilkinson, Henry Holt  
and Company, 1996**

Star Crazy



Snakes and Ladders



Sword Dance



Edinburgh Rock



## Kesa Quilt – 1998

This is a piece that I produced for my degree show in 1998. All the fabric is hand dyed by me and the final piece was about 6 foot wide. It was sold to a contemporary quilt collector.



## Untitled 2011

This is a piece using a pallet of mainly reds, oranges and yellows. It uses a range of different fabrics including cotton silks and wools and is heavily textured



## Flying Ducks - 1998

After completing Connie's quilt I was commissioned to produce a piece for a couple of friends both of whom were mathematicians. I hit upon the idea of producing a set of three quilts which would give 216 possible ways of hanging. Each quilt is square and sleeved on all four sides. The idea was that they should be hung on a single long rod so that each piece could be both rotated and interchanged.

After they were handed over and hung I was invited to go and see the final result. My friends had ignored my instructions and hung the quilts like a set of 1950's plaster ducks. So much for working to commission LOL



## **Colin's Quilting and Artistic Journey – 1989 to Present**

In August 1991, just two years after making my first quilts I abandoned a successful career as a Commercial Insurance Broker and embarked upon a period of study that in 1997 culminated in my being awarded a first class honours degree in Art and Design by the University of Central England.

I chose to make quilts because of the satisfaction that I found in working with cloth. As a description of construction the work quilt simply means the joining together of layers of cloth - usually three with the middle layer being wadding - with thread. This thread work may or may not add an additional element of design. For most people a 'quilt' also has associations with warmth, comfort 'hearth and home'. I don't wish to dissociate myself from the history of quilt making but I am much more concerned with contemporary practice in the medium which challenges and builds upon both the history and tradition.

A sense of place has always been important in my work - both culturally and geographically. After far too many years away from quilt making I am finally 'picking up the pieces' in more ways than one. I hope to start again from where I left off - concentrating on surface texture and making quilts that can be handled and enjoyed and 'tactile objects. I have always tried to maintain a 'simplicity' in my work even when the final result looks complicated. I enjoy working with recycled fabrics and the process of dyeing cloth, my work is 'process based'. I hardly ever design a quilt in advance, the work changes and evolves as I start to select and join the fabric together, each piece of work is a journey.

I have no wish to return to teaching and lecturing but events over the past few weeks have made me realise with considerable sadness what I have been missing.

I am looking forward to seeing the results of the Mystery Quilt challenge and I do hope that everyone enjoys making the quilt.

In 2000 I moved to Devon following the break up of a twenty year relationship. In 2001 I suffered a fractured spine following a fall off a ladder. Finding both the time and the 'energy' to continue quilt making became very difficult because of my involvement in the family business (we run a specialist Dementia Care Home). I have produced a little experimental work over the years but with my 'semi retirement' this year, the influence of friends and the encouragement of my partner I am committed to starting work on my quilts once again.

**Colin's advised to me on my transition to liberated quilting.**

I fully understand your reservations about working in a 'liberated' way all I can say is forget most of what you have previously done and 'go for it'. I don't know if you are familiar with 'Who'd a Thought It: Improvisation in African-American Quilting' Paperback – 1987 by [Eli Leon](#) (Author). Many years after I had started working in this way a friend heard about the quilts and she and I eventually managed to track down copies of the book in Texas. This was long before the days of Amazon and Paypal and we had to arrange personal imports. The book is a real eye opener and because I did and still do lack self-confidence the book helped me to 'validate' what I was doing. The stories that some of the makers tell is both inspirational and thought provoking.

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