THE NO.1 QUILTING MAGAZINE WITH GORGEOUS PROJECTS & EXPERT ADVICE

TODAY'S QUILTER

ISSUE 105

Free-motion quilting! Try it at home with our top tips for success

Create beautiful quilts for your home

SUMPTUOUS STARS

Wow with HSTs made easy with template papers!

THE ESSENTIAL GUIDE

CRAZY PATCHWORK APPLIQUÉ

Use up scraps to create large images

BY LINDA CLEMENTS









Season of SEWING

As the Autumn months come upon us, find seasonal makes that highlight the best of this time of year

atelierb

SMART, ELEGANT, SOPHISTICATED



The world's leading sewing machine manufacturer since 1921

JANOME
janome.co.uk

TODAY'S QUILTER
Create beautiful quilts for your home

Meet the team

Editor Fiona Lawrence
Art Editor Rachel Bullen
Technical Editor Paula Hope
Production Editor Rebecca Tomes
Features Editor Anne Williams
Technical Consultant Lin Clements

Contributors

Jo Avery • Lin Clements • Julia Gahangan • Andrea Gorman • Anne Williams • Renée Fleuranges-Valdes • Jenny May Forsyth • Lynne Goldsworthy • Tina Prior
Photography Our Media unless otherwise stated.

Write to us

Today's Quilter, Our Media,
Eagle House, Bristol, BS1 4ST
or email: todaysquilter@immediate.co.uk

SUBSCRIPTIONS
Call **03330 162 154***
For any queries, visit www.buysubscriptions.com/contactus
Order today www.buysubscriptions.com

ADVERTISING
Call: 0117 300 8206
Client Partnership Manager Beckie Pring
Business Development Managers Lou Dunn/Tiffany Delogu

MARKETING AND CIRCULATION
Newstrade Marketing Manager Janine Smith
Export Marketing Manager Rebecca Richer
Direct Marketing Manager Penny Clapp
Direct Marketing Assistant Adam Spooner

PRODUCTION
Production Coordinator Ian Wardle
Production Manager Rose Griffiths/Louisa Molter
Production Director Sarah Powell

LICENSING
Director of International Licensing & Syndication Tim Hudson

PUBLISHING
Brand Director Liz Taylor
liz.taylor@ourmedia.co.uk
Managing Director (Bristol) Andy Marshall
Executive Chairman Tom Bureau
Printed and bound by William Gibbons
Distributed in the UK by Frontline

BUYING
Karen Flannigan

*Lines open 9am to 5pm, Monday to Friday. Calls from landlines will cost up to 9p per minute. Call charges from mobile phones will cost between 3p and 55p per minute but are included in free call packages.

Our Media Company Bristol Limited (company number 05715415) is registered in England and Wales. The registered office of Our Media Company Bristol Limited is at Vineyard House, 44 Brook Green, London W6 7BT. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Our Media Company Bristol Limited cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Our Media Company Bristol Limited a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk. Although every care is taken, neither Our Media Company Bristol Limited nor its employees agents or subcontractors shall be liable for loss or damage.

recycle
When you have finished with this magazine please recycle it.
MIX From responsible sources FSC® C015155

Our Media Company Limited is working to ensure that all of its paper is sourced from well-managed forests. This magazine can be recycled, for use in newspapers and packaging. Please remove any gifts, samples or wrapping and dispose of it at your local collection point.



WELCOME!

As summer draws to a close – though in the UK, it seems to have skipped us altogether – I am certainly looking forward to crisp Autumn mornings and the crunch of leaves beneath my feet. So, with this in mind, we filled the pages of this issue with projects that all nod to the new season – from Lynne Goldsworthy's stunning leaves design in oranges and browns to the Autumn Harvest mini quilt (which even features a little red tractor). And our cover project, though not specifically designed for the season, fits in perfectly with the gorgeous Liberty Fabrics collection used. We love that by simply swapping the colour placement in the Double Sawtooth blocks, you can create a border/frame effect. And if you want to try free-motion quilting on any of these projects, make sure you give the Maker's Guide a read, as Andrea Gorman shares her top tips for this technique. Enjoy!

Fiona

Fiona Lawrence Editor

PS: We love to hear from you – keep in touch online, by email or by post.

Todaysquilter Todaysquilter Todaysquilter Todaysquilter

www.gathered.how/todaysquilter

In this issue, we're delighted to feature…



Lin Clements
ART DECO INSPRIRED
Lin got the inspiration for her quilt from an old Art Deco ceramic tile, which used stylised tree motifs. Find the design on page 41.



Julia Gahagon
AUTUMN HARVEST
In this issue, you will find the 3rd instalment of our seasonal series of mini quilts. This time Julia shares her Autumn harvest scene (page 63) for you to add to your collection.



Renée Fleuranges-Valdes
DITCH IT?
Renée tells us all about how the versatile quilting technique of stitching in the ditch can really improve your work (page 90)!

TODAY'S QUILTER

Create beautiful quilts for your home



41 This stunning quilt would also look great in fabrics from your stash!



63 Celebrate the harvest with this gorgeous scene of the British countryside in Autumn



DON'T MISS AN ISSUE!
Make sure you receive every issue of *Today's Quilter* – delivered direct to your home address. Turn to page 18 for great subscription offers.

HAPPENING NOW

08 DIARY DATES

11 INSPIRED BY... No place like home!

14 SHOW AND TELL

15 FRESH PICKS

GREAT READS

37 MAKER'S GUIDE
Designer, author and illustrator Andrea Gorman shares her hints and tips for free-motion quilting

52 THE FESTIVAL OF QUILTS: 2023 WINNERS
Celebrate this year's Festival winners with our roundup of who won what!

90 NOTES FROM THE CLASSROOM
Renée Fleuranges-Valdes tells us all about "ditching" and how this quilting technique can really improve your work

WORKSHOPS

57 ESSENTIAL GUIDE
Lin Clements shows you how to make crazy patchwork appliqué

69 BLOCK OF THE MONTH
Create the final block in Jo Avery's Gathering Blooms series – echinaceas



20 The pretty floral fabrics really make the Double Sawtooth Star blocks shine!

29 Bring Autumn's crisp and colourful leaves indoors with this cosy seasonal quilt!

THE ESSENTIAL GUIDE
CRAZY PATCHWORK APPLIQUÉ
57
BY LINDA CLEMENTS



69 Complete your BOM quilt with pretty pink and purple echinaceas



52 The Festival of Quilts celebrated its 20th anniversary this year! Read up on all of the winners

Today's Quilter – November 2023 (ISSN 20593230) (USPS 020-750) is published 13 times a year (monthly, with a Christmas issue in October) by Immediate Media Company Bristol Ltd., Bristol, BS1 4ST, United Kingdom. Distributed in the U.S. by NPS Media Group, 2 Enterprise Drive., Suite 420, Shelton, CT 06484. Periodical Postage paid at Shelton, CT and additional mailing offices.

POSTMASTER: Send address change to Today's Quilter magazine, Immediate Media, PO Box 401, Williamsport, PA 17703, USA

MEASUREMENTS NOTE
Either metric or imperial measurements (sometimes both) are included in each project, as per the designer's preference. Converting measurements could interfere with cutting accuracy. Follow the same units of measurement throughout; do not mix metric and imperial. Read the instructions all the way through before cutting any fabric. Always make a test block before embarking on a large project.

QUILTING IS FOR EVERYONE
At *Today's Quilter*, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the quilting community. Quilting is for everyone, regardless of ethnicity, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @todaysquilter or get in touch at *todaysquilter@immediate.co.uk*

PROJECTS

20 WOODLAND OF STARS
Make this stunning design featuring Double Sawtooth Star blocks and an inner border in gorgeous Liberty fabrics

29 AUBURN LEAVES
Celebrate the season and create pretty leaves in warm shades of red and orange

41 SHADES OF ART DECO
Master simple Art Deco motifs and sixteen-patch blocks for Lin Clements' bold and funky quilt

63 AUTUMN HARVEST
Create a miniature quilt using shadow appliqué that captures the golden colours of the Autumn harvest

PLUS

03 WELCOME
Fiona chats about what you'll find in this month's issue

06 YOUR GIFT
A handy strippy triangle ruler that lets you make hexagons, diamonds and zigzag patterns!

18 SUBSCRIPTION OFFER
Try our free trial of our digital subscription!

36 DIRECTORY
Quilting suppliers at your fingertips

75 TEMPLATES
For the projects

91 NEXT MONTH
A sneak preview of issue 106

WWW.PINTEREST.COM/TODAYSQUILTER WWW.GATHERED.HOW/TODAYSQUILTER

TODAY'S QUILTER

Create beautiful quilts for your home

GET THE DIGITAL EDITION OF YOUR FAVE MAG!



Why go digital?

- ✔ Instant access to each new digital issue on your device... no waiting for the post!
- ✔ Read your favourite magazines offline.
- ✔ Over 97 issues of *Today's Quilter* available to purchase inside the App.

Perfect for your iPad or iPhone!



Read ***Today's Quilter*** while at home or out & about on your device. Plus, complete your collection with issue 1 onwards available for download!

Simply search the Apple, Google Play and Amazon stores for *Today's Quilter*, or scan the QR code to download the app and get quilting!

SCAN

iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.

SUBSCRIBE

TRY 6 ISSUES FOR £12

WHEN YOU SUBSCRIBE TODAY!



Every month in ***Love Patchwork & Quilting*** magazine you'll discover:

- **Quick + easy projects** for fabric + thread
- **Beginner-friendly** instructions + techniques
- **Exciting ideas** for on-trend homestyle + gifts

BUYSUBSCRIPTIONS.COM/LPQHA23

OR CALL 03330 162 148* QUOTING LPQHA23

Lines are open 8am-6pm weekdays and 9am–1pm Saturday (orders only on Saturday)

LovePatchworkandQuilting @LoveQuiltingMag LoveQuiltingMag LoveQuiltingMag

*UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open 8am-6pm weekdays and 9am–1pm Saturday (orders only on Saturday)

Terms & Conditions: *All savings are calculated as a percentage of Basic Annual Rate. The UK Basic annual rate is £91.87 which includes event issues (issues charged higher than standard cover price) published in a 12 month period. Your subscription will start with the next available issue. This offer is a special introductory offer for new UK print subscribers paying by direct debit only. If you cancel within 2 weeks of receiving your 5th issue you will pay no more than £12. Otherwise your subscription will continue at £30.49 every 6 issues. Full details of the Direct Debit guarantee are available upon request. **Offer ends: 31st December 2023.**

What to see and do now

DIARY DATES

Treat yourself to a wonderful day out at an inspiring quilting or textile exhibition. See what's on around the country with our handy listings guide.

Quiltfest North
14 September-8 October

On show will be the quilts of Gwenfai Rees Griffiths, work from the Region 13's talented quilters, plus a Trading Day at Astley Village Community Centre, PR7 1XA on Sunday the 17th of September.
10.00-15.00 (Closed Tues & Weds)
The Coach House Gallery, Astley Hall, Chorley PR7 1XA

The Creative Craft Show
21-23 September

Enjoy demonstrations, workshops and retail opportunities from hundreds of textile exhibitors. Parking is free and there is a free shuttle bus from Exeter St David's train station. Call or email for disabled concessions and group booking discounts.
Admission: £10 (children free)
09.00-17.00
Westpoint Centre, Exeter EX5 1DJ
Contact: 01425 277 988 or info@ichf.co.uk
www.creativecraftshow.co.uk

Dumfries and Galloway Annual Quilt Festival
22 September-8 October

Shambellie House sits in beautiful southwest Scotland on the outskirts of Dumfries. Surrounded by beautiful woodland and gardens, it is the perfect place to learn, relax and enjoy our third annual Quilt Festival.
Entry £5 (inc tea/cake) – children under 12 free
Shambellie House, New Abbey, Dumfries DG2 3HQ
Contact: quilters@shambelliehouse.org

From Fast to Fancy: Feathers for Freehand Quilters
23 September

Learn feathering skills, from simple to complex. Free-motion quilter and author Bethanne Nemesh will give a three-hour online talk, demonstrating drawing and quilting techniques.
Cost: £15 Online
16.30-19.30
Contact: 01904 613242 or admin@quiltersguild.org.uk
www.quiltersguild.org.uk

Variations on a Theme
23-24 September

An exhibition of textile art exploring diversity in interpretation by The Contemporary Textile Art Group. Disabled Access. Items for sale. Refreshments will be available. Any proceeds will go to local Huntingdonshire Charities.
Admission: £3 (under 16's free)
Cash and Cards
10.00-16.00
St Mary Magdalene Church Brampton, Cambridgeshire PE28 4PF
Contact: Pamela Tasker 07980 608576

The Great Northern Quilt Show
29 September-1 October

Quilts and textile art will be on display and there will be workshops and demonstrations to indulge in, as well as plenty of shopping opportunities. Venue facilities include a restaurant, disabled access and free parking.
Advance admission: £8 – adult
£7 – concession and groups
£3 – children
On-the-door admission: £11 / £10 / £4
10.00-14.30 Fri–Sun
Great Yorkshire Showground Hall 1, Harrogate HG2 8NZ
Contact: 01406 72600 or info@grosvenorshows.co.uk
www.grosvenorshows.co.uk

Unfolding
3-8 October

An exhibition of textile art by Out of the Fold.
10.00-16.00
The Guildhall, Bury St Edmunds, Suffolk IP33 1PR
Contact: ootfgroup@gmail.com
www.outofthefoldtextilegroup.blogspot.com

Glamorgan Quilters' Sewing Room Sale
4 October

Includes two Viking Husqvarna Sewing/Embroidery machines (Diamond & Ruby models), plus a large stash of fabric and many other items.
Admission: £1
10.30-14.30
Ystradowen Village Hall, Ystradowen, Cowbridge, CF71 7SY
Contact: 07811 293 473

Crafts4Crafters Show
12-14 October

Stitching4All joins the Craft4Crafters show to bring you a festival of textile arts with a quilt gallery, workshops and retailers. Parking is free and there's a free shuttle bus from Castle Cary station.
Admission: to be announced
Times: to be announced
Bath & West Showground, Shepton Mallet, Somerset BA4 6QN
Contact: 0117 370 3342 or web@craft4crafters.co.uk
www.craft4crafters.co.uk

Mead Quilters Exhibition
14 October

An exhibition of the amazing quilts made by the Mead Quilters. Plus, there will be a sales table, tombola and refreshments.
Admission: £3 (under 12s free)
09.30-16.00
Memorial Hall, Marford Road, Wheathampstead, Herts AL48AY
www.meadquilters.org.uk

Milton Quilters Show
20-21 October

This fantastic quilt show includes wheelchair access and a sales table.
Admission: £4, to include refreshments
10.00-16.00
Lochend Community Hub, 198 Restalrig Road South, Edinburgh, EH7 6DZ
Contact: Miltonquilters@gmail.com

Busy Bees Quilting Group Exhibition
21 October

An exhibition of patchwork, quilting and textile art. Included at the event will be a raffle and sales table. Refreshments of tea, coffee and biscuits are included in the entrance fee of £2. Children must be accompanied by an adult. All proceeds go to Mountain Rescue.
Townhill Community Centre, Main Street, Townhill, Dunfermline KY12 0EN
Contact: 01383 602341

Pilgrim Quilters 25th Charity Exhibition
27-28 October

The Pilgrim Quilters invite quilt enthusiasts to visit their 25th charity exhibition in support of Sight For Surrey, who strive to empower people with a range of sensory conditions. Enjoy a sales table, raffle and refreshments.
Admission: £3 (children free)
10.00-16.30
St.Ann's Catholic Church Hall, 4 Brighton Rd, Banstead, Surrey SM7 1BS
www.pilgrimquilters.co.uk

Crafty Old Birds Quilt Show
29 October

This exhibition of quilts will include a raffle, tombola, refreshments, cake stall and several craft stalls.
10.00-15.00
St. Luke's Church, 109 Old Road, Overton, Wakefield, West Yorkshire WF4 4RB

Beckenham Quilters Exhibition
25 November

This exhibition will include refreshments and traders.
Admission: £5 including catalogue, children and students free
10.00-16.00
Beckenham Methodist Church, Bromley Road, Beckenham, Kent BR3 5JE
www.beckenhamquilters.co.uk

LET US KNOW! Email *TodaysQuilter@immediate.co.uk* about your upcoming quilting events with a title, date, description, time, entry fee, address and contact detail. Please give us three months' notice. Limited space available. We'll do our best to include as many events as possible.

THE WOODLAND WALK COLLECTION



LIBERTY.

FABRICS

FROM HILLSIDES AND ARBORETUMS TO THE CAPTIVATING FLORA AND WILDLIFE THAT CAN BE FOUND WITHIN, THE WOODLAND WALK COLLECTION IS AN ODE TO THE ENCHANTING BRITISH COUNTRYSIDE.

To find your local stockist please visit eqsuk.com



sew & quilt
www.sewandquilt.co.uk

ENGLISH PAPER PIECES
Patterns, Kits & Liberty Fabrics
www.sewandquilt.co.uk | 01736 362253

Do you live in Herts, Beds or Cambs?

Studio 39 Create Beautiful Quilts



- Fabrics
- Waddings
- Threads
- Notions

and a selection of classes in our purpose built studio.

Opening Hours
Wed to Sat
10:30am-4pm

The FAT Quarter Shop

Find us on facebook

www.studio39.biz
Free UK delivery on fabric!!

The Studio, 39 High St, Baldock, Herts, SG7 6BG
www.studio39.biz 01462 490000

VISIT US ONLINE

TODAY'S QUILTER

CHECK OUT OUR GREAT WEBSITE AT...
www.gathered.how/todaysquilter

For the latest news, exclusive free patterns, fun competitions and more!

J & B Sewing Machine Co Ltd
www.jbsewing.com
- Established 1961 -

Hands-on demonstrations, discounts, upgrade opportunities, interest free credit and many more special offers!

Serving our customers for over 62 years





Visit Rob and Sam at the next Quilting Shows

The Knitting & Stitching Show
Alexandra Palace
London
5th - 8th October

AUTUMN QUILT FESTIVAL MALVERN
Three Counties Showground
Malvern
20th - 22nd October

Curlew Close, Queensway Meadows, Newport, NP19 4SY. Tel: 01633 284646

INSPIRED BY...

No place like home!



Image © Moda



Evermore by Sweetfire Road Design Co for Moda is available now. To find out more and see the full collection, visit www.modafabrics.com

THE FABRIC

EVERMORE

Imagine yourself in a quiet, aged cottage surrounded by fragrant gardens where life is slow and peaceful. The scented blossoms you picked earlier adorn the kitchen table, where you reminisce with friends over a slice of Granny's apple pie. When you visit the cottage at Evermore, life feels sweet, simple and sentimental. This collection by Sweetfire Road Design Co for Moda was created as a place that feels like home... a place where we are all welcome.



THE PATTERN

CABIN IN THE SKY

The timeless Log Cabin quilt has always been a favourite and, in Lynne Goldsworthy's stunning version, she combines the traditional Log Cabin and Pineapple blocks to make a design that is sure to become a future heirloom. The calming blues and creams are brought to life by the red squares, which are a classic Log Cabin centrepiece. Find this pattern, and a selection of other patterns from previous *Today's Quilter* and *Love Patchwork & Quilting* magazines, on our Etsy shop: TQandLPQPatternShop *www.etsy.com/uk/shop/TQandLPQPatternShop*



Cabin in the Sky by Lynne Goldsworthy is available as an instant digital download for £10.80. To find out more and buy it, visit www.etsy.com/uk/shop/TQandLPQPatternShop

BERNINA 570 QE KAFFE EDITION

SHOW YOUR COLOURS!



BUY THE B 570 QE KAFFE EDITION AND GET THE EMBROIDERY MODULE **AT A 50% DISCOUNT***

Let your creativity blossom! The BERNINA 570 QE Kaffe Edition was designed by textile artist Kaffe Fassett. Gorgeous decorative stitches and embroidery motifs by Kaffe are built-in. In addition, the machine offers the latest sewing and embroidery functions. It is now available in a limited-time special offer with a 50 % discount on the BERNINA Embroidery Module M!

To find out more, call 020 7549 7849, visit www.bernina.co.uk or email info@bernina.co.uk

* Terms and Condition apply. See www.bernina.co.uk for full details. Optional offer to purchase the embroidery module at 50% discount must be redeemed within 3 months of date of purchase or by 30 September 2023 whichever is sooner. Valid only with purchase of a new B 570 QE Kaffe Edition from authorised, participating BERNINA stockists. 7 Year warranty valid on machines purchased between 1/8/2013 and 31/12/2023 from an authorised BERNINA UK stockist.

7 YEARS WARRANTY* BERNINA UK EXCLUSIVE

Swiss Heritage since 1893

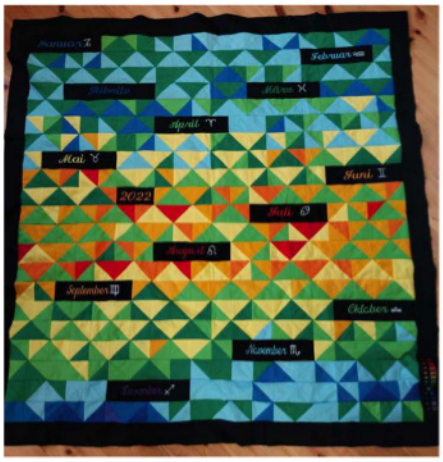
made to create **BERNINA**

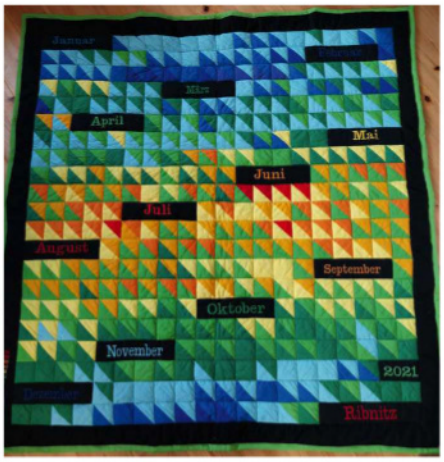
SHOW & TELL

JOIN IN AND BE PART OF OUR COMMUNITY

Our wonderful readers have been working away on quilty projects and now's the time to show off their finished makes! Enjoy all of the fantastic inspiration!

WRITE TO US
Today's Quilter,
Our Media, Eagle House,
Bristol, BS1 4ST
EMAIL: todaysquilter@immediate.co.uk





The highs and lows

Issue 96 of *Today's Quilter* has inspired me to show you my temperature quilts from the last two years. I found the idea on the internet at the end of 2019. However, as I ordered too much fabric, I have worked on these quilts for two years, changing the design a little bit. I will continue working on my quilts for the rest of 2023 and beyond, as I still have more fabric and will, again, change the design. I look forward to seeing how the colours change – making climate changes visible over the years... All the Best for 2023

Ilona Kostermann, via email

Your quilts are absolutely beautiful, Ilona – we're so glad our article on temperature quilts inspired you to send in pictures of your work. Make sure you send us more photos when you've used up the rest of your fabric!

Sewing with friends

I am sending you a photo of a quilt made by members of the Corncockle Quilters, Trimley St Martin, near Felixstowe in Suffolk. Some 14 members each made their own strip. The only suggestion was that each strip incorporated the colour red, but the content was down to personal choice. I think that elephants were in favour! We made this quilt as a gift to our local branch of the Linus Charity.

Gill Smith, via email

What a wonderful quilt for a wonderful cause! Thanks for the photo!



FLOWER CUSHION

Although I love reading my copy of *Today's Quilter*, I rarely make any of the quilts as I am usually busy on other projects (I currently have five quilts on the go and work full time). But when I saw Lynne Edwards' Ring of Flowers wall hanging, I really liked the pattern. So I decided to make it in my own colours and create a cushion for my newly refurbished conservatory.

Rowena Gallagher, via Email

Wow, Lynne's pattern looks fabulous as a cushion! We love it when our readers adapt a design to fit their tastes and the materials they have to hand – it really highlights the creative nature of quilt-making. We're sure your cushion will look absolutely gorgeous in your new conservatory!



Todaysquilter Todaysquilter Todaysquilter Todaysquilter

FRESH PICKS

ALL THE LATEST QUILTING NEWS

Why not celebrate the change of seasons with some retail therapy? Check out this month's Fresh Picks and kick off Autumn with the latest quilting kit essentials!



Autumn Woods

With the start of the new season quickly approaching, now is the time to give your stash a spruce up with some fabulous, Autumn-inspired prints! The new Autumn Woods collection is a definite favourite of ours, with its enchanting fabrics that capture the wildness of the woodland. The autumnal oranges and browns combined with mossy greens and charming prints of foliage, florals and wheat stalks will transport you into a thicket of trees and crunchy leaves.

www.andoverfabrics.com



Blossom

As we enter the Autumn months, we can already feel ourselves yearning for Summer. Fortunately, the fabulous Lisa Dolson has released a brand-new collection for PBS Fabrics that lets us indulge in Summer's beautiful blooms all year round. Blossom was inspired by balmy days in Lisa's garden, featuring sweet prints of birds and flowers in soft and subtle shades.

www.pbsfabrics.com





MAKERS COLLAGE BY NATALIE BARNES

Up next is a brand-new sewing kit staple! Makers Collage by Natalie Barnes includes six large spools of thread in a selection of neutral and versatile shades of black, grey and white. All of the threads have been created in Aurifil's 50wt Egyptian cotton and make a great, simple piecing thread. So go back to basics and stock up on this fantastic thread set – you really can use it for every project!

£50.60
Available from *www.cottonpatch.co.uk*



MILWARD FUSING MAT & APPLIQUÉ SHEET SET

We're always on the hunt for handy pieces of kit that can make the quilt-making process that bit easier, and Milward's new fusing mat and appliqué sheet set definitely fits the bill. This must-have set includes a see-through, non-slip and non-stick fusible mat, perfect for sewing, quilting, ironing and, in particular, appliqué – due to the transparent design. There is also a non-stick PTFE pressing sheet.

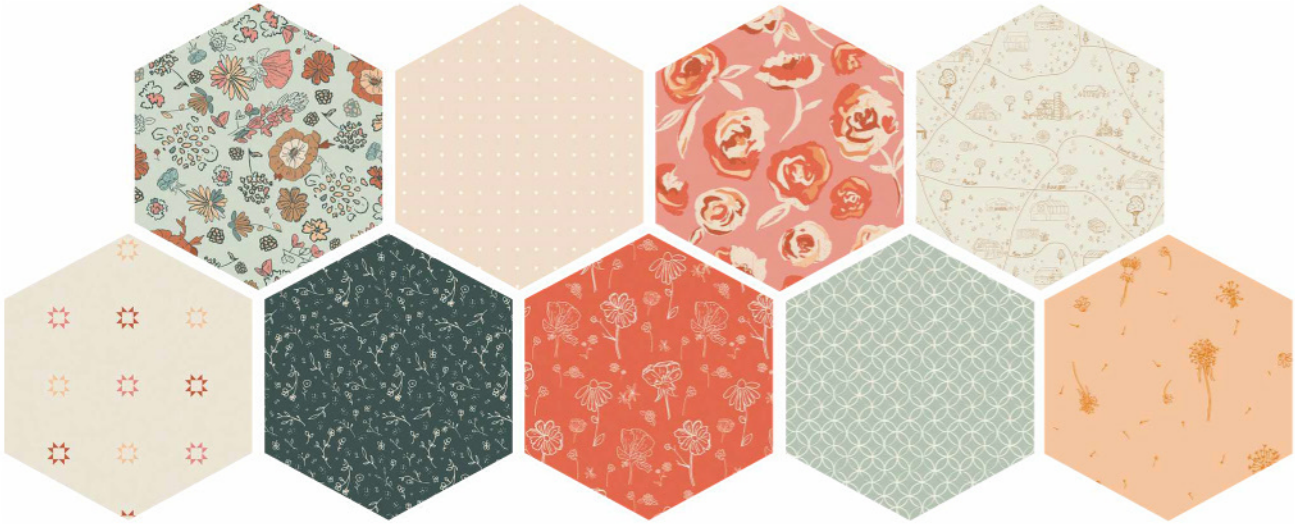
£20.95
Available from *www.cottonpatch.co.uk*



Road to Round Top

The Road to Round Top collection by Art Gallery Fabrics features a bouquet of delicate prints that will bring a stylish and serene feel to your next quilt. The blushing shades of pink and peach and calming tones of cream and aqua complement the whimsical botanical prints, creating a delightful collection that will stand the test of time.

www.artgalleryfabrics.com



FLICK THROUGH FOR QUILT INSPO...



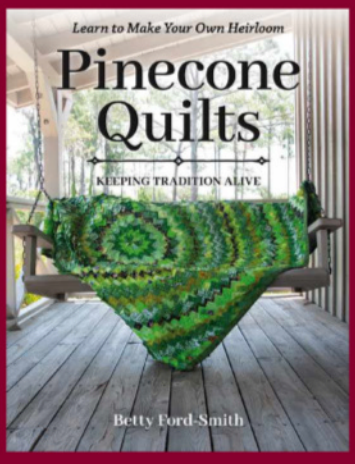
2024 Wall Calendar Red & Green Antique Quilts from the Poos Collection
This Wall Calendar from the Poos Collection is the perfect way to get organised in the New Year while soaking up lots of fabulous quilt inspiration! The calendar comprises a collection of stunning images of red and green antique quilts, which date back to the 1800s. Celebrate the start of each new month with a gorgeous photo and marvel at the intricate handwork, quilting and appliqué. This beautiful calendar is bound to brighten up any wall in your home!

By Lori Lee Triplett & Kay Triplett
£17.99
www.searchpress.com



More Playful Precut Quilts
Following the success of *Playful Precut Quilts*, published in 2020, Amanda Niederhauser has released a second book: *More Playful Precut Quilts*. This book shares 15 new quilt projects that readers can create quickly and easily by combining 12in blocks – you'll be stuck into your next masterpiece in no time!

By Amanda Niederhauser
£15.99
www.searchpress.com



Pinecone Quilts: Keeping Tradition Alive, Learn to Make Your Own Heirloom
Who better to learn the art of pinecone quilt-making from than the queen of pinecone quilts herself – educator and quilter Betty-Ford Smith! In her brand-new book, Betty delves into the interesting and rich history of this pattern and shares her tried-and-tested method for creating your own pinecone quilt. As the title of this book promises, your gorgeous new quilt is sure to become a modern heirloom!

By Betty Ford-Smith
£16.99
www.searchpress.com

SUBSCRIBE

TODAY'S QUILTER

Create beautiful quilts for your home

Start your *Free trial* today!

Save time and hassle with an annual subscription!



GREAT REASONS TO SUBSCRIBE DIGITALLY!

1. The latest issue is available instantly
2. Receive a further 13 issues in your first year
3. All issues download automatically
4. Download it once... read it offline forever

Available on the App Store

iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
App Store is a service mark of Apple Inc.

Perfect for your iPad or iPhone!



START YOUR FREE TRIAL TODAY!

The digital version of the magazine does not always include the cover gift that you would find on print newsstand copies.



HST PROJECT

WOODLAND OF STARS

Use gorgeous Liberty fabrics to make this clever but simple design, featuring Double Sawtooth Star blocks and an inner border that adds interest.

Designed and made by **SALLY ABLETT**



HST PROJECT

WOODLAND OF STARS



You will need

- Fabric 1 (Daisy Delight) – ⅓yd
- Fabric 2 (Autumn Meadow) – ⅓yd
- Fabric 3 (Forest Floor) – ⅓yd
- Fabric 4 (Wicker) – ⅓yd
- Fabric 5 (Woodland Melody) – ⅓yd
- Fabric 6 (Morning Birdsong) – ⅓yd
- Fabric 7 (Arboretum Shadow) – ⅓yd
- Fabric 8 (Hillside) – ⅓yd
- Fabric 9 (Woodland Forage) – ⅓yd
- Fabric 10 (Hedgerow Chorus) – ⅓yd
- Fabric 11 (Into the Woods) – ⅓yd
- Fabric 12 (Rustling Leaves) – ¾yd
- Fabric 13 (Nature`s Garden) – ¾yd
- Fabric 14 (Forest Friends) – ¾yd
- Fabric 15 (Thistle Field) – ¾yd
- Background (BKG) fabric (Emily Belle Ivory) – 5¼yds
- Batting – 90in x 90in or a Queen size pre-cut pack

Cutting

1 From each of the fabrics numbered 1-11, cut the following:

- One (1) 8¼in x WOF strip. Subcut into three (3) 8¼in squares for large HSTs and three (3) 5in squares for small HSTs (see Alternative HST Cutting).
- One (1) 3½in x WOF strip, subcut into three (3) 3½in squares for the block centre.

2 From each of the fabrics numbered 12-15, cut the following:

- One (1) 8¼in x WOF strip, subcut into four (4) 8¼in squares for the large HSTs (see Alternative HST Cutting).
- One (1) 5in x WOF strip, subcut into four (4) 5in squares for the small HSTs (see Alternative HST Cutting).
- Two (2) 3½in x WOF strips, subcut into twenty (20) 3½in squares for the block centre and the outer star corners.
- One (1) 2in x WOF strip, subcut into sixteen (16) 2in squares for the inner star corners.

3 From the background (BKG) fabric, cut the following:

BEHIND THE QUILT

WOODLAND WALK FABRIC COLLECTION BY LIBERTY

From hillsides and arboretums to the captivating flora and wildlife found within, there is so much to discover on a woodland walk. Honouring the great British countryside and diversity of natural beauty spots, Liberty Fabrics designers drew inspiration from every aspect of our woodland landscapes. The Woodland Walk fabric collection takes us on an enchanting stroll through the very best of what nature has to offer – from delicate meadows and crisp, rustling leaves underfoot to the sweet chorus of birdsong found in blooming hedgerows.

The collection is traditionally screen printed onto Lasenby cotton, a base specifically developed for quilting and craft projects.

- Backing (Flower Show Midsummer) – 7½yds of 42in wide or 2½yds of 108in (extra wide)
- Templates – Forty-nine (49) sheets of 3in finished HST and forty-nine (49) sheets of 1½in finished HST sheets

Finished size

- Quilt: 84in x 84in
- Block: 12in x 12in

Fabric used

- Woodland Walk, Emily Belle and Flower Show collections by Liberty Fabrics.

Notes

- All measurements include ¼in seam allowances; press each seam as you go.
- The blocks are made with half-square triangles. Follow cutting instructions using the HST template papers or, if you do not wish to use the papers, follow the Alternative HST Cutting guide.
- There are forty-nine (49) blocks in total. Thirty-three (33) blocks use fabrics 1-11 and are placed in the centre and outer area of the quilt. Sixteen (16) blocks use fabrics 12-15 and are placed in the inner frame.
- Sally suggests that you could use leftover fabrics to make a colourful binding. Just cut strips at a width of 2½in and sew end to end to make a binding of approx. 350in in length.
- Sally used the background fabric for the binding. If you wish to use a different fabric, you will need ⅔yd of fabric.
- HST = half-square triangle(s).
- WOF = width of fabric, approx. 42in
- RS = right side(s) together.



- Eleven (11) 3½in x WOF strips, subcut into one-hundred-and-thirty-two (132) 3½in squares for the outer star corners.
- Five (5) 2in x WOF strips, subcut into one-hundred-and-thirty-two (132) 2in squares for the inner star corners.
- Ten (10) 8¼in x WOF strips, subcut into forty-nine (49) 8¼in squares for large HSTs (see Alternative HST Cutting).
- Six (6) 5in x WOF strips, subcut into forty-eight (48) 5in squares. Cut one (1) more 5in square from the remaining BKG fabric to yield forty-nine (49) 5in squares in total for small HSTs (see Alternative HST Cutting).
- Cut nine (9) 2½in x WOF strips for the binding.

Alternative HST Cutting (if not using the HST papers)

4 From each of the fabrics numbered 1-11, cut two (2) 4in x WOF strips and subcut into:
– Twelve (12) 4in squares for the large HSTs.
– Twelve (12) 2½in squares for the small HSTs.

5 From each of the fabrics numbered 12-15, cut the following:

- Two (2) 4in x WOF strips, subcut into sixteen (16) 4in squares.
- One (1) 2½in x WOF strip, subcut into sixteen (16) 2½in squares.

6 From the background (BKG) fabric, cut the following:

- Twenty (20) 4in x WOF strips, subcut into one-hundred-and-ninety-six (196) 4in squares.
- Thirteen (13) 2½in x WOF strips, subcut into one-hundred-and-ninety-six (196) 2½in squares.

7 Cut the 42in wide backing fabric (if using) into three (3) equal length pieces.

Sewing the Double Sawtooth Star blocks

You can make up the Star blocks in two (2) ways. Firstly with the HST template papers or secondly from two (2) squares stitched together and then trimmed to size.

8 For the HST template papers method, you will need:

- One (1) 3in HST template, one (1) 8¼in BKG square and an 8¼in square from any of the fabrics 1-15.
- One (1) 1½in HST template, one (1) 5in BKG square and a 5in square from any of fabrics 1-15.

9 When using the HST template papers, it is best to have a little excess around the edge of the paper. You then stitch with a sense of freedom on the dashed lines, knowing you cut to size on the solid lines.

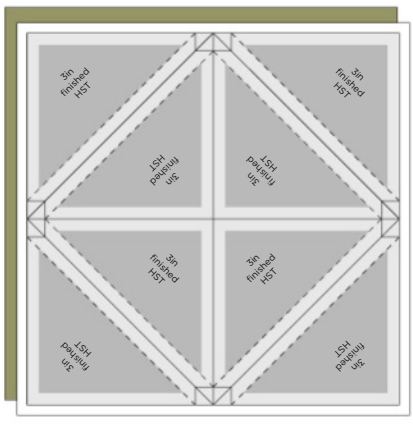


Fig 1



10 Begin with the larger HST. Place the 8¼in BKG square, RS together, with the chosen 8¼in print square. Pin to the blank side of the HST template with the lightest fabric nearest the paper (**Fig 1**).

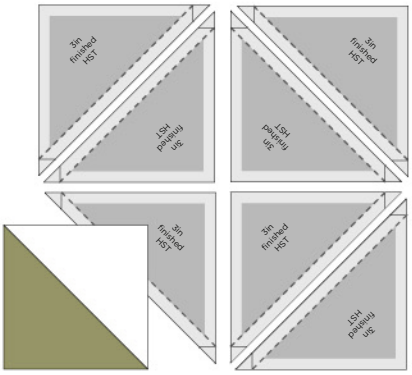


Fig 2

11 Use a reduced length of stitch on the machine – as this creates a closer perforation on the paper and makes it far easier to tear – and stitch on the dashed lines. Cut the triangles apart on the solid lines (**Fig 2**).

12 With the paper still attached, press the HST open. This will help keep the HST square. They can be pressed with an iron. Once you have a pile, tear away the papers. Sally suggests tearing the paper towards the stitching line as it will result in a clean tear – the other side of the seam allowance should pop off. Repeat to make all the HSTs, keeping them in sets of eight (8).

Alternative method of making the blocks

13 Begin with the larger HST. On the back of a 4in BKG fabric square draw a diagonal line. Place this RS together onto a pattern fabric square of the same size. Sew ¼in away from each side of the pencil line.

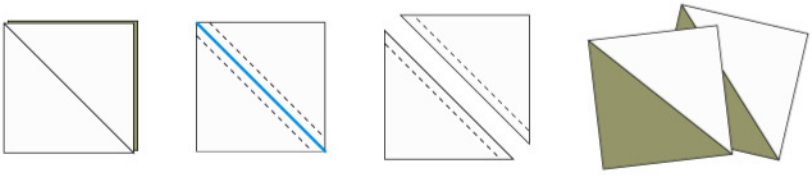


Fig 3

14 Cut on the pencil line and press the seams open or to one (1) side as preferred. Trim to a 3½in square. Do the same with the 2½in squares, trimming to 2in square. Repeat to make all HSTs, keeping them in sets of eight (8) (**Fig 3**).

15 You will see that on the **Quilt Layout Diagram** (page 26), there are numbers. Each number corresponds with each of the fabrics in the requirements list. For the blocks numbered 1-11, you will need to make three (3) blocks in each fabric colour.

Making the blocks Block 1

16 Starting with the centre of the block. Take eight (8) 3in (finished) HSTs, eight (8) 1½in (finished) HSTs, one (1) matching 3½in centre square, four (4) 3½in BKG fabric outer star corner squares and four (4) 2in BKG fabric inner star corner squares. Lay out the pieces for the block as in **Fig 4**.

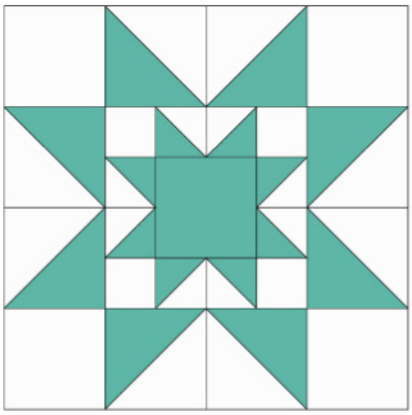


Fig 4

17 Start with the centre of the block. Stitch the two (2) 2in BKG squares and two (2) 1½in (finished) HSTs together to make the top row.

18 Now sew two (2) pairs of 1½in (finished) HSTs together. Stitch to each side of the 3½in centre square.



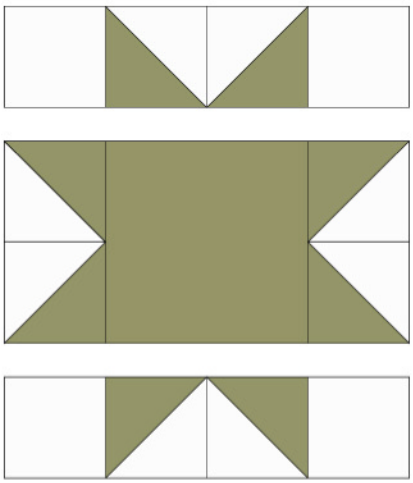


Fig 5

19 The bottom row will be the same as the top row.

20 Now stitch all three (3) rows together to complete the centre of the block (**Fig 5**). It should measure 6½in square.

21 Lay out the remaining pieces for the block as in **Fig 4**.

22 Sew the top and bottom rows, followed by the two (2) sides (**Fig 6**).

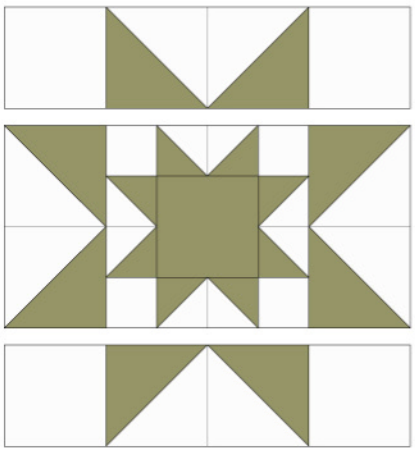


Fig 6 Make 33

23 Stitch the rows together to complete the block. The block should measure 12½in square.

24 You will need to make three (3) blocks in each of the first eleven (11) fabrics – totalling thirty-three (33) blocks.

Block 2

25 These will be from fabrics 12-15. You will need to make four (4) blocks in each fabric colour.

26 The block is made up in the same way as Block 1. However, this time you will need eight (8) 3in (finished) HSTs, eight (8) 1½in (finished) HSTs, one (1) 3½in centre square, four (4) 3½in outer star corner squares and four (4) 2in inner star corner squares all in matching fabric.

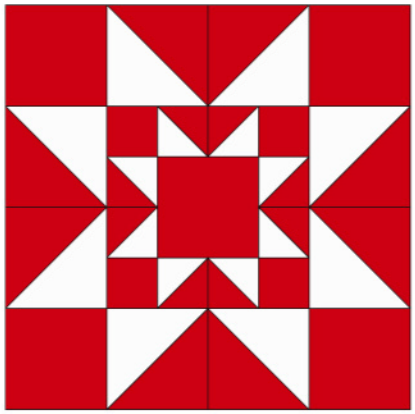


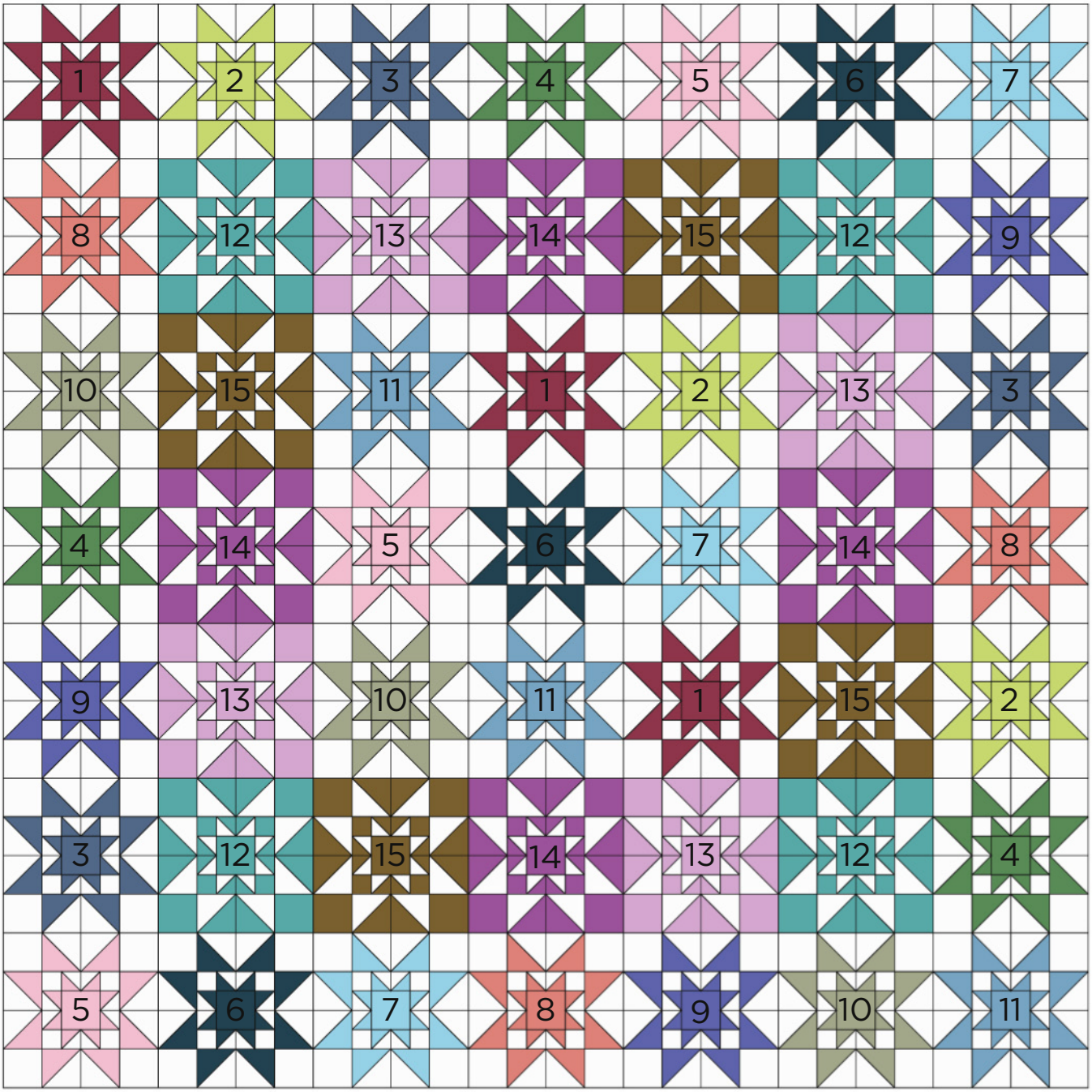
Fig 7 Make 16

27 Lay the pieces out as shown in **Fig 7**. Make sixteen (16) blocks in total. The blocks should measure 12½in square.

Making up the quilt

28 Once completed, lay out the forty-nine (49) blocks as shown in the **Quilt Layout Diagram**. Note: the numbers in the diagram correspond with the fabric requirements list.





Quilt Layout Diagram

29 Stitch the horizontal rows together, pressing the seams all the same way on rows 1, 3, 5 and 7.

30 Press rows 2, 4, and 6 the opposite way, as this will help the seams nest together when sewing the rows together.

31 Remove any selvedges from the pieces of backing fabric, if using, and sew them together along the long sides using a ½in seam allowance. Press the seams open.

Quilting

32 Sandwich together the top, batting and backing, and quilt by machine or hand. Sally had her quilt long-arm quilted with a leaf pattern to go with the leafy prints in most of her fabrics. This quilt could be beautifully quilted with stars, echoing the stars in the design. Or, why not look at your fabrics and see what shapes you could use to complement your quilt?

33 When the quilting is complete, trim away any excess batting and backing.

Binding

34 Sew the binding strips end to end using diagonal or straight seams as preferred. Press the seams open, then fold in half WS together along the length and use to bind the quilt, mitring at each corner.

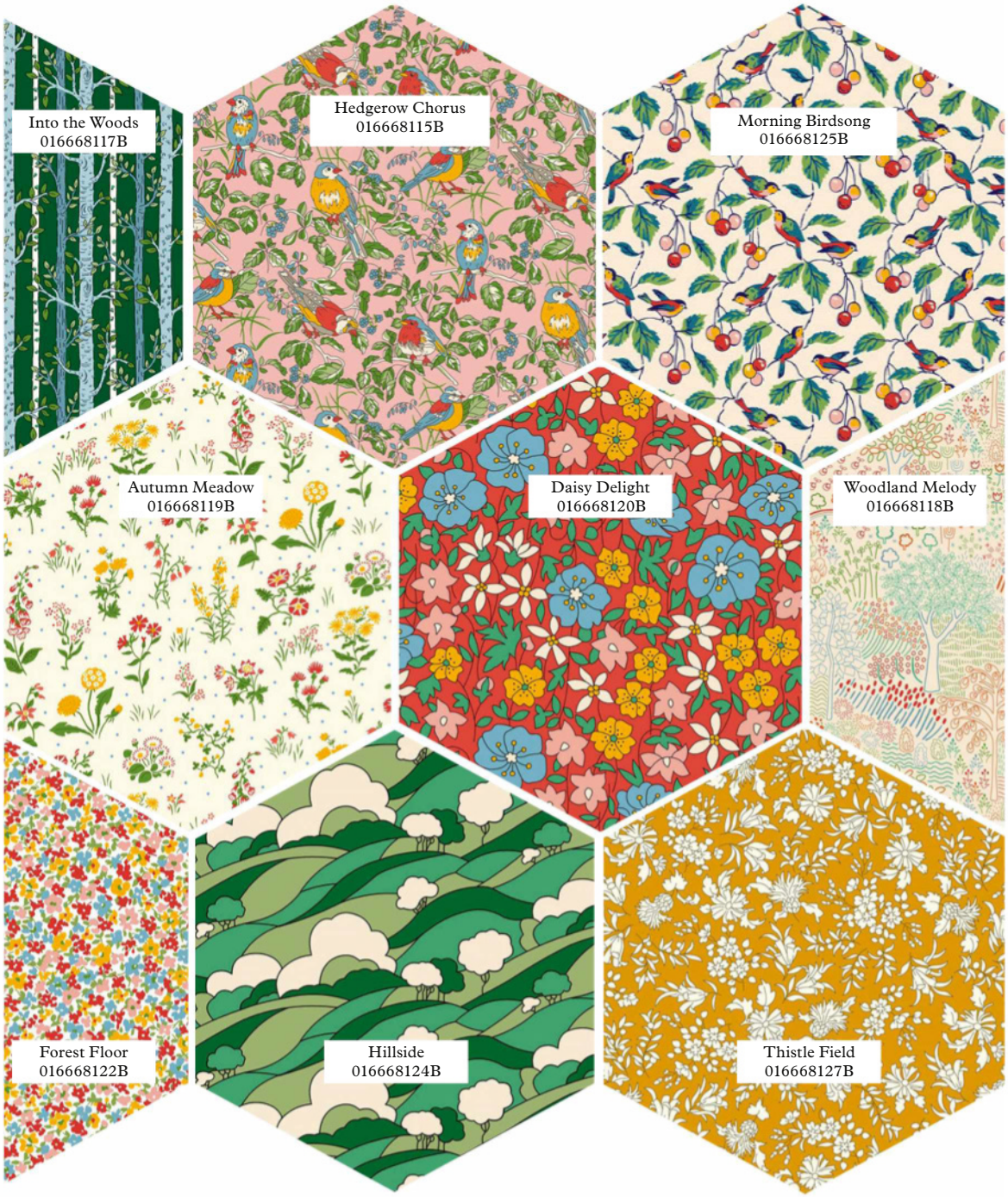


The bold and bright fabrics from Liberty really make the stunning star blocks shine!



Meet the designer

Sally Ablett has been happily making quilts for nearly 30 years. During this time, patchwork has developed from a hobby into Sally's full-time job. She has a great deal of experience teaching courses and day workshops, and she gives regular talks using her own collection of quilts to demonstrate patchwork techniques and to pass on the tips and shortcuts she has learnt throughout her years of quilting. Sally does freelance design work, and she works with Lewis & Irene to design quilts and produce patterns that are used to showcase its new fabric collections.



MAKE THE QUILT

Create your own Woodland of Stars project using the gorgeous fabrics from the Woodland Walk collection, along with blenders from Emily Belle and Flower Show collections

From hillsides and arboretums to the captivating flora and wildlife found within, there is so much to discover on a woodland walk. Honouring the great British countryside and diversity of natural beauty spots, Liberty Fabrics designers drew inspiration from every aspect of our woodland landscapes. The Woodland Walk fabric collection takes us on an enchanting stroll through the very best of what nature has to offer – from delicate meadows and crisp, rustling leaves underfoot to the sweet chorus of birdsong found in blooming hedgerows.

The collection is traditionally screen printed onto Lasenby cotton, a base specifically developed for quilting and craft projects.

To find out more, visit *www.libertyfabric.com/heirloom-one-collection*

LIBERTY.
FABRICS



FPP AND STRIP PIECED PROJECT

AUBURN LEAVES

Celebrate the season and create pretty leaves in warm shades of cinnamon and orange.

Designed and made by **LYNNE GOLDSWORTHY**

FPP AND STRIP PIECED PROJECT

AUBURN LEAVES



You will need

- Orange prints – Twelve (12) FQs*
- Green prints – One (1) FQ*
- Brown prints – One (1) to two (2) FQs*
- Background (BKG) – 4½yds
- Binding – ⅔yd
- Backing – 4½yds
- Batting – 82in square
- Templates – Thirteen (13) HST templates, one (1) kite template, sixty-nine (69) FPP leaf templates, one (1) stalk template
- A ½in bias tape maker (optional)

Finished size

- Quilt: 74in x 74in approx.
- Block: 10in x 10in

Materials used

- **Fabrics:** Cinnamon and Cream by Fig Tree & Co for *www.modafabrics.com*
- **Batting:** Cotton Mix 279 from *www.vlieseline.com/en/*
- **Threads:** Aurifil 50wt for piecing and 40wt for quilting from *www.aurifil.com*
- **Basting:** Odif 505 spray from *www.odifusa.com*

Cutting out

1 From the orange FQs, cut the following:

- Thirteen (13) 6¼in x WOFQ strips. From each strip, cut one (1) 6¼in x 9¼in rectangle. Cut the remainder of each strip into two (2) 2½in x 12in strips, yielding twenty-six (26) strips in total.
- Eighteen (18) 3½in x WOFQ strips.
- Nine (9) 2½in x WOFQ strips.

2 From the green FQ, cut enough 1in wide 45° bias strips to cut twenty-five (25) 7in lengths (leave

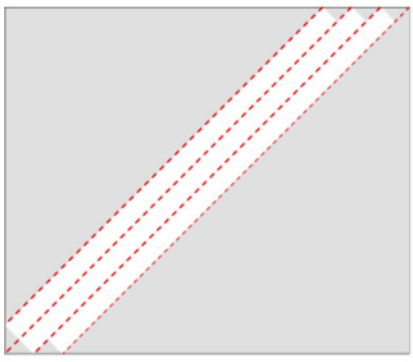


Fig 1

BEHIND THE QUILT

PERFECT YOUR SKILLS

"The Autumn leaves in this quilt are made using strip pieced 2in finished squares, 2in finished half-square triangles (HST), foundation paper pieced (FPP) leaf tips and hand-sewn bias strip stalks, so you will be using a number of skills to make the quilt top. The colours in this fabric line were chosen for an Autumn quilt, but you could also make the leaves in greens and yellows or even go totally scrappy and use a selection of leftover fabrics in a whole range of colours. The border pieces are the same as the tips of the leaves, so you will get in a lot of practice foundation paper piecing both for the leaves and the borders!" – **Lynne Goldsworthy**

Notes

- Read all instructions before beginning.
- *You may wish to use additional prints for more variety as Lynne has done.
- Seam allowances are ¼in, unless otherwise noted.
- Press after each seam.
- Press seams open, unless otherwise instructed.
- Press all fabrics well before cutting.
- WOF = width of fabric, 42in approx.
- WOFQ = width of fat quarter, 21in approx.
- BKG = background.
- WS = wrong side(s).
- HST = half-square triangle(s).

SCAN ME!
Scan the QR code here, to get a useful tutorial on foundation paper piecing (if you are not familiar with this technique)



the strips whole for now). Lynne* used three (3) FQs for more variety. Cut each strip as shown in **Fig 1** using the 45˚ line on a long ruler or the 45˚ guidelines on the cutting mat.

3 From the brown FQs, cut five (5) 2½in x WOFQ strips, subcut those into thirty-six (36) 2½in squares for cornerstones.

4 From the background (BKG) fabric, cut the following:

- Four (4) 6¼in x WOF strips. Cut three (3) strips into four (4) 6¼in x 9¼in rectangles, then cut one (1) more rectangle from the fourth strip, yielding thirteen (13) 6¼in x 9¼in rectangles in total.
  – Cut the remainder of the fourth strip into two (2) 2½in x 32in strips. Cut each into seven (7) 4½in lengths, yielding fourteen (14) 2½in x 4½in lengths.
- Nine (9) 2½in x WOF strips, subcut into eighty (80) 4½in lengths. Yielding ninety-four (94) 2½in x 4½in lengths in total.
- Fifteen (15) 2½in x WOF strips, subcut into sixty (60) 10½in lengths.
- Ten (10) 3in x WOF strips, subcut into seventy (70) 6in lengths.
- Three (3) 4½in x WOF strips, subcut into twenty-five (25) 4½in squares.
- Seven (7) 2½in x WOF strips sewn end to end into one (1) continuous length. Subcut into two (2) 70½in and two (2) 74½in lengths.

5 Cut the backing fabric into two (2) equal lengths and the binding fabric into eight (8) 2½in x WOF strips.

Making the quilt top

6 Make the orange/BKG 2in (finished) half-square triangles (HST) by pairing together one (1) BKG and one (1) orange print 6¼in x 9¼in rectangle. Place RS together and pin to the back of one (1) of the HST templates with the BKG fabric next to the template. The fabric should overhang the printed lines by about ¼in all around.

7 Shorten your stitch to approx. 1.5 and sew along all the red lines. Then cut into twelve (12) triangles by cutting along all of the blues lines. ☛

8 Trim off the corners by cutting along the green lines.

9 Press each HST open and remove the papers from the back by tearing along the sewn line. You will need one-hundred-and-fifty (150) HST in total.

10 Cut the orange print 3½in x WOFQ strips into four (4) pieces per strip by cutting in half down the middle and then cutting in half using the kite template as a guide (**Fig 2**).

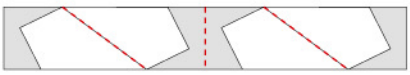


Fig 2

11 Cut thirty-five (35) of the BKG 3in x 6in rectangles in half on the diagonal from top right to bottom left and the other thirty-five (35) on the diagonal from top left to bottom right. This will yield seventy (70) mirrored sets of triangles – one (1) set will be spare.

12 Shorten your stitch length again and foundation paper piece (FPP) the leaf templates using the pieces cut at step 10 for section 1 on the templates (**Fig 3**) and the pieces cut at step 11 for sections 2 and 3.

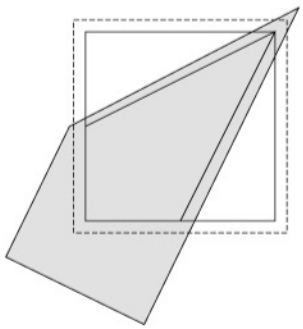


Fig 3

13 Trim to the dashed lines on the templates and remove the papers from the back by tearing along the sewn lines.

14 Fold and press the two (2) long edges of the green bias strips into the centre of the strips along the length, WS together, to make strips of bias tape. You may wish to use a ½in bias tape maker for this. The fabric will hold better if you spray starch it before pressing.

15 Cut the bias strips into 7in lengths for the stems. You will need twenty-five (25) stems in total.

16 Trace the stem pattern from the stem template onto the 4½in BKG squares using an erasable marker or similar.

17 Pin the bias strips along these drawn lines and hand or machine appliqué in place. Trim off any untidy ends.

18 Sew the twenty-six (26) orange 2½in x 12in strips into thirteen (13) sets of two (2) strips. Subcut each strip set into four (4) 2½in wide units (**Fig 4**). You will need fifty (50) units. Keep the two (2) remaining units for step 20.

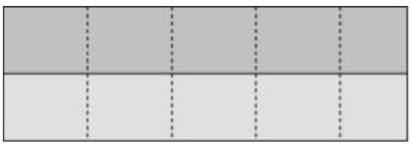


Fig 4

19 Sew the nine (9) orange 2½in x WOFQ strips into three (3) sets of three (3). Subcut each strip set into eight (8) 2½in wide strips as shown in **Fig 5**, yielding twenty-four (24) strips.

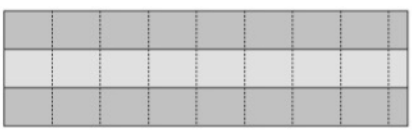


Fig 5

20 Take the spare units from step 18 and sew them together. Unpick a square from one (1) end to make a strip set to match those from step 19, making twenty-five (25) in total.

21 Checking the placement, make twenty-five (25) leaf blocks, adhering to the following steps and following **Figs 6–9**.

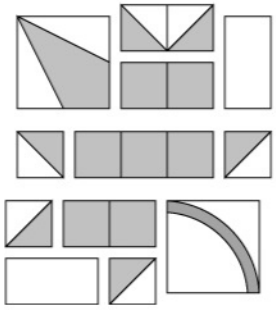


Fig 6

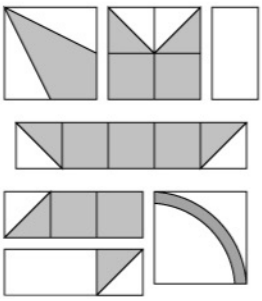


Fig 7

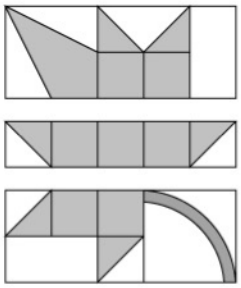


Fig 8

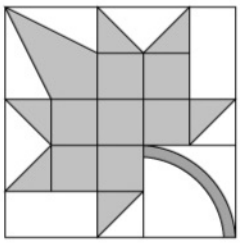


Fig 9

22 Sew two (2) HSTs together and sew to the top of one (1) of the pairs of orange 2½in squares made at step 18.

23 Sew HSTs to each end of the strips of three (3) orange 2½in squares made at step 19.

24 Sew a HST to the left end of a pair of orange 2½in squares made at step 18.



25 Finally sew a HST to the right end of a BKG 2½in x 4½in strip (**Fig 6**).

26 Sew the top section of the leaf block by sewing together a FPP leaf section, one (1) of the units made at step 22 and a 2½in x 4½in BKG strip (**Fig 7**).

27 Sew the bottom section of the block by sewing together the units made at steps 24 and 25 and sewing to one (1) side of one (1) of the stalk pieces (**Fig 8**).

28 Sew the top, middle and the bottom of each of the blocks together. The block should measure 10½in x 10½in (**Fig 9**).

29 Checking the placement, follow **Fig 10** and the following steps to assemble the quilt top.

30 Sew the 10½in leaf blocks into five (5) rows of five (5) with BKG 2½in x 10½in strips in between and at each end.

31 Sew the 2½in brown cornerstone squares into six (6) rows of six (6) with BKG 2½in x 10½in strips in between.

32 Sew these eleven (11) rows together to make the centre of the quilt.

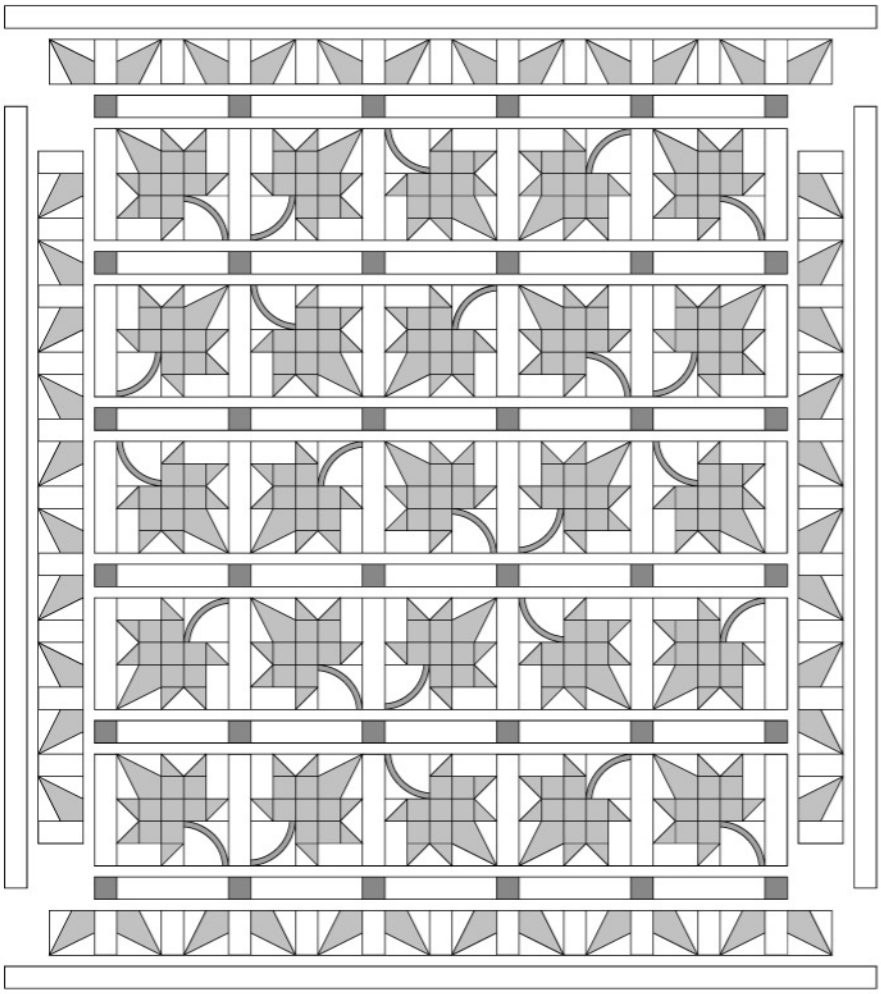


Fig 10

33 Sew the remaining forty-four (44) FPP leaf template pieces into four (4) strips. Checking placement, make two (2) border strips for the sides of the quilt top, containing ten (10) leaf pieces and eleven (11) 2½in x 4½in BKG strips. Then, make two (2) border strips for the top and bottom of the quilt top, containing twelve (12) leaf pieces and eleven (11) 2½in x 4½in BKG strips.

34 Sew the shorter strips to the sides and the remaining strips to the top and bottom.

35 Sash the sides of the quilt top with the 2½in x 70½in BKG strips, then the top and bottom with the 2½in x 74½in BKG strips.

Finishing the quilt

36 Remove the selvedges from the two (2) pieces of backing fabric and sew together along the long sides using a ½in seam. Press the seam open.

37 Make a quilt sandwich basting together the backing, batting and quilt top. Lynne uses Odif 505 spray for quick and easy basting.

38 Quilt as desired. Lynne quilted wavy diagonal lines approximately 1½in apart using a cream 40wt Aurifil thread on the front and back. Trim away excess batting and backing.

39 Sew the binding strips end to end into one (1) continuous length using diagonal or straight seams as preferred. Fold and press in half WS together along the length. Bind the quilt taking care to mitre the corners. Don't forget to label your quilt!



Bring Autumn's crisp and colourful leaves indoors with this cosy seasonal quilt. This would look just as good in a mixture of colours from your stash!



Meet the designer

Lynne Goldsworthy from Lily's Quilts is a modern British quilter. She has been sewing since she was a young child and, on a business trip to America, she fell in love with American quilts and tried her hand at the craft. Then life and family happened and she didn't pick up another quilt for a few years, until she discovered Flickr, blogs and online shopping. She immediately ordered some pre-cuts, started her own blog and has never looked back.

www.lilysquilts.blogspot.co.uk *lilysquilts* *@lilysquilts*



Sign up for our weekly newsletters at
www.cottonpatch.co.uk
email: mailorder@cottonpatch.co.uk

COTTON PATCH

recycle

The Possibilities are Endless



Recycle your magazine and seven days later it could come back as your newspaper

www.recyclenow.com

yarn fabric needles & hooks haberdashery buttons ribbons

WOOL WAREHOUSE

Get 10% OFF EVERYTHING!* Discount code: TQ105













FREE UK DELIVERY on orders over £30

www.woolwarehouse.co.uk
01926 882818 or 0800 505 3300 | hello@woolwarehouse.co.uk

No minimum order. £2.95 delivery charge for UK orders under £30.
* Discount code not valid on sale items.



Perfect for your iPad or iPhone!

GET THE DIGITAL EDITION OF YOUR FAVE MAG!

Why go digital?

- ✔ Instant access to each new digital issue on your device... no waiting for the post!
- ✔ Read your favourite magazines offline.
- ✔ Issue 1 onwards of *Today's Quilter* available to purchase inside the app.

Read ***Today's Quilter*** at home or out & about on your device. Plus, complete your collection with issue 1 onwards, available for download!

Simply search the Apple or Google Play stores for *Today's Quilter*, or scan the QR code to download the app and get quilting!

SCAN ME!

Useful guide to quilting goodies!

DIRECTORY

Find the fabrics, accessories and more that you want from this month's issue!

SHOPPING

FABRIC COLLECTIONS

Autumn Woods
www.andoverfabrics.com

Blossom
www.pbsfabrics.com

Road to Round Top
www.artgalleryfabrics.com

ACCESSORIES

Makers Collage by Natalie Barnes
www.cottonpatch.co.uk

Milward Fusing Mat & Appliqué Sheet Set
www.cottonpatch.co.uk

BOOKS

More Playful Precut Quilts; Pinecone Quilts: Keeping Tradition Alive, Learn to Make Your Own Heirloom
www.searchpress.com

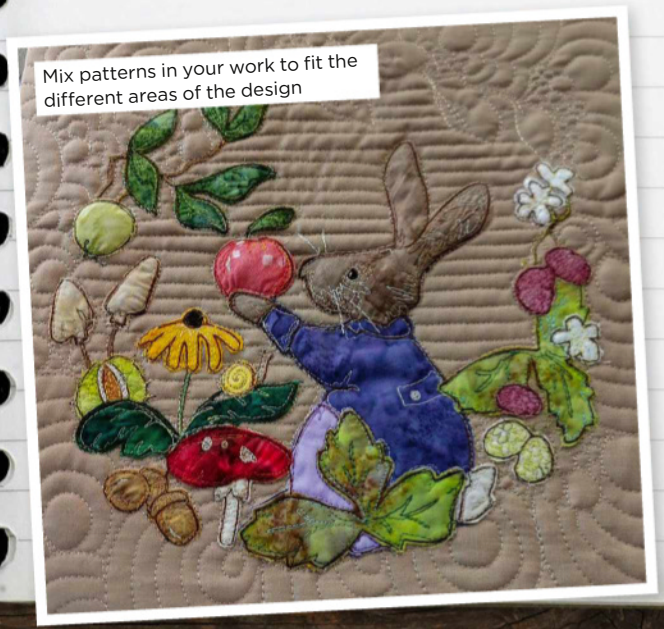
Getting to grips with free-motion quilting

What to do when you've got long-arm quilting envy and a "to-be-quilted" pile of unreasonable proportions. Hints and tips from Andrea Gorman, quilt designer, author and illustrator.

We've all done it. Scrolled endlessly through Instagram, drooled over magazines (*Today's Quilter* especially) and swooned in the aisles at quilt exhibitions. Despite the slow stitch movement and, more importantly on the time side, the big stitch movement, free-motion quilts and quilting (FMQ) just seem to have a certain wow factor. But when it comes down to sitting in front of your domestic sewing machine with a freshly-basted quilt squashed to the right side of the needle, those dreams seem hopelessly out of reach. Maybe you could squeeze in a long-arm sewing machine somewhere? Do you really need that guest room? How often does Aunty Marie come to stay? Maybe you could clear the shed of all those useless things like lawn mowers and strimmers and lay claim to the space? (Or put Aunty Marie in there.) Or, maybe the machine isn't the real problem. Sure, if you want to create a king-sized bed quilt covered with elaborate feather designs complex enough to look like they should adore a palace or be part of some complex ancient ritual, then yeah, a long arm is going to make that a heck of a lot easier. But, if you want to give your quilts a richness and texture and enhance their designs, a domestic machine is just right for the job. And Aunty Marie might still be able to come and visit over Christmas. (Sorry.)



Try out different FMQ feet to see what works best for you. Another tip is to use pre-wound bobbins, which fix a lot of tension issues



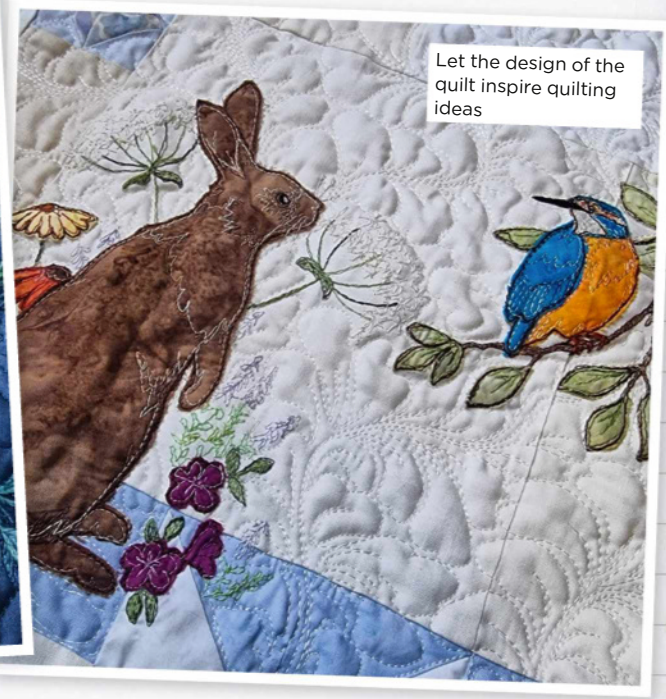
Mix patterns in your work to fit the different areas of the design

Get your equipment ready

So where do we start? A free-motion machine foot. And this is something that I think people don't investigate enough. Most machines are capable of using a number of different FMQ feet and, like with everything else, what works for one person might not work for the next. They



Make sure quilting accentuates the design by either echoing it or fitting the design exactly to the patchwork or the surrounding plainer areas



Let the design of the quilt inspire quilting ideas

"Most machines are capable of using a number of different FMQ feet and, like with everything else, what works for one person might not work for the next"

typically cost between £10 and £20 each. So, try a few. I've got four different ones and I worked out my favourite. That experiment was a lot cheaper than forking out for a new sewing machine, especially when long arms cost more in the region of £5K, assuming you don't need an extension to your house. My favourite is a darning foot. I like the smaller, clear, closed foot. But maybe a big open toed foot would work better for you. Give them all a try.

Likewise with needles. I prefer an embroidery needle. The eye size is a little bigger and it creates less drag on the thread, so everything goes smoother. Try quilting some small samples and see what suits you.

And if we aren't wasting money on a big fancy sewing machine, then we've got some money to spend on pre-wound bobbins. Everyone gasps at the waste when I mention I ALWAYS use them. Really, they aren't that expensive. I might use 3 or 4 on a big quilt. That's £3 to £5. And having a perfectly wound bobbin will remove a huge amount of tension issues in your sewing and, as a consequence, in your shoulders! If someone said they could wave a magic wand to sort tension issues out for me, and only charge £5, I would be all over them. Treat yourself, you're worth it.

The rest of the gubbins: table extenders, hoops, gloves? Some people swear by them. Personally, I find hoops and holders annoying, and when I have used them in the past, I've always been terrified of sewing over the gloves because I've got tiny hands and they were all like wearing a loose sock. The extension table made my shoulders ache too. Plus, it still wasn't big enough for the quilt unless it was a very small quilt. Try them if you want, but think of them like kitchen gadgets – a lot of them are just going to gather dust or get stuck in the bottom of a drawer. It turns out I don't actually make a lot of spaghetti from scratch…

Accept your limitations

For this, I mainly mean size. If you've got a machine with a 7-inch throat, there is definitely an upper limit to how much quilt you can stuff through without having to break it into sections. (Which definitely is a thing… there are a lot of quilt-as-you-go methods out there – do look them up.) If you have the option to get hold of a bigger throated machine, then go for it. Mine is 10 inches and it makes all the difference.

Wadding thickness makes a difference, so a nice soft polyester might squish up a lot better than a denser cotton and a nice loft makes that quilting really stand out. So please don't look down on polyester in favour of only bamboo or cotton etc. A lot of those quilts you were drooling over were probably polyester.

You can also roll or fold the quilt on the right side of the needle. With a soft wadding, I find just squishing it in loose works best, but for a firmer wadding, folding and pinning it tight can help. Just watch out for the back of your bench, as you might need to pull your table away from the wall if you've got a big, thick roll of wadding heading towards it. Also, watch that you've basted closely enough so you don't cause any wrinkles when you fold.



Leave areas like stars unquilted to make them more puffy

Make life easy

A couple of things here to consider. Don't make life hard for yourself when you're starting out.

Baste, baste, baste. Honestly, just pin/tack/spray that quilt until there isn't a possibility of getting a tuck. This is not a step you want to skimp over. If you do find that you've got a bit of fullness, keep going until you've got a teeny bit left where the tuck would go and then drop your pattern size down and the denser quilting can get rid of the tuck. This won't help the back as you can't see what's going on… so you are relying on your basting here.

Match your thread to your quilt top as best as you can then, if you have areas where you double back a lot, it won't show up so much. Likewise, pick a backing fabric that is similar in colour to the front of your quilt and pick one with a gentle pattern. It hides a multitude of sins! When you are picking a thread, remember that long-arm quilting threads are nearly always polyester or rayon because cotton tends to snap. And so will your nerves if it keeps happening! I like rayon best and you can buy nice, boxed sets for embroidery machines with big ranges of colours very cheaply. If you have areas of different colours on the quilt, then change threads for different sections, just remember to tie off the threads as you go and don't leave it all to the end. I just bring up the bobbin thread after I've taken the first stitch and then once I've moved away a little bit, I get a needle and get those ends buried.

Get doodling

Repeating patterns are the easiest to do and there is nothing wrong with something simple. For example:

- meandering
- loops
- spirals
- basic ruler work
- pebbles
- echoing

Get yourself a pencil and paper and have a practice at doodling. Try not to cross lines, but it is perfectly acceptable to trace over a line you've already done so you can then move to a slightly different section. This is especially useful when you've backed yourself into a corner! There is still a means of escape! Don't be afraid to mix motifs so if you've got a little spot, consider popping in some pebbles rather than squishing in your main pattern, or do a teeny version. It doesn't have to be uniform over the whole quilt.



Doodle on paper first to find a pattern you like



Andrea used small hearts inside the main circle and larger ones outside to keep the theme but also bring out the shape of the circle



Choose the scale of the quilting to match the scale of the overall design

Do consider quilting some panels. I've designed hundreds of pretty panels and they make excellent mini projects to practice free-motion quilting. Even picking a pretty fabric you like and quilting around the designs and filling the spaces is an excellent exercise.

Think of the bigger picture

An overall design is the thing people struggle with the most, I think, and then they end up just quilting in the ditch instead. For me, my quilts are all appliqué or panels, so the size of the design is a big deal. If I do a large motif, like a huge feather, then I'm going to be immediately competing against the appliqué. So, I can use feathers, but I need to make sure they are small ones. Likewise, if you've got pretty fabrics that you want to show off, it might be best to either leave it unquilted or use a small design with a matching or invisible thread, so it blends in and the fabric is the main feature.

If you are proud of a particular patchwork piece, don't just quilt over it willy-nilly. Make sure the quilting accentuates it by either echoing it or fitting the design exactly to the patchwork or the surrounding plainer areas. I like to leave stars in my quilts without quilting and the puffiness contrasts nicely with the more tamped down areas.

If you want to do complex areas of quilting, like ruler work or fans etc, you want a quilt design which has enough negative space (plain areas) so these would suit quilts where you put plain blocks between patchwork blocks.

The design itself can inspire quilting ideas. A sea-themed quilt might look nice with waves or bubbles, a Valentine's Day quilt would look super sweet with hearts. With the otter panel, I used small hearts inside the main circle and larger ones outside to keep the theme but also bring out the shape of the circle.

The more you practice, the easier it gets. On a smaller machine, it's easier to quilt small designs rather than smoothly moving the fabric through a much larger, more complex design, so start small and work your way up as your confidence grows. And remember to have fun. Oh, and yeah, remember to breathe occasionally. It makes all the difference!



MEET THE AUTHOR

Andrea Gorman has been quilting for over 25 years and making patterns for the last nine as Raggedy Ruff Designs based in the UK. She creates a mixture of wildlife and children's designs often featuring a set of very adventurous mice. You can find her patterns, illustrations and books at www.raggedyruffdesigns.com or follow her work on Facebook @Raggedy Ruff Designs.

www.raggedyruffdesigns.com *Raggedy Ruff Designs*



PATCHWORK AND APPLIQUÉ PROJECT

SHADES OF ART DECO

Some simple Art Deco motifs and sixteen-patch blocks turn this easy quilt into something a bit special!

Designed and made by **LINDA CLEMENTS**

PATCHWORK AND APPLIQUÉ PROJECT

SHADES OF ART DECO



BEHIND THE QUILT

DECO DREAMS

"The inspiration for this quilt came from an old Art Deco ceramic tile, which used stylised tree motifs on a background of vibrant blues. For the quilt design, I added some 16-patch blocks made up of multicoloured squares, which I felt was reminiscent of Charles Rennie Mackintosh. The original colour scheme was predominantly blues and greens, like the cushion above, but as my previous quilt for *Today's Quilter* was mostly blues (Norwegian Nights in issue 84) I changed to a warmer palette for this one. I find that using bright, warm shades has the effect of lifting the spirits, and, surprisingly, the change to yellows and pinks put me in mind of Clarice Cliff ceramic designs. Because the background uses an analogous colour scheme, you can easily change the colours to any of your choice." – **Linda Clements**

You will need

- Fabric 1: dark yellow print – 1¼yds
- Fabric 2: medium yellow print – 1¼yds
- Fabric 3: light yellow print – 1¼yds
- Fabric 4: very pale yellow print – 1¼yds
- Fabric 5: pink/mauve print – ¾yd
- Fabric 6: white print – ⅝yd
- Fabric 7: off-white print – ½yd
- Fabric 8: green print – ½yd
- Fabric 9: light pink print for appliqué – one (1) fat quarter
- Fabric 10: medium pink print for appliqué – one (1) fat quarter
- Fabric 11: dark pink print for appliqué – one (1) fat eighth
- Fabric 12: jade green print for tree trunks – ⅜yd
- Eight (8) solid fabrics for 16-patch blocks – ⅛yd of each
- Backing – 5yds
- Batting – 77in x 91in
- Binding – ⅝yd
- Freezer paper for appliqué

Quilt layout

1 The quilt has pieced patchwork sections, sewn into three (3) columns, with the columns then sewn together. There are six (6) 16-patch blocks, all the same, made up of squares in a 4x4 layout, making a block 8½in square (unfinished). There are three (3) appliqué tree blocks, which are the same except that Block 1 is wider. See **Fig 1** for the fabrics used (except the solids used for the 16-patch blocks) and **Fig 2** for the quilt layout shown in sections.

TECHNICAL TIP

A 24in long quilting ruler is useful for cutting the larger background pieces. There are a few that are 28in long and it's more accurate to butt two rulers together, rather than use a tape measure.

Cutting out

A guide* to a cutting layout is provided online with the digital downloadable templates for the issue.

2 **Sixteen-patch blocks**

From each of the eight (8) solid

- Spray starch (optional)
- Fabric glue pen (optional)
- 24in quilting ruler (optional)
- Appliqué tree template

Finished size

- Approx. 69in x 83in

Notes

- Read all instructions through before beginning the quilt.
- Width of fabric is assumed to be 42in.
- Seam allowances are ¼in, unless otherwise noted.
- Press after each seam, pressing open or as instructed.
- Templates include seam allowances.
- RS = right side.
- WS = wrong side.
- WOF = width of fabric.
- * This is only a guide, as people cut in different ways.



fabrics cut a strip 2½in x 31in.

3 Appliqué

Use the whole tree template (which includes a seam allowance) to cut six (6) shapes from Fabric 9, six (6) from Fabric 10 and three (3) from Fabric 11. (See Making the Tree Blocks on page 46 for suggested cutting.) Use the inner tree template (minus seam allowance) to cut fifteen (15) shapes from freezer paper.

Fabric 1		Fabric 5		Fabric 9	Tree
Fabric 2		Fabric 6		Fabric 10	Tree
Fabric 3		Fabric 7		Fabric 11	Tree
Fabric 4		Fabric 8		Fabric 12	Trunk

Fig 1 Fabrics used (excluding 16-patch solids)

4 For the tree trunks, cut six (6) 1½in x WOF strips from Fabric 12.

5 Background pieces

As you cut the background fabric pieces, put them into a bag for each section. This will keep them together and make them easier to find later. Refer to **Fig 3**, which shows the specific fabric positions.

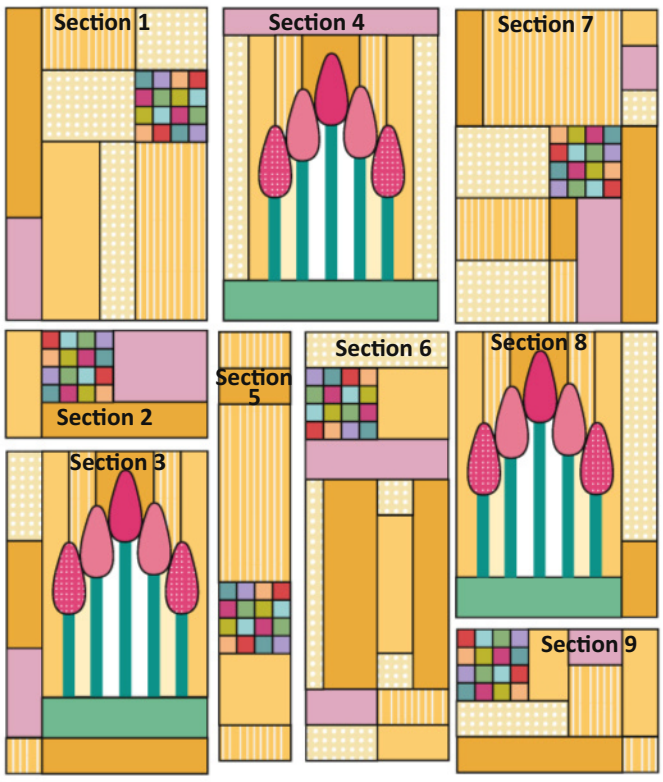


Fig 2 Quilt layout in sections

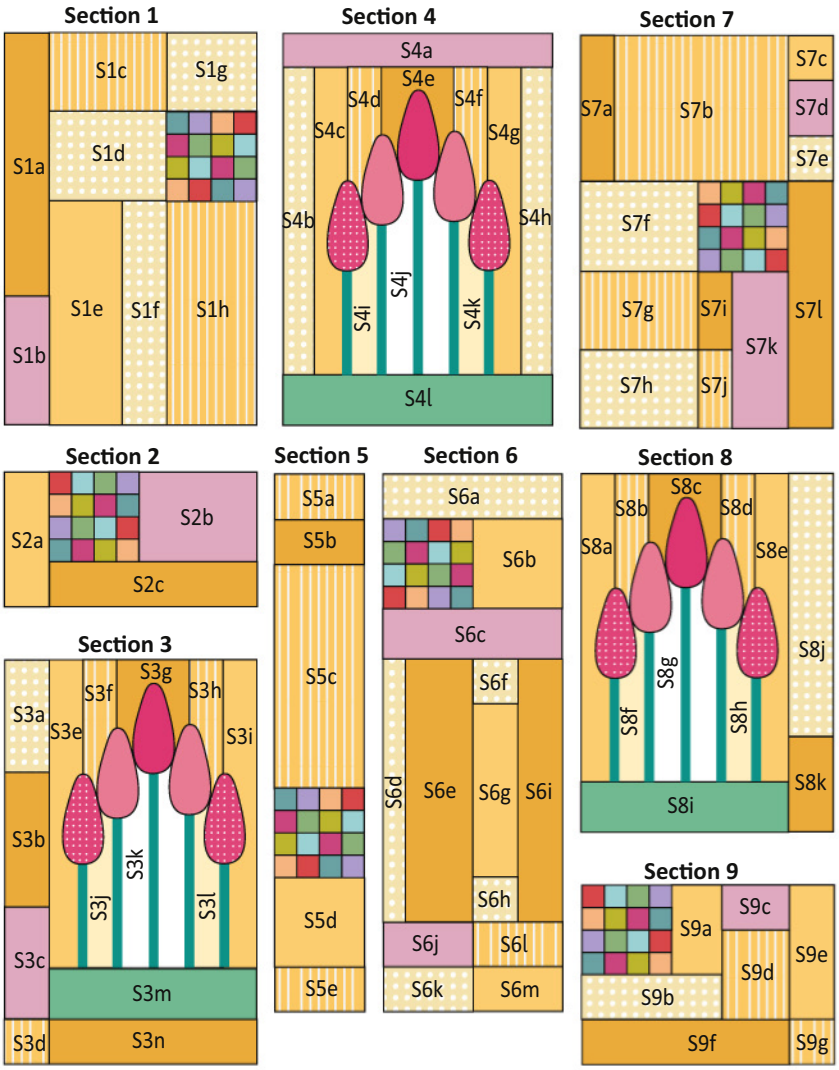


Fig 3 Fabric positions within the quilt sections

6 From Fabric 1 cut:
- 4½in x 24in (S1a).
- 19in x 4½in (S2c).
- 4½in x 12½in (S3b).
- 7in x 9½in (S3g).
- 19in x 4½in (S3n).
- 7in x 9½in (S4e).
- 8½in x 4½in (S5b).
- 6½in x 24in (S6e).
- 4½in x 24in (S6i).
- 3½in x 13½in (S7a).
- 3½in x 7½in (S7i).
- 4½in x 22½in (S7l).
- 7in x 9½in (S8c).
- 4½in x 9in (S8k).
- 19in x 4½in (S9f).

7 From Fabric 2 cut:
- 11in x 7½in (S1c).
- 8½in x 20½in (S1h).
- 4½in square (S3d).
- 3½in x 13in (S3f).
- 3½in x 13in (S3h).
- 3½in x 13in (S4d).
- 3½in x 13in (S4f).
- 8½in x 4½in (S5a).
- 8½in x 20½in (S5c).
- 8½in x 4½in (S5e).
- 8½in x 4½in (S6l).
- 16in x 13½in (S7b).
- 11in x 7½in (S7g).
- 3½in x 7½in (S7j).
- 3½in x 13in (S8b).
- 3½in x 13in (S8d).
- 6½in x 8½in (S9d).
- 4½in square (S9g).

8 From Fabric 3 cut:
- 7in x 20½in (S1e).
- 4½in x 12½in (S2a).
- 3½in x 28in (S3e).
- 3½in x 28in (S3i)
- 3½in x 28in (S4c).
- 3½in x 28in (S4g).
- 8½in square (S5d).
- 8½in square (S6b).
- 4½in x 16in (S6g).
- 8½in x 4½in (S6m).
- 4½in square (S7c).
- 3½in x 28in (S8a).
- 3½in x 28in (S8e).
- 5in x 8½in (S9a).
- 4½in x 12½in (S9e).

9 From Fabric 4 cut:
- 11in x 8½in (S1d).
- 4½in x 20½in (S1f).
- 8½in x 7½in (S1g).
- 4½in x 10½in (S3a).
- 3¼in x 28in (S4b).
- 3¼in x 28in (S4h).
- 16½in x 4½in (S6a).
- 2½in x 24in (S6d).
- 4½in square (S6f).
- 4½in square (S6h).
- 8½in x 4½in (S6k).
- 4½in square (S7e).
- 11in x 8½in (S7f).
- 11in x 7½in (S7h).
- 4½in x 24in (S8j).
- 13in x 4½in (S9b).

10 From Fabric 5 cut:
- 4½in x 12in (S1b).
- 11in x 8½in (S2b).
- 4½in x 10½in (S3c).
- 24½in x 3½in (S4a).
- 16½in x 5in (S6c).
- 8½in x 4½in (S6j).
- 4½in x 5½in (S7d).
- 5½in x 14½in (S7k).
- 6½in x 4½in (S9c).

11 From Fabric 6 cut:
- 7in x 19in (S3k).
- 7in x 19in (S4j).
- 7in x 19in (S8g).

12 From Fabric 7 cut:
- 3½in x 15½in (S3j).
- 3½in x 15½in (S3l).
- 3½in x 15½in (S4i).
- 3½in x 15½in (S4k).
- 3½in x 15½in (S8f).
- 3½in x 15½in (S8h).

13 From Fabric 8 cut:
- 19in x 5in (S3m).
- 24½in x 5in (S4l).
- 19in x 5in (S8i).



TECHNICAL TIP
The 16-patch blocks are all the same but you could rotate them within the quilt to create a more varied appearance.

14 **Backing and binding**
Cut the backing fabric into two (2) 90in x WOF pieces. Cut the binding fabric into eight (8) 2½in x WOF strips.

Making the sixteen-patch blocks

15 All of the 16-patch blocks are made the same way, created with strip piecing. This is faster and more accurate than sewing individual squares together. To start, two (2) strip pieced units are made (Unit 1 and Unit 2). To make Unit 1 follow **Fig 4**, placing four (4) of the 2½in x 31in solid fabric strips together and sewing together along the length using ¼in seams. Press the seams open. Trim the end of the unit to give a straight edge and then cut the unit into twelve (12) 2½in segments.

16 Make Strip Unit 2 in the same way, as shown in **Fig 4**, using the remaining four (4) solid fabric strips. Cut the into twelve (12) segments.

17 To assemble a block, follow **Fig 5**, taking two (2) segments from Unit 1 and two (2) from Unit 2. Place them together as shown in the diagram, rotating two (2) segments 180˚ as shown. Pin the segments together, making sure to match seams neatly and then sew together using ¼in seams. Press the seams open. Check the block is 8½in square.

18 Use the remaining segments to make five (5) more blocks. Set the blocks aside for the moment.

Making the tree blocks

19 The tree blocks have a background of patchwork, which is pieced first. The tree trunks and trees themselves are then added as turned-edge appliqué. Tree block 1 (Section 3) and Tree block 3 (Section 8) are made in exactly the same way.

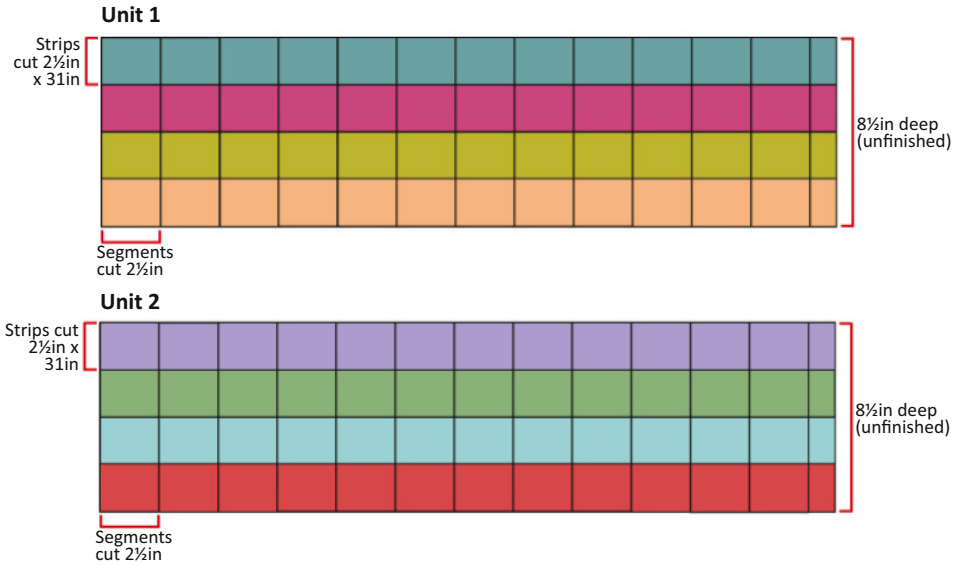


Fig 4 Making strip pieced Unit 1 and Unit 2 for the 16-patch blocks

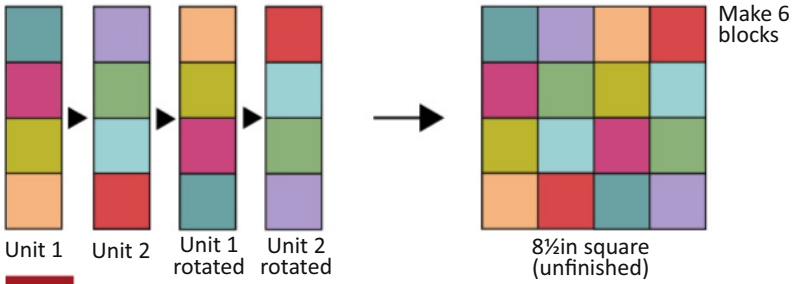


Fig 5 Sewing the 16-patch blocks

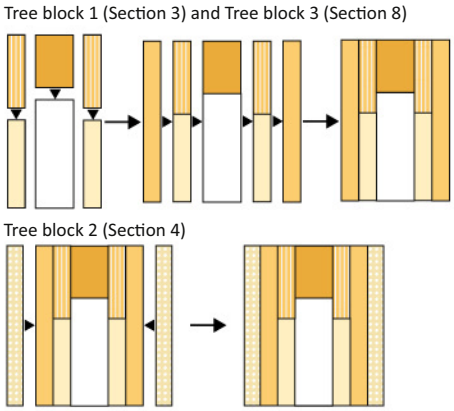


Fig 6 Piecing the tree block backgrounds

Tree block 2 (Section 4) is the same but has the addition of two side strips to make the block wider. Follow **Fig 6** to piece the three (3) block backgrounds.

20 To add the appliqué, first prepare the 1½in x WOF strips for the tree trunks. Turn a ¼in hem, WS together, along both long edges of each strip. Press in place as shown in **Fig 7**. Spray starch will help to hold the edges firm. The strips need to be cut into shorter sections, but it's best to wait until the tree appliqués are ready to be positioned before cutting the trunk pieces. Linda cut the following lengths: six (6) 10in, six (6) 14in and three (3) 18in.

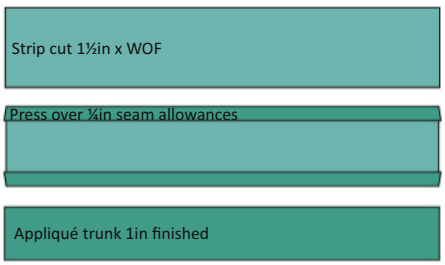


Fig 7 Preparing the tree trunk appliqués

21 Prepare the tree appliqués, as follows. Step 3 described the cutting. **Fig 8** shows economical placing to cut six (6) shapes (for Fabrics 9 and 10). Only three (3) shapes are needed from Fabric 11. Take the freezer paper shapes cut earlier and using a hot iron without steam, fuse a shape in the centre of the WS of each fabric shape.

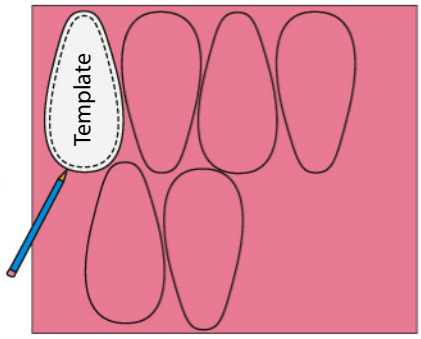


Fig 8 Cutting out the trees

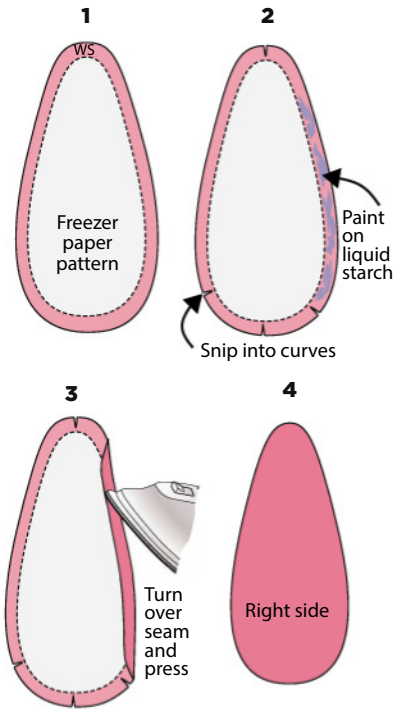


Fig 9 Preparing the appliqués

22 Follow **Fig 9**, snipping a little into tight curves and painting liquid starch on the seam allowance to help with pressing. Press the seam over smoothly all round. Remove the paper and press again.

23 To position the appliqués on the blocks, follow **Fig 10**. Cut the trunk pieces to the lengths shown and pin or glue them in place (Linda used a glue pen). The top raw edges will be covered by the trees and the bottom edges by a fabric piece later. Note that the trunk pieces at the sides are placed along the seams, while the centre strip needs to be placed in the middle of the block. Mark the centre to help with accurate placement.

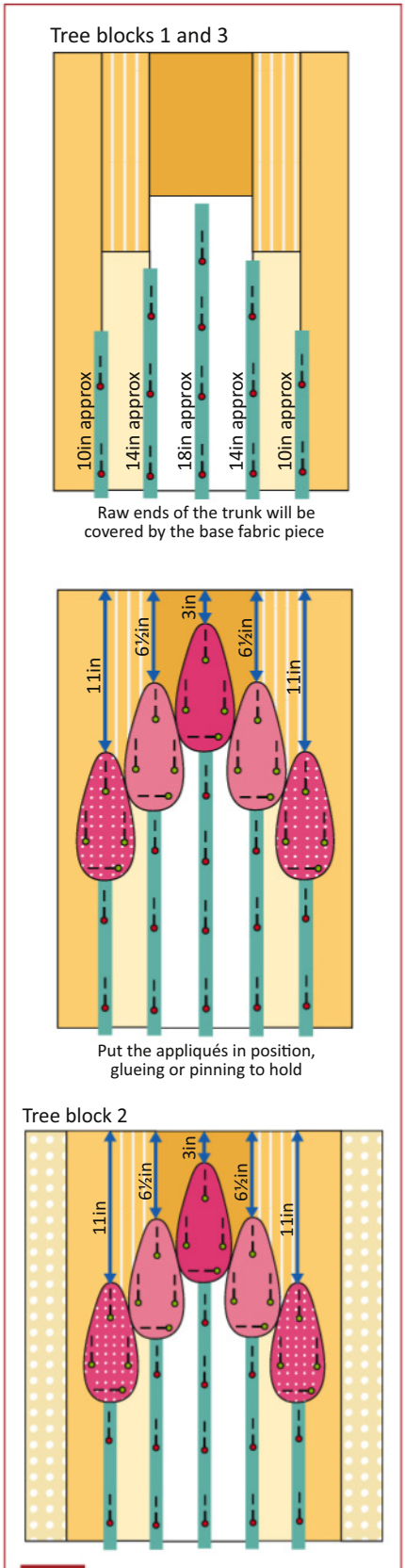


Fig 10 Adding the appliqués

24 Position the trees, following the measurements shown, placing the top of each tree at those

distances down from the top of the block. The trees at the sides are placed centrally along the seams, while the centre tree is in the middle of the block. The trees should touch each other, so the horizontal block seams are obscured. Make sure that the bottoms of the trees cover the raw ends of the trunks. Pin or glue the trees in place.

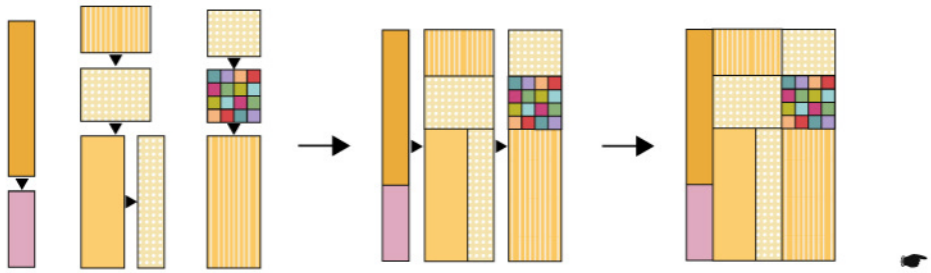


Fig 11 Piecing Section 1

25 Sew the appliqués in place, either with small hand stitches and matching thread, or by machine sewing close to the edge of the appliqués. As you sew, keep checking



The quilt design lends itself to being adapted for cushions. The patchwork sizes and the appliqués can be scaled down to suit a cushion. These cushions have a finished size of 16¼in square. They show how different colour palettes can be used. The top cushion uses a similar colour scheme to the quilt, while the other one uses a blue and green colour scheme. The 16-patch blocks used in the quilt were changed to two (2) rows of squares. Once made, the cushion covers were bound around the outer edges



that the appliqués are staying in the correct positions and don't look tilted. In particular, check that the trunks are straight. Once sewn into place, press the work. The appliqués for Tree block 2 are placed in the same positions as the other trees, as shown.

Piecing the background sections

26 Each of the nine (9) background sections are pieced in turn, using ¼in seams, pressing seams open or to one side (Linda pressed open). **Fig 11** shows the stages of piecing for Section 1. For the other sections, follow the staged diagrams **Figs 12** to **19**.

Assembling the quilt

27 When all of the sections have been sewn, lay them out in three (3) columns, as shown in **Fig 20**. Sew each column together, pressing the seams. In Column 2 sew Sections 5 and 6 together first. Now sew the columns together and press. Your quilt top is now finished.



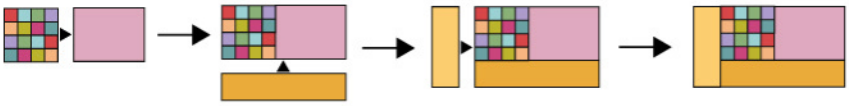


Fig 12 Piecing Section 2

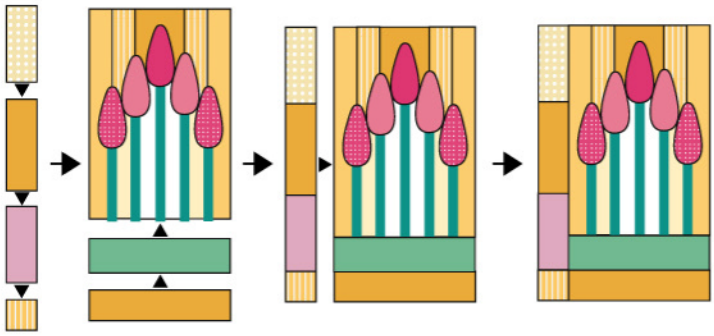


Fig 13 Piecing Section 3

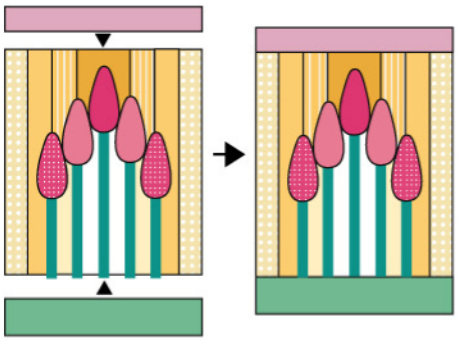


Fig 14 Piecing Section 4

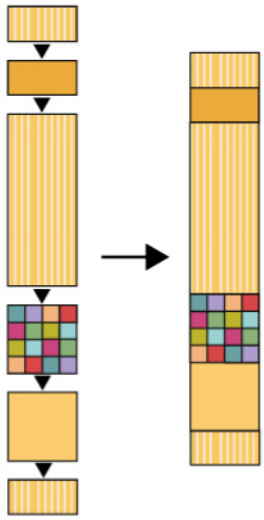


Fig 15 Piecing Section 5

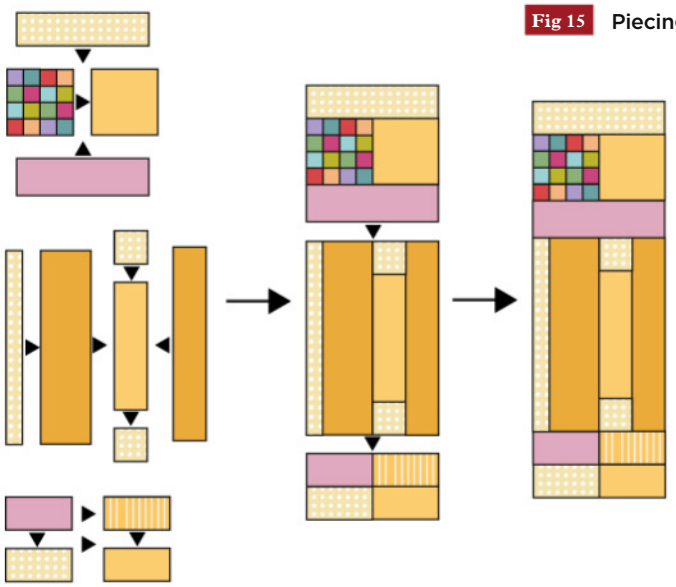


Fig 16 Piecing Section 6

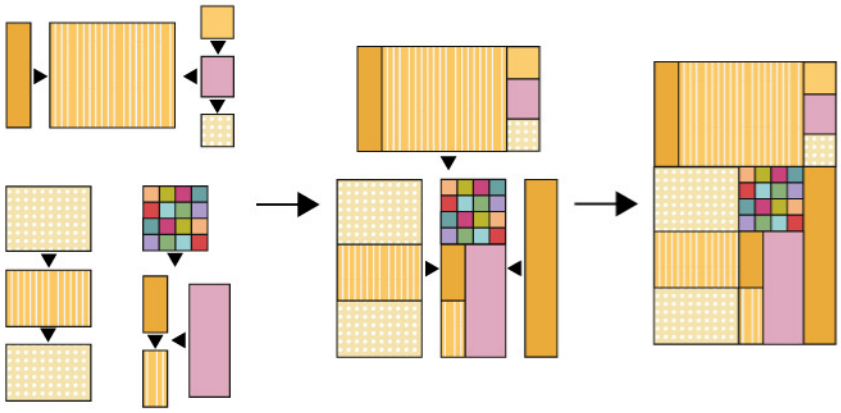


Fig 17 Piecing Section 7

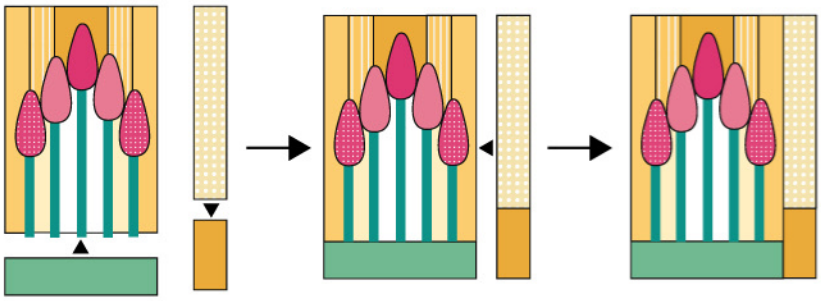


Fig 18 Piecing Section 8

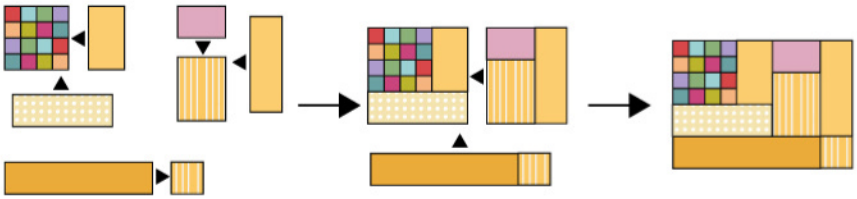
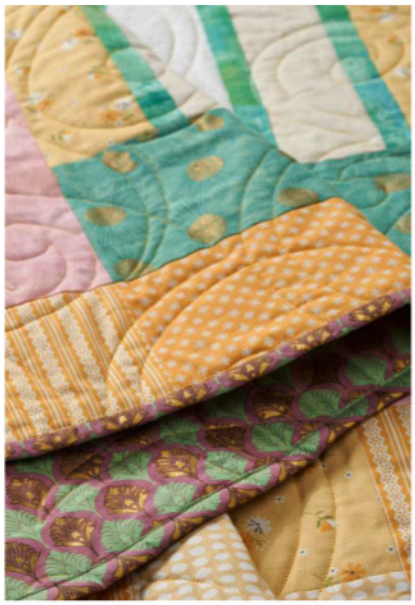


Fig 19 Piecing Section 9



Quilting and finishing

28 Remove the selvedges from the backing pieces and sew them together. Trim to make a piece approximately 77in x 90in.

29 If quilting the quilt yourself, make a quilt sandwich, basting the backing, batting and quilt top together. Quilt as desired. Linda's quilt was longarm quilted by Chris Farrance at The Quilt Room.

30 Sew the binding strips together end to end using straight or diagonal seams, as preferred. Fold and press in half along the length, WS together. Bind the quilt, mitring the corners neatly. Don't forget to add a label.

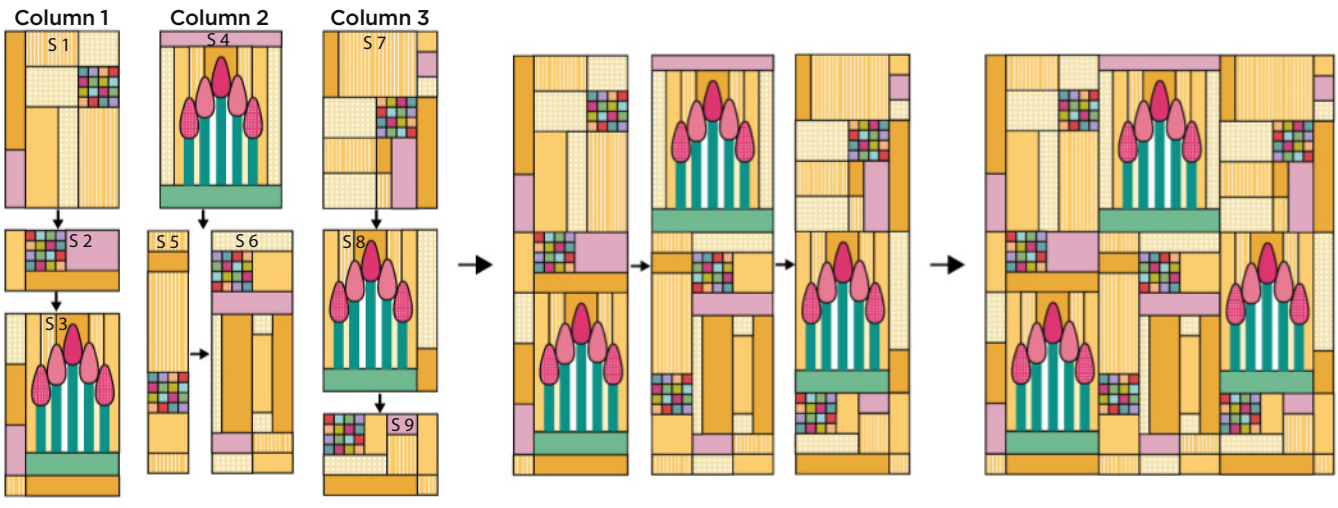
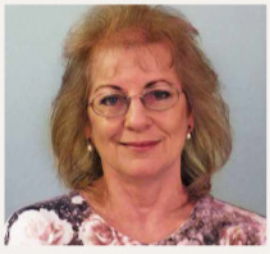


Fig 20 Assembling the quilt



This quilt would be perfect as a scrappy quilt – just select a colour range and choose from your stash for an economical stash-buster!



Meet the designer

Linda Clements is a leading technical quilting expert, editor, writer and quilt maker who, for more than 25 years, has worked on titles for David & Charles and other leading craft publishers. Among the quilters Linda has worked with are Lynne Edwards MBE, Susan Briscoe, Pam & Nicky Lintott, Mandy Shaw, Lynette Anderson and Tone Finnanger. Linda's own book, T*he Quilter's Bible*, is the must-have guide to patchwork, quilting and appliqué.

BACK ISSUES

FROM £7.99 PER ISSUE*†

Missed an issue of your favourite quilting mag? Select back issues are available to buy and are delivered worldwide directly to your door!



Issue **98**



Issue **99**



Issue **100**



Issue **101**



Issue **102**



Issue **103**

Issue 103 includes several inspiring makes to keep you busy and a set of 5 Welsh Quilting Stencils. The projects include a quilt with pretty flowers in vases, a scrap-busting design that uses the Grandmother's Prize block, a 3D-illusion cushion and a calming quilt reminiscent of classic crockery.



Issue **104**

The cover quilt for issue 104 of *Today's Quilter* features LeMoyne Stars and the much-loved Log Cabin block, so it's a guaranteed crowd-pleaser for traditional quilters! This issue also features a medallion design, appliqué rose wallhanging, plus a handy Flying Geese Trimmer tool.

2 EASY WAYS TO ORDER

Visit the website: **www.buysubscriptions.com**

or call: **03330 162 139**

**All prices include shipping. Calls will be charged at your local call rate, calls from mobiles may vary. All orders subject to availability. Please allow 4-6 working days for delivery. †Prices subject to change. Lines open Mon-Fri 9:00-17:00. UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute*



The HandiQuilter Best in Show Award

2023 winners

THE FESTIVAL OF QUILTS

Anne Williams gives us the lowdown on this year's Festival winners!

This year was a special show for The Festival of Quilts, as it celebrated its 20th anniversary! Following its launch at Birmingham's NEC in 2003, The Festival of Quilts rapidly became Europe's premier quilt event and an important date on many quilters' calendars. Although the founding ethos remains the same – to promote and encourage all aspects of patchwork, quilting and appliqué – over the decades the festival has evolved, adapting to developments in both the quilting and wider worlds. One of the features that remains unchanged, and that helps to give the show its distinctive character, is the international aspect, whether that's guest artists, competition entries, traders or show visitors from beyond the UK's shores.

Over 700 quilters from across the globe entered this year's competition, and below, we give you a whistlestop rundown of the top prize winners. Congratulations to everyone who entered a quilt – whether you won a prize or not! And keep an eye out in a future issue, where we will be featuring the Young People Awards winners.

THE FESTIVAL OF QUILTS
1-4 August 2024

Keep up to date with details about entering next year's competition and other event information by making regular visits to the Festival of Quilts website, where you can also sign up to the mailing list.

www.thefestivalofquilts.co.uk

THE HANDIQUILTER BEST IN SHOW AWARD

'Antics at The Quilt Show' by Nine to Five (Group Quilts entry)

The Best in Show quilt is selected as the most outstanding piece from all the winners, but it does not also win a category prize. The winning quilt was a Group Quilts entry by Cheshire-based group Nine to Five (members Dilys Fronks, Sue Horder, Jenny Mann, Barbara Harrison and Marion Barlow). The judges said: "This group quilt draws you in with the fascination of the detailed individual mini quilts, which show outstanding technical skill. Every quilter will relate to the words and actions of the delightful Sunbonnet Sue figures. We all know quilters like these."

The HandiQuilter Best in Show Award was sponsored by HandiQuilter



The Quilters' Guild Challenge

THE QUILTERS' GUILD CHALLENGE

'Couched Birds' by Sheena Norquay

This themed category is open to all individual members of The Quilters' Guild of the British Isles and to all individual members of European Guilds that are part of the European Quilt Association. This year, entrants had to reflect the subject "Express Yourself". The judges said: "This is an excellent interpretation of the theme. We were impressed by the level of creativity and quilting patterns. The difficulty level and the colour choice make it a winner."

The Quilters' Guild Challenge was sponsored by The Quilters' Guild

SUSTAINABLE QUILTS

'We Talk About Love, We Talk About Dishwasher Tablets' by Russell Barratt

This new category for 2023 is for quilts made with minimal negative environmental impact. At least 75% of the fabric used within the piece had to be repurposed textiles or discarded items



Sustainable Quilts

such as packaging. The remaining 25% would ideally be organic and/or taken from the maker's stash. Where possible, materials should be biodegradable or recycled, including the wadding and threads. The judges remarked: "A masterpiece of sustainability. An adventurous use of materials illustrating a simple concept, executed with sophistication and humour. The quilting is sympathetic to the design and creates motion across the piece."

Sustainable Quilts was sponsored by Madeira



Novice Quilts

NOVICE QUILTS

'Eden' by Antari Foster

Entrants to this category should have been quilting for fewer than three years, hold no formal qualification in a textiles or related subject, and must have completed their entry within the last two years. The judges commented: "Excellent in all aspects. The quilting is executed in a masterful way. Impeccable appliqué and elegant border design."

ART QUILTS

'Delirium' by Annie Henderson-Begg

Designed to be displayed as an artwork communicating an idea, emotion or concept, quilts in this category should also have a strong visual impact and a high quality of execution. The judges said: "Thought-provoking. Everyone can relate to the emotion behind the piece, as we all see family members going through similar challenges. The colours chosen reflect the sombre mood of the maker."

Art Quilts was sponsored by Bernina



Art Quilts



Contemporary Quilts

CONTEMPORARY QUILTS

'Help Ma Boab' by Linzi Upton

This section is for quilts that have an imaginative approach on the long-standing traditions of quilt-making. Designs must be original and demonstrate assured use of colour. The judges stated: "We were unanimous in our agreement that this was a clear first-place winner. A technically perfect, exquisite quilt with an abundance of techniques and lots of glitter."

Contemporary Quilts was sponsored by Janome

TRADITIONAL QUILTS

'Carved Fairy Tale' by Elena Smychenko

Quilts in this group utilise a traditional design or pattern. Entries can be wholecloths or they can be pieced or appliquéd



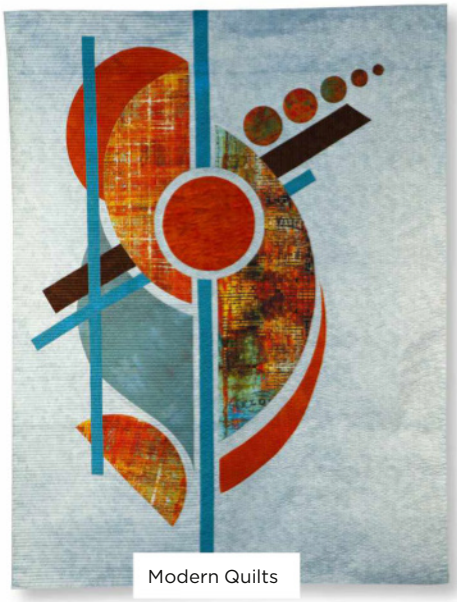
Traditional Quilts

Images courtesy of Immediate Live

– or they can be a combination of the two. Furthermore, quilting can be done by hand and/or machine. The judges said: "An amazing quilt, inspired by childhood memories of the artist's mother's wooden box. We appreciate the subtle use of colour and thread to illustrate the sheen of the wood. The exquisite technical skills in piecing, quilting and embroidery are exemplary."
Traditional Quilts was sponsored by Vlieseline

MODERN QUILTS

'Balance' by Vendulka Battais
For entries with a modern aesthetic, quilts are usually minimalist, with a clean appearance and have a bold visual impression, and quilting (hand or machine) should be sympathetic to the design. The judges remarked: "This beautifully constructed quilt delights the eye with its balanced structure and layers of depth."
Modern Quilts was sponsored by Schmetz



Modern Quilts



Pictorial Quilts

OVERLAY AWARDS

Quilts entered in any section are eligible to enter the appropriate overlay award.



Excellence in Hand Quilting

EXCELLENCE IN HAND QUILTING

'Harrismith' by Gwenfai Rees Griffiths (Traditional Quilts entry)
The judges said: "The beautiful hand quilting on this traditional quilt provided a perfect foil for both the appliqué and piecing. The variety of stitch gave an additional dimension."



Excellence in Machine Quilting

EXCELLENCE IN MACHINE QUILTING

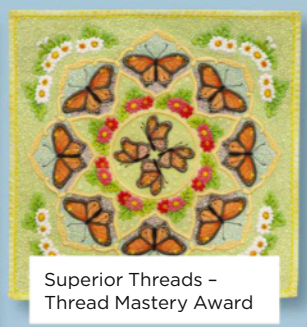
'Lux Aurea/The Golden Light' by Simone Steuxner (Traditional Quilts entry)
The judges remarked: "This quilt shone out as an exquisite example of machine quilting virtuosity. The design and execution, particularly of the outer section, show a maker at the top of their game and we are delighted to recognise that with this award."



Excellence in Longarm Quilting

EXCELLENCE IN LONGARM QUILTING

'Spring Dance' by Rosemary Muntus and Vendulka Battais (Two Person Quilts entry; collaboration)
The judges commented: "'Spring Dance' is a super example of excellence in longarm quilting. The overall design is striking, original and thought-provoking. This printed wholecloth is cleverly executed, creating texture and movement. This has resulted in a quilt where the quilting becomes the focal point."
Excellence in Longarm Quilting was sponsored by The Grace Company



Superior Threads – Thread Mastery Award

SUPERIOR THREADS – THREAD MASTERY AWARD

'Paradise Valley' by Kumiko Frydl (Miniature Quilts entry)
The judges said: "Everything about this small piece embodies quality and precision. The mastery of the stitching is complex and balanced. The colouring of the background is subtle which enhances the whole. Excellent work."
Superior Threads – Thread Mastery Award was sponsored by Superior Threads

PICTORIAL QUILTS

'Confusion' by Janneke de Vries-Bodzinga

Pieces in this category should depict a scene or subject as the main body of the quilt. The judges commented: "A stunning piece with fabulous use of colour. Dark at first sight, but light spots are placed strategically, forcing the eye to follow the movement created. Excellent quilting design and execution adding visual texture. Impressive and inspiring."



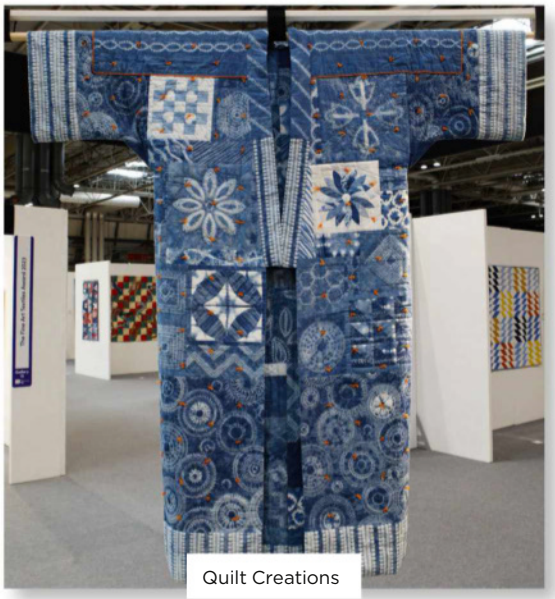
Miniture Quilts

MINIATURE QUILTS

'Paradise Valley' by Kumiko Frydl

Pieces in this group can be made using any technique/s, should be no bigger than 30cm on their longest side and in an image of the finished work (with no indication of scale), should look like a full-size quilt or wall-hanging. The judges said: "This is an example of texture, colour and composition to create a perfect miniature. An absolutely skilful piece of work that quite simply embodies perfection in the art of quilting."

Miniature Quilts was sponsored by Baby Lock



Quilt Creations

QUILT CREATIONS

'Indigo Yogi' by Jenny Pudney

Entries in this category must qualify as clothing, wearable art or three-dimensional pieces – they can be made by an individual or by a group. The judges stated: "The consideration of the whole design, inside and out, is exemplary. The extraordinary dying provides a strong visual impact. The wide range of techniques is enhanced by the complementary use of colours."



Two Person Quilts

TWO PERSON QUILTS

'Baltimore Variations' by Elizabeth Richardson and Mary Mayne (collaboration)

Quilts in this section are created by two people, either as a collaborative venture or through employing the services of a long-arm quilter. Any technique/s can be used. The judges said: "A beautifully presented design which has been well executed. The fabric colours and exquisite fussy cutting and appliqué create depth and enhance the feeling of this superb piece of work. The hand quilting is a perfect foil to the immaculate appliqué."

Two Person Quilts was sponsored by Make + Believe Fabrics



Group Quilts

GROUP QUILTS

'Cottage Garden' by Comerton Quilters

This category is for quilts created by more than two makers. Panels should be joined together in some way so they form one quilt rather than a series of pieces. The judges commented: "A delightfully made quilt using a variety of techniques expertly executed. The group members have worked to a high standard. We loved discovering all the little details."

Group Quilts was sponsored by Bombay Stores Fabrics



Fine Art Textiles Award

FINE ART TEXTILES AWARD

'The Terrible Sight of Right and Wrong' by Dr Ian Nigel Hurlstone

This international juried competition is open to all amateur and practising artists. Its aim is to recognise the creative talents and skills of high-calibre artists who use textiles, cloth and thread as their primary medium, and to celebrate textiles' place in the fine art world. Commenting on the winning entry, the judges said: "… An important aspect of The Fine Art Textiles Award is to challenge expectations and assumptions around textile art, taking it beyond surface decoration or pure technique into new territory while addressing the essential qualities of textile as a unique visual language. This work answers those concerns admirably."

Fine Art Textiles Award was supported by the Surface Design Association

Everything you need for your best Christmas ever!

GIFTS! IDEAS FOR ALL TASTES

SIMPLY CHRISTMAS

Be inspired to have a wonderful Christmas with our brand-new issue plus three stunning extra mags. All packed with the latest ideas for home styling, gifts, crafting, family times, cooking and baking. Get ahead for December!



Cover image: Getty Images. All contents subject to change, for visual inspiration only.

5-IN-1 MEGAPACK
THREE EXTRA MAGS & A DIGITAL CARD MAKING KIT



PRE-ORDER SIMPLY CHRISTMAS NOW!

Only £6.99 (incl. UK p&p*)

ONLINE www.buysubscriptions.com/SimplyChristmas23

CALL 03330 162138 and quote 'SIMPLY CHRISTMAS 23 PRINT1'

*UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Lines open weekdays 9am to 5pm. Overseas please call +44 (0)1604 973 746. Price for UK Including postage is £6.99, EUR price £7.99, ROW price £8.99. All prices include P&P. On sale from 14 September 2023. Please allow up to 28 days for delivery. Offer subject to availability.

ESSENTIAL GUIDE

Making Crazy Patchwork Appliqué



Crazy patchwork is perfect for large appliqué pieces and is also ideal for using up fabric scraps and left-overs



"Crazy patchwork is a great technique for making appliqué designs and is especially effective if you want to create large images in an art quilt style."

– Lin Clements

CRAZY PATCHWORK

Crazy patchwork is enduringly popular, and in Issue 49, we looked at this random way of joining irregular pieces of fabric together. This month we are going to explore how to use machine-sewn crazy patchwork to create pieces of work, in particular fairly large appliqué pieces. As you can see from the photo below, these appliqué projects can have a quilt art quality to them, which many quilters enjoy exploring.

Crazy patchwork is a wonderful technique for using up fabric scraps and all types, colours and textures of fabrics can be used, including modern materials. This scrap approach is a good one, as most quilters have fabrics left over from other projects that can be collected together. I don't worry about mixing fabric weights, as it's easy to back flimsy fabrics with fusible interfacing, but I do avoid fabrics that might melt or distort under the heat of a moderate iron.

The method we are describing in this article, which is often referred to as stitch and flip, is very suitable for beginners as it uses a relaxed approach, with no measuring and just casual piecing. Because I wanted to use the crazy patchwork to cut shapes for appliqué, I kept the patches quite small, so many different fabrics would show in any shape.

A feature we often see in crazy patchwork is the use of embroidery stitches and trims to decorate seams or cover the joins in patches. I haven't done this for the samples shown in this article, but you can decorate to your heart's content if you wish.

For this rudbeckia sample, which is about 17in square, I collected together lots of fabrics for the petals that ranged in colour from dark wines and plums to oranges and pinks. This allowed different dark and light petals to be cut, to create a sense of depth to the final flower. The central part of the flower was cut from a second crazy patchwork piece in browns and blacks, which acts as a contrast to the plums and pinks. The pieces of the design could have been cut with a seam allowance, so the edges could be turned under, but I chose to use fusible web, where no seam allowance is needed. When I have time, I will edge the elements of the design in some way to make the piece more durable and also add some further decorative elements. I do think a slightly fuzzy edge can look attractive and more natural for an art piece, especially if the planned work will just hang on a wall



SEWING CRAZY PATCHWORK

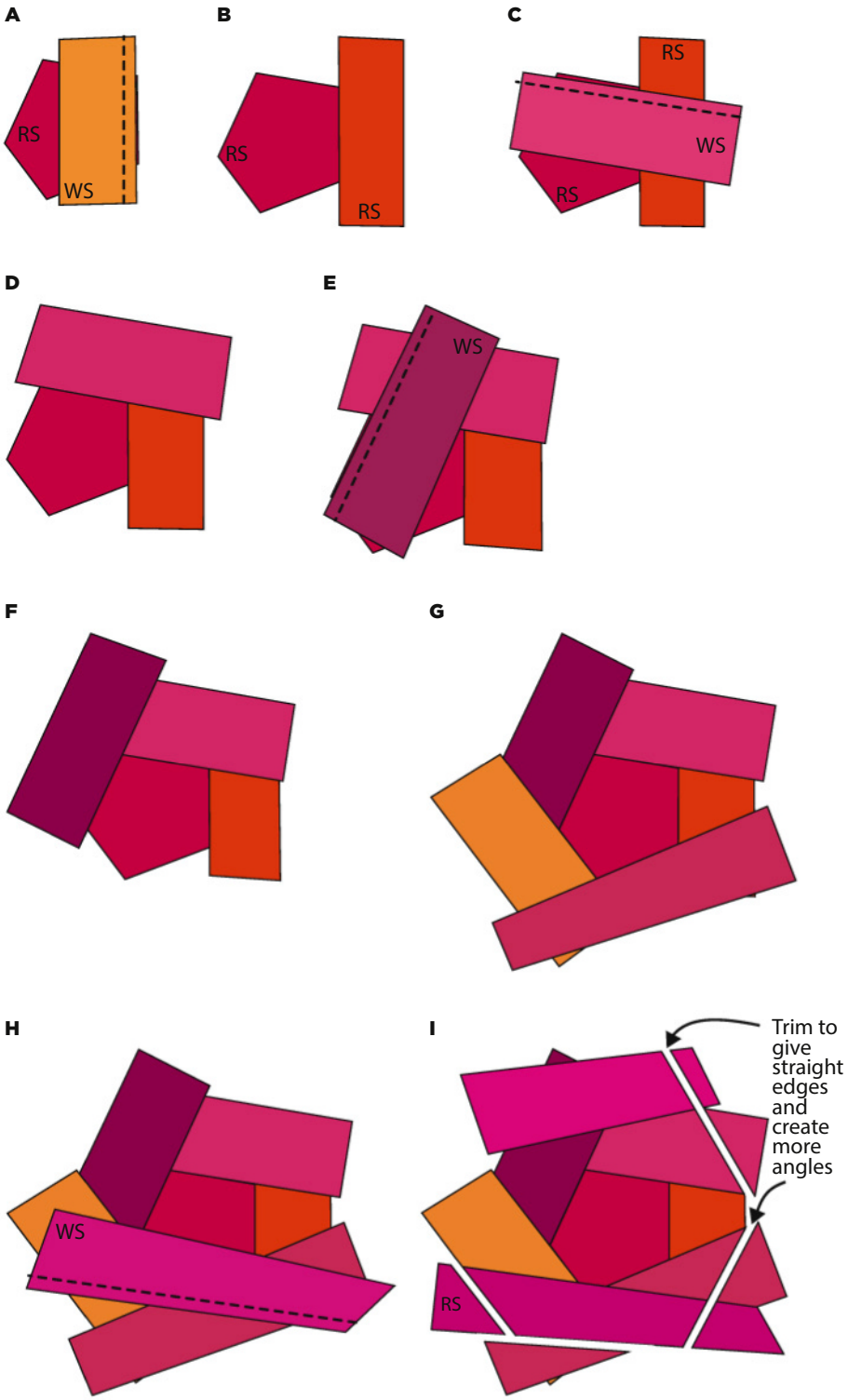
In this section, we describe the basics of the stitch and flip method. There's no right or wrong way to make this patchwork, so feel free to add pieces as you like. **Fig 1** shows the pieces as mostly rectangular – but they can be any shape you want.

1 Begin by cutting an irregular polygon (the size depends on your project). Cut another slightly larger piece of fabric and place it right sides together with the first piece, aligned along one (1) straight edge (you can place the piece at an angle if you prefer). Sew together with with an approximate ¼in seam (**Fig 1A**). Flip the fabric strip over, trim off excess fabric if required and press or finger press the seam open (**Fig 1B**).

2 Add another strip of fabric, in the same way, aligning its outer edge with another straight side on the central patch and stitch in place (**Fig 1C**). Flip the newly added patch over, press again and trim off excess (**Fig 1D**). Actually, the new piece can be placed at an angle before being sewn, rather than aligned with the underlying straight edge. In this way, you can alter the shape of the patches as you sew.

3 Continue adding patches in this way (**Fig 1E** and **Fig 1F**). You can be very flexible in your approach, angling pieces to create the best effect or to reduce an over-large piece already in place. You will see by the example in **Fig 1G** that the pieces added can be irregular. As you go, you can also trim the outer edges of the patchwork to different angles. **Fig 1H** and **Fig 1I** show further additions. Repeat until the panel is large enough for your project. Additional pieces can be added as sub-sections, as described overleaf.

Fig 1 Basic stages of stitch and flip crazy patchwork



MAKING SUB-SECTIONS

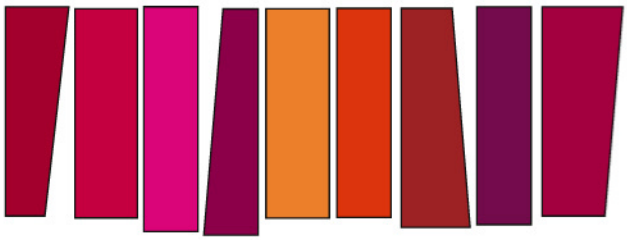
Once the patchwork becomes larger you could start creating sub-sections of crazy piecing, which can be added to the growing piece. This avoids having increasingly long pieces. **Fig 2** shows this method.

1 Cut an assortment of pieces that are long enough to eventually be cut into two (2) or three (3) dumpier sections (**Fig 2A**). Join these pieces together, angling in different directions. Trim excess fabric as you sew, pressing each strip into place (**Fig 2B**). Now cut the work into two or three sections, angling the cuts so each section looks different (**Fig 2C**).

2 Choose a section to sew to the crazy patchwork. It doesn't have to fit exactly because it can be trimmed once sewn and pressed (**Fig 2D**). Bits trimmed off can be used as the basis of another section. **Fig 2E** shows another section added to the bottom of the work, plus a smaller section made from offcuts. Make sure one (1) of the seam edges is in a straight line – to give a guide to sew along and keep the seam straight.

Fig 2 Sewing stitch and flip sub-sections

A



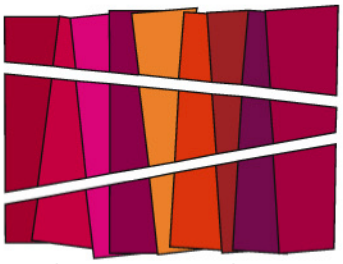
Cut the pieces long enough to divide the final strip-pieced unit into two or three sections

B



Sew the pieces together, angling to create an irregular look

C



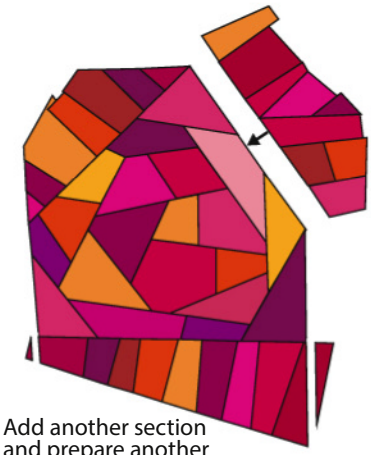
Cut the unit into two, three or more sections

D

Add one of the sections to the work, trimming excess



E



Add another section and prepare another area ready to add



For this sample, I used up offcuts of crazy patchwork left over from the rudbeckia design and then made two (2) other crazy patchwork sections in lilacs and blues. The pieces of work were backed with fusible web and then a heart and a circle template used to cut the shapes (see Templates section). The background is a simple one of half-square triangles, each unit being 7in (unfinished), to make a background 13½in square (unfinished). Once fused to the background, the edges of the appliqués were edged with machine blanket stitch. The appliqués look much more interesting made from crazy patchwork, rather than a single fabric and the design would make a pretty cushion

MAKING A FLOWER APPLIQUÉ DESIGN

Templates have been supplied for the rudbeckia flower shown on page 58, so you could use this design to experiment with crazy patchwork appliqué. The flower itself is approximately 13½in x 11in and I set it into a 17in square of background fabric. This size allows me to do further work on the piece at a later date. I used fusible web appliqué but if you prefer turned-edge appliqué, add a ¼in seam allowance to all of the templates.

1 Start by deciding on the colour of the petals and central cone – I decided to aim for some realism and chose pinks and browns. Collect together print and solid fabrics in these ranges. It's best to have some lighter and some darker, so when pieced, the crazy patchwork will show interesting variations of shades and patterns.

2 Starting with the petal fabrics, begin to sew the crazy patchwork, as described on page 59. I wanted some of the petals to look lighter so my final piece looked like the image shown in **Fig 3**. As you can see, the piece is irregular, but this is okay as, overall, it was large enough to house the ten (10) petals.

3 Prepare the flower's central cone in the same way using the brown fabrics. When the crazy patchwork pieces are large enough, back them with fusible web.

4 Copy the full size templates onto thick paper or thin card and cut them out. Arrange the petals on the crazy patchwork, angling them to get the look you want. **Fig 4** shows how I angled my petals (see also, Troubleshooting). Some are in the lighter part of the work, while others straddle light and dark shades. Mark the shapes with a marker (I used chalk as the fabrics were dark) and then cut out the shapes. Remove the fusible web paper.

5 Prepare the background square of fabric. Place the petals in the positions you want, overlapping some to achieve a more realistic look (**Fig 5**). Add the central cone on top, covering the top ends of the petals as in **Fig 6**. Pin the pieces in place and then pin the work up somewhere, so you can judge if you are happy with the effect. You may want to adjust some petals.

6 Once you are happy with the look, use a medium-hot iron to fuse the pieces into place. Press from the back too, to ensure the glue is well fused. The appliqués can be further secured with blanket stitching if desired.

Fig 3 Crazy patchwork piece



Fig 4 Positioning the petals



Fig 5 Placing the petals on the background



Fig 6 Adding the cone



The central cone of the flower should be placed so that it hides the top ends of the petals. Overlapping some of the petals will also create a more lifelike impression of the flower. When I decorate this piece of work in the future, I plan to use massed French knots on the cone to create a slightly fuzzy, dimpled look to the outer curve





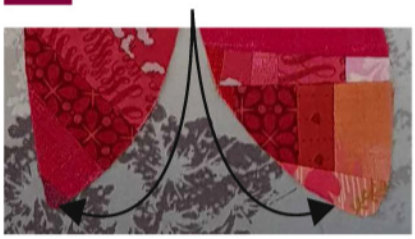
MAKING CRAZY PATCHWORK APPLIQUÉ – TROUBLESHOOTING

Using crazy patchwork to make large pieces of appliqué work is very rewarding, but here are some issues you may have to deal with...

Help! What sort of fusible web is best to use for crazy patchwork appliqué?

Try this... I prefer the SteamASeam brand of fusible web, as once one (1) side of the paper coating has been removed the web has a slight stickiness that allows it to adhere a little to the work, keeping the appliqués in place temporarily. Because there are many seams with this type of work, I don't use a 'light' fusible web but a heavier type. It's not always easy to dictate where seams will occur (although see Help, right), so the chances are that once the appliqué shapes have been cut, you will have one (1) or two (2) very small areas of fabric that haven't been secured by the fusible web because a seam is getting in the way. It's best to prevent these from becoming loose flaps by using a glue pen to seal them down (**Fig 7**).

Fig 7 Sticking down small flaps



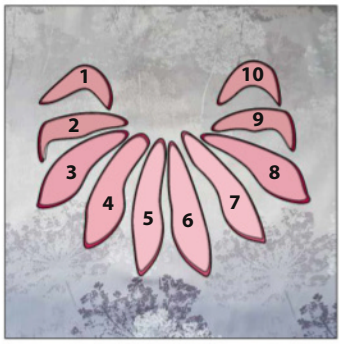
Help! What's the best way to cut areas of the crazy patchwork, so the cut shapes look the way you want them to?

Try this... You can fussy-cut or select specific areas of the crazy patchwork. The easiest way to do this, is to copy the templates onto tracing paper or clear acetate and then place these onto the patchwork. The transparent material will allow you to see exactly what the final cut shape will look like, as shown in **Fig 8**. Taking the trouble to do this will also help you to avoid having tiny portions of a fabric showing (see Help, left) and ensure that any straight line seams are randomly distributed over the various shapes. When you are happy with the placement, hold the templates firmly in place as you mark them. The petals for the rudbeckia are all different but look rather similar, so these clear templates are also useful for checking the cut shapes when you are ready to place them on the background fabric. **Fig 9** shows the templates roughly placed on the cut shapes so each shape can be correctly identified and verified.

Fig 8 Fussy cutting shapes using transparent templates



Fig 9 Checking templates against cut shapes



About the designer

Linda Clements is a leading technical quilting expert, editor and writer who, for 25 years, has worked on many fabric and craft titles for David & Charles and other leading craft publishers.

Among the many quilters who have trusted Linda to ensure their books are both accurate and reader-friendly, are Lynne Edwards MBE, Susan Briscoe, Pam & Nicky Lintott, Jo Colwill, Mandy Shaw and Lynette Anderson. Linda's own book, *The Quilter's Bible*, is the must-have guide to patchwork, quilting and appliqué, and includes everything she has learnt working with the industry's best designers. For *Today's Quilter*, Linda is working with the team to select practical and creative techniques. Linda has been working on the Essential Guide from issue 1, sharing her knowledge and skills with not only the readers but the TQ team as well over the years! You can cut out and keep this section to build a bespoke technical handbook.

NEXT ISSUE'S ESSENTIAL GUIDE:
CREATING TEXTURE WITH PLEATS & TUCKS
We look at two fabric manipulation techniques to create an interesting 3D quality to our work



MINIATURE QUILT PROJECT

AUTUMN HARVEST

Create a miniature quilt using shadow appliqué that captures the golden colours of the Autumn harvest.

Designed and made by **JULIA GAHAGAN**

MINIATURE QUILT PROJECT

AUTUMN HARVEST



You will need

- Blue fabric for the sky (Fabric 1) – 8in x 1¾in strip
- Green fabric (Fabric 2) – 8in x 1¾in
- Brown fabric (Fabric 3) – 5in x 1¾in
- Brown fabric (Fabric 4) – 6in x 2in
- Green fabric (Fabric 5) – 8in x 2¾in
- Orange fabric (Fabric 6) – 3in x 2¼in
- Orange fabric (Fabric 7) – 3in x 2¼in
- Orange fabric (Fabric 8) – 3in x 1½in
- Light brown fabric (Fabric 9) – 8in x 3in
- Light green fabric (Fabric 10) – 8in x 3¼in
- Brown fabric for the shrubs – 6in x 2in
- Green fabric for the shrubs and pine trees – 8in x 2in
- White fabric for the cottages – Three (3) 1½in x 1in rectangles
- One (1) small red fabric scrap and two (2) brown fabric scraps for the cottage roofs
- One (1) small red scrap for the tractor

Cutting out

1 From the binding fabric, cut two (2) 1¼in x 11in strips and two (2) 1¼in x 11in strips.

Assembling the miniature quilt

2 Julia constructs her miniature quilt scene onto the batting and when she is happy with the placement, secures the design shapes using a fabric glue pen. Julia then places the transparent fabric over the top and quilts. This technique avoids having to use very small pieces of fusible web and individually stitching each shape.

3 The landscape strips are layered, in order, from the sky down to the final green meadow. Each strip overlaps the next strip by a ¼in, except for the green and brown shrub fabrics. These pieces are added once the fields and hills are in place and are tucked under the landscape strips. (All strips are numbered on the template). Smaller details, such as trees, shrubs, houses and flowers,

BEHIND THE QUILT

SEASONAL LANDSCAPES

"This miniature quilt project uses shadow appliqué; shapes are glued in place, a transparent fabric is laid over the top and the design is quilted. This is a quick and easy technique that enables you to produce a small-scale design without having to fuse or appliqué each shape individually. The glue holds the pieces in position, the net ensures the design is secure and the quilting fixes it all in place. It's a great way to use up small pieces of fabric you may have left over from other projects." – **Julia Gahagan**

- One (1) small dark brown scrap for the tractor wheels
- A selection of small scraps of green, orange and brown fabric for the leaves and trees
- Backing fabric – 9in x 12in
- Binding fabric – 7in x 12in
- Ultra-thin batting – 9in x 12in
- Fabric glue stick pen (this needs to be stick glue and not wet glue)
- Fine tipped black permanent fabric pen
- Soft polyester tulle net or a transparent chiffon – 8in x 11in
- Quilt template/layout

Finished Quilt

- 8in x 11in

Notes

- All fabrics can be cut from yardage or fat quarters but are also easily found in your collection of leftover fabrics and scraps. You will need a selection of brown, orange and green fabrics to represent an Autumn landscape.
- Try to select fabrics that have small-scale patterns. These patterns will help create the miniature aspect of the quilt.
- When using the glue pen, use small swipes. Do not smother the shapes with glue.
- The images on this design are applied to the background with raw edges, so avoid handling too much, as this will cause fraying.
- Tweezers can be helpful when working with very small pieces such as the trees, tractor and shrubs.
- Build your design on the batting and then apply the glue when you are happy with the layout.
- It is possible to make this miniature quilt using a fusible product and appliqué each piece with a machine stitch. However, as you will be working with very small pieces of fusible web, this method can be tricky and time consuming.



are added once the background landscape is positioned on the batting. Some of these shapes are tucked under the landscape strips.

4 Start by laying Fabric 1 (the fabric for the blue sky) across the top of the batting, right side up. The background design is then created by adding the remaining strips in numerical order, overlapping each one, building up the landscape. Each piece is cut individually with the curves and slopes of the hills and fields. Julia uses the template layout as a guide; there is no need to make templates. Start with each rectangle of fabric and a good pair of sharp scissors and cut the required shape for each landscape strip. Pins can be used to secure the strips, but Julia suggests not to over-pin the project.

5 The shapes for the cottages and houses can be freely cut with a small pair of sharp scissors, using the template drawing as a guide. It is helpful to start with a small rectangle and gradually cut each side to create the shape for the cottages. The roof can then be cut to fit on top of each cottage. When the pieces are in place, use a small swipe of fabric glue to secure the roof on the cottage.

6 The windows on the cottages are drawn with a fine tipped fabric pen, but they could also be embroidered once the project is quilted.

7 The trees are cut in the same way as the cottages. Start with small rectangles and cut around the edge to create a curve for a simple tree shape. These do not need to match the design drawing exactly, but it is important to keep them the same size. Julia uses tweezers to help position the trees.

8 Once the landscape, shrubs, trees and houses are in place, look over your design and glue any loose shapes down. Julia uses tweezers to do this rather than using her fingers, which might encourage fraying. Keep the shape in position with your fingernail and gently lift the edge of the shape with the tweezers or a large pin. Swipe the glue on the background and let the shape drop back down. You do not need to smother the quilt with glue and it is not necessary to glue every single landscape strip and shape.

9 The lower detail of the quilt is made up of a mix of leaf shapes with embroidery added at the quilting stage. Use a light pencil to draw the lines of the leaves – which are stitched at the quilting stage.

10 The tractor is cut from a small rectangle of red fabric which is then trimmed to match the shape on the template. The wheels are very small circles of fabric.



11 When all the design images are glued in place, take the transparent fabric (soft net) and carefully lay it over the quilt. At the same time, layer it with the backing fabric. Secure with a few small pins across the work but remember not to use too many pins and avoid pinning through any very small pieces.

12 The project is now ready for quilting. This can be done using free-motion quilting or a much quicker and simpler method if you have not yet mastered free-motion work. The quick method is to simply stitch wavy lines of straight stitch horizontally across the quilt. Select a matching thread, reduce the stitch length slightly and stitch a wavy line from one (1) edge of the quilt to the other. Continue stitching wavy lines across the quilt, making sure you start on the same side each time and stitch them just under ½in apart. They do not need to be parallel with each other but do make sure there are no wide gaps. This technique may not feel particularly natural, but it is a quick and easy way to quilt your project and looks very effective.

13 Free-motion quilting uses either a small meandering pattern to fill the background hills, sky and fields or lines to represent ploughed fields (**Fig 1**). The thread colour can be changed for different areas of the quilt.





Fig 1

14 To finish, working with either free-motion stitching or hand embroidery, use the quilt template for reference and add the final details. Individual trees are enhanced with a stitched tree trunk



Fig 2



Fig 3

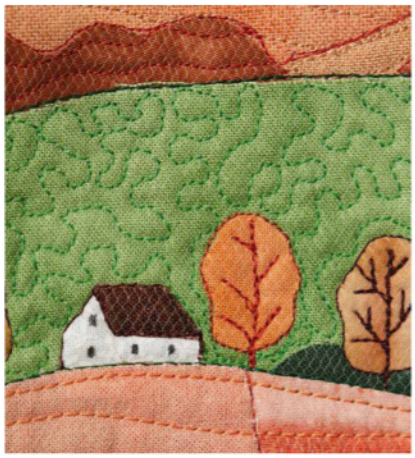


and branches. The four (4) fir trees are stitched across the top landscape strip (**Fig 2**). The veins for the leaves are stitched through the leaf shapes along the lower edge (**Fig 3**).

15 You can enhance the design by using a dark green or brown thread to stitch around some of the key shapes in the design (trees, cottages, edge of each landscape strip). This is a lot of extra stitching, but it does help emphasise some of the shapes in the design. However, this is not essential.

16 Trim away any excess batting and backing fabric around the edges of the quilt using a rotary cutter and ruler. Ensure the edges are even with the quilt top.

17 The binding on this miniature quilt is reduced in size to create less bulk in the corners. Sew two (2) binding strips to the sides of the quilt with a ¼in seam allowance. Trim the ends and then sew the remaining binding strips to the top and bottom. The binding is then turned to the back with a ¼in seam allowance and hand stitched in place.









Meet the designer

Julia Gahagan has been making miniature quilts for the past 20 years and sells her kits, patterns and the specialist net used in her quilts through her online Etsy shop. She travels around the UK teaching her style of mini quilt making and visits many of the large quilt shows. You can follow her for stitching inspiration on Instagram and Facebook where she regularly demonstrates her technique and shares lots of tips to make a successful miniature quilt. To get in touch with Julia about her talks and workshops, you can email her at *jagahagan@ntlworld.com*

www.juliagahagan.co.uk *juliagahagan* *Julia's Mini Quilts*

Celebrate the harvest with this gorgeous scene of the British countryside in Autumn



Gathering Blooms

BLOCK OF THE MONTH NO.12

ECHINACEA

Designed and made by **JO AVERY**



Also known as a coneflower, echinaceas have become increasingly popular as a garden plant over recent years. Native to the prairies of North America, they have pink or purple flowers and a large orange cone in the centre, which is a seed head. The name arises from the resemblance of the seed head's sharp spines to a hedgehog, as "echinos" means hedgehog in Greek. The long-lived flowers are excellent for cutting and extremely attractive to bees and butterflies. Archaeologists have found evidence that Native Americans may have used echinacea for more than 400 years to treat infections and wounds. These days echinacea is still widely used as a herbal medicine to ward off the common cold and to treat skin problems. The striking Star block is similar to a Lone Star in design but is constructed using FPP. It makes a real statement on this curvaceous vase with the nodding flowers above.

Machine-stitching

If hand-stitching isn't your thing, feel free to use raw-edge appliqué for the echinaceas using your machine and the instructions detailed below:

1 Using the inner solid lines on your templates, reverse and trace the pattern pieces onto the paper side of some fusible web.

2 Roughly cut out the shapes and press the fusible web, paper side up, onto the wrong side of your fabric.

3 Carefully cut out the shapes using small, sharp scissors and peel away the paper. Place on top of the right side of the background square, matching the pattern, with the fusible web facing the BKG fabric. Press to adhere in place.

4 When all shapes are fixed in place, sew a neat top stitch – blanket stitch or satin stitch close to the edge all around each shape.

You will need

Solid or print fabric in the following colours:

- Dark taupe (Shadow) 9in x 18in
- Pale grey (Cloud) 3in x 11in
- Taupe (Mink) 3in x 11in
- Charcoal (Raven) 3in x 18in
- Green (Parrot) 5in square
- Pink (Pink) 8in x 15in
- Mauve (Crocus) 10in x 15in
- Peach (Peach) 6in x 9in
- Sky blue (Bali) for background – one (1) FQ
- Water-soluble pen or similar
- Fine matching thread for needle-turn appliqué such as Aurifil 80wt cotton
- Four (4) copies each of FPP templates A and B. Templates C-F

Finished size

- 18in x 18in

Notes

- Jo used Dashwood Pop Solids throughout – the exact shade names are in brackets above.
- Use a 3/16in seam allowance for needle-turn appliqué flowers and leaves.
- If you can't see the pattern lines easily through your fabric, try taping to a window or your computer screen with the light turned up. Alternatively, go over the lines with a thicker pen. The appliqué pattern is just a guide and does not need to be too accurate.
- Or, make a quick and easy light-box to help with tracing. Take a small, shallow cardboard box with no lid and pop your phone inside it with the torch function switched on. Place a large square patchwork ruler on the box and trace your pattern on top of this.
- RST = right side(s) together.

SCAN ME!
Scan the QR code here, to get an in-depth tutorial on how to appliqué using the needle-turn and raw-edge methods. Plus, learn the 'inside-out' method!

Cutting out

1 From the dark taupe fabric, cut two (2) 3¼in x 6in strips for the FPP template and two (2) 1½in x 8½in strips. Using template D, cut two (2) pieces.

2 From the sky blue background fabric, cut two (2) 2¾in x 10½in strips and one (1) 9in x 19in strip. Using template C, cut two (2) pieces.

3 From the green fabric, make a centre diagonal cut. Subcut three (3) ¾in wide bias strips outwards to the corners parallel with the diagonal cut edge.

4 From the pink fabric, and using template E, cut fifteen (15) petals.

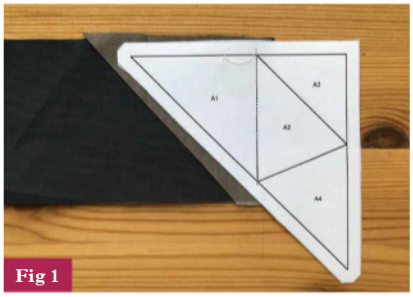
5 From the mauve fabric, and using template E, cut twenty (20) petals.

6 From the peach fabric, and using template F, cut seven (7) flower heads.

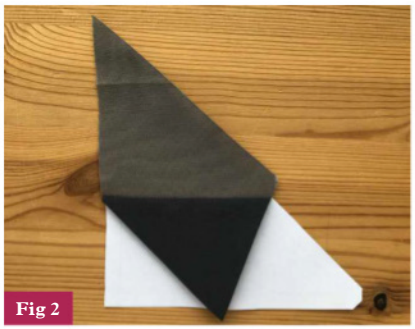
Make the vase

7 Place one (1) end of a dark taupe 3¼in x 6in strip on the back of FPP paper template A with the wrong side facing the back of the paper and ensuring that the fabric covers the whole of section A1 plus at least ¼in overlapping section A2.

8 Place one (1) end of the charcoal 3in x 18in strip RST with the dark taupe strip so that when flipped over at the seam line, the charcoal fabric will cover section A2 including the seam allowance. Flip the template so that the paper is uppermost, pin and sew along the seam line between sections A1 and A2 (**Fig 1**).


Fig 1

9 Flip the template back over, fold and then press the charcoal fabric open so it covers section A2. Trim the charcoal fabric so it covers template A2 plus ¼in overlapping the sections A3 and A4 (**Fig 2**).


Fig 2

10 Repeat this process to cover section A3 with dark taupe fabric and A4 with taupe fabric. Press and trim away any excess fabric to size along the outer line of the paper template (**Fig 3**).


Fig 3

11 Repeat this process to make three (3) more template A units.



TECHNICAL TIP

Needle-turn appliqué stitches should be at least the same distance apart as the seam allowance and closer together on curves. Any "travelling" between stitches should happen at the back of the work (your stitches should look longer there) – the tiny stitch on the front should just catch the very edge of the fold.

12 Repeat this process with the four (4) FPP template B units but replace the taupe fabric with pale grey fabric to cover section B4 (**Fig 4**).


Fig 4

13 Sew an A template unit to a B template unit, as shown in **Fig 5**.


Fig 5

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

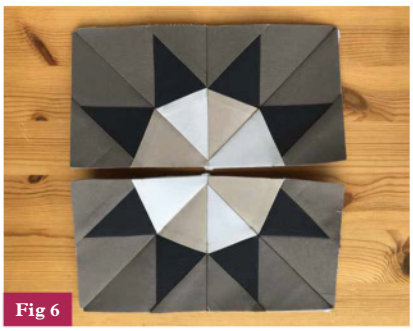


AVXLIVE.ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu

14 Sew these quarter blocks together in pairs to form two (2) half blocks (**Fig 6**). Sew the halves together to complete the block. The block should measure 8½in square.


Fig 6

15 Sew the 1½in x 8½in dark taupe strips to the top and bottom of the block.

16 Fold both the dark taupe template D and the sky-blue template C curve pieces in half and finger press to give a centre point on the curves. Place the C piece on top, RST, lining up the centre line and pin. Place a pin at either end of the seam, gently smooth out the raw edges between these three (3) pinned points and use extra pins to secure.

17 Begin sewing with the C piece on top, gently easing around the curve and making sure the two (2) raw edges are kept together (**Fig 7**). Sew these curved units to either side of the block to complete the vase (**Fig 8**).

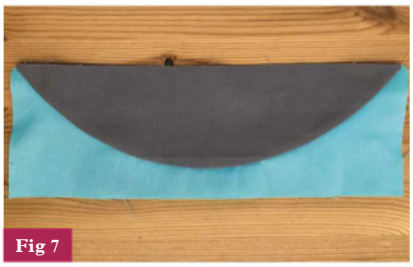

Fig 7


Fig 8



18 Sew the sky blue 2¾in x 10½in strips to the sky blue sides of the curved units (**Fig 9**).


Fig 9

19 Finally, sew the 9in x 19in sky blue rectangle above the planter.

Appliqué the flowers

20 Trace the flower and stem pattern onto the block using the water-soluble pen.

21 Press under a ¼in seam either side of the bias-cut stem pieces and pin them in place, trimming to size. Stitch the folded edge to the background using matching thread and tiny slip stitches, catching the fabric very close to the fold and stitching straight down without slanting your stitch (**Fig 10**). Stitch all three (3) stem pieces in place, making sure to leave a ½in overlap at either end (which will be covered by petals) (**Fig 11**).

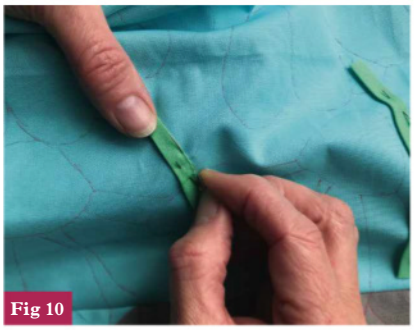

Fig 10


Fig 11

22 Starting with the pink flower at the far left of the block, pin the middle and outer petals (template E) in place. Before stitching, pinch under the raw edges using an approx. 3/16in seam allowance. Stitch around the petals leaving the top straight edge unstitched. There is no need to stitch around areas that will be covered by subsequent petals (**Fig 12**).

23 Pin and stitch the remaining two (2) petals all around their


Fig 12

outer edge but leaving the top straight edge as before (**Fig 13**).


Fig 13

TECHNICAL TIP
The appliqué flowers involve quite a few layers of fabric on top of each other. If you wish, you can carefully snip away excess layers from behind after you add a layer to reduce fabric bulk.

24 Pin the peach flower head (template F) in place so it covers the raw edge of the petals and stitch all the way around (**Fig 14**).


Fig 14

25 Sew the two (2) other pink flowers in place (**Fig 15**).


Fig 15

26 Sew all the mauve flowers in place leaving the bottom right flower until last.

27 Press and remove any remaining pen marks. Trim the block to 18½in square.







Meet the designer

Jo Avery has been quilting for 30 years and writing her craft blog for the last 14. She is an author and teacher and runs a range of workshops. She also organises physical and virtual sewing retreats for The Thread House, along with an annual Block of the Month club for subscribers.

www.stitchgathering.co.uk

@joaverystitch

UK READERS SEE PAGE 18

OVERSEAS READERS

TRY 3 ISSUES FOR JUST $9.95

when you subscribe today!





SAVE 79%!*



SPECIAL OFFER!

- ✔ TRY 3 ISSUES FOR JUST $9.95, SAVING 79% OR $32!*
- ✔ SUBSCRIPTION PRICE INCLUDES DELIVERY FROM THE UK
- ✔ NEVER MISS AN ISSUE
- ✔ 13 ISSUES A YEAR

ORDER NOW – DON'T MISS OUT!

US PRICING

Try 3 issues for $9.95 and then pay just $14.97 every 3 issues by quarterly continuous credit.

OR

$49.95 for 13 issues (1 year subscription) by credit card or check, saving 75% or $150.92!

US READERS SUBSCRIBE ONLINE AT:

www.buysubscriptions.com/TQPUS23

OR call toll-free on 888-941-5623 and quote **TQPUS23**

(Customer service hours are Monday–Friday 9am-5:30pm EST)

EUROPE & REST OF WORLD PRICING

EUROPE: €76.99 – 1-year debit/credit card

REST OF WORLD: £94.99 – 1-year debit/credit card

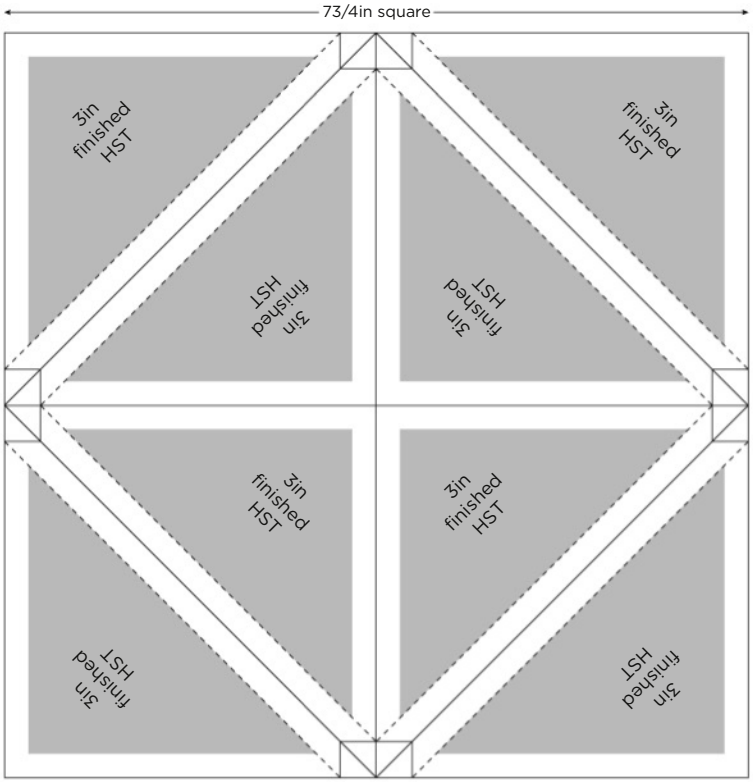
Visit **WWW.BUYSUBSCRIPTIONS.COM/TQPUS23** or call **+44 (0) 1604 973 762** and quote **TQPUS23**

Terms and conditions: *North American savings compared to US Basic annual rate of $200.87, which is full shop price including event issues published in a 12 month period. Europe and ROW have no set newsstand price and therefore we cannot advertise the specific savings you will make. Europe and ROW customers will be charged in GBP. North American subscribers will pay in US$. This offer is for new print subscribers only. You will receive 13 issues in a year. Prices correct at point of print and subject to change. If at any time during the first 60 days you are dissatisfied in any way, please notify us in writing and we will refund you all unmailed issues. **Offer ends: 31st December 2023**

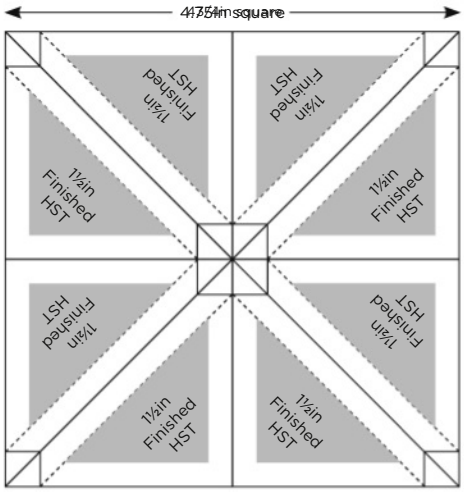
WOODLAND OF STARS

HST TEMPLATES

ENLARGE 200%
PLEASE NOTE: Templates include seam allowances.



3IN FINISHED HST TEMPLATE



11/2IN FINISHED HST TEMPLATE

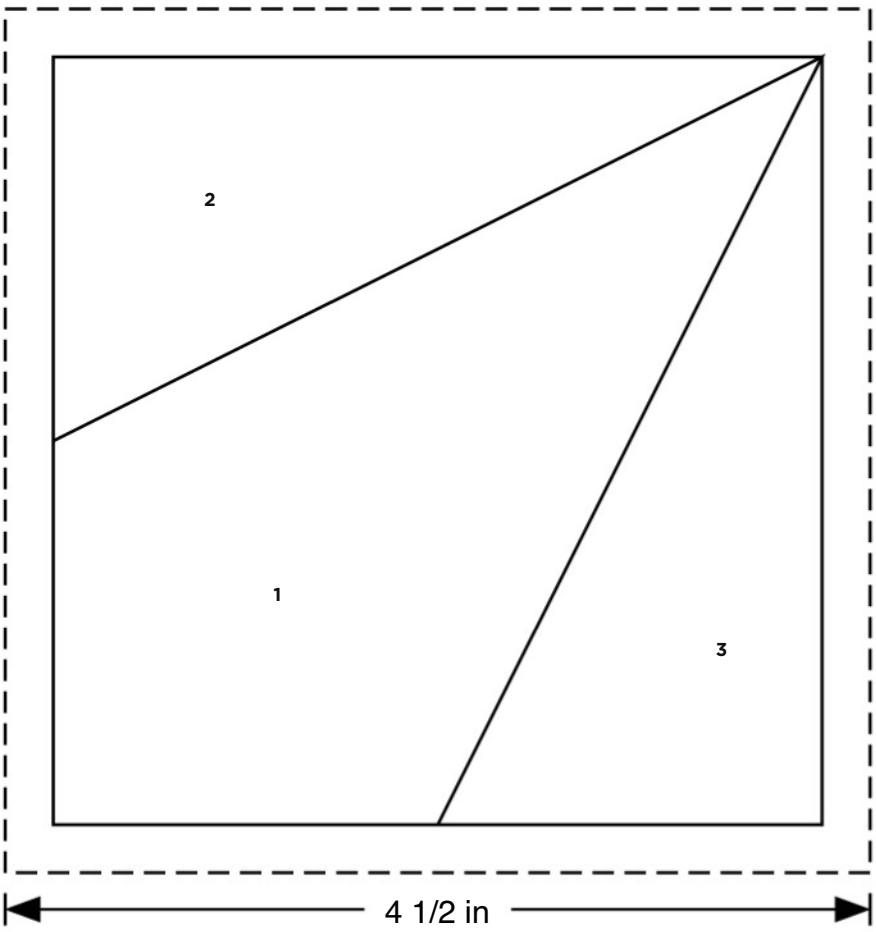
DOWNLOAD THESE TEMPLATES FULL SIZE
Visit our blog: www.gathered.how/todaysquilter today!

Thank you for making this project from *Today's Quilter*. The copyright of the patterns in this magazine are owned by or licensed to Immediate Media Company Bristol Limited and are for readers' personal use only. Please DO not share them online (even for free) or copy them multiple times without our permission. Where selling crafts based on these patterns is permitted (usually only to raise funds for charity), we'll say so on the page. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

AUBURN LEAVES

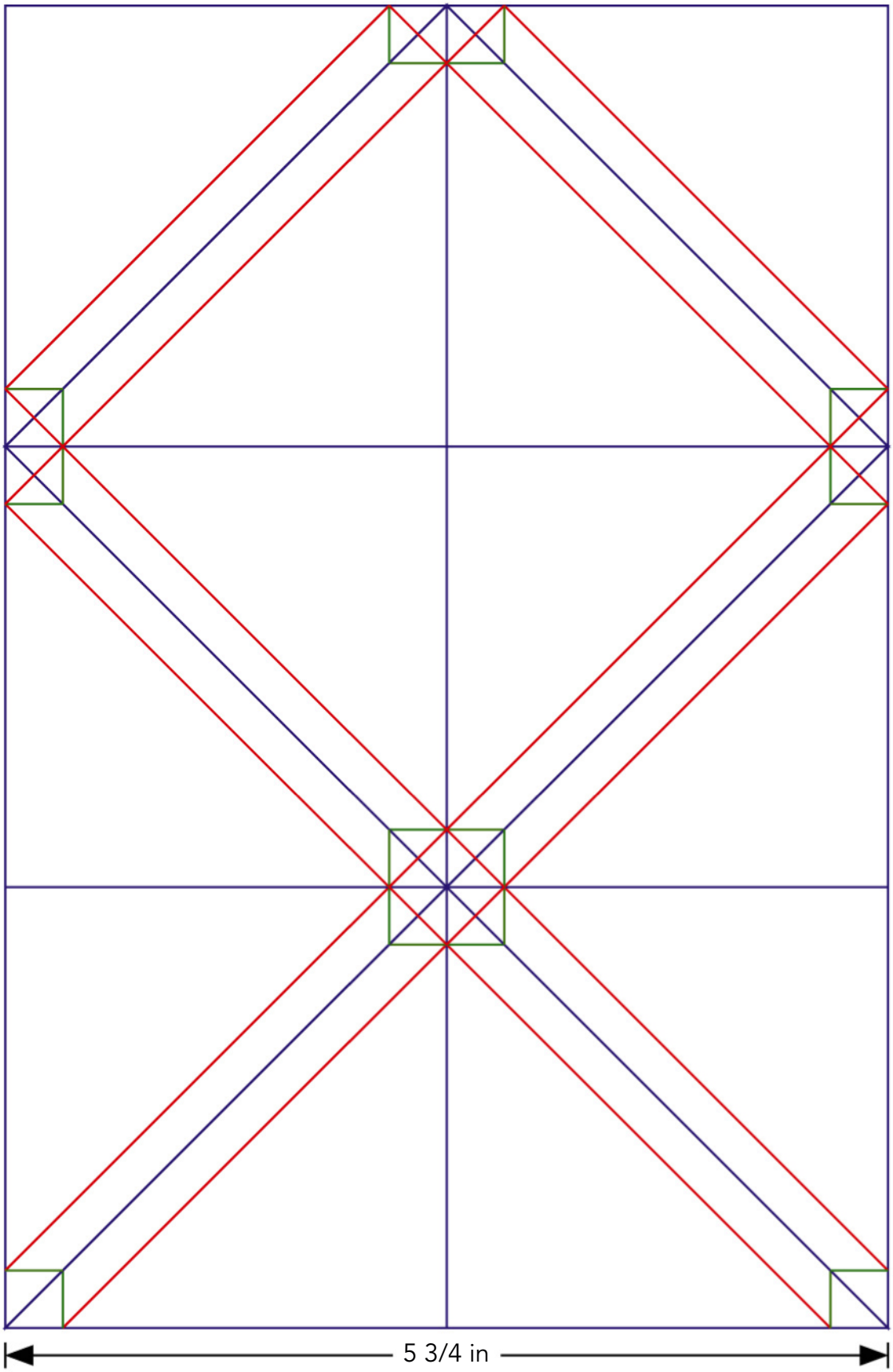
FPP TEMPLATES

ACTUAL SIZE
PLEASE NOTE: Templates include seam allowances.



LEAF TEMPLATE

SCAN ME!
Scan the QR code here, to go directly to the templates page on Gathered.how and Download all templates for the projects at full size!

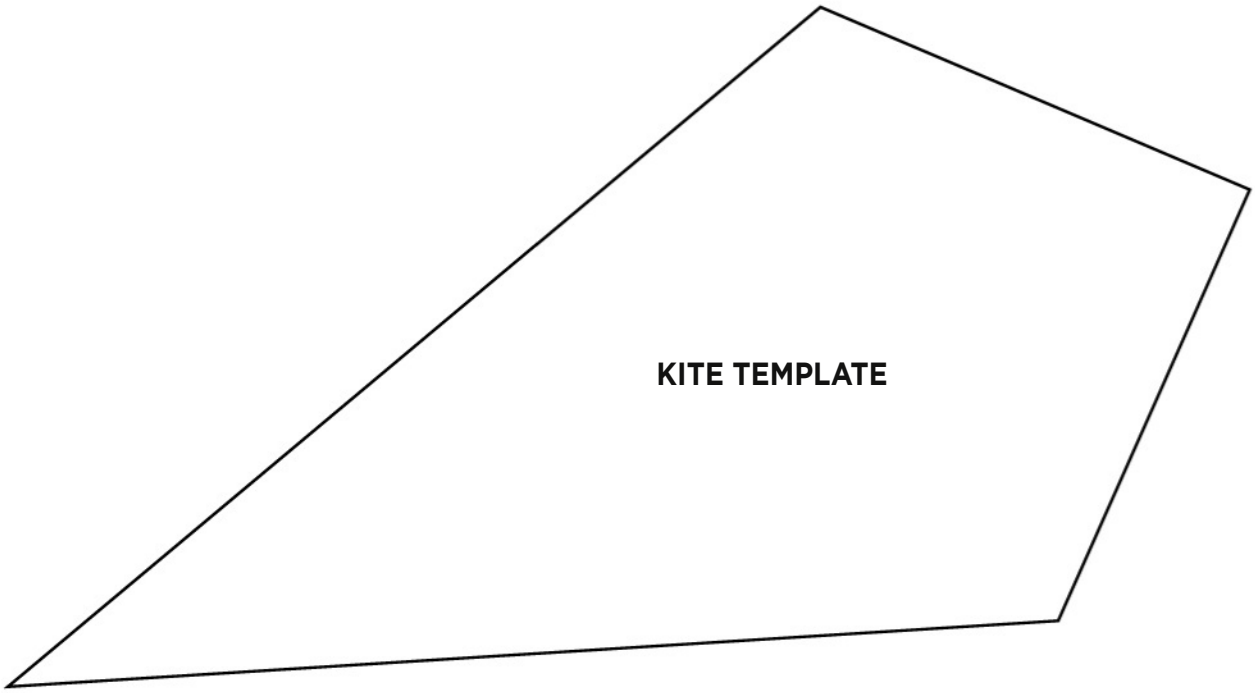


HST TEMPLATE

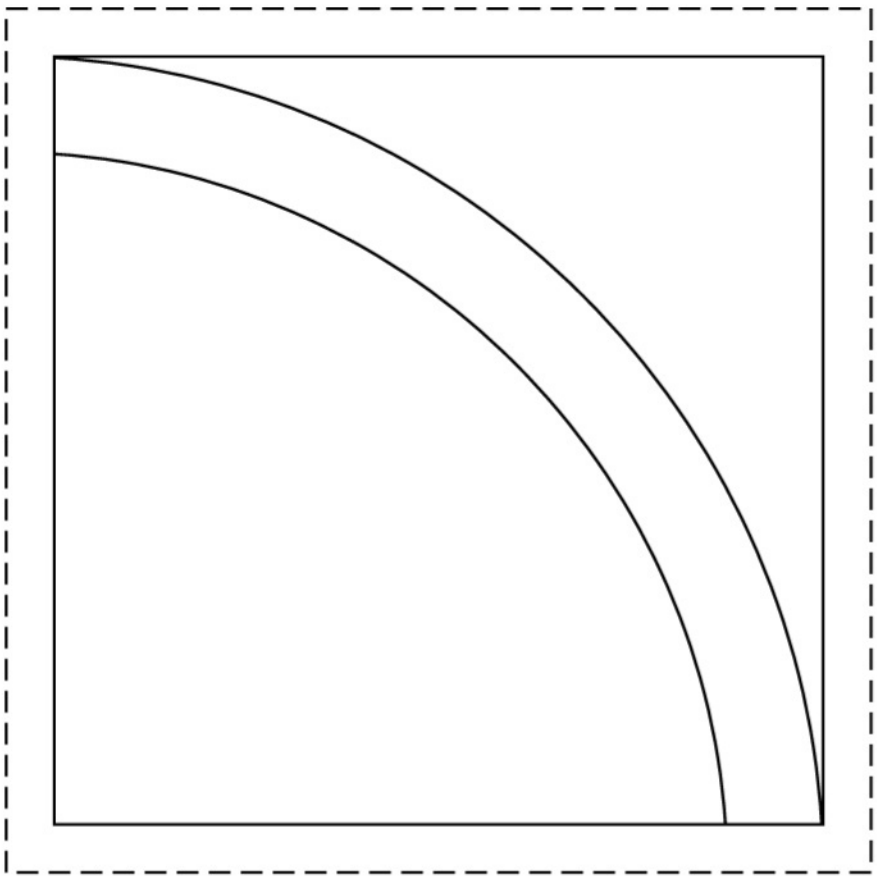
AUBURN LEAVES

TEMPLATES

ACTUAL SIZE
PLEASE NOTE: Templates include seam allowances



KITE TEMPLATE

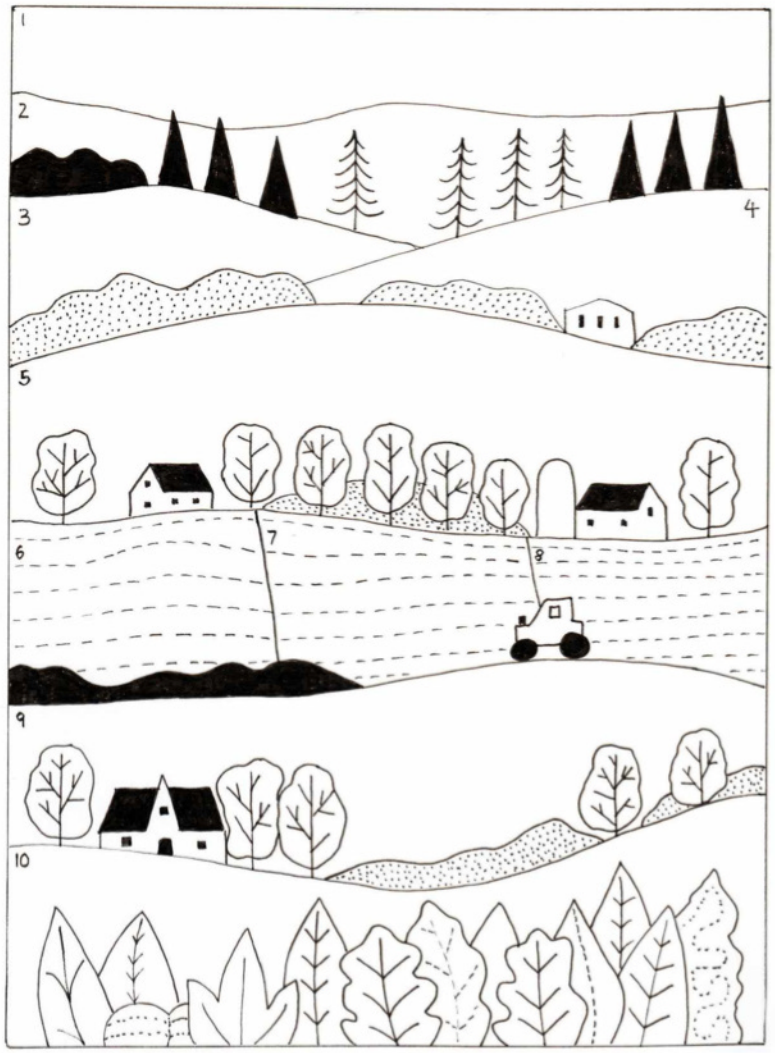


STEM TEMPLATE

AUTUMN HARVEST

APPLIQUÉ TEMPLATES AND LAYOUT

ENLARGE 200%
PLEASE NOTE: Template DOES NOT include seam allowances.

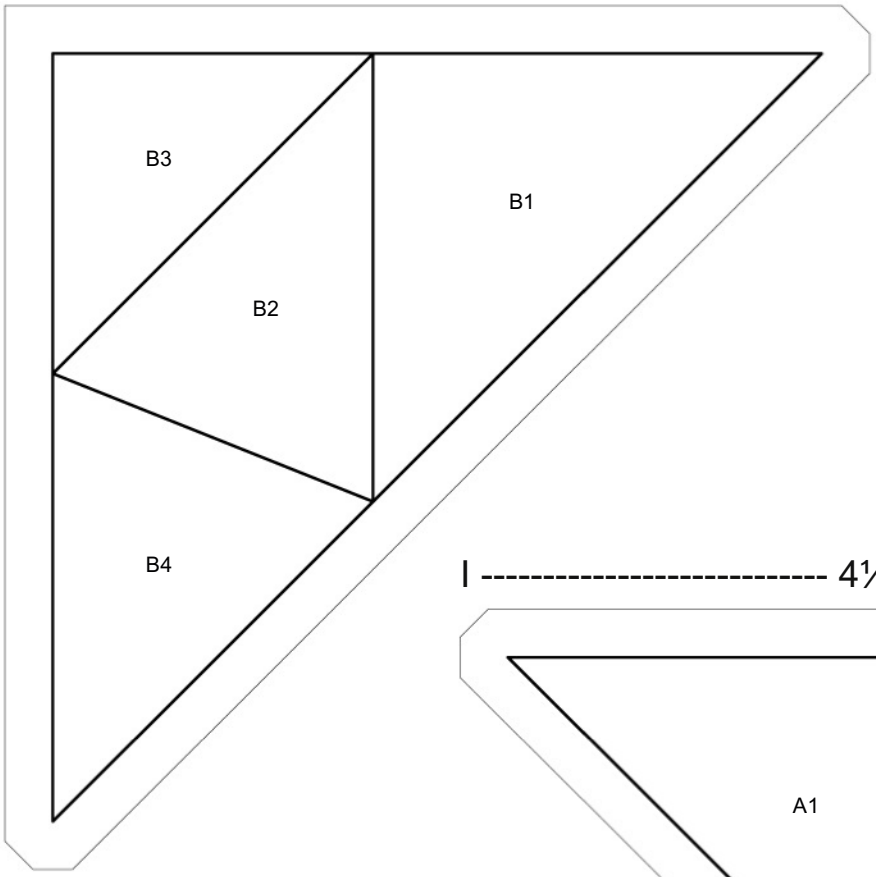


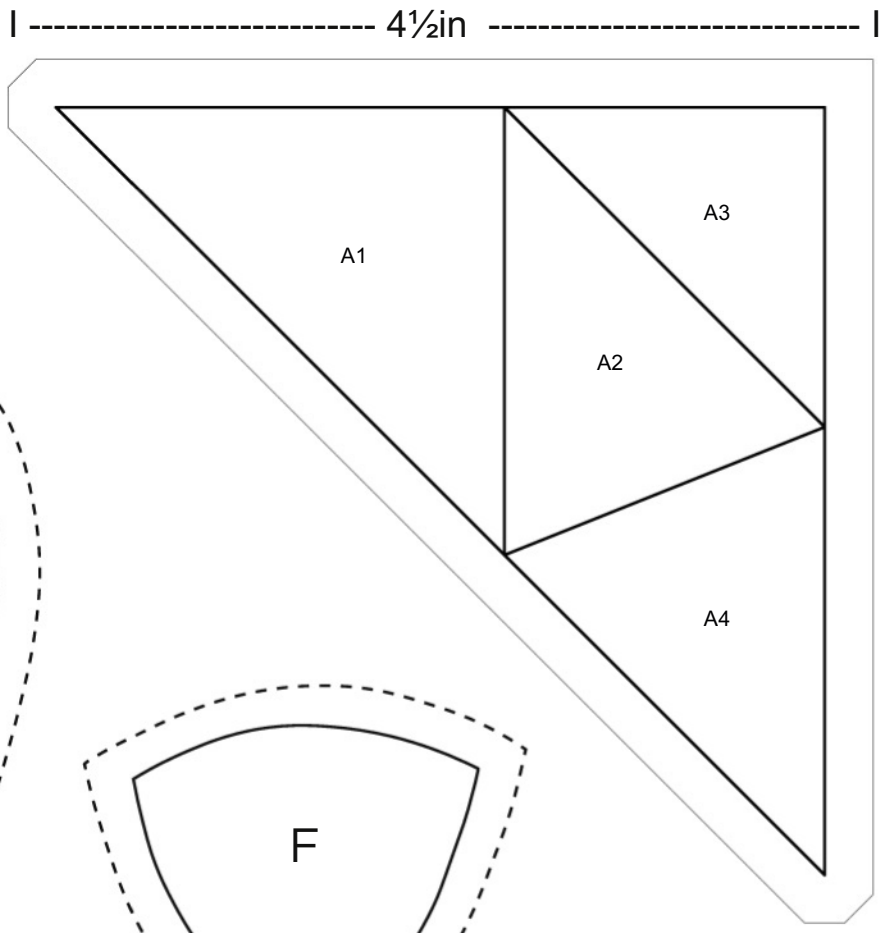
DOWNLOAD THESE TEMPLATES FULL SIZE
Visit our blog: www.gathered.how/todaysquilter today!

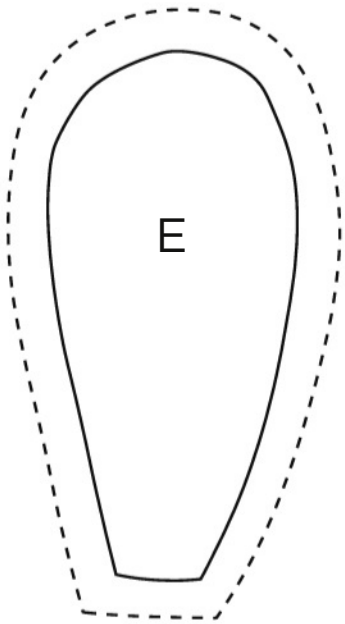
BLOCK OF THE MONTH

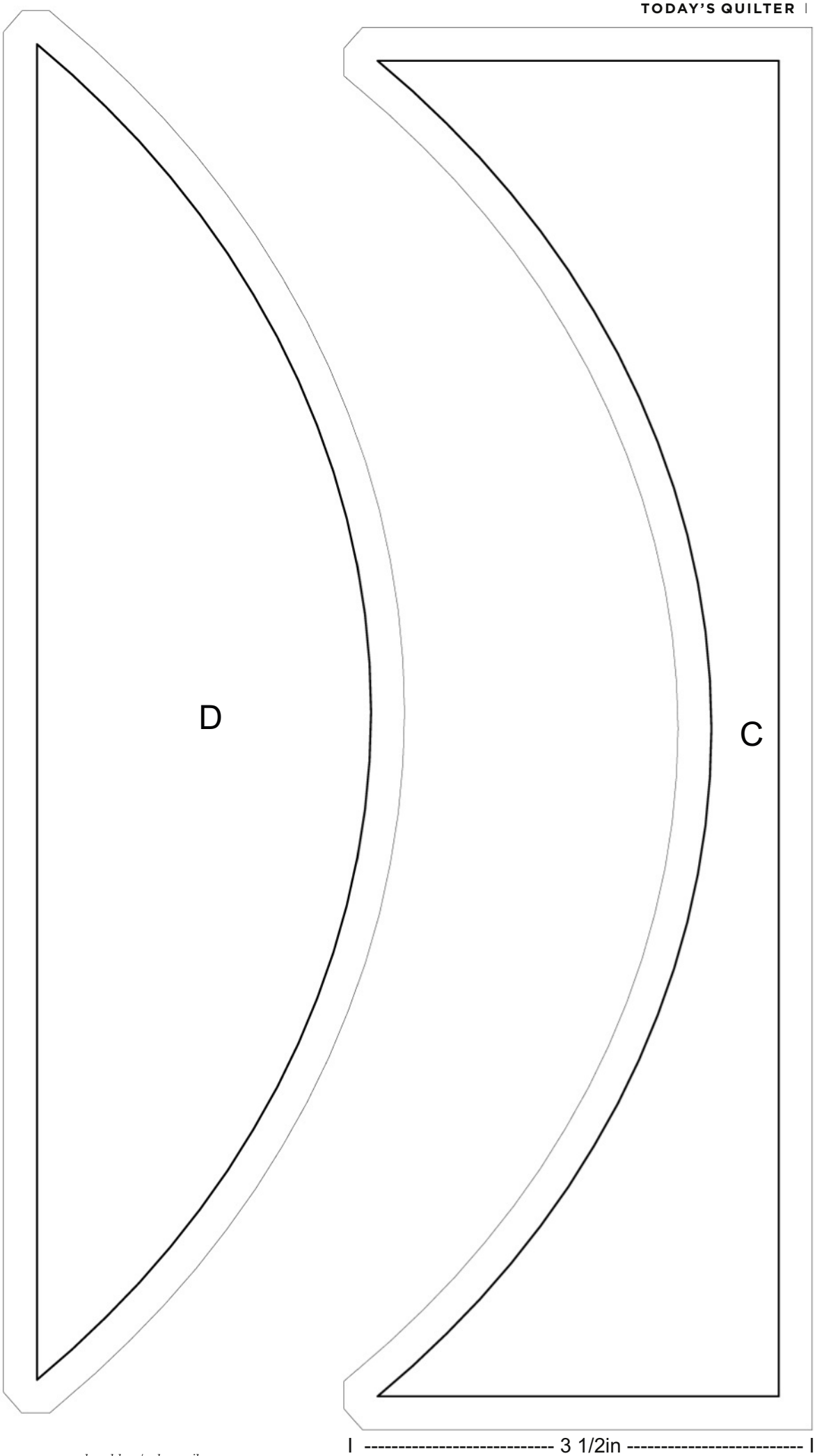
FPP, APPLIQUÉ AND PIECING TEMPLATES

ACTUAL SIZE
PLEASE NOTE: Templates include seam allowances.





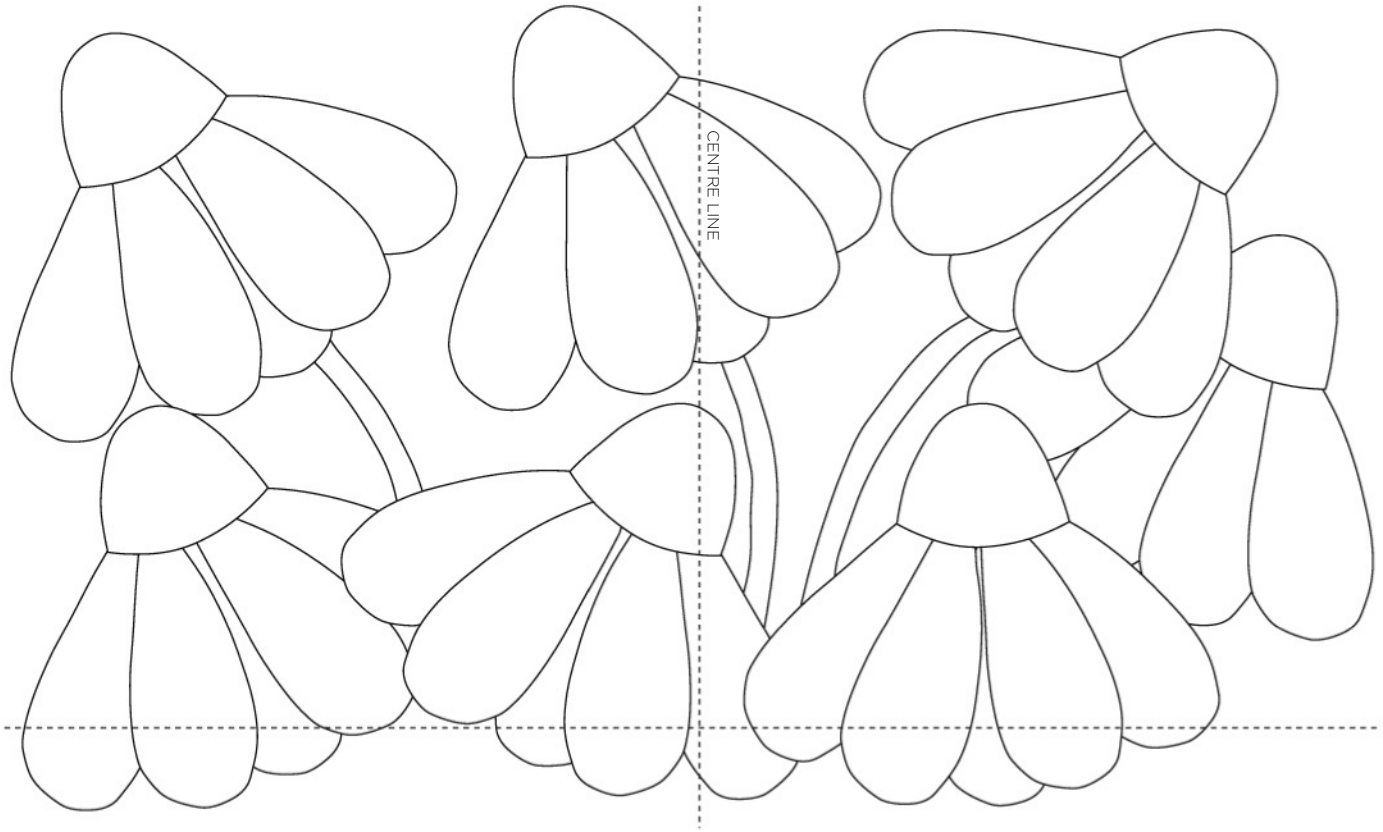



D
C
I ---------- 3 1/2in ---------- I

BLOCK OF THE MONTH

BLOCK LAYOUT

ENLARGE 200%
PLEASE NOTE: Block layout does NOT require seam allowance.

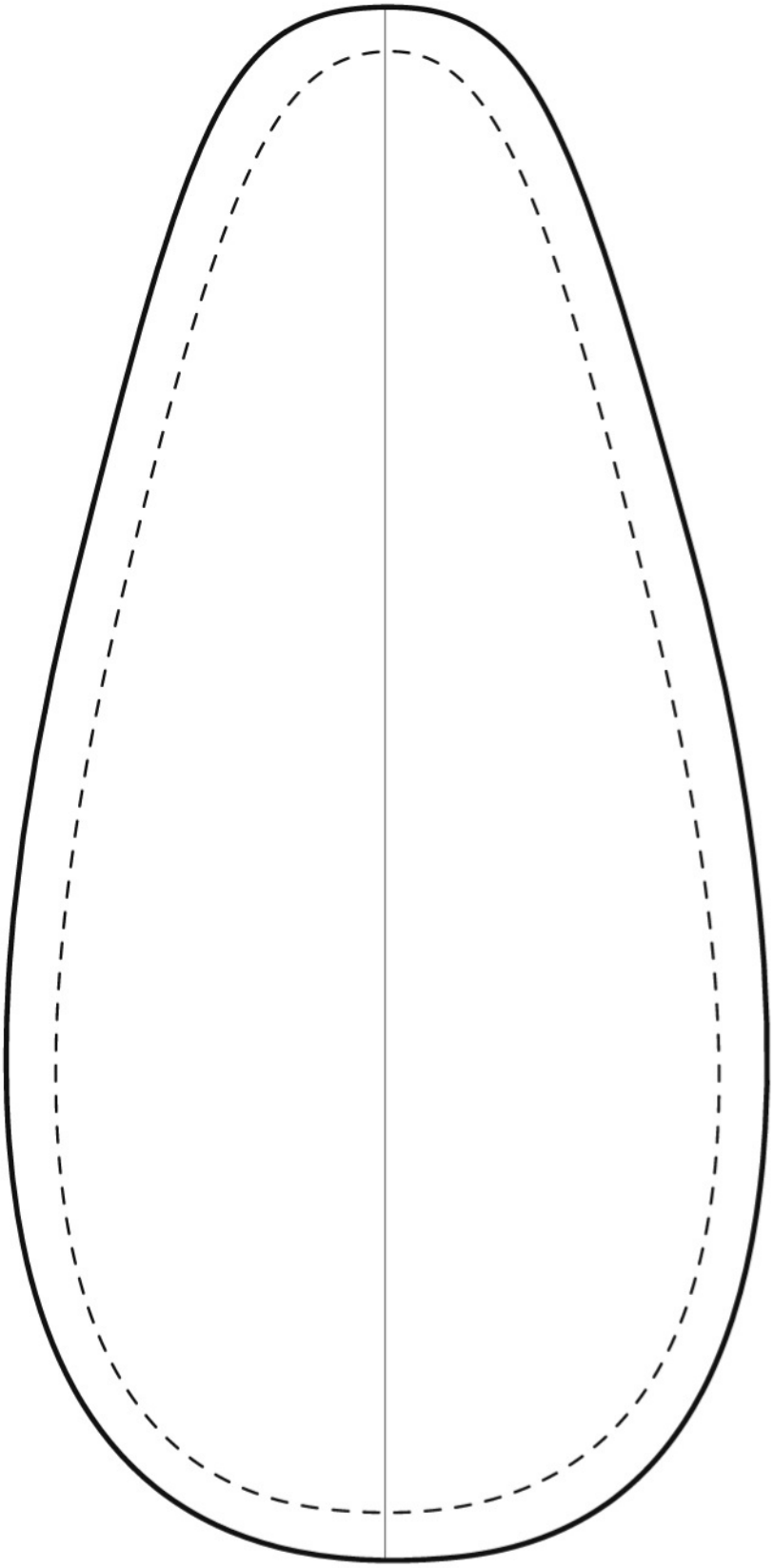


SCAN ME!
Scan the QR code here, to go directly to the templates page on Gathered.how and Download all templates for the projects at full size!

SHADES OF ART DECO

APPLIQUÉ TEMPLATE

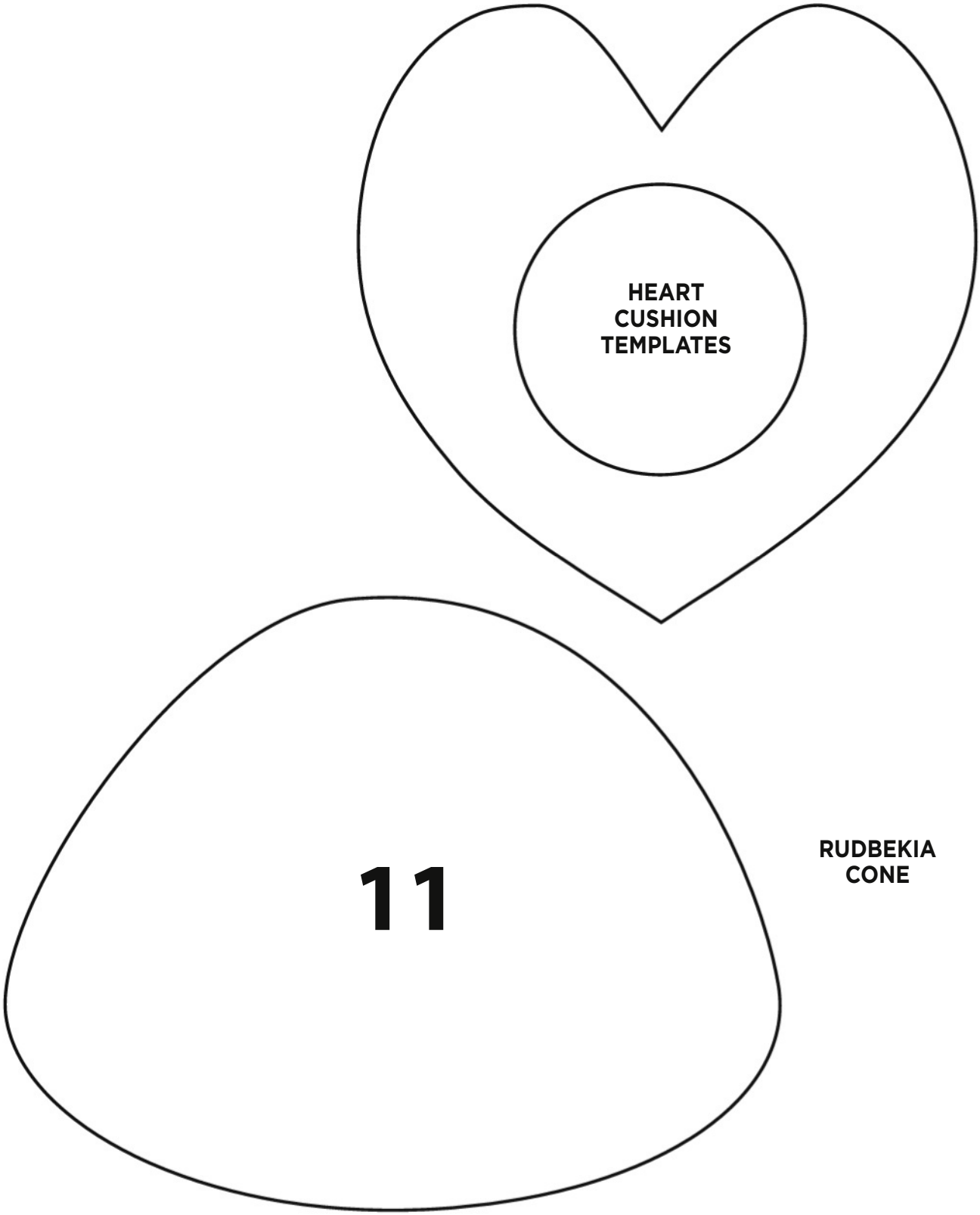
ACTUAL SIZE
PLEASE NOTE: Template includes seam allowance.

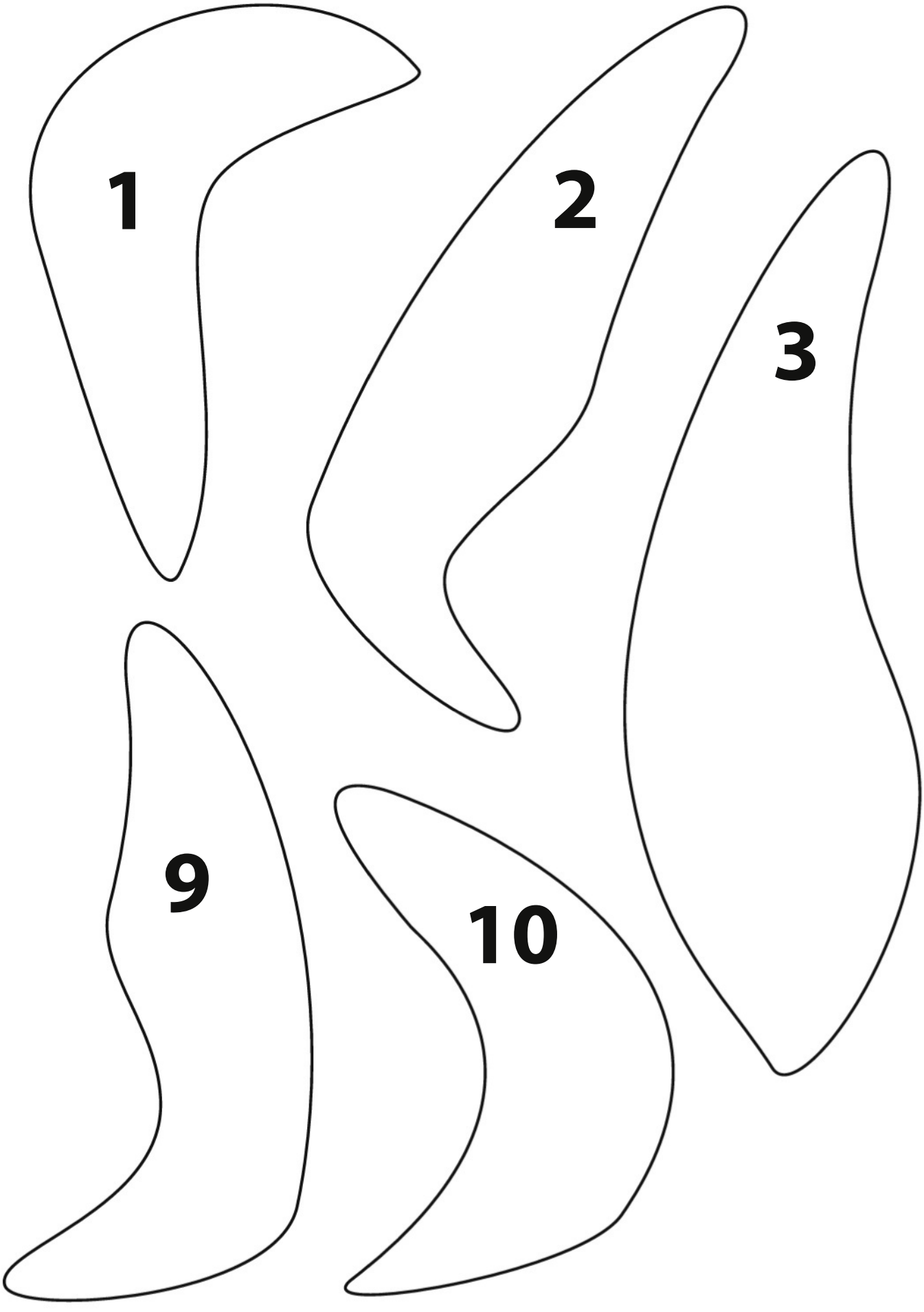


ESSENTIAL GUIDE

CRAZY PATCHWORK APPLIQUÉ TEMPLATES

ACTUAL SIZE
PLEASE NOTE: Templates DO NOT include seam allowances.

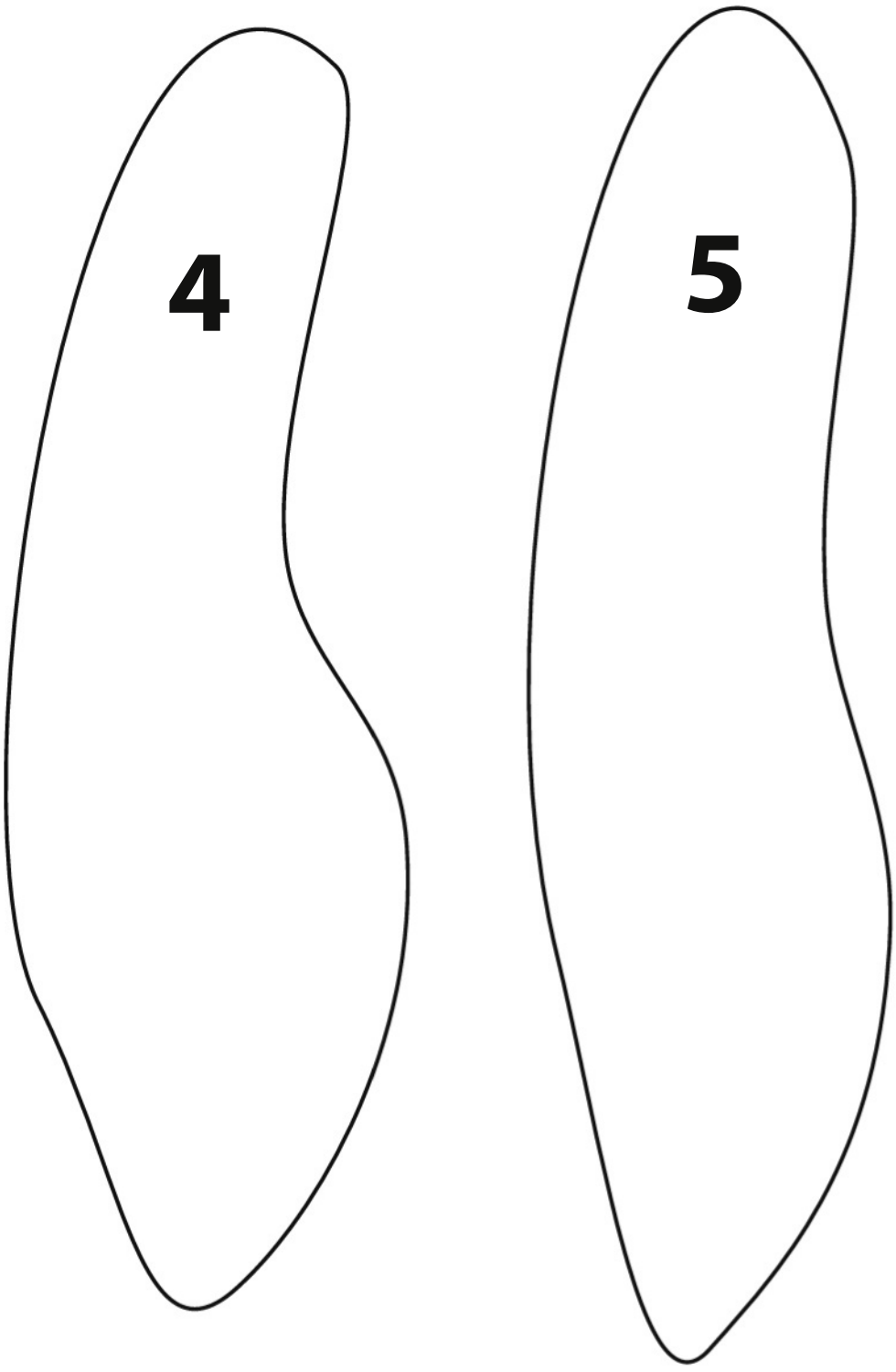


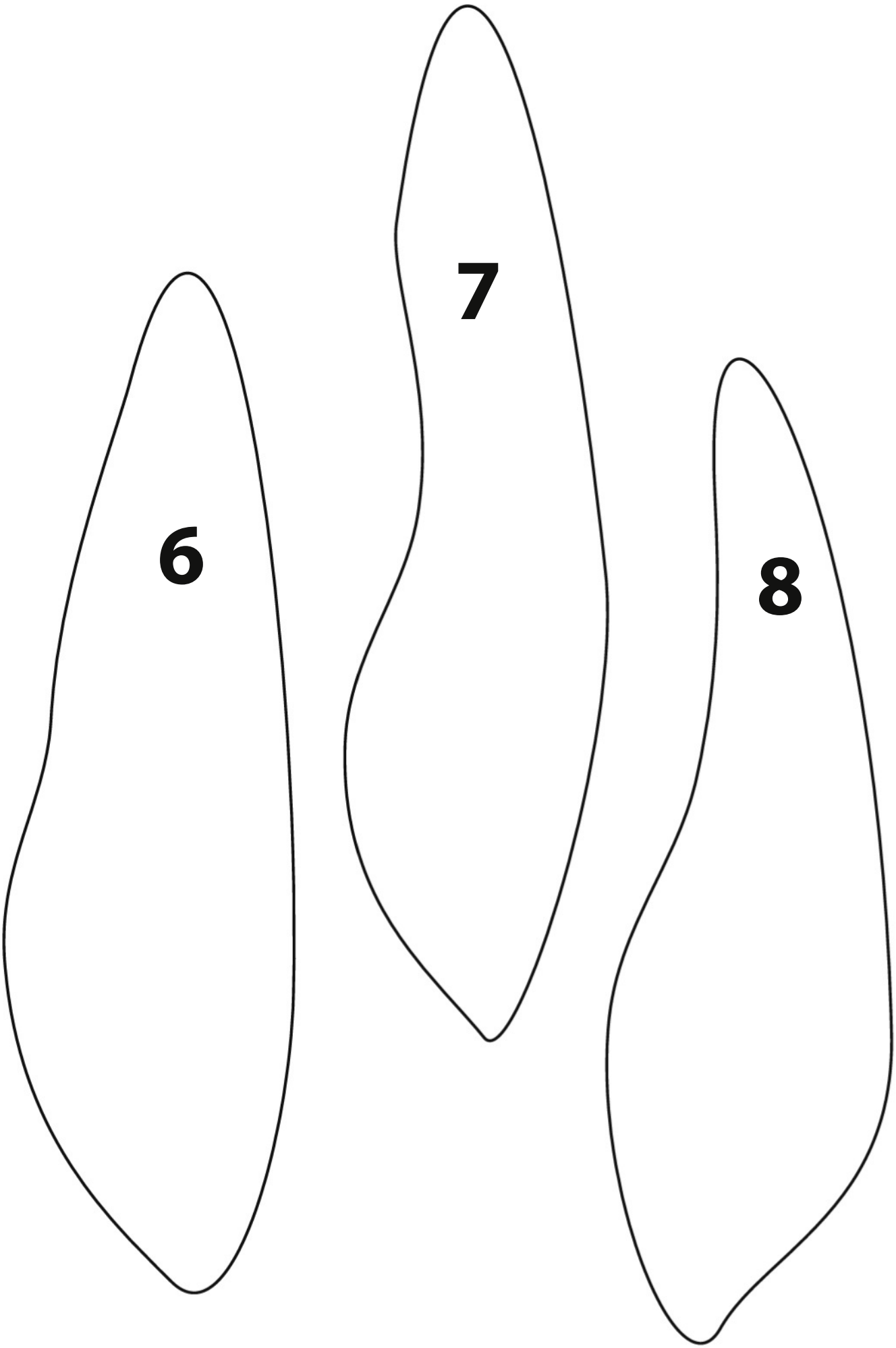

1
2
3
9
10

ESSENTIAL GUIDE

CRAZY PATCHWORK APPLIQUÉ TEMPLATES

ACTUAL SIZE
PLEASE NOTE: Templates DO NOT include seam allowances.




6
7
8

The new home of Today's Quilter

gathered.

Discover your next craft project



NEW

- 1,000s of free patterns
- Step-by-step tutorials
- Video guides

Explore fresh project ideas for all your favourite crafts with the **brand new website** for makers everywhere. Discover easy-to-follow patterns and tutorials for crochet, knitting, sewing, quilting, papercraft and stitching, and learn new skills from experts you can trust.

www.gathered.how

CHESHIRE

SEW I DID
Beautiful selection of quilting and dressmaking fabrics along with haberdashery & wadding. Open Tues – Sat 10am-4pm.
21a Pillory Street, Nantwich.
07780 793676 / 01270 626295

DEVON



STEP BY STEP
A shop in the heart of North Devon, catering for the beginner and experienced quilter alike.
Shop online or visit us in store.
11-13 George Arcade,
South Molton,
Devon EX36 3AB
stepbystep-quilts.co.uk
01769 574071
Step by Step Patchwork Centre
@stepbysteppc

LAKE DISTRICT



FOBBLES
Specialist Patchwork Shop in the Lake District offering mail order service and shopping by appointment for your convenience.
fobbles.co.uk

LANCASHIRE



TEMPTATIONS
Everything you need for Patchwork and Quilting. Hundreds of quality cotton fabrics, wadding, haberdashery, Brother Sewing Machines.
temptationsbentham.co.uk

NORFOLK



SHERINGHAM
Fabulous fabrics, notions and haberdashery for all your patchwork & quilting needs & yarns, beads, books and more!
24 Church Street, NR26 8QS
owltreecrafts.co.uk

NORTH WALES

The Quilting Bee
thequiltingbee.co.uk

FABRICS AND ALL THINGS SEWING
We have moved to a new premises! Shop opening times:
Tuesday – Friday 10.30am – 4pm, Saturday 10.30am – 2.30pm
30 Queens Road, Craig-Y-Don, Llandudno, Conwy, LL30 1AZ
01492 878599
thequiltingbeecyd@gmail.com
@quiltingbee30 *thequiltingbee1*

SOUTH-WEST WALES

Scrapbox-Quilting.co.uk

SCRAPBOX QUILTING
Friendly and professional longarm quilting services to complete your quilt and give it the finishing touch it deserves.
Brynarian, Penlon Road, Newcastle Emlyn, Carmarthenshire
SA38 9HQ / 01239 571281
info@scrapbox-quilting.co.uk
Follow us on Instagram @scrapbox.quilting

SOUTH WALES



PELENNA PATCHWORKS
Online shop stocking hundreds of patchwork fabrics & quilting tools – use code TD1000 for 10% off your first order!
pelennapatchworks.co.uk

SOUTH YORKSHIRE

HAPPY HARE
An independent sewing store in Chapeltown, Sheffield, stocking a range of fabrics, including Kaffe Fassett, Camelot and Tula Pink.
0114 2455996
handmadehappyhare.com

For advertising opportunities
contact Jessie at
Jessie.dolman@ourmedia.co.uk
or on 0117 300 8133

SUFFOLK



THE COSY CABIN
Visit us for all your sewing & quilting needs. New online Shop. Large range of fabrics, notions and workshops. Free Parking. *thecosycabin.co.uk*
01284 811222. IP28 6QU

WEST YORKSHIRE

The Quilt Cabin

THE QUILT CABIN
Patchwork and quilt shop, offering quality branded fabric. Longarm quilting available. Workshops & classes in the studio. *0759 090 1926*
thequiltcabin.co.uk



Notes from the Classroom
with Renée Fleuranges-Valdes
SHOULD WE DITCH IT?

Renée Fleuranges-Valdes tells us all about "ditching" and how this versatile quilting technique can really improve your work!

Okay, I'll admit it. I am an art quilter. But that doesn't mean I don't have some understanding of the traditional quilting space. Heck, I started out as a traditional quilter! So when I'm talking to someone about quilting techniques and the topic of "ditching" (or "stitching in the ditch") comes up, I do have thoughts on whether to ditch or not – no matter if it's a traditional or art quilt.

Let's start with traditional quilts. In the traditional space, ditching has more than a singular purpose. Primarily though, ditching helps you to define an area to quilt. This allows you to focus on one area of the quilt at a time, keeping it square, without worrying about any distortion as you move back and forth along the quilt top. Ditching basically locks everything in place.

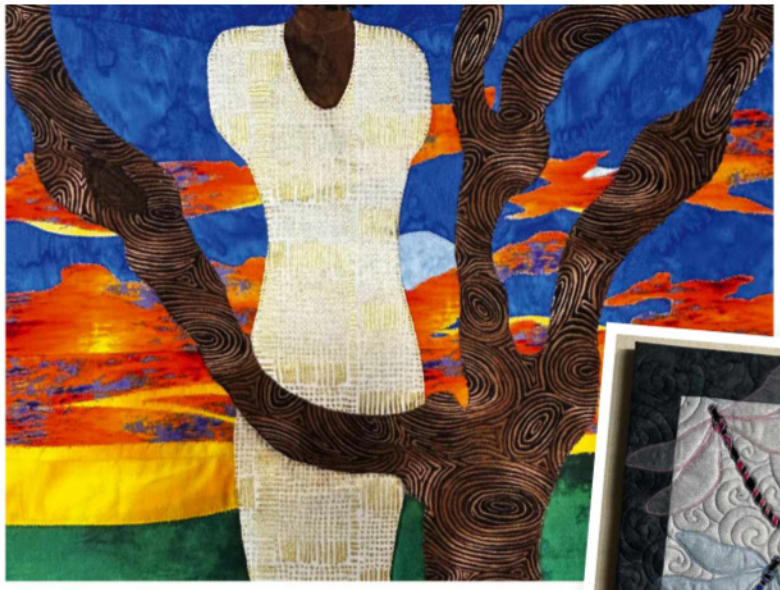
But wait…. what if you aren't free-motion quilting? What if you are doing an edge-to-edge design using a panto on a longarm, or you're doing computerized quilting, or even straight line ruler work? Well, these are probably the only times I say don't ditch! If you are confident in how you have loaded your quilt on the frame AND feel you can advance the quilt evenly, even if you have to go back and forth multiple times, then don't worry about ditching. But I must say, in these scenarios, I am still in favour of adding a few rows of basting across the quilt top to hold it together. And if you are doing a simple meander or even an edge-to-edge on your domestic or sit-down mid/long arm, definitely go ahead and add more basting rows if you aren't going to ditch.

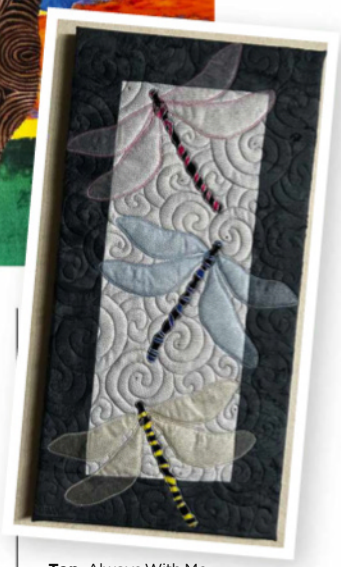
Ditching art quilts

Now what about an art quilt? Does it matter if I am on a domestic or longarm or doing a basic all-over or custom quilting design? My view: nope, it doesn't matter…. DITCH! You don't know how many times I have seen finished art quilts where the maker clearly quilted around an area without ditching. Ask me how I know they didn't ditch... Pucker city – uneven quilts, with hills and valleys throughout the piece, that don't lie flat against the wall, and quilts where even the top doesn't want to be straight. I guess you have figured out by now that I am a huge supporter of ditching art quilts. It's true that many art quilts do not have seams to follow to ditch in, but they do have appliqué! Starting in the centre and working outwards on my piece, I outline "ditch" every appliqué or motif on the top. After I have outlined all of the appliqué shapes, I go back and outline all the components of each appliqué. For example, after outlining my dancers, I will go back and outline their clothes – their shirts, dresses, shoes, etc. Next, I quilt the background and, lastly, I add definition to the appliqué motifs – making sure I have enough quilting in them, but not so much that that area of the quilt is pulled in too tight or more puffed up than the rest of the quilt. When do I not ditch a section or all of an art quilt? If I am blending background colours or pieces of the appliqué, like shading in a face. In that case, I will outline ditch the head or cloud, but I won't ditch the individual fabrics that make up the cloud or face because I want them to blend seamlessly.

As I said, I am clearly a big supporter of stitching in the ditch! Mainly, I believe it hugely improves the integrity of the piece when it comes to stability. Whether it is a utilitarian traditional quilt that will be washed over and over again or an art quilt that will adorn the walls of your home or office for years to come, stitching in the ditch will help to ensure your art continues to look great! I hope you agree and, as always, don't forget to colour your life one quilt at a time.

quiltedartistrybyrenee.com *quiltedartistry@gmail.com*





Top, Always With Me (WIP)... In this work in progress, note that I have ditched the appliqués, both inside and out, but I haven't ditched the different fabric within the sunset, as these will be blended with variegated thread to create the feel of one fabric.

Above, Come Fly With Me... Here is an example of a quilt top where ditching the dragonfly appliqués was all that was needed. Note: I didn't stitch in the ditch between the centre of the quilt and the border, as I wanted the two to flow seamlessly.

Images artist's own

TO RECEIVE ISSUE 106 AS YOUR FIRST COPY, SUBSCRIBE BEFORE 13 SEPTEMBER 2023. SEE PAGE 18 FOR DETAILS!

NEXT MONTH

ISSUE 106 ON SALE

28th of September 2023



SANTA SACK
Kids will love the whimsical design on this Santa sack as much as the gifts inside!



'TIS THE SEASON
Forget floral wreaths – instead, fill your home with fabric wreaths made in stunning Liberty fabrics



CHRISTMAS STARS
Pinks and reds combine beautifully in this charming design featuring two star blocks that will test your sewing skills



*Please note, gift and contents may be subject to change

Let the merriment begin!

• **Jo Colwill** shares her delightful Christmas quilt • **Jo Avery** reveals the finished BOM quilt!

brother
at your side

Sizzling summer savings

Stellar savings on the STELLAIRE XJ1

Designed for those whose creativity knows no bounds.

Sew, quilt and embroider with technology that brings projects to life before your eye

- Create your own masterpieces with My Design Center
  - Extra-large embroidery area: 9.5 x 14" (360 x 240mm)
- Work wirelessly with Artspira and My Design Snap
- Perfect positioning with My Design Snap
- 727 built-in embroidery designs, inc 101 Disney
  - Laser line guide, auto thread cutter and so much more!



Now only £6,699 save £600!



£1,599 with free PE-Design PLUS2 worth £399

Get personal with the Innov-is NV880E

Perfect your embroidery!

Turn your favourite photos and images into unique, personal designs when you combine the Innov-is NV880E and PE-Design PLUS2.

- 260 x 160 mm embroidery area
  - 258 built-in patterns and 13 fonts
  - LED pointer
- Auto jump stich trimmer
- Design wirelessly with Artspira

Make magic with the Innov-is M380D

Fall under the spell of the Innov-is M380D.

Take a magical crafting adventure with the portable Disney embroidery, sewing and quilting machine.

Design your own stitches with MyCustomStitch, and work wirelessly on embroidery patterns with Artspira.

- 181 sewing stitches, inc 10 buttonholes and 4 lettering fonts
- 200 built-in embroidery designs, inc 65 Disney
- 100 x 100 mm embroidery area
- Colour touchscreen
- Auto thread cutter
- Hard case



Now only £899 save £300!

3 YEAR WARRANTY

Brother Sewing Machines Europe GmbH UK Branch,
Shepley Street, Audenshaw, Manchester, M34 5JD

BrotherSewingUK

Scan me
for all offers

Offers valid 1st August to 30th September 2023