

YOUR FAVOURITE MAGAZINE PACKED WITH PROJECTS, INSPIRATION & EXPERT ADVICE

Q TODAY'S QUILTER

ISSUE TWENTY FIVE

LYNNE EDWARDS MBE
discusses making quilted gifts

Create beautiful quilts for your home

LUSCIOUS LIBERTY

Piece and appliqué your very own floral heirloom



THE ESSENTIAL GUIDE
★ SEWING ★
3D YO-YO
EMBELLISHMENTS
All the techniques
you need
BY LINDA CLEMENTS

Designer
Touch

FINISH QUILTS PERFECTLY
WITH YOUR STENCILS

SUNNY SEWING
MAKE THE SWEETEST
SUMMER QUILT

EASY CURVES
PRACTISE & PERFECT
CURVED PIECING

"It looks
amazingly intricate."

DISCOVER SASHIKO STITCHING
WITH SUSAN BRISCOE!

LET YOUR QUILTING SKILLS SHINE

New for you!

The Lintott's Layer Cake quilt,
designer Alison Glass chats to us
about her joyous fabrics



Bookshelf musts!



Alison Glass

"I struggled with quilting on my domestic machine."

"My longarm was a game changer."

Lana Russel



2017 QYD Inspiration Squad members

Quilt your desire...

The HQ Simply Sixteen® 16-inch longarm



Lana was ready to graduate from traditional sewing when a friend asked her to join a quilting group. She took the leap and found herself surrounded by a network of encouraging mentors. When she realized she'd become a quilter, committing to a longarm was just a matter of time.

QUILT BY LANA RUSSEL

Read, watch, and learn more from the Quilt Your Desire Inspiration Squad at www.HandiQuilter.me/QuiltYourDesire.

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Commissioning Editor Jenny Fox-Proverbs
Art Editor Sue White
Deputy Editor Fiona Smith
Features Editor Jane Rae
Technical Editor Laura Pritchard
Digital Editor Zoe Williams
Technical Consultant Linda Clements
Group Senior Editor Julie Taylor

Contributors

Lynne Edwards MBE • Carolyn Forster
 • Alice Garrett • Anne Williams
 • Pam & Nicky Lintott • Sally Ablett • Jo Avery
 • Tina Prior • Annelise Brant • Katriel Costello
 Photography Immediate Media Photo Studio
 unless otherwise stated.

Write to us

Today's Quilter, Immediate Media, Tower House,
 Fairfax Street, Bristol, BS1 3BN
 or email: todaysquilter@immediate.co.uk

ADVERTISING

Call: 0117 300 8206

Senior Advertising Manager Penny Stokes
Client Partnership Manager Beckie Pring
Senior Sales Executive Tiffany Jackson

MARKETING AND CIRCULATION

Newstrade Marketing Manager Janine Smith
Export Marketing Manager Rebecca Richer
Direct Marketing Executive Lily Nguyen

PRODUCTION

Production Coordinator Lizzie Ayre
Production Manager Rose Griffiths/Louisa Molter
Production Director Sarah Powell

LICENSING

Director of International Licensing & Syndication Tim Hudson

PUBLISHING

Publisher (Sewing Portfolio) Liz Taylor
liz.taylor@immediate.co.uk

Chief Executive Officer Tom Bureau
Managing Director, Bristol Andy Marshall
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BUYING

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WELCOME!

I was asked on Saturday by the presenter on Sewing Quarter TV whether I buy the fabric before choosing a quilt pattern, or match the fabric to a pattern I already have. There is no concise way to answer this because we all know that the starting point, journey and destination changes every time. Alice Caroline's stunning collection of Liberty prints is the star of the cover quilt this issue and the starting point of that particular adventure. Alice, however, had other inspirations along the way, from Japanese design to time-saving techniques, and the end result exceeded everyone's vision. Makower's sweet Bunnies and Cream print was the starting point for Sally Ablett's travels beneath sunny skies filled with breezy pinwheel blocks. Fabric collections by Alison Glass have inspired many of us to make our next quilt, but as the talented designer reveals, often the process of creating quilt patterns informs her prints. The journey is different every time.

I hope you enjoy your quilting travels as much as the destination.

Jenny

Jenny Fox-Proverbs Commissioning Editor

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



Todaysquilter



Todaysquilter



Todaysquilter



Todaysquilter

www.todaysquilter.com

Start quilting for summer with...



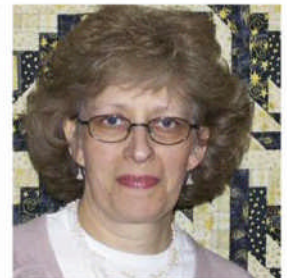
Alison Glass
RAINBOW BRIGHT

Our roving Features Editor Jane Rae chats to Alison (page 46) about the fabric collections that are fast becoming modern classics.



Alice Garrett
COVER STAR

We all adore medallion quilts here on the *Today's Quilter* team, so we were excited to see Alice's stunning Liberty version (page 22).



Sally Ablett
BUNNY HOP!

Sally's talent for evoking a fabric collection's mood within a quilt design shines from her joyously sunny creation on page 65.

TODAY'S QUILTER

Create beautiful quilts for your home

50 Make this whimsical design of gentle curves and bold, single shapes



65 Soothing pastels and adorable bunnies make this a sweet summer quilt



22 Indulge in luscious Liberty fabrics in this gorgeous design with the wow factor



DON'T MISS AN ISSUE!

Make sure you receive every issue of *Today's Quilter* with a free trial subscription – for the latest quilting news straight to your favourite device. See page 38.

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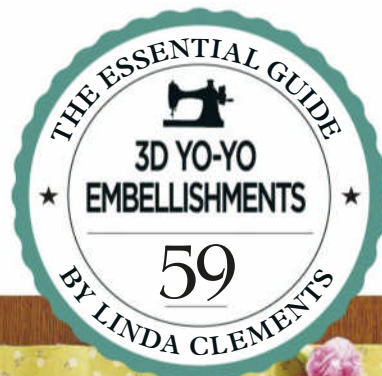
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A month in the country: Jo Avery is inspired by the water lilies on her pond at Shangri La farm



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Create a sense of movement in this design by Pam Lintott



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From the pond – enjoy Jo Avery’s beautiful water lilies block



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Make a gorgeous quilted cushion for your home



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Fresh picks: the hottest quilting news

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Alison Glass lets us in on the secrets of her creativity

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Use Liberty fabrics to recreate this gorgeous new design

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Clever use of colour and decorative quilting creates a chic cushion

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Master curved piecing with this bright and bold design

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Make the sweetest summer quilt in the prettiest fabrics

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A design all the way from Provence

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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.



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NOW

INSPIRED BY..

Summer mornings

TQ

Layer mixed fabrics and stitches for texture and movement



THE DESIGNER

PAULINE BURBIDGE

Pauline's Quiltscapes are collaged fabric landscapes made especially for the wall. Inspired by the rugged and rural landscape surrounding her home on the Scottish borders, these richly layered works include mono and cyanotype printing, fabric rubbing and various stitching techniques on natural fibres such as silk and cotton organdie – which signifies the mist over the landscape. We're not sure which is lovelier, waking up to the rural view or gazing at Pauline's mesmerising artistic impression.

Wheat & Barley Fields, above, is just one of Pauline's Quiltscapes, see more at www.paulineburbidge-quilts.com



TQ
Recycle vintage
linens for pretty
and planet-
friendly quilts



THE BOOK

LUXE VINTAGE

Luxe Vintage by Tahn Scoon (New Holland Publishers) at £16.99, paperback, is available from all good bookshops or call 0120 625 5777 quoting LV01 to purchase a copy at the special price of £14.99 including p&p. uk.newhollandpublishers.com

If you've ever wondered how to integrate vintage textiles and collector's pieces with handmade items in your home, interior designer and magazine stylist Tahn Scoon is here to help. With a whimsical design and beautiful photography by John Downs, Tahn's book is bursting with practical styling advice and sweet little DIY projects, from simple sewing to tea party baking, that will help homemakers create a vintage space they'll love morning, noon and night. www.tahnscoon.com.au

TO

Explore interior design moodboards for fresh colour inspiration



THE SHOP

BOEME DESIGN

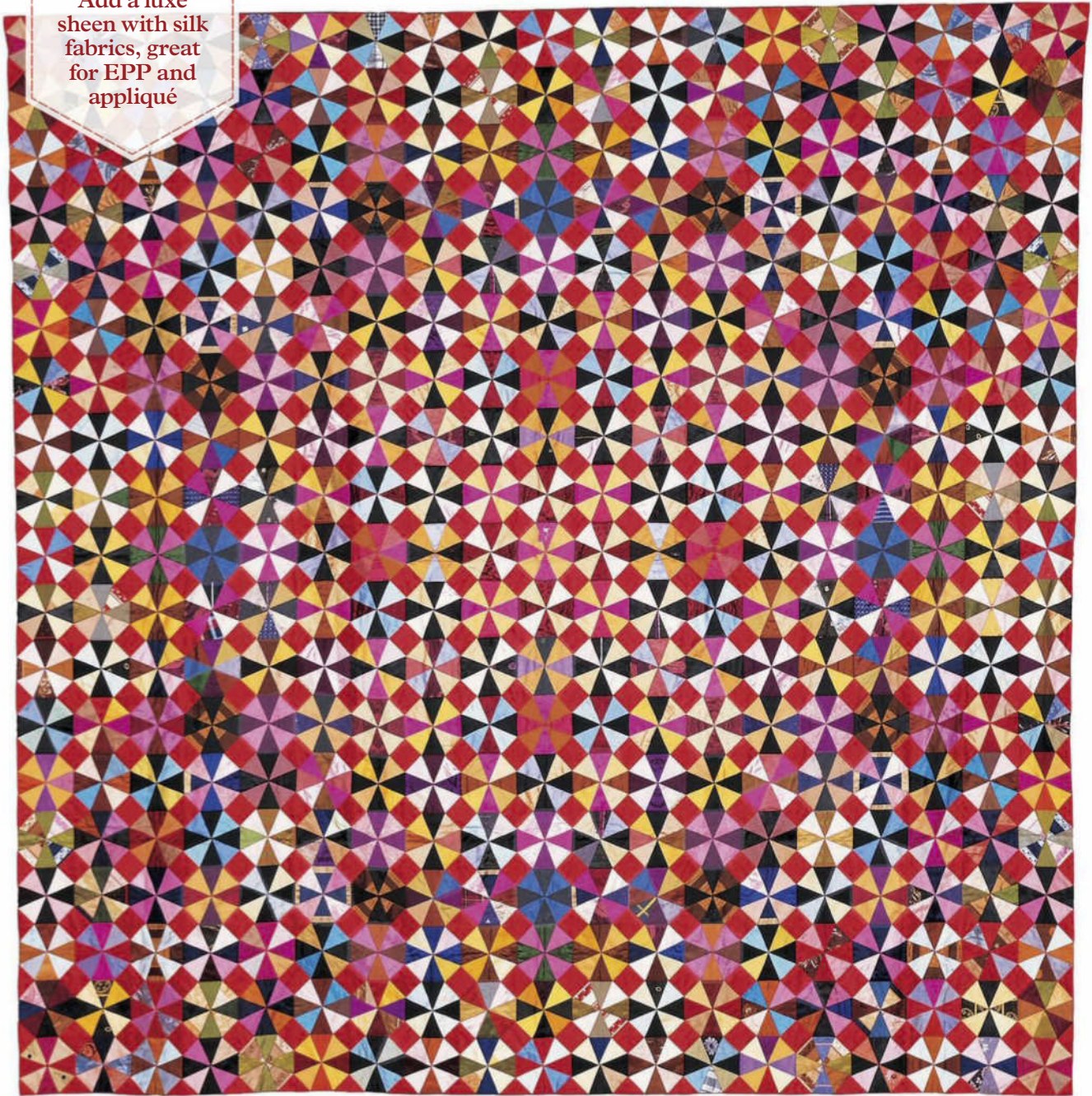
Boeme Design's fabrics carry that true "Made in England" charm. The range, designed by founder Jo Bound, is abundant with painterly prints in layered and unique hues and the inspiring website includes a "Book of Colour" – a superb source of colour palette ideas with pretty names such as Tearose and Peach, and Lotus and Caper. The dreamy scene above features Megan Blossom, a print that would look perfect atop our breakfast table on a leisurely Sunday morning.

Boeme's website lookbooks are bursting with inspiring prints and stunning photography, worth a visit for the eye-candy alone. www.boeme.co.uk



TQ

Add a luxe sheen with silk fabrics, great for EPP and appliqué



THE QUILT

KALEIDOSCOPE QUILT

This late 19th century quilt was pieced from silks by Elizabeth Watson who lived on a farm in Cumbria with her two sisters, who were also quilters. Each morning the siblings would rise at 5am and, after completing chores, they would spend the daylight hours sewing. Elizabeth made this piece for her bottom drawer, though sadly she never married. We're glad it's getting an airing now thanks to the Quilter's Guild Collection – we love the warm vibrant colours and the clever placement of fabric, reminding us of a radiant rising sun.

Read more about this quilt and explore The Quilters' Guild Collection at www.quiltmuseum.org.uk/collections

moda

ANN'S ARBOR

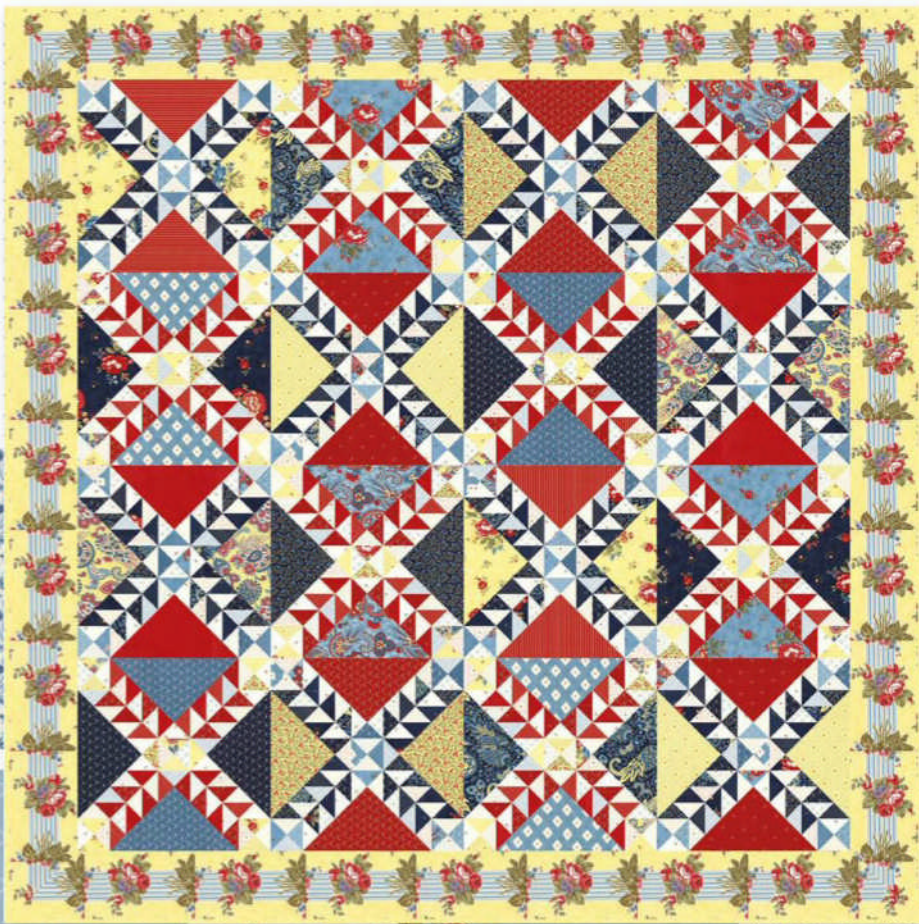
Minick & Simpson

Latitude 42.265594 Longitude -83.7488298

Ann's Arbor pays homage to our hometown of Ann Arbor, Michigan. This vintage Americana-inspired color palette evokes happy memories of family and friends, childhood adventures and carefree summers. We've mixed pretty florals, ditsy prints, posies and our favorite paisleys with stripes and diamonds to make a collection suited to any kind of quilt. Visit your favorite independent fabric retailer this August, 2017 for pre-cuts, yardage, and patterns.



MS 1702 Lady of the Lake Size: 80" x 80"



TODAY'S QUILTER

Create beautiful quilts for your home



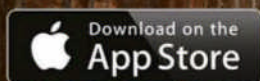
MISSED A MAG?
All back issues are available as digital downloads!

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 for *Today's Quilter*, download the app and get quilting!



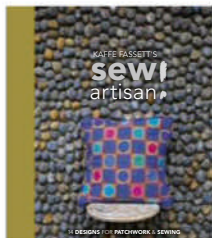
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All the latest quilting news

FRESH PICKS

We're focusing on colour this month, exploring beautiful new books from Kaffe Fassett and Uppercase and quilts inspired by Africa



NEW TO DOWNLOAD!

Kaffe Fassett Sew Artisan

Kaffe Fassett and FreeSpirit Fabrics have launched their first-ever eBook, featuring 14 exciting projects that will add the “wow” factor to both your home and wardrobe. Its 72 inspirational pages are packed with pattern instructions and projects showing how to mix his glorious new Artisan fabrics in the summery Blue & Sunny colourways.

“My Artisan fabrics were something I had dreamt of creating, inspired by my travels to ethnic markets where I witnessed how people used the fibres and textiles of their regions to create beautifully hand-crafted works,” said Kaffe.

To download your copy (£11.99) visit www.freespiritfabrics.com or upcraftshops.com/products



INTERIOR DESIGNS

QUILTERS' PARADISE

Looking for ways to decorate your home that reflect your love of stitching, then why not explore HomeSense for inspiration? Their eclectic collection of homeware is sourced from all over the world and is perfect for the textile lover's home and creative space. Add focus to your room with a statement chair – we love the big, bold patchwork on this double-ended chaise longue, which is in trad tweeds and plaids in rich purple and cool grey-blue.

www.homesense.com

A QUILT IN FIVE MONTHS!

WINTER VILLAGE BOM

If you caught a glimpse of the new Blue Sky fabric featured in issue 23 of *Today's Quilter* and fell in love, then this is the BOM for you. The Quilt Room has launched a new Block of the Month featuring Winter Village designed by the much-loved Edyta Sitar of Laundry Basket Quilts. The first monthly payment is £50, which includes the complete pattern and fabrics for the first row of houses, followed by four monthly payments of £32.95. All fabric for the quilt top and binding is included plus, in the last month, you receive pre-cut silhouettes to simplify the gorgeous appliqué on the quilt. Each package is sent out post free in the UK. Sign up today to make sure your Winter Village is ready for Christmas! www.quiltroom.co.uk



The Blue Sky collection has 28 different prints inspired by summer meadows and includes florals from small daisies to lilac blossoms



SEW SWEET

Gift Ideas

Groves offers a wonderful collection of workbaskets, sewing machine bags, knitting, crochet, sewing and craft bags as well as matching accessories available through shops throughout the UK. We've picked three sewing boxes from their Hobby Gift collection, which would make lovely gifts for yourself or a friend. The range includes

1: Sewing Box from the Sehlbach & Whiting range in large (25cm x 36cm x 16cm, £30) and small (19cm x 23cm x 10cm, £18). 2: Sewing Box from the Sehlbach and Whiting range (25cm x 36cm x 16cm, £30). 3: Hobby Gift Premium Heartwood Sewing Box (20cm x 39cm x 26cm, £64.99). If you need help looking for a specific type of case or workbox, and for stockist info, email groves@stockistenquiries.co.uk

WATCH LIVE

Fun at FOQ

Catch Sewing Quarter's cutest duo, Mandy Shaw and John Scott, live at the main theatre at Festival of Quilts on Sunday 13 August at 1.45pm, where Mandy will be demonstrating one of the projects from her new book, *Mandy Shaw's Red + White Christmas*. In addition, at the theatre slot, she will be giving everyone who books a ticket a FREE iron-on pattern transfer for the project she is demo-ing. Tickets for the theatre show cost £6.50, and can be booked at bit.ly/SQatFOQ



IT'S A WRAP

Handmade with Love

It's that time of year when we're making lots of little stitched gifts for fairs and exhibitions. Why not add the finishing touch with some tempting trim or decorate the pinboards and organisers in your sewing space? The Berisfords Natural Charms Haberdashery Collection is available in a variety of tempting designs

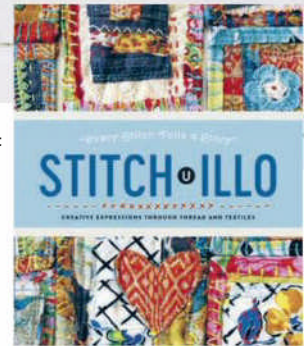
Handmade with Love, Buttons, Tape Measure, Metric Measure, Handmade and Hand Knitted. For information on your nearest stockist, contact Berisfords by email Berisfords@stockistenquiries.co.uk or call 01453 883581.



Textile painting
by Ruth de Vos



Stitch•illo cover
by featured artist
Kelli May Krenz



STITCH•ILLO

EVERY STITCH TELLS A STORY

Janine Vangool of *UPPERCASE* explores the resurgence of stitch and textile arts in this beautiful and expansive book. Featuring 46 artists, it's not a book that you will be able to put down easily, so we warn you now, hang up the "do not disturb" sign, find a comfortable spot and be prepared to lose yourself as you meander through a visual feast of 600 images over 352 pages. It's fascinating to read about

each of the artist's creative journeys, to discover what inspires them, how they work, where they work and to see their inspirational pieces. "They create beauty and find peace. They tell deeply personal stories, and in the process share universal ones of connection and feeling," says Janine. *Stitch•illo* (£23) comes in four different dust jackets that you can fold to reveal your favourite pattern. uppercasemagazine.com/stitchillo

UPPERCASE publishes beautiful and eclectic books, as well as a quarterly magazine on graphic design, illustration and crafting "for the creative and curious". *Stitch•illo* is Volume S in the *UPPERCASE Encyclopedia of Inspiration*. For more information on this collection, visit www.encyclopediaofinspiration.com



Lesley in Essex with her Handi Quilter



THE LONG GAME

Hands On!

Have you been thinking about exploring the world of long-arm machine quilting? Liz and Pete Holpin, of Pinhole Quilting, are the exclusive outlet for Handi Quilter Long-Arm machines in the UK and they've got big plans for the quilting world: "Our aim is to become a European Centre of Excellence for Machine Quilting," said Liz. They are holding the first ever UK Machine Quilting Academy from the 16th to 19th of February 2018. If you want to be among the first to hear their news, sign up to their newsletter on the website, www.pinholequilting.co.uk



A DAY OUT IN CORNWALL

Out of Africa

This summer, Cowslip Workshops is hosting a stunning exhibition of quilts from makers Sheena Norquay, Gillian Travis (featured right), Hilary Gooding and guests, Phillida Fisher and Odette Tolksdorf. Gillian, Hilary and Sheena met at the Quilt Symposium in Durban, South Africa in July 2015. They stayed with Hilary's sister, Phil Fisher, after the Symposium and visited some fabric shops selling African fabrics as well as visiting Odette Tolksdorf, a leading South African quilt artist who was introduced to them by Phil. Gillian set a challenge for the five quilters to make a piece using the African fabrics. Connected by Africa will be on display in The Barn from 26th August to 3rd September. You can also hear talks from Sheena and Hilary on 30th August (see Diary Dates for more information). www.cowslipworkshops.co.uk



FOREST CREATURES

AUTUMN IN BLUEBELL WOOD

Our favourite little woodland creature, the prickly hedgehog, makes a playful appearance in this earthy new range from Lewis & Irene. Rumour has it that fabrics featuring our friend the hedgehog are all the rage, so make sure you get it while you can! We love the peaceful foxes and deer scene (above) and the collection includes blender fabrics in colours as diverse as Red Apple and Light Latte – delicious! Arriving in fabric shops this August. www.lewisandirene.com

BOOKSHELF

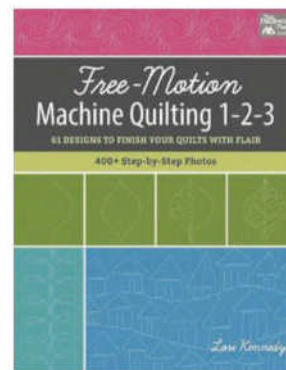
Read all about it!



The Versatile Nine Patch
By Joan Ford
You'll be amazed at the versatility of this simple quilt block!
£21.99, Taunton
www.thegmcgroup.com



Sew Small, 19 Little Bags
Jennifer Heynen
We know how much quilters like to make bags and this book shows you how to stash your coins, keys, jewellery and more!
£19.99, C&T Publishing
www.searchpress.com



Free-Motion Machine Quilting 1-2-3
Lori Kennedy
Discover how to machine quilt creative designs the easy way. More than 60 striking quilting motifs are at your fingertips in this comprehensive visual guide to free-motion machine quilting. Motifs include flowers and animals.
£26.99, That Patchwork Place
www.roundhousegroup.co.uk/shop



HOME GROWN

CREATURE COMFORTS

What could be more appealing? These locally sourced fabrics were all grown at Makower's design studio in Maidenhead. Home Grown features fresh vegetables and a yard full of characterful farm animals including chicks, hens, pigs and cows, with blenders in Aubergine and Red stripes and linen textures in Straw, Sage and Duck Egg.

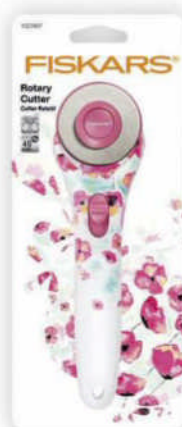
www.makoweruk.com

NEW FROM FISKARS

Fun and Functional

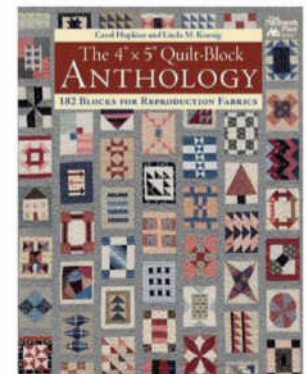
Fiskars Fashion Stick Rotary Cutters come in two designs featuring flowers and a geometric pattern. Suitable for both left and right-handed users, they are priced £14.99, have a 45mm blade and are ideal for crisp, controlled cutting on a wide variety of materials. They also have a sliding button, which extends a blade guard for safety when not in use. It just goes to show that functional gadgets can be beautiful too! Fiskars products are available in John Lewis, Hobbycraft, The Range and independent craft shops around the UK.

www.fiskars.co.uk



BOOKSHELF

Read all about it!



The 4in x 5in Quilt-Block Anthology

Carol Hopkins and Linda M. Koenig

Enjoy trying your hand at a wide range of attractive blocks – 182 in all – including simple blocks and intricate paper-pieced designs. Use it to make a sampler quilt.

£26.99, That Patchwork Place www.roundhousegroup.co.uk/shop



Moda All-Stars Lucky Charm Quilts

Discover 17 patterns for quilts using pre-cut 5in squares. Compiled by Lissa Alexander, with this book you'll be creating full- and lap-sized scrappy quilts, tablerunners and makes with style from your charm packs.

£21.99, That Patchwork Place www.roundhousegroup.co.uk/shop

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

QUILTING EXHIBITIONS

As Good as it Gets: Exquisite Welsh Quilts from 1921-1939

Until 4th November, Wales

● An exhibition featuring quilts from a number of collectors highlighting the work of Welsh quilters. The Welsh Quilt Centre, The Town Hall, High Street, Lampeter, SA48 7BB
www.welshquilts.com

Tuesday Quilters Quilt Show

22nd-23rd July, West Yorkshire

● Sales table, refreshments, traders, raffle in aid of Martin House and Yorkshire Air Ambulance.

Village Hall, Boston Spa, LS23 6AA
10:00-16:00
Admission: £3
Contact Glenwin Barron on 01937 582745 or email on g.glenwin@talktalk.net

Annual Exhibition of Work by the Landsker Quilters group and friends

25th-29th July, Pembrokeshire

Bethesda Chapel, High Street, Narberth, SA67 7AS
10:00-17:00 Tuesday-Friday
10:00-16:00 Saturday
Admission: free
Disabled access
Contact 07785334213 or email gerda.bryant@me.com

Cornerstone Quilters Summer Exhibition

28th-29th July, Liverpool

● Exhibition of quilts, quilt raffle, tombola, sale of handmade goods, fabric trader, refreshments. The Millennium Centre, St Mary's Church, West Derby Village, Liverpool, L12 5EA
10:00-16:00
Admission: £2
Contact Jo on 07477 268 768
sewo@hotmail.com

Cardiff Quilters' 25th Anniversary Exhibition

29th July, Cardiff

● Exhibition of members' work and challenges from last five years. Disabled access, traders, raffle, refreshments and sales table. Profits will be used to make charity quilts for local organisations.



Above, Earlier quilts on display at the Walpole St Peter Quilt & Craft Show in Cambridgeshire

Park End Church, Llandennis Road, Cardiff, CF23 6EG
10:00-16:00
Admission: £1
For more info, call 02920732980 or email c.farr@sixforty.co.uk

Biennial Whitstable Patchwork and Quilting Exhibition

3rd-5th August, Kent

● An exhibition by local quilters and textile artists, there will be trade stalls, sales tables, refreshments and a quilt raffle for charity. St John's Church, Argyle Road, Whitstable, CT5 1JS
10:00-16:00
For further info, email jean.hopkins162@gmail.com

Tryst Patchwork Group 15th Anniversary Exhibition

4th-5th August, Edinburgh
Pentlands Community Centre, Oxgangs Brae, Edinburgh, EH13 9LS

10:00-16:00
Admission: £3, includes refreshments
Raffle proceeds to MS
For further information, email mahmurray@btinternet.co.uk or call 0131 3360053

Walpole St Peter Quilt & Craft Show

5th August, Cambridgeshire

● Exhibition of quilts and crafts, raffle and sales table. Walpole St Peter Church, Church

Road, Walpole St Peter, Wisbech, Cambridgeshire, PE14 7NS
11:00-16:00
Admission: free

Quilts in the Garden

6th August, Kent

● The fifth show in the garden of the Poppy Crafts' shop displays some of the makes the Poppy Patchers and Sewing Bee groups have produced over the year, including quilts and other sewn items. Raffle quilts in aid of The Harmony Therapy Trust plus, tombola, sales table and refreshments. Poppy Crafts, 33-35 Victoria Street, Sheerness, Kent, ME12 1YA
11:00-16:00
Admission: £3
Contact Denise on 01795 666976 or poppycrafts@icloud.com

Festival of Quilts

10th-13th August, Birmingham

● The Festival of Quilts is the perfect place to see a fabulous array of quilts including traditional, contemporary, art and modern quilts, and to learn a new quilting technique or to master an existing skill. This year there are over 270 workshops, including Quilt Academy Classes, Quick and Easy Workshops and quilting demos. You can also listen to experts in the lecture programme and see artists in



Above: Blackadder Livery Coverlet on display at The Quilters' Guild Walks of Life exhibition at Festival of Quilts



Connected by Africa at Cowslip Workshops in Cornwall featuring the work of Phillida Fisher (above left) and Hilary Gooding (above right)

action in Creative Textiles Studio. And did we mention the opportunity for some retail therapy? *Today's Quilter* Technical Editor is running two workshops on Thursday 10th August at 10:30 and Saturday 12th August at 13:30. Also, don't miss Mandy Shaw and John Scott in the main theatre on Sunday 13th at 13:45.

To buy tickets to the show, and to book for the workshops and theatre show, click on the link below. Use code TQ17 to save ££ on your ticket.

www.thefestivalofquilts.co.uk

Walks of Life, Festival of Quilts

10th-13th August, Birmingham

● Walks of Life examines the lives and stories behind the makers of ten historic quilts from The Quilters' Guild Collection, ranging from 1830 to the present day, including the newly acquired piece, Honesty Skyline made by one of the UK's most influential contemporary quiltmakers, Pauline Burbidge.

www.quiltersguild.org.uk

Quilt Festival with Crafts

10th-12th August, Wales (Bridgend)

St Cynwyd's Church, Llangynwyd, Maesteg, CF34 9SB

10:00-16:00
Admission: £3
Contact Mrs Margaret Hood
07598 762942

Coffee, tea and cakes available.

Quilts in Cae Hir

25th-27th August, Ceredigion, Wales

● This unique outdoor event enters its sixth year. Amazing quilts are displayed in beautiful RHS associate gardens, showing both quilts and gardens at their best. There is also a traders' marquee where you can purchase beautiful crafts, quilting supplies and plants. A visit to the tea rooms will provide refreshments of a light lunch or tea and cake.

Cae Hir Gardens, Cribyn, Lampeter, Ceredigion, SA48 7NG
10:00-17:00

Admission: £6

www.caehirgardens.com

www.finishmyquilt.co.uk

Connected by Africa

26th August-3rd September, Cornwall

● An exhibition of quilts by Sheena Norquay, Gillian Travis, Hilary Gooding and guests, Phillida Fisher and Odette Tolksdorf. See Fresh Picks on page 16 for more on this interesting collaboration. During the following talks on 30th August the exhibition will not be open to the public. Tickets cost £5.

Playing with Threads by Sheena Norquay, at 11:00
Small is Beautiful, by Hilary Gooding, at 15:00
Cowslip Workshops, Launceston, Cornwall
10:00-16:30

Admission to the exhibition is free

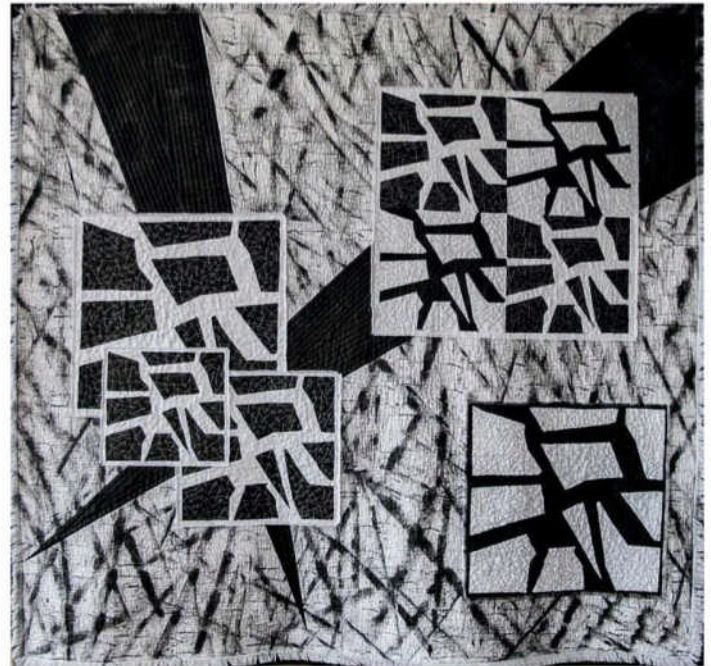
Contact 01566 772654 and

www.cowslipworkshops.co.uk

In The Ditch Quilters Exhibition

26th August, Edinburgh

● In conjunction with the Currie and Balerno Horticultural Show.



13:30-16:00
Balerno High School, EH14 7AQ
Admission: £2

Disabled access, raffle quilt.

Contact: 0131 336 0053,

mahmurray@btinternet.com

Dragonfly Quilters of Deal – 7th Exhibition of Quilts and Wall Hangings

26th-28th August, Kent

● Tea, coffee and cakes served all day.

St George's Church Hall, High Street, Deal, Kent, CT14 6AZ

10:00-17:00 Saturday & Sunday

10:00-16:00 Monday

For more info, contact Tracy Aplin on 01304 363401

CRAFTS

Henley Handmade Fair

25th-28th August, Henley-on-Thames

● Explore marquees and outdoor markets filled with handmade jewellery, homewares, clothing and more. Enjoy artisan food and drink providers at the Food & Drink Village. A great family day out for the Bank Holiday weekend! Held in the grounds of Stonor Park Manor House in Oxfordshire.

Stonor Park Manor House, RG9 6HF
10:00-17:00

Admission: £8

www.thecraftshows.co.uk

Above, Helen Lynch's quilt "Fragment" will be on display at the Tin Hut Textiles Exhibition in Suffolk

TEXTILES

Edinburgh Fringe Exhibition

7th-31st August, Scotland

● "Let There be Peace" A new collection of textile art pieces from Pat Archibald's students inspired by a poem by Lemn Sissay.

St Bride's Community Centre, Orwell Terrace, Edinburgh, EH11 2DZ

09:30-16:00 Monday-Friday

No admission fee. Disabled access. Café

zero3 – Signature VIII

10th-13th August, Birmingham

Stand No. TG24 at The Festival of Quilts

www.zero3textileartists.com

www.zero3textileartists.com

Tin Hut Textiles Exhibition

31st August-6th September, Suffolk

● Tin Hut Textiles is a group of post-diploma textile artists holding an exhibition of stitched textiles entitled Fragments.

The Pond Gallery, Snape Maltings, Bridge Road, Snape, Suffolk IP17 1SR.

10:00-17:00

Admission: free

www.tinhuttextiles.co.uk

LET US KNOW!

Drop us an email to TodaysQuilter@immediate.co.uk telling us about your upcoming quilting events

Join in and be part of our community

SHOW & TELL

The only thing better than putting the finishing touches to your latest quilt is showing it off! So let's see what you've been up to this month...

WRITE TO US

Today's Quilter,
Immediate Media, Tower
House, Fairfax Street,
Bristol BS1 3BN
EMAIL: todaysquilter@immediate.co.uk

Scrapbusting tablerunner

Here's a photo of a table runner I recently completed. I collected a lot of little Christmas scraps from a workshop I attended. I sewed them into 3½in wide strings and had no idea what to do with them, until I saw the Earthy Paradise quilt in issue 14 and, in particular, the diagram on page 48. With a bit of playing around, I found a way to use my strips to make a Christmas tablerunner. PS, I love the magazine.

**Loraine Folland,
via email**

What a very satisfying use of fabric scraps you've hit on there, Loraine. It just goes to show that stashing and sewing never goes to waste, your beautiful tablerunner looks as though it was deliberately planned. The bursts of Christmas prints contrast really well with the fir-tree green and it makes a fine centrepiece for the festivities.



Floral fantasy

Here's the Flower Power quilt from Pam and Nicky Lintott's pattern in *Today's Quilter* issue 12. I increased the size a little by adding an extra row of flowers to the bottom. I used Lewis and Irene's Flo's Little Flowers fabrics with an off-white Bumbleberries fabric as the background. It was so enjoyable to make.

Pat Scriven, via email

The fabrics you've chosen work incredibly well, Pat – thanks for sending in the photo.



Fab foliage

This is my interpretation of the Tree of Life, which I saw in the first copy of *Today's Quilter* that I ever received, it was in the supplement that came with issue 6. I used these colourful batiks and I am delighted with the result. All the leaves are attached by hand using blanket stitch and the tree is worked in stem stitch. I had it framed and it looks good on my sewing room wall. I am really enjoying your magazine – my next project is the Blue Barn quilt featured in issue 14.



**Rosemary Rudolph,
via email**

What a wonderful rendition of a gorgeous project, Rosemary. Using batik fabrics has worked really well. Looking forward to seeing your Blue Barn quilt!

Newly made

I am new to quilting but when I saw this project in issue 15 I just had to make it. It was my first-ever quilt and, while it is not perfect, I have learnt a lot. The instructions were really clear and I enjoyed making it – I decided I would give it to my mum for Christmas. I have definitely now got the bug and I am planning lots more Christmas projects to give to other family members. Thank you for all the inspiration in your magazine.

Fiona Bateman, via email

It's always heartening to hear from people who are new to quilting Fiona – welcome to the best hobby in the world!



THE GREAT NORTHERN QUILT SHOW

Exhibition Hall 1,
Great Yorkshire Showground, HARROGATE HG2 8NZ

INCORPORATING THE GREAT NORTHERN NEEDLECRAFT SHOW

Friday 1st to Sunday 3rd September 2017

10.00am - 4.30pm (Presentation of Awards: 2.30pm Sunday)



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OPEN COMPETITIVE QUILT SHOW 2017

Sponsored by Direct Knitting & Sewing Supplies Ltd., Sheffield
Quilters of all skill levels welcome to enter. Choose from numerous categories, plus the Special Theme category: **Tropical Paradise** (sponsored by JANOME).
Fabulous prizes to be won! Entry form deadline: 7th July 2017.
Telephone for an entry form or download from the website.



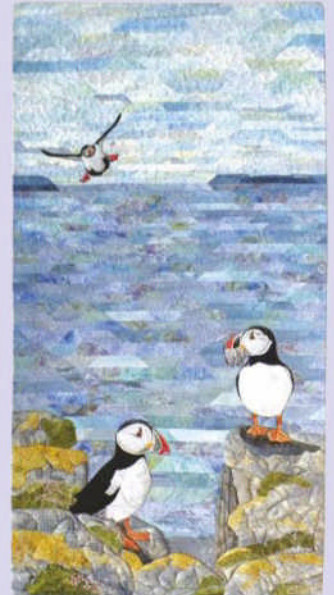
Above: 'Flower Pots' by Janet Keenan

FEATURE DISPLAYS

- * LET'S COLOUR THE WORLD by Brazilian Textile Artists
- * COAST by Hilary Beattie
- * WILD ATLANTIC WAY by The Irish Patchwork Society
- * ON THE EDGE by The Contemporary Quilt Group
- * NORFOLK INSPIRATIONS by Cherry Vernon Harcourt
- * THE STORY DOESN'T END HERE . . . by Janet Keenan
- * MACHINE EMBROIDERED QUILTS by Direct Knitting & Sewing Ltd, Sheffield

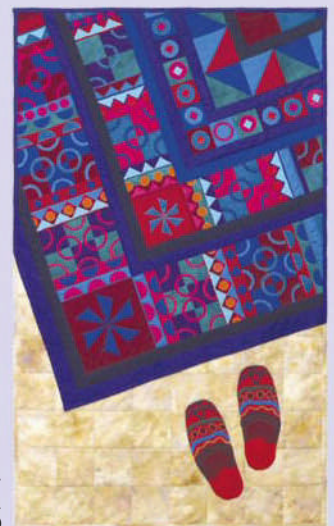
Right: 'Dinner Time on Puffin Island' by Ethelda Ellis (Irish Patchwork Soc.)

All displays are subject to change



Left: 'Holkham Beach' by Cherry Vernon Harcourt

Right: 'Moroccan Babouches' by Greta Fitchett (Contemp. Quilt Grp.)



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Office Hours : Mon - Fri 9.00am - 5.00pm

Website: www.grosvenorshows.co.uk

*All card bookings are subject to a 50p booking fee

Deadline for advance ticket bookings: 18th August 2017

MEDALLION QUILT

SUMMER MEADOW

Indulge in luscious Liberty fabrics in ditsy prints and shades of summer and make a quilt of stars, pinwheels and Flying Geese.

Designed and made by **ALICE GARRETT**

Quilted by **LOU LOU RIOUX**

www.loulourieux.co.uk





MEDALLION QUILT SUMMER MEADOW



You will need

- Fabric A – 1yd
- Fabric B – ½yd
- Fabric C – ¾yd
- Fabric D – ¾yd
- Fabric E – ½yd
- Fabric F – ¾yd
- Fabric G – ¾yd
- Fabric H – ¾yd
- Fabric I – ¾yd
- Fabric J – ¼yd
- Fabric K – 1yd
- Fabric L – ½yd
- Fabric M – ¾yd

Sorting the fabrics

1 Arrange prints in rainbow order and label A-M. Make a chart with fabric snippets for easy identification.

Cutting out

2 From the white fabric, cut as follows:

- One (1) 20in square for the centre appliqué.
- Twenty (20) 27⁄8in squares and two (2) 33⁄8in squares for Border 2.
- Sixteen (16) 53⁄4in squares for Border 4.
- Sixteen (16) 73⁄4in squares for Border 6.
- Thirty-six (36) 51⁄4in squares and one-hundred-and-forty-four (144) 21⁄2in squares for Border 8.

3 From the rainbow prints, cut as follows:

- Fabric K – two (2) 1½in x WOF for Border 1.
- Fabrics C, E, H, I, L – one (1) 51⁄4in square of each for Border 2.
- Fabric M – two (2) 33⁄8in squares for Border 2.
- Fabrics A-M – one (1) 2½in x 12in strip of each for Border 3.
- Fabrics A, B, D, F, H, I, K and M – two (2) 53⁄4in squares of each for Border 4.
- Fabrics A, B, C, D, F, G, H, I, K – one (1) 4½in x 17in strip of each for Border 5.
- Fabric L – one (1) 2½in x 9in strip for Border 5.
- Fabric M – four (4) 3½in squares for Border 5.
- Fabrics A, C, E, G, H, I, K, M – two (2) 73⁄4in squares of each for Border 6.

BEHIND THE QUILT

SUMMER MEADOW

“I designed the central appliqué pattern after a visit to Japan to see a friend, I fell in love with Japan, particularly the fabrics! I used elements of Japanese design in this panel and was originally going to use it to make a cushion (you could use the pattern to make a matching cushion!). I have always wanted to make a medallion quilt, so I started with the appliqué at the centre. I’m a fan of efficient piecing methods and enjoyed using the eight half-square triangle and quick Flying Geese methods in this quilt. The quilt rather took on a life of its own as I was making it and asked for the solids borders as it grew! I love rainbows and have arranged the fabrics in rainbow order in every border!” – Alice Garrett

- White fabric – 2¼yds
- Scraps of Liberty print for appliqué
- Binding fabric – ½yd
- Backing fabric – 92in square
- Lining fabric – 20in square
- Batting – 92in square plus one (1) 20in square
- Bondaweb – 20in square

Finished size

- 82in square

Notes

- Always press seams towards the

darkest fabric, you don't need to worry about seams becoming too bulky with Tana Lawn.

- All seams allowances are ¼in unless otherwise stated.
- WOF = full width of Liberty fabric, which is 54in.
- Use chain piecing method as much as possible.
- When stitching borders to quilt centre: ease to fit. Start by pinning opposite ends, then pin centre of quilt block to centre of border, easing to fit. If you have too big or

small a border that won't ease to fit you may need to unpick and adjust size of seams between blocks in the border; although this is unlikely it can happen.

Fabrics used

- Liberty Tana Lawn fabric in the following prints: Mitsi in X, Y & Z, Mitsi Valeria X, Betsy in X & Y, Betsy Anne X, Margaret Annie in X & Y, Poppy and Daisy in X & Y and June's Meadow in yellow and green.

- Fabrics A, B, C, D, F, G, H, I, K – one (1) 6½in x 22in strip of each for Border 7.
- Fabric L – one (1) 3½in x 12in strip for Border 7.
- Fabric M – four (4) 4½in squares for Border 7.
- Fabrics A, C, E, F, G, H, I, J, K, L – sixteen (16) 2⅞in squares and four (4) 4½in squares of each for Border 8.

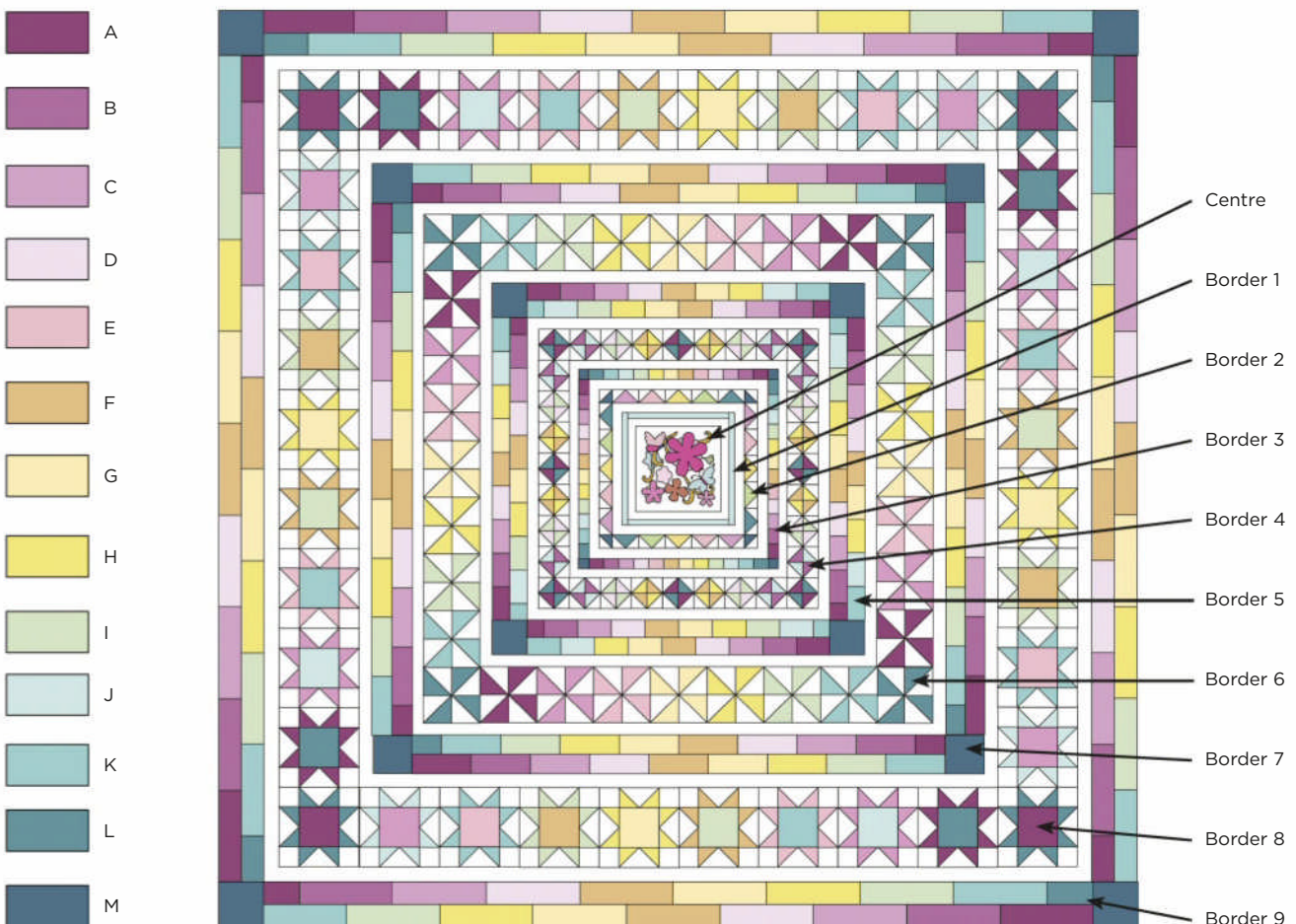
- Fabrics A, B, C, D, F, G, H, I, K – one (1) 8½in x 26in strip of each for Border 9.
- Fabric L – one (1) 4½in x 14in strip for Border 9.
- Fabric M – four (4) 5½in squares for Border 9.

4 From the binding fabric, cut seven (7) 2½in x WOF strips.

Making the centre appliqué

5 Hold the appliqué pattern with right side against a window and trace over all of the outlines with a black felt tip pen onto the wrong side of the paper.

6 With the wrong side of the paper pattern facing up, trace each of the twenty (20) templates (on



Fabric key

Assembly diagram



the centre panel appliqué pattern) onto separate pieces of bondaweb (which are each roughly the same size as each template), labelling each bondaweb template with its corresponding number. The dotted lines show the continuation of templates that will be under another template in the final design.

7 Following the manufacturer's instructions, apply (iron) bondaweb templates to the wrong side of the scrap fabrics. Cut out templates along the lines that you drew on the bondaweb.

8 Lay the 20in square piece of white fabric on top of the right side up appliqué pattern, if using Tana Lawn you should be able to see the outlines through the fabric*. Position template number 1, pin in place and apply to the white fabric (following the manufacturer's instructions). Transfer the butterfly antennae marks with a pencil. Once all the appliqué is complete, trim to 18½in square, ensuring all the corners and sides are square.

**If you can't see through the white fabric, have the centre block appliqué next to your fabric and use as a guide for positioning templates.*

9 Place 20in square of lining fabric on the table, put the small square of batting on top, then white fabric

with attached templates/shapes, right side up. Baste layers together with tacking stitches (you will remove these stitches later) or use washable adhesive to stick layers together.

10 Now for the fun part! Attach the free-motion quilter's foot to your sewing machine (if you have one, use the open front foot on your sewing machine so you can easily see where you are sewing). Select a colour thread that best matches your fabric, drop the feed dogs on your sewing machine and sew around the edge of the shape (about 1mm-2mm from the edge) sewing through all layers of fabric and batting and securing stitches at the beginning and end. This step can also be done by hand using backstitch. Trim lining and batting in line with the appliqué panel.

Making Border 1

11 Join both 1½in x WOF strips of fabric K end to end to make one long strip. Cut into two (2) 20½in long strips and two (2) 22½in strips.

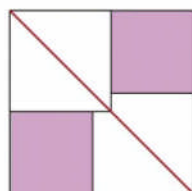


Fig 2A

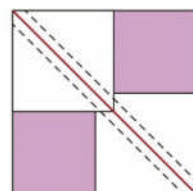


Fig 2B

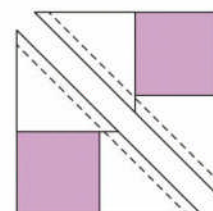


Fig 2C

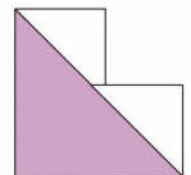


Fig 2D

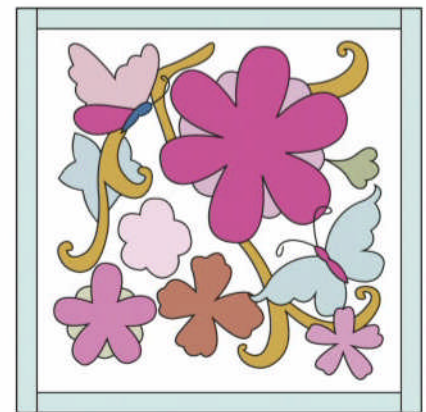


Fig 1

12 Take one (1) 20½in strip and, with right sides together, align at top edge of appliqué block allowing border to overhang by 1in at either end. Stitch together. Open out, press seam allowance towards border. Trim excess length of border fabric level with the sides of the appliqué block. Repeat with the other 20½in border on the opposite side of the appliqué block. Repeat with the two 22½in strips to the sides of the appliqué block (Fig 1). Your centre block should measure 20½in square.

Making border 2

13 Carefully draw a line diagonally across all twenty (20) white 2⅞in squares.

14 Take one (1) 5¼in square (fabric C) and place two (2) white squares at diagonally opposite corners, right sides together as shown, aligning edges and ensuring marked lines are diagonal across the square. The 2⅞in squares will overlap at the centre (Fig 2A). Pin in place. Stitch ¼in from this line on both sides (Fig 2B). Cut along the line and press the seams towards the large triangle (Fig 2C and 2D).

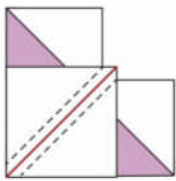


Fig 3A

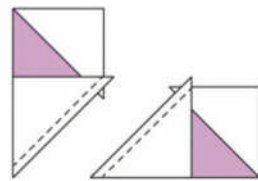


Fig 3B

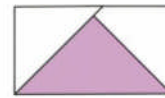


Fig 3C

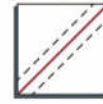


Fig 4A



Fig 4B

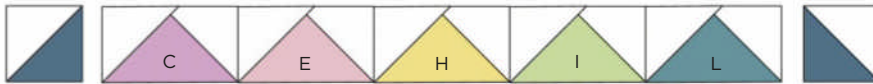


Fig 5

15 Place a white $2\frac{7}{8}$ in square in the corner of the patterned fabric as shown in **Fig 3A**. Stitch $\frac{1}{4}$ in from the marked line on both sides. Cut along the line, press seams towards the centre triangle (**Fig 3B**). Repeat with remaining piece from step 14. Now you will have four (4) Flying Geese (**Fig 3C**). Trim to make each unit $2\frac{1}{2}$ in x $4\frac{1}{2}$ in. Repeat with remaining four (4) $5\frac{1}{4}$ in squares (fabrics E, H, I, L) and $2\frac{7}{8}$ in white squares.

16 Take one (1) $3\frac{3}{8}$ in white square and one (1) of fabric M. Draw a line diagonally across the white square. With right sides together stitch $\frac{1}{4}$ in from the line on both sides (**Fig 4A**). Cut along the line (**Fig 4B**). Open out and press seam towards the darker fabric. Trim to $2\frac{1}{2}$ in square. Repeat to make another pair of HSTs.



17 Take five (5) Flying Geese units from step 15 (one each of fabrics C, E, H, I & L) and stitch together in the order shown in **Fig 5**. Repeat to make a second row. Stitch these rows to the top and bottom of the quilt centre.

18 Repeat step 17, but this time adding a HST made in step 16 at either end as shown. Repeat to make another row alike. Add borders to the sides of the quilt centre (**Fig 6**).

Making border 3

19 Take your $2\frac{1}{2}$ in x 12in strips in the following order: A, B, C, D, E, F, G, H, I, J, K and L to make a rainbow row sized 12in x $24\frac{1}{2}$ in (**Fig 7**). Press seams to one side. Cut two (2) $2\frac{1}{2}$ in x $24\frac{1}{2}$ in strips off and stitch to the top and bottom of your quilt centre.

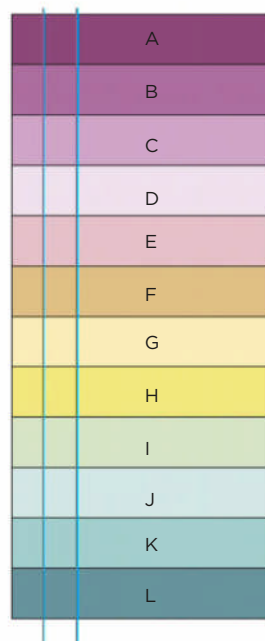


Fig 7



Fig 6

20 Take the $2\frac{1}{2}$ in x 12in strip of fabric M and cut in half to give two (2) 6in pieces. Stitch one of these to either end of your remaining rainbow row (**Fig 8**). Press. Cut into two (2) $2\frac{1}{2}$ in wide strips. Stitch rows to the sides of your quilt centre as you have done previously.

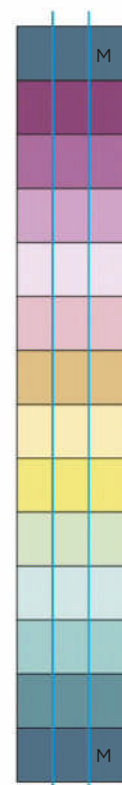


Fig 8

Making border 4

21 Take one (1) $5\frac{3}{4}$ in white square. Draw a line diagonally across the white square in each direction. Take a $5\frac{3}{4}$ in square of fabric A and, with right sides together, stitch $\frac{1}{4}$ in from the line on both sides (**Fig 9A**). Cut along the lines and then cut through the centres horizontally and vertically (**Fig 9B**). Open out and press seams towards darker fabrics. Trim each to $2\frac{1}{2}$ in square. You'll have eight (8) half-square triangles. Repeat with remaining $5\frac{3}{4}$ in square of fabric A and again, this time using $5\frac{3}{4}$ in squares of fabric M and white.

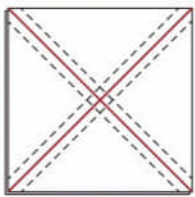


Fig 9A

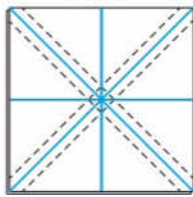


Fig 9B

22 Take one HST of fabric A and one of fabric M. Stitch together. Repeat with all remaining HSTs to make sixteen (16) units total. Join two pairs together to make the block shown in **Fig 10**. Repeat with all remaining units to make eight (8) blocks. Trim to $4\frac{1}{2}$ in square.

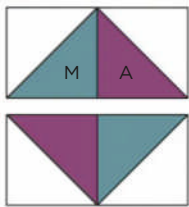


Fig 10

23 Repeat steps 21 and 22 with remaining $5\frac{3}{4}$ in squares, pairing B with K, D with I and H with F.

24 Join seven (7) blocks together in the order shown in **Fig 11** (block of fabrics B&K, then D&I, followed by H&F, A&M, H&F, D&I, B&K). Also note direction/rotation of blocks (arrows). Repeat to make a second row. Stitch to the top and bottom of quilt centre.

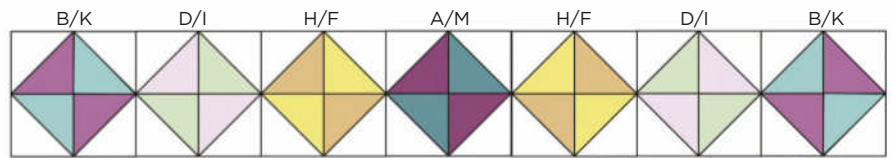


Fig 11

Blocks rotated



Fig 12

25 Repeat to make two more rows, this time adding a block of A and M at either end of each row. Stitch to the sides of the quilt centre (**Fig 12**).

Making border 5

26 Take your $4\frac{1}{2}$ in x 17in strips and stitch the 17in sides together in the following order: A, B, C, D, F, G, H, I and K to make a rainbow row sized 17in x $36\frac{1}{2}$ in. Press seams to one side. Cut four (4) 2in x $36\frac{1}{2}$ in strips off your rainbow row and put to one side, remaining rainbow row will be 9in x $36\frac{1}{2}$ in.

27 Take the $2\frac{1}{2}$ in x 9in strip of fabric L and stitch to the end of remaining rainbow row, next to fabric K. Cut a 2in x 9in strip off fabric A (at opposite end of the row) (**Fig 13**). Cut remaining rainbow row into four (4) 2in x $36\frac{1}{2}$ in strips. Take a 2in wide pieced strip from step 26 and stitch to this pieced strip along the long edge, rotating one of the strips so the colours run in the opposite direction (**Fig 14**). Repeat with remaining strips to make four (4) rows like this. Please note: the fabric order is important.

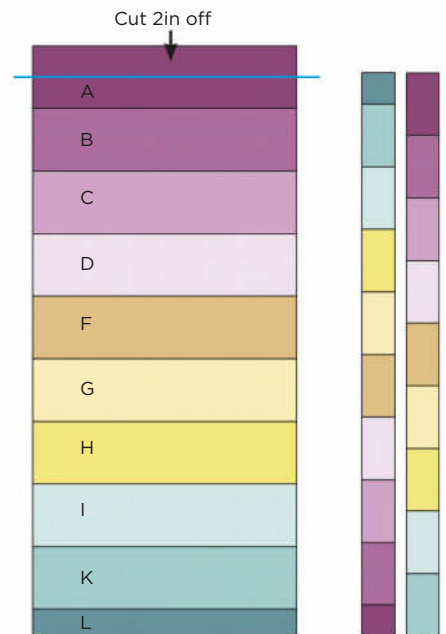
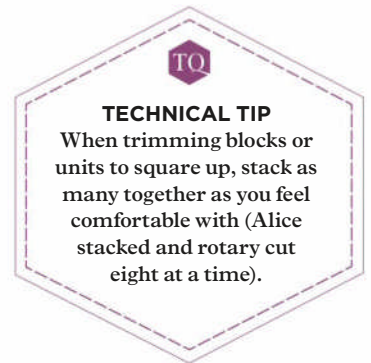


Fig 13

Fig 14

28 Stitch two (2) rows to the top and bottom of the quilt centre. Stitch one (1) $3\frac{1}{2}$ in square of fabric M to either end of the remaining two (2) rows, then add these to the sides (**Fig 15**).



TECHNICAL TIP
When trimming blocks or units to square up, stack as many together as you feel comfortable with (Alice stacked and rotary cut eight at a time).



Fig 15

Making border 6

29 Make half-square triangles using the method described in border 4 using all $7\frac{3}{4}$ in squares, pairing one white with one coloured fabric each time to make eight (8) HSTs. Open HSTs out and press seams towards the darker fabric. Trim each to $3\frac{1}{2}$ in square.

30 Take two (2) identical HSTs and stitch together. Repeat with another pair of identical HSTs. Stitch these paired units together to make a pinwheel (Fig 16). Repeat with the remaining HSTs to make four (4) pinwheels of each fabric, a total of thirty-two (32) pinwheels.



Fig 16

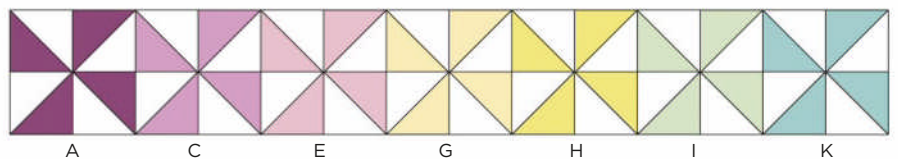


Fig 17

31 Join seven (7) pinwheels together in the following order: A, C, E, G, H, I, K (Fig 17). Repeat to make a second row of pinwheels. Stitch to the top and bottom of the quilt centre.

32 Join nine (9) pinwheels together in the following order: M, A, C, E, G, H, I, K, M. Repeat to make a second row alike. Stitch to the sides of the quilt centre.

Making border 7

33 Take your $6\frac{1}{2}$ in x 22in strips and stitch the 22in sides together in the following order: A, B, C, D, F, G, H, I and K to make a rainbow row sized 22in x $54\frac{1}{2}$ in. Press seams to one side. Cut four (4) $2\frac{1}{2}$ in x $54\frac{1}{2}$ in strips off your rainbow row and



put to one side, the remaining rainbow row will be 12in x $54\frac{1}{2}$ in.

34 Take the $3\frac{1}{2}$ in x 12in strip of fabric L and stitch to the end of the remaining rainbow row, next to fabric K. Cut a 3in x 12in strip off fabric A (at opposite end of the row). Cut the rainbow row into four (4) $2\frac{1}{2}$ in x $54\frac{1}{2}$ in strips.

35 Take a $2\frac{1}{2}$ in wide strip from step 33 and stitch to $2\frac{1}{2}$ in wide strip from step 34 along the long edge, rotating one strip so the colours run in the opposite direction. Repeat with remaining strips to make four (4) rows like this. Note, fabric order is opposite to border 5. Stitch to the top and bottom of the quilt centre.

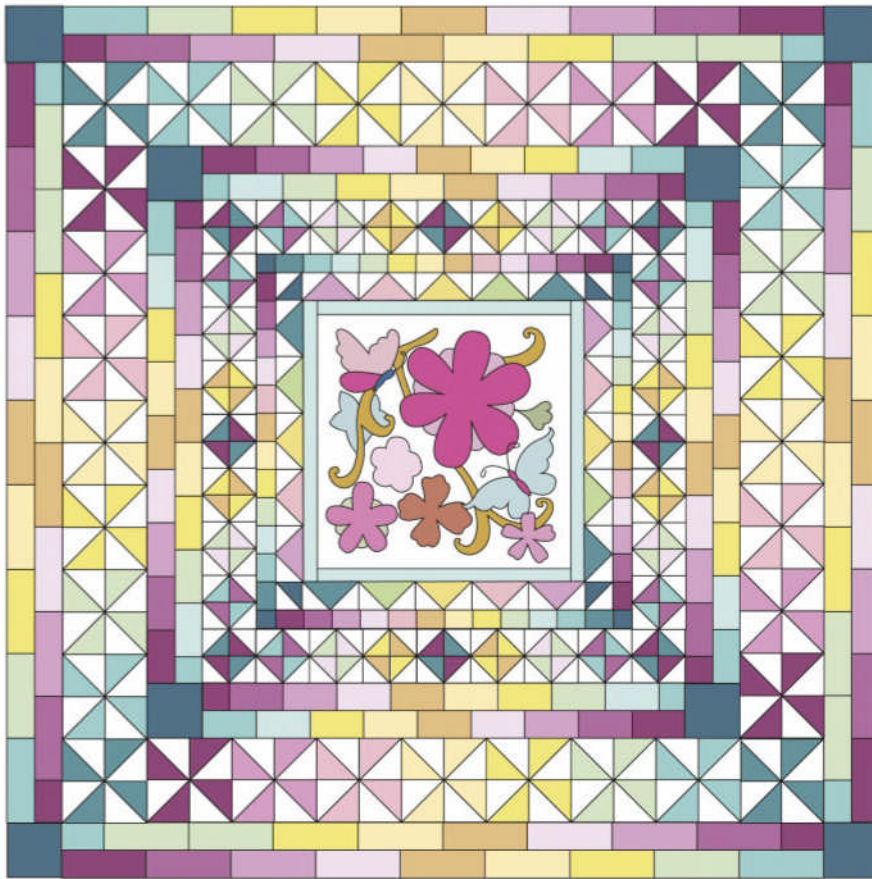


Fig 18

36 Stitch one (1) $4\frac{1}{2}$ in square of fabric M to either end of the two (2) remaining rows from step 35. Stitch to the sides of the quilt centre (Fig 18).

Making border 8

37 Draw a line diagonally across the wrong side of one-hundred-and-forty-four (144) $2\frac{7}{8}$ in squares. Take one (1) white $5\frac{1}{4}$ in square and place two (2) $2\frac{7}{8}$ in squares at



Fig 19A



Fig 19B

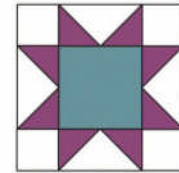


Fig 19C

diagonally opposite corners, aligning the edges and ensuring marked lines are diagonal across the square (the small squares will overlap at the centre). Pin in place. Stitch $\frac{1}{4}$ in from this line on both sides. Cut along the line, then press seams towards the small triangles.

38 Place a $2\frac{7}{8}$ in square in the corner of the unit. Stitch $\frac{1}{4}$ in from this line on both sides. Cut along the line, press seams towards the small triangles. Repeat with remaining piece from step 37. Now you will have four (4) Flying Geese. Trim to square up and make each unit size $2\frac{1}{2}$ in x $4\frac{1}{2}$ in.

39 Take two (2) white $2\frac{1}{2}$ in squares and stitch to either side of a Flying Geese unit (Fig 19A). Repeat with a further two (2) white $2\frac{1}{2}$ in squares and Flying Geese unit.

40 Take two (2) Flying Geese units and stitch either side of a $4\frac{1}{2}$ in square to make the middle unit (Fig 19B).

41 Take units from step 39 and stitch either side of the middle unit to make a star block (Fig 19C). Repeat steps 37-41 with remaining star fabrics to make a total of thirty-six (36) stars. Fabric pairings are as follows: A and L, C and J, E and K, F and I. Make four (4) of each pairing with one fabric in the centre and the other as points, and another four (4) with reverse fabric pairings.



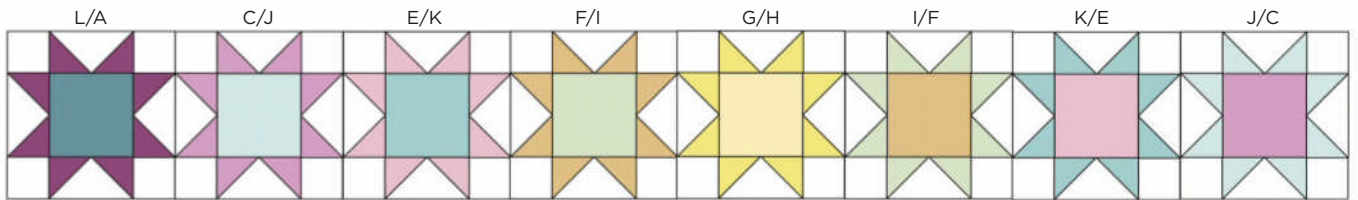


Fig 20

Make four (4) additional stars with G centres and H points.

42 Take eight (8) stars and stitch together in a long row, beginning with a star with an L centre and ending with a star with a C centre (Fig 20). Repeat with another eight (8) stars. Stitch to the top and bottom of the quilt centre.

43 Take ten (10) stars and stitch together in a long row, having a star with an A centre at either end and following the colour order as shown. Repeat with a further ten (10) stars. Stitch to the sides of the quilt centre.

Making border 9

44 Take your 8½in x 26in strips and stitch 26in sides together in the following order: A, B, C, D, F, G, H, I and K to make a rainbow row measuring 26in x 72½in. Press seams to one side. Cut four (4) 3in x 72½in strips off your rainbow row and put to one side, the remaining rainbow row will be 14in x 72½in.

45 Take a 4½in x 14in strip of fabric L and stitch to the end of remaining rainbow row, next to fabric K. Cut a 4in x 14in strip off


fabric A (at opposite end of the row). Cut the rainbow row into four (4) 3in x 72½in strips.

46 Take a 3in wide pieced strip from step 44 and stitch to a 3in wide pieced strip from step 45 along long edge, rotating one strip as before. Repeat with remaining strips to make four (4) rows like this. Note, fabric order is same as border 5. Stitch one (1) 5½in square of fabric M to either end of two (2) rows.

47 Stitch shorter rows to the top and bottom of the quilt centre and the longer rows to the sides to finish the quilt top (Fig 21).

Quilting and finishing

48 Place your quilt backing, with right side down, on a flat surface. Place the batting on top, smoothing out any bumps. Place your quilt top on top, right side up. Tack (baste) layers together. Alternatively, use washable adhesive or safety pins. Stitch/quilt with whatever pattern you like all over the quilt. Trim the edges of all layers of the quilt so they are straight and the corners are right angles.

49 Sew all the binding strips together end to end to make one long strip. Fold in half along longest length and press. Use to bind the quilt, mitring corners. 

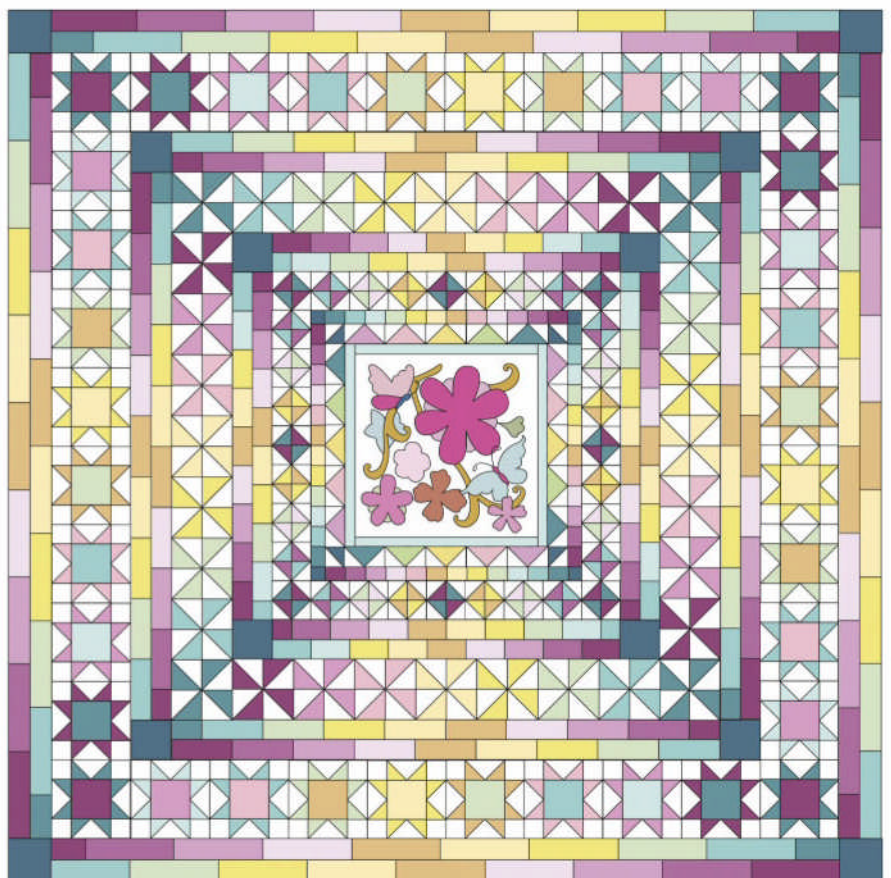


Fig 21



Meet the designer

Alice Garrett has been obsessed with Liberty fabrics for as long as she can remember. She enjoys designing sewing patterns and kits and is the author of *Little Lady Liberty*. The Alice Caroline studio and online shop, based in the Cotswolds, ships Liberty fabrics worldwide every day.

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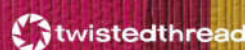
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FROM THE DESK of Lynne Edwards MBE

In the eye of the beholder....



A couple of days ago I was listening to the radio while pottering around and they played that Carly Simon song *Nobody Does it Better*, which got me thinking about where we are in quilting today. We certainly do it more efficiently, more quickly and with access to many more

techniques and general design approaches. But better? Old quilts have so much inspiration to offer us, as do the exciting and wonderfully executed new pieces that we see in the big exhibitions – the creative world is our oyster. “Better” is not just improved levels of excellence but also the pure pleasure the craft gives to us plus more choices, more equipment, more access to inspiration: the world of quilting has never been better.

And yet the majority of the rest of the world perceives what we do as just cutting stuff up and sewing together again – clearly the activity of the deranged. Why do they think because we sew our main joy would be to mend and alter their jeans while apparently there is no need to cost our time and pay proper rates, or anything at all? I explain patiently that we delight in creative sewing, not domestic, yet still they miss the point. The key word in all this is passion. One person’s passion for their area of interest is another person’s total bewilderment as to what they see in it, but it’s the passion that matters, and we should never roll our eyes and dismiss it, just because it’s not what lights our own fire.

So, try to appreciate the well-meant and slightly desperate efforts of our nearest and

dearest to appreciate what we do. Many years ago I made a quilt top using the new quick cutting and piecing methods in double quick time and needed to share my triumph with someone... anyone. The only available audience was a son passing through the house fleetingly. I waved the quilt at him and waited for a comment. “What would you like me to say?” he asked. “Well, something like ‘I can’t believe you made that in just three days.’” And that was exactly what he echoed back to me before slipping away out of the door, with a skateboard tucked under his arm.

It took my husband many years to learn to use the word “fabric” rather than “material” and he was quietly proud of this. One of my Chelsworth girls last

“Why do they think because we sew our main joy would be to mend their jeans?”

week told me that her husband had struggled to say the right thing about a piece she was making. “That’s really... colourful...” was what he finally came up with. And I offered a similar anecdote from another quilter whose husband, when he was forced into a corner for a comment on her latest masterpiece, finally said: “That looks really useful.”

I collect all these foot-in-mouth moments, so if you have more to offer, please do pass them on to me.

Although often the non-quilters don’t quite understand why we do this stuff, there seems to be a growing appreciation of the finished results, especially when these are paraded out as trophies in the form of bags, baby quilts, bunting etc. Just make sure you have the answer ready when envious friends ask if you will make them one as well. You can explain kindly that you already have a queue of family waiting patiently for their own piece, so sorry, but you can’t oblige. Or you can go really arty and say that you only ever make one-off designs because repetition stuns the creative juices.

Pretentious, moi?

Lynne



Little gifts for little people

The nicest thing to make for someone is something smaller – a gesture rather than an heirloom. This is especially good if it's for a new baby or young person: not too much work and lovingly received and used until it falls apart. Gauge whether or not they like bright or soft colours, if they are devoted to stereotypical girly pink or whether that is the biggest insult to their cool non-sexist attitudes. And what really pleases is to personalise it with an initial, a name or even

The trick with the cushion is to make an appliqué by hand or machine on a piece of regular fabric about 8in-10in square – although any size that suits is fine, square or rectangular – and then stitch that onto a small fleece cushion. Include the name and some motif that feels appropriate for that family and in whatever colours will please. For great-niece Florence I found a stylish font on my computer, wrote her name in the largest size it would print, then enlarged it on a copier and

“Only my family get actual quilts for their babies... other babies get small fleece cushions or bunting.”

an enthusiasm like dogs or pirates. Aim to please, and never mind if you are crafting a cliché – it's their personal cliché, so they'll love it. Only my family get actual quilts for their babies, and the latest one I gave had already been made and used for talks and classes for a while until the right moment came along. I then added a small appliquéd heart into the design on which I had embroidered the name Grace. If her name had been longer like Esmeralda or Alexandra, I might have had to rethink that strategy... Other babies get small fleece cushions or personalised bunting, so I thought it might be useful here to give you some details for future reference.

reversed it ready for using with a fusible web to stick it on the fabric. I added a few tasteful flowers to the background square and then blanket-stitched everything. For the twins Indira and Leilani I just put the initial on each cushion and made a feature of a jolly cat as the family are all cat-mad.

Once the appliqué is done, press under a seam allowance on the background piece of fabric. To make the cushion, cut 2 pieces of fleece at least 1½in more than the fabric on all sides and position the fabric block centrally on the front of one of the cut pieces of fleece (**Fig 1**). Machine-appliqué the edge of the block onto the fleece. A good tip is to use the walking foot for this plus the triple stitch on your machine. Most sewing machines have a triple stitch as one of their basic stitches. It looks like a wide zigzag stitch, but is made up of three stitches in each line of the zigzag (**Fig 2**). The width and length can often be adjusted, and I find this a great stitch for



For a stylish tween



Use the initial for a long name



Add a heart motif for love

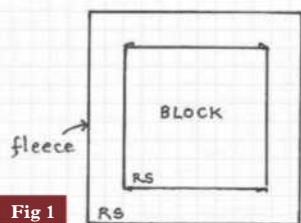


Fig 1



Fig 2

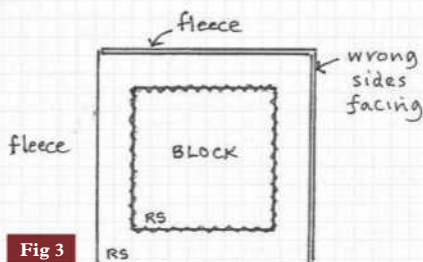


Fig 3

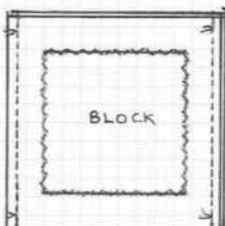


Fig 4

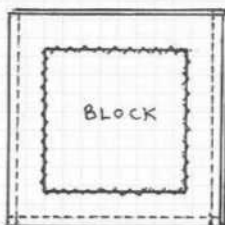


Fig 5

tasks like joining the butted edges of wadding together, appliquéing as in this project and even as a decorative quilting stitch. You could of course just top-stitch the block in place by machine, or hand-appliqué it to the fleece – it's your choice.

Next, take the second cut piece of fleece and carefully pin it to the back of the top piece with the wrong sides facing, matching up the cut edges exactly (Fig 3). If the edges are not quite regular, you can always trim them down with a sharp pair of scissors after they have been stitched together.


The outer raw edges of the fleece are left unstitched and children love to tap their noses with this part, or even suck them to death. Fret not – if the outer edge of fleece does end up wearing away in time, you can take the cushion back and quickly transplant the appliqué block onto new fleece. The cushion is there to be used, after all!

“For great-niece Florence I found a stylish font... and wrote her name in the largest size it would print.”

Machine along both sides of the fleece layers, stitching 1in from each edge of the appliquéd block. Start and finish each line of stitching by reversing the stitching for ½in to secure it firmly (Fig 4).

Repeat this along the bottom edge of the layers, securing the ends as before (Fig 5).

Stuff the cushion with washable toy filling so that the whole thing can be put into the washing machine when necessary. Push the chosen amount of filling well down into the cushion and keep it back with a temporary line of pins while you machine along the top edge to complete the cushion.

And finally, just a pic of some bunting I made for a friend's daughter. An unusual spelling of her name makes customised bunting even more special, and the folded-in corners of each bunting flag means the whole length will fit nicely over her bed. I used this device for the Christmas bunting in *Today's Quilter* issue 16, adding the daisies here for obvious reasons! 

Send us your questions for Lynne on social media or pop them in an email. Alternatively, put pen to paper and write to:
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Sewing QUARTER

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This month we chat to guest designer Jane Alcock about her love of colour and spending hours on Instagram and Pinterest



Tell us about your sewing background.

"I own The Corner Patch, a little patchwork and quilting shop in the country town of

Eccleshall in Staffordshire. I teach at the shop along with Chris Franses, Barbara Chainey and Tracy James."

How did you start sewing? Who taught you to sew?

"I've been sewing for as long as I can remember, my Mum taught me. I started patchworking when I was about 15."

Describe your sewing style.

"I love colour! I'm drawn to sea colours:

blues, turquoises, greens and a splash of purple. I don't really have a style. I love quick piecing techniques – I love all patchwork and I'm terrible for looking at magazines and books and wanting to make everything! I also get lost in Instagram and Pinterest very easily."

Apart from your sewing machine, what sewing tool could you not live without?

"My rotary cutter – it helps me to cut quickly."

What's your favourite Sewing Quarter product?

"I can't choose, they're all fabulous!"

What's the best sewing advice you've ever been given?

"Don't worry about it! You might have

made a mistake, but only you know about it – a finished quilt with slightly wonky stitching is better than an unfinished one."

What's on your sewing table at the moment?

"Christmas advent stockings, I'm making samples for the shop."

What do you love most about sewing?

"The creativity, how colour and pattern can change the look of a design."

What do you love to do when you're not sewing?

"Curling up with a book or walking our dog Daisy."

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Don't miss our exciting shows coming up in July and August! From the 21st of July, we'll be starting our Christmas in July Weekend Special, getting you prepped early for the festive season. This includes a catch up with one of our favourite designers, Mandy Shaw, on the 22nd of July.

We'll also be joined by Kaffe Fassett himself on the 10th of August. He'll be talking us through his new book, *Quilts in Ireland*, and we'll have a chance to catch up on all his quilting gossip.



Mandy Shaw in action on TV

QUILTING STENCILS PROJECT

TWIRLING FLOWERS

Clever use of colour and decorative quilting creates high impact in this chic yet comfy cushion for your home.

Designed and made by **LAURA PRITCHARD**

Quilted by **LAURA PRITCHARD**



QUILTING STENCILS PROJECT
TWIRLING FLOWERS



You will need

- Assorted prints in four (4) colours, or four (4) shades of the same colour – one (1) 10in square of each.*
- Contrast border fabric – 1/8yd
- Background fabric – 1/2yd*
- Batting – 24in square
- Lining fabric – 24in square
- Main backing fabric – 1/2yd**
- Two (2) contrasting backing fabrics – one (1) fat eighth of each**
- Quilting stencils
- Removable marker
- 20in cushion pad
- Perlé thread (optional)
- Two (2) buttons (optional)



Fig 1A



Fig 1B

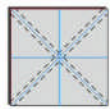


Fig 1C

6 Stitch a scant 1/4in seam either side of each diagonal line (**Fig 1B**). Cut along the marked lines, and then cut in half both vertically and horizontally (**Fig 1C**).

7 You will now have eight (8) HSTs (**Fig 2A**). Press open and trim “dog ears” (**Fig 2B**). Each should measure 1 7/8in. Repeat with all print and background 4 1/2in squares to make a total of sixty-four (64) HSTs.

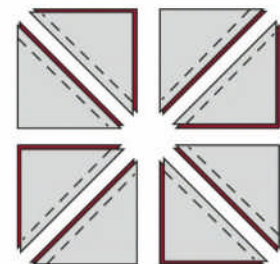


Fig 2A

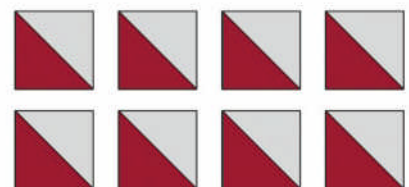


Fig 2B

BEHIND THE CUSHION

DECORATIVE QUILTING

“I used twirling pinwheels in warm graduated shades to signify a gentle summer breeze dancing around the flora. Garden inspired details have been introduced to the design using the Dresden flower and leaf border from this month’s FREE quilting stencils, which have a really summery feel when quilted in bright, variegated thread.” – Laura Pritchard

Cutting out

1 From each of the print fabrics, cut as follows:

- Two (2) 4 1/2in squares, to make eight (8) in total.
- From remaining fabrics, cut eight (8) 3 1/8in squares cut in half along the diagonal to make a total of sixteen (16) half-square triangles.

2 From the background fabrics, cut as follows:

- One (1) 8in square.
- Eight (8) 4 1/2in squares.
- Four (4) 4 1/4in x 15in borders.

3 From the contrast border fabric, cut eight (8) 7/8in x 11 1/2in strips.

4 Cut the main backing fabric into four (4) 7 3/4in x 13 1/2in rectangles.

Making the pinwheels

5 Pair one background 4 1/2in square with one equivalent print square and place them right sides together. On the back of the paler square draw two diagonal lines corner-to-corner to create an “X” (**Fig 1A**).

Finished size

■ 20in square

Notes

* We used two prints in each shade and assorted background fabrics in one colour to create a scrappy look.

** The backing in the sample was pieced from one main fabric plus stripes of coordinating scraps. Instructions are given for a pieced backing but you could use one fabric if you prefer.

Fabrics used

■ Assorted scraps with a Liberty print for the backing.



8 Lay out four (4) matching HSTs as shown in **Fig 3**. Stitch together into pairs, and then join the pairs to complete the pinwheel block. Repeat to make sixteen (16) pinwheels, four in each colour.



Fig 3 Make 16

9 Take one of each shade and stitch the pinwheels together in a row of four (4), graduating from light to dark (**Fig 4**).

10 Join a contrast border strip to each side of the pinwheel border (**Fig 5**). Repeat steps 9 & 10 to make four (4) borders alike.



Fig 4

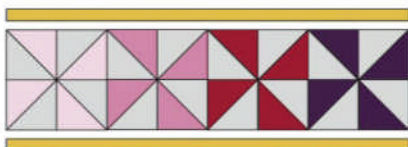
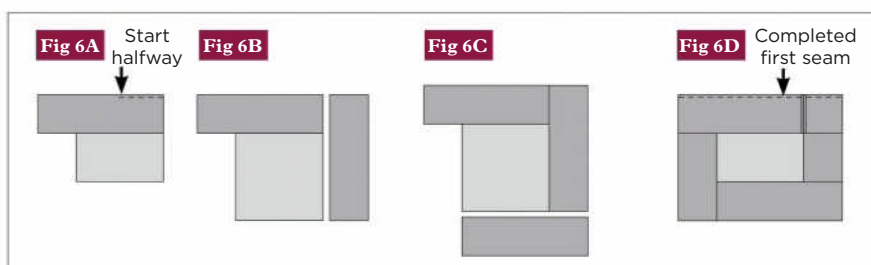


Fig 5 Make 4



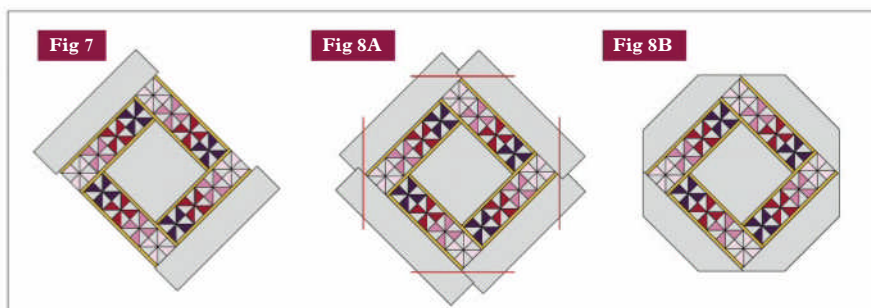
Assembling the cushion top

11 Add the pinwheel borders to the background 8in square using the partial seam method. With right sides together, line up the first border with the edge of the background square and pin. Start stitching about halfway down the seam, all the way to the end (**Fig 6A**). Press seam allowances towards the border.

12 Continue to add borders to the centre square in sequence, working clockwise (**Figs 6B & 6C**). With each of these borders stitch

the entire seam. When the final border has been added, go back and complete the first partial seam, overlapping the original line of stitching to secure (**Fig 6D**).

13 Turn the centre square on-point and add two background borders to opposite sides as shown in **Fig 7**. Add another two borders to the remaining sides. Trim the overhang square, $\frac{1}{4}$ in beyond the point of the outer pinwheels (**Figs 8A & 8B**).





TQ

TECHNICAL TIP
 Quilting stencils can be used for multiple other craft projects such as embroidery, beading designs, cake decorating and paint stencilling. Just make sure to keep them clean!

18 Thread the needle with a length of perle cotton about as long as your finger to elbow. Knot the end of your thread and sew a tiny running stitch along the marked lines, working from the centre out. We used a variegated thread to echo the graduated colours of the patchwork. If you prefer, this could also be quilted by machine.

Piecing the backing

19 Cut two (2) 4½in x 13½in strips from scrap fabric, and four (4) 1¼in x 13½in strips from a piece of contrasting fabric.

20 Stitch a 1¼in strip to each side of a 4½in strip. Press seams towards the narrow strip. Add a 7½in x 13½in rectangle to each side of this. Repeat to make two (2) backing pieces (**Fig 12**). Press seams towards the narrow strips.

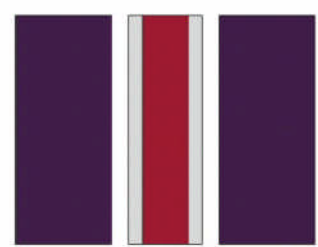


Fig 12 Make 2

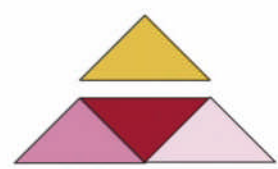


Fig 9 Make 4

14 Take four (4) different 3½in half-square triangles and lay out as shown in **Fig 9**. Stitch three together in a row, and then add the fourth to the top. Repeat to make four (4) corners.

15 Add these patchwork corners to each corner of the cushion top (**Fig 10**). It helps to finger press the borders and corner units in half to mark the centres for good alignment. Square up if necessary. It should measure 20½in square.



Fig 10

Stencilling and quilting

16 Layer your lining fabric, batting and cushion top and baste using your preferred method. **Note:** you may prefer to mark your quilting before basting the layers together.

17 Take the Dresden flower quilting stencil and place over the central background square. Using a removable marker, such as water erasable pen, chaco liner or chalk pounce, mark each of the lines along the channels starting in the centre of the design and working out (**Fig 11**). It may help to tape the stencil in place with low-tack tape such as masking tape, to keep it still for marking. Remove the stencil and make sure all lines are transferred. Stencil the vine design on each background border, rotating anticlockwise.



Fig 11

21 Hem each of the backing pieces by turning over a ½in twice on one of the long edges. Top stitch to secure.

22 On one of the backing pieces measure 7in in from each side and 1in up from the hem. Use the buttonhole function on your machine to make two buttonholes.


23 Layer the cushion top, right side up, and backing pieces right sides down with the hems facing in towards the centre. The backing piece with the buttonholes should be touching the cushion front. Pin in place and stitch a ¼in all around the outside edge. Clip the corners and turn right side out.

24 Push out the corners with something tapered like a chopstick, mark the position of the buttons and hand stitch in place. Fill with the cushion pad to finish.



Meet the designer

Our very own Technical Editor, Laura Pritchard, has been sewing since she was a child and quilting for most of her adult life. Her work has been published in several quilting and craft magazines and she loves teaching and inspiring new quilters to sew. Also known as her online alias, Dimple Stitch, Laura regularly posts photos on Instagram of works-in-progress, finished quilts and her life in Bristol where she lives with her husband, cats and chickens.

 [lauradimplestitch](https://www.instagram.com/lauradimplestitch)

Pretty pinks, purples and reds combine perfectly with the stunning quilting designs to make a cushion that bursts with the joys of the season

Main, At any given time, 54 fabrics designed by Alison Glass in a huge spectrum of colours are available



Designer profile – Alison Glass

THE GLASS HOUSE

This month, Jane Rae talks to American designer Alison Glass, whose joyous fabrics are resonating with quilters around the globe.



Left, The Bungalow Quilt featuring Insignia by Alison Glass for Andover Fabrics; **Below**, Alison's quilting cotton fabric line, Seventy Six, has 30 fabrics in total. The line is all about renewal and goodness and has images of birds and bees mixed with flowers and pretty lines that work in lovely harmony



On a quilting trip to New York last year I was lucky enough to pick up a bundle of Alison's Handcrafted 2 range of fabrics. The blend of colours was so exciting – dark green with pops of acid yellow... lemon sprinkled with olive... pink and orange on slate – what a feast for the eyes. Stacked beautifully in a rainbow of colour and combined with a print that reminded me of pared down batik, it was hard to resist. On returning home I discovered that more and more quilting buddies, both traditional and modern, had been introducing Alison Glass designs into their quilts. I am thrilled to have caught up with Alison earlier this year to find out more about her exciting designs. I'm even more thrilled that, given the personal aspect of the design process for her, she has generously shared some insights into her creative inner workings.

🗨 Can you tell us more about your background in design?

"I went to the University of Texas at Austin and have a degree from the College of Education. After college I went into teaching in elementary and middle schools, then took a break when my daughter was born and another when my son arrived. About nine years ago, I started a business home decorating for clients. I began using fabrics from the quilting industry in client's homes because the fabric was more in line with what I was looking for – interesting design with bolder colours, and overall just different from a lot of the home decorating fabric available. Through working with these materials I became very interested in the idea of designing fabric; I had ideas for things that didn't exist and eventually did design my first line, Lucky Penny, which ended up being produced by Andover Fabrics."

🗨 Where do you find your inspiration?

"There is always a fairly simple theme type explanation for a fabric line. For example, my next print line, called Diving Board, has a water oriented concept and colour palette. While this is a true explanation it only slightly scratches the surface of what the line is about. But the fabric lines are really very personal, not the singular designs, but the lines as a whole and the meaning behind them. As I'm working I'm constantly thinking about feelings and connections to people in my world that I care strongly about or significant experiences, both good and bad, in the past, present and potential future. I'm a fairly introverted, private person so sharing most of those real thoughts is so outside of my demeanour that it's difficult to know what to say, and there are often little clues buried in the print and colour names. In all reality the main goal is to make beautiful, useful fabrics for others to create their own art infused with their own meaning. I just need the work to mean something to me so that I stay interested in making it."

🗨 How does the design process work for you?

"When I design fabric, I start by drawing the design and working out the repeat on paper. Once these details are decided I move to the computer and re-draw it all digitally by hand. I like the control I have over every part of each line when I draw it myself so I don't bother with trying to have the computer do the tracing. I generally know in my head what I want the colours to look like, then I try out those ideas on the screen. The colouring is done digitally. When the drawings and colour placements are complete I send the artwork to Andover, my fabric manufacturer, and work with the art department to finalise colour



Above, Sun Prints 2017; **Right**, Luminary Quilt designed by Jamie Swanson; **Far right**, The latest Chroma fabric range in a simple but stunning quilt



and get finished designs ready to go to the fabric mill for production. I get asked about colour palette choices a lot. I don't use any set palette or groups of colours that people say work well together. I just pick what I like and try to balance out the super bright with more muted colours as needed. The goal is to end up with a group of colours people will enjoy and that will provide useful raw materials for creating. One of the very best parts of my work is seeing how others use the designs to create their own handmade pieces."

🗨️ Your Sun Print Collections come out every year. Tell us more about the 2017 designs.

"The name Sun Print comes from sun prints – the special paper + exposure to sunlight + chemical reaction. I loved these pretty, 'shadowy' arts and crafts type prints I made in elementary school. It relates to the fabric in that the designs (especially earlier on in the designs) use a colour and white or a couple of similar colours to make blender fabrics. The lines are basics and are intended to serve that purpose in quilting in a big way. The first group launched in late 2013/early 2014 and since then we've released 140 fabrics across four lines. A new group of 27 fabrics in three designs, nine colours of each, is released in January.

"The line came about because one very simple design, Bike Path, from my first fabric line sold far better than the rest of the line. The print was offered in nine colours, a spectrum, and people used them together like a paint box. I concluded that people seemed to want vibrant, saturated blenders in a wide range of colours and presented the idea to Andover. Thankfully, they agreed!

"The newest group of fabrics, called Sun Print 2017, was released in January and is making its way into projects all over the world. Sun Print

2017 is a vivid mix of intricate line work and appealing motifs. Each of the three prints is distinct, yet related. The range of colours makes it a truly useful fabric collection. In *Overgrown*, an urban fence is covered in organic shapes and fanciful graphics, a mix of reality and fiction. *Link* is a modern dot, subtle and with an under layer of bees, birds and stars. *Meadow* is a sweet design of puzzled together flowers, leaves, animals and geometrics."

🗨️ We're also excited to hear about the new range Chroma. What was the inspiration for this new collection?

"Chroma is the fifth line in the AG Handcrafted Collection. All of the fabrics under the Handcrafted label are made using a batik fabric dyeing process. However, the designs look very different from typical batik fabrics – much of the tie-dyeing or marbling you see in most batiks is not present. In Chroma, the colours are more solid or subtly shift, but still maintain the movement of a hand-dyed fabric. The backgrounds are intentionally not completely solid, but have soft colour shifts in the form of organic shapes or sometimes even lines depending on the piece of fabric. The real beauty of the Handcrafted fabrics is that they are truly made by hand. It's a slow process. Hand stamped, hand dyed, one piece at a time, each bit of fabric is completely unique from the next, adding to the beauty. And they make amazing quilts! I wanted Chroma to include a full spectrum of colour and have a smaller scale to make the group highly useful for quilting, functioning as blenders as well as interest prints. The line is equally as beautiful for garments in design and drape. I truly think this is the best Handcrafted group yet."



Far left, The Seventy Six thread range for Aurifil; **Below far left**, Sun Prints 2017; **Centre top**, American designer Alison Glass; **Centre below**, Alison's Cathedral Quilt



Above, The Sun Print 2017 fabric line shown in one quilt

☛ Your fabrics are so full of colour and energy, have you always been attracted to such a vibrant palette?

“Well, yes, except when I was a kid and mauve and dusty blue were all the rage. That was short lived though, and really my art has always trended towards vibrant colours, or maybe even more so to colours that are not standard. The basic crayon box colours, while bold, are not at all what I go for. Part of what makes the vibrant colours work is when they are combined with the more muted colours. Or even those that someone might look at as ‘not pretty’ on their own. The

“One of the very best parts of my work is seeing how others use the designs to create their own handmade pieces.”

eye needs places to rest and good design, to me, includes subtle colours as well. These colours tone down the vibrant ones while at the same time allowing them to stand out.”

☛ Have you always made quilts and do you enjoy creating quilt patterns?

“I did what I would call some accidental quilting early on, cutting fabric up and sewing it back together, but I didn’t really think of it as quilting at the time. Most of what I made before getting into fabric design was home decor oriented, at first for my home, then for clients. Tons of cushions/pillows, slipcovers, curtains, upholstery and that sort of thing. I started making quilts and quilt patterns as a way to show what to do

with the fabrics. Fabric design and art is my first creative love and the quilting is intended to point back to that always. Making quilts and patterns also very much informs the fabric design. The more I understand the usability of the fabrics the better work I can do in making designs that work well as raw materials.”

☛ Can you describe your creative space where you work?

“Up until just over a year ago my ‘creative space’ was always a portion of the general living area of our home, wherever that was. I feel strongly that while a dedicated studio is wonderful and amazing, people can create anywhere. Some of my best work was made in the most cramped spaces. After a number of moves and many years we built a house that I designed. The downstairs is our home and is modest in size by American standards. It’s open, kind of Scandinavian modern/industrial maybe and sparsely decorated. Though this is possibly just my chosen description to justify that I just haven’t really got around to decorating it yet!

“The walk up attic is finished as a workspace for my studio and the rest of the business. It sort of feels ‘atticy’ and it has different spaces in the eaves of the roof, but I designed it with tons of windows, and all white walls and floors so that there is a ton of natural light – and also plenty of storage since this work does seem to generate a lot of physical stuff. The downstairs sparseness is likely my revolt against all of the things upstairs. It is a really nice space to get to work and in no way do I take it for granted.” ☛

Alison Glass Design www.alisonglass.com

PHOTOGRAPHS PAGE 47 & 49: LOVEKNOTPHOTO





CURVES PROJECT

APPLE CORES

Sink your teeth into this whimsical design featuring gentle curves, which are busy with bright and colourful prints cut into bold, single shapes.

Designed and made by **CAROLYN FORSTER**

Quilted by **THE QUILT ROOM**

www.quiltroom.co.uk



CURVES PROJECT
APPLE CORES



You will need

- Three (3) Layer Cakes OR one-hundred (100) 10½in x 8in rectangles
- Backing fabric – 4yds
- Batting – 72in square
- Binding fabric – 1yd
- Apple core template (see Templates section)

Assembling the quilt

This is a scrappy quilt so the layout is fairly random. If you would like to do something more organised, then a popular option is to divide the units into lights and darks and alternate them in their rows as we have tried to do here.

4 Lay out the apple core blocks into ten (10) rows of ten (10). If you alternate rotation the shapes will tessellate nicely.

5 Once you are happy with the layout, stitch one row at a time together. This quilt is all curves, but they are quite gentle so come together easily.

6 Start by working with the convex curve on the bottom and the concave on top. Pin at the start and finish of the seam first, matching up the raw edges (**Fig 1A**). Place pins perpendicular to the edge.

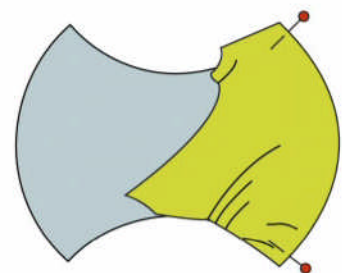


Fig 1A

7 Now pin the centre. You can find this by folding and creasing the edge in half, or use the marking on the template. Next, pin between these three pins at the mid points easing

BEHIND THE QUILT

APPLE CORES

“This bold, single shape – or One Patch quilt – really showcases the fabrics. It is a great quilt for large prints, but when some smaller scale prints are added you get a great contrast in the scale and texture. Don’t be daunted by the curves, they are large and easy to fit together. In fact, this is a great quilt to practise and perfect your curved piecing.” – Carolyn Forster

Cutting out

1 From your Layer Cake squares, cut one-hundred (100) shapes using the apple core template.

2 Cut the backing fabric into two equal lengths. Remove the

selvedge and join fabric along the long sides, then press seam open.

3 From the binding fabric cut bias strips 2½in wide. Join to a continuous length with a bias join. Press along the length WS together.

Finished size

- Approximately 67in square

Fabric used

- Hand Maker by Natalie Barnes for Windham Fabrics

Notes

- Use a 1/4in seam throughout



TQ

TECHNICAL TIP

It can be difficult to maintain a consistent seam allowance when sewing curves. You may find it helps to mark the seam allowance on your first few curves until you get the hang of it.

the edges together, and then again if you need to (**Fig 1B**). As you sew the pins will need to be taken out, allowing you to pace your stitching.

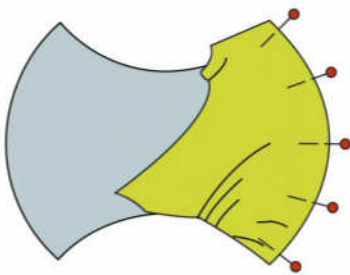


Fig 1B

8 Use a smaller stitch length than normal to help with a smooth curve. You may also want to sew at a slower speed than usual. Start stitching at the raw edge and continue along the seam removing pins as you sew (**Fig 2A & 2B**). Lift the presser foot and pivot regularly if you need to. The more practice you have with these the less you will need to pin. Eventually you may need none at all, but it's helpful to always put one at the end just to make sure the ends finish neatly.

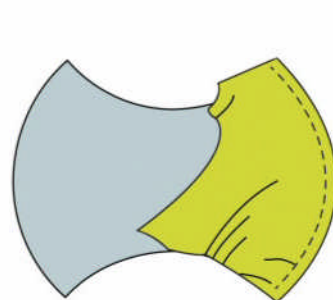


Fig 2A

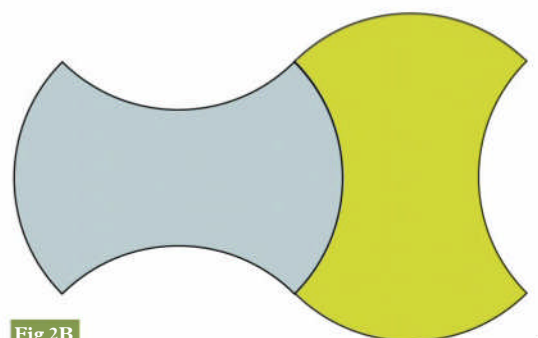


Fig 2B

9 Continue along the row adding apple core blocks in this way. Sew ten rows. Press all seams towards the convex curve.

10 When sewing the rows together you will not always have the concave curve on the top of your work, they will alternate. To help with this you may like to make small snips in the convex curves that will be on top of the seam as you sew (**Fig 3**). This will help it to lay flat and avoid puckers as you sew.

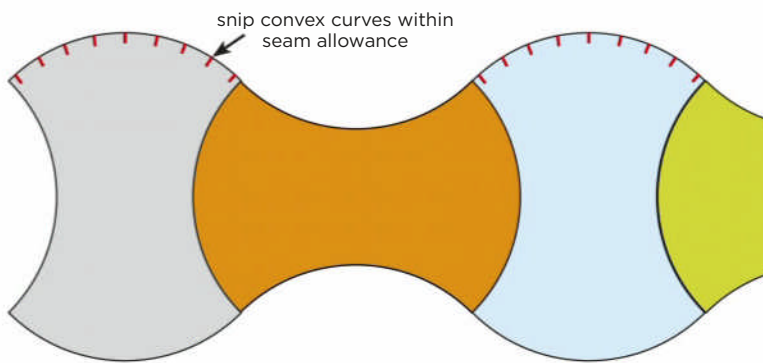


Fig 3

11 Pin the row in the same way as before, starting with the alignment of the seam intersections where the joins will knit together. Then pin the centres together and so on. Even if

you do not pin between the seam junctions, pinning at the junctions is important so be sure to always do that. Stitch all rows together and press the seams of the rows in one direction (**Fig 4**).

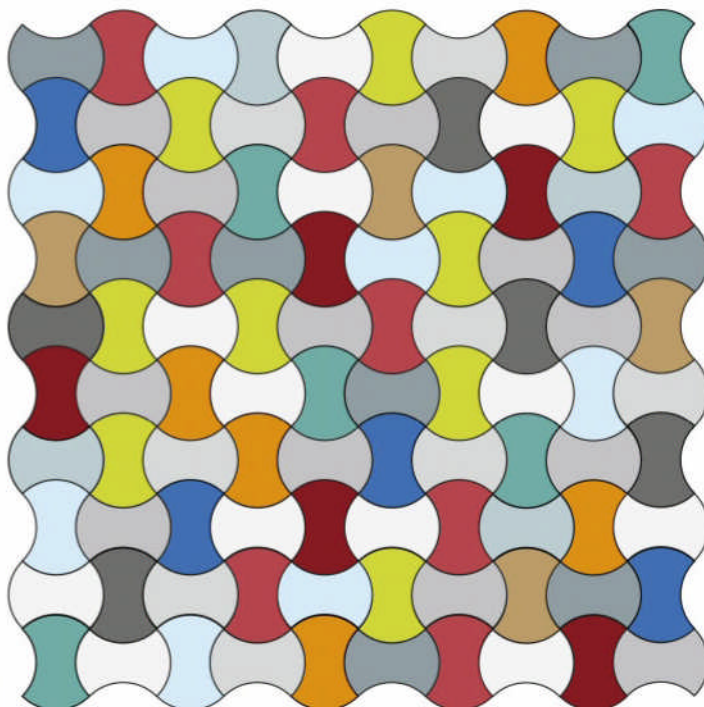



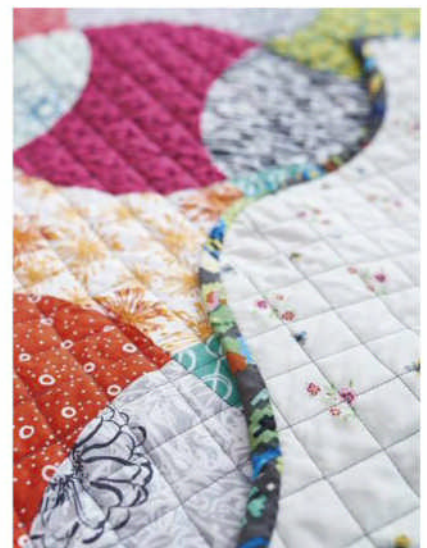
Fig 4

Quilting and finishing

12 When the top is finished, layer and baste to the backing fabric and batting.

13 Quilt as desired. This quilt was quilted on the machine in a crosshatch design. This can be done by hand too, or you could outline the shapes in a continuous line either on the machine or by hand.

14 When the quilting is finished, remove any basting and prepare to bind and label. It is easier to bind the wavy edges using a bias cut binding as it will stretch around the curves better and avoid your quilt distorting in future. Mitre the corners as you would normally. If you do not want to have curved edges, then either trim quilt to straight sides or appliqué the edge on to a wide, straight border. 





Meet the designer

Carolyn Forster has been sewing, making patchwork and quilting for well over 20 years, and teaching for many of those years. You can find her quilts in a range of books published by Landauer Publishing (USA), and Search Press (UK). She blogs at www.carolynforster.co.uk or you can follow her stitching inspiration on Instagram. To get in touch with Carolyn about her classes and talks, you can email her at: carolynforster@hotmail.co.uk

www.carolynforster.co.uk [Carolyn Forster](#) [Quiltingontheho](#)

Curves don't have to be scary! The undulating edge really gives this quilt a unique and joyful finish

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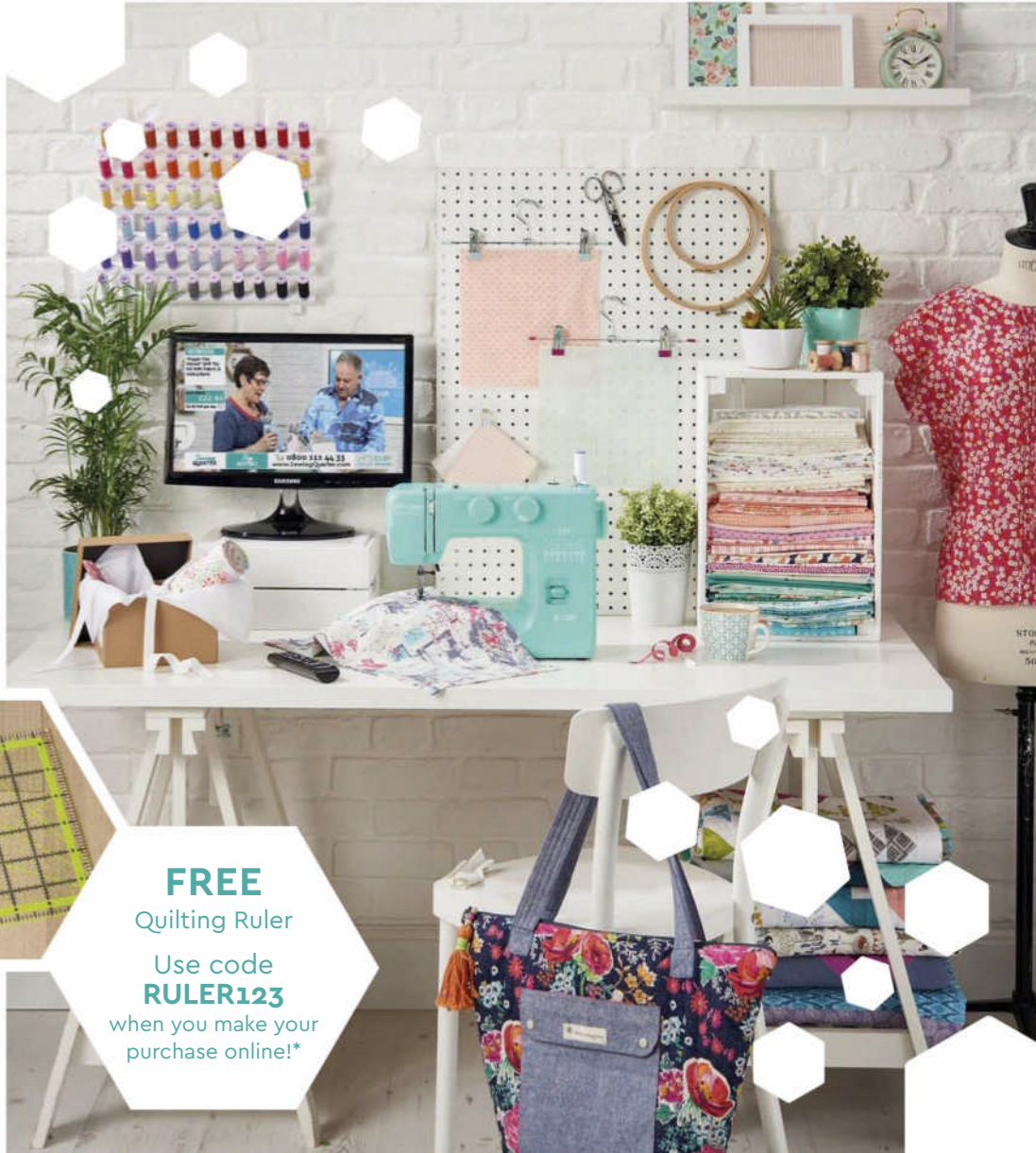
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ESSENTIAL GUIDE

Making Yo-Yos

Yo-yos, also called Suffolk puffs, are a great way to add a decorative touch to your sewing. Their three-dimensional look gives them a lovely tactile quality too. Create different shapes and sizes with this handy walk-through.



Yo-yos are so easy to make and a great way to use up fabric scraps



Yo-yos make fun embellishments to patchwork and appliqué projects. They can be created in various shapes and from a range of materials

WHAT IS A YO-YO?

A yo-yo is a gathered, 3D rosette shape used as a decoration in patchwork and appliqué. Yo-yos are easy to make and add a charming folk-art accent to work. You can also vary them in numerous ways, as this article will show. Yo-yos are often used as embellishments but can form the basis of a whole quilt or a wall hanging. If used in a grouped arrangement, they are usually stitched to a background fabric and attached to each other at their edges with small stitches if need be.

You can vary the shape of the yo-yo, so it appears as a round shape, a flower, a heart and other

shapes. There are also gadgets available to make yo-yos. Using diagrams and step-by-steps, this article will describe how to make three different shapes of yo-yo – circle, flower and heart. We will also look at different uses for them.

Yo-Yo Sizes

Normal round yo-yos start off as a circle of fabric and plates, bowls and cups can be used as quick templates for these circles. If you plan to make lots of yo-yos you could create some circular templates from template plastic or thin card.

You can make yo-yos from any fabric, from thin silks to thick wools. The thicker the fabric the chunkier the gathers will be and the larger the central hole. The central hole will also be larger when making bigger yo-yos. As a general rule, if using a $\frac{1}{4}$ in seam, the finished yo-yo will be half the size of the starting circle. If making very small yo-yos (for example, circles cut 2in or less), it's a good idea to reduce the seam allowance to $\frac{1}{8}$ in, otherwise the gathered edge takes up too much space. Gathering stitches for yo-yos can be $\frac{1}{8}$ in– $\frac{1}{4}$ in. The longer the stitch, the tighter the gather.

CIRCLE YO-YO

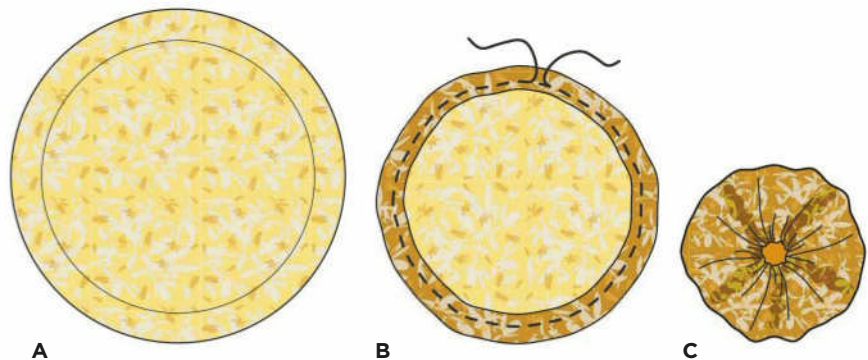
1 Decide on the size you want the finished yo-yo to be (see Yo-yo Sizes). Make a paper or plastic template twice this size plus a $\frac{1}{4}$ in seam allowance all round. Mark and cut out a circle of fabric using this template. If you want an accurate seam allowance then make a second template without a seam allowance and mark this on the wrong side of the fabric circle (**Fig 1A**). Sew the seam by eye, if you prefer, as this is easier.

2 Using a strong, doubled thread and starting with a knot, fold the seam allowance over to the wrong side and sew in place with a running stitch (**Fig 1B**).

3 When you've stitched all round, pull up both ends of the thread to gather the fabric tightly. Tie the ends in a secure knot. Trim thread ends to about an inch and tuck inside the yo-yo opening (**Fig 1C**).

4 Pull the edges to straighten and even out the gathers. Press for a flatter look. Sew the yo-yo in position and cover the centre, if desired.

Fig 1 Making a circle yo-yo



A selection of yo-yos made from various fabrics. Cotton fabrics are the most suitable but you could also use lightweight wool and velvet. You can also make yo-yos from decorative trims, such as lace and broderie anglaise



PIECED YO-YO

If you want to make large yo-yos then why not experiment with piecing them? Make a four-patch block (from four different fabrics or two fabrics). Cut the four-patch down to the circle size needed and make the yo-yo as normal.



This mega yo-yo is 8½in. It started as a four-patch made with two fabrics. The centre is covered by a 2¼in yo-yo. Make a play quilt using sixteen big yo-yos sewn to a base square of fabric

FLOWER YO-YO

This variation of the standard yo-yo creates a pretty look. Four lines will create four petals, but five or six will look more like a flower. Starting with a circle at least 5in is easier to sew.

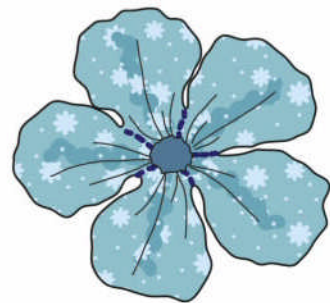
1 Follow steps 1–3 on page 60 and make a basic circle shaped yo-yo.

2 Start to create petals by sewing a line of running stitch (with doubled thread) from the centre to the edge of the yo-yo (Fig 2A shows two lines of stitching in place). Pull up the thread to gather the fabric and tie off neatly at the back of the work. Start this process again at the centre with another thread to create other petals (Fig 2B). See Troubleshooting on page 64.

Fig 2 Making a flower yo-yo



A



B

HEART YO-YO

Heart-shaped yo-yos are created in a similar way to a flower, but the starting shape is normally a heart rather than a circle.

1 Cut the heart shape from your fabric, plus a seam allowance.

2 Fold over the seam allowance, stitching in place with a gathering stitch, as before (Fig 3). Pull up the thread to gather and then tie off and hide the thread ends. Pinch and pull the yo-yo into a heart shape and press if desired.

Fig 3 Heart yo-yo

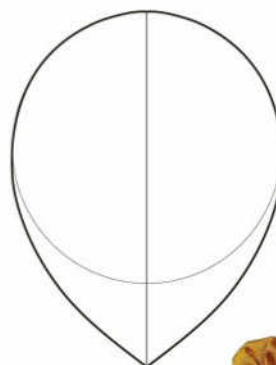


Heart Shapes

You can also make heart-shaped yo-yos by making a circle yo-yo and then sewing a single line of thread to gather up the centre and make the curves at the top. The heart shape isn't as pronounced but the centre hole is smaller. You can also experiment with shapes of your

own. Personally, I find the pointed circle shape in Fig 4 a useful one for creating heart yo-yos. It begins with a circle, with an extended, pointed base added. Once gathered, a single line of gathering is added at the top centre to create the indentation of the heart.

Fig 4 Alternative heart shape



Made from pointed circle shape, with one gathered line



Made from a circle, with one gathered line

Heart-shaped yo-yos



Made from heart shape, just gathered

USING GADGETS

There are yo-yo gadgets on the market that are helpful if you have lots to make. Clover has yo-yo makers in many shapes, including round, flower, heart, butterfly and shamrock. Essentially, the fabric is placed between two shaped plastic disks, with the running stitch made in and out of the holes in the plastic. The plastic pieces are then removed and the yo-yo is gathered as normal.

With handy gadgets like Clover's Yo-Yo Maker you can make uniformly shaped yo-yos more quickly and easily



ATTACHING YO-YOS

You can press yo-yos to mark the gathers more firmly, or leave them puffy. When finished, yo-yos can be sewn to a background in various ways.

- To keep the 3D shape, just sew the yo-yo in place at the centre. Stitches can be concealed in the gathers if you wish.
- For a flatter look, sew the yo-yo down around the outer edge with tiny slipstitches and matching colour thread.
- If you are sewing yo-yos in a cluster then you may wish to sew them together where their edges touch, for a secure finish.
- Yo-yos can be machine sewn in place about $\frac{1}{8}$ in away from the edge all round, or in lines radiating out from the centre.

YO-YO CENTRES

You can leave a yo-yo centre just gathered or you can experiment with different decorations – here are some suggestions.

- Add a small central yo-yo.
- Use a button for a centre.
- Gather a small circle of contrast fabric, stuff it lightly with wadding and insert it into the centre.
- Cut felt in a circle, heart or flower shape, attach it to the centre.
- Decorate the centre with clusters of beads or French knots.



Examples of different yo-yo centres. Centres can be completely covered with fabric too



IDEAS FOR USING YO-YOS

There are lots of exciting ways you can use yo-yos – here are a few creative suggestions:

- Create flower pictures with yo-yos, as shown in the photo right and in Fig 5.
- Create brooches using yo-yos, with felt or fabric leaves (Fig 6). Attach a brooch fastening to the back and you're good to go.
- Use yo-yos in a decorative ring to conceal the raw edges of a Dresden plate (see photo below).
- Use a yo-yo to accentuate the centre of a block (see photo below).



Round yo-yos in various sizes have been used to create this fun flower picture. Fusible web appliqué was used to make the stems and leaves

TQ

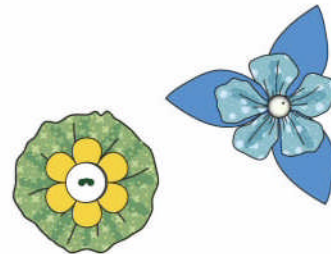
TECHNICAL TIP

If you need to place yo-yos in specific positions you can use pins. However, it is easier to sew them in place without pins getting in the way. Try putting a small smear of glue stick on the back of each yo-yo, which will keep them in place ready to be secured by sewing.

Fig 5 Create flower designs



Fig 6 Make brooches



Raw edges of these Dresden Plate wedges are concealed by a ring of small yo-yos. This plate is 8½in in diameter and the yo-yos made from 2in fabric circles, finishing at about ⅞in. The plate and yo-yos were appliquéd to a base fabric



This Churn Dash block has the addition of a flower yo-yo in the same fabric, with a pretty button for a centre



MAKING YO-YOS – TROUBLESHOOTING

Here are answers to some questions about making yo-yos.

HELP! I really like the look of a heart-shaped yo-yo but how do I draw a heart?

Try this... When drawing symmetrical shapes it's always easier to draw just one half on a piece of folded paper, that will ensure the shape is symmetrical.

1 To gauge the size needed, draw a box to indicate the outer edges of the shape (**Fig 7A**). Use a pencil and begin near the top, where the heart needs to indent. Draw a smooth curve up and out and then curving downwards to a point at the base.

2 Keep the paper folded and cut out the shape (**Fig 7B**). Open out and check the shape is to your liking (**Fig 7C**). If not, fold again and re-draw to amend it, or begin again with a fresh piece of paper.

There are also heart shapes that you can print from the web – just type in a simple search phrase, such as “heart shapes”.



Fig 7A



Fig 7B

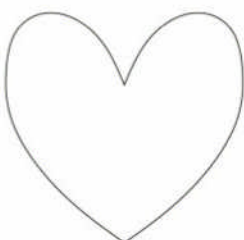


Fig 7C

HELP! When making yo-yos to look like flowers my “petals” often end up different sizes. Is there a way to avoid this?

Try this... Yes, there is – I normally use pins to mark where to sew the petal lines. Alternatively, you could use a removable fabric marker to mark the lines.

1 First decide how many petals you want. The bigger your yo-yo, the more petals you can have – five or six are good numbers. Prepare your yo-yo. Using pins, mark the positions

where the petal gathers will be, spacing them out evenly. Check the pins are more or less equidistant from each other (**Fig 8A**).

2 Begin to sew one petal line at a time, removing the pin before you sew (**Fig 8B**). Gather the line and tie off. Repeat on the rest of the pin-marked lines.

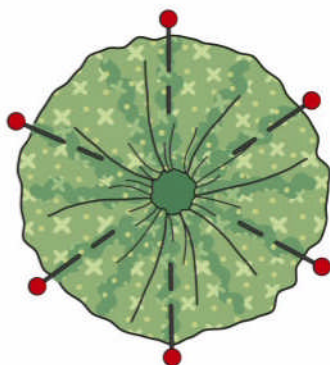


Fig 8A

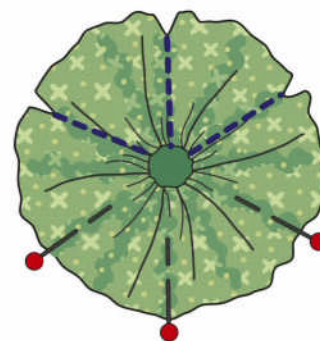


Fig 8B

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, Pauline Ineson, 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. She will then go in-depth, exploring the methods, taking them from the basic premise to their full technical and creative potential. You can cut out and keep this section to build your own bespoke technical handbook.

ESSENTIAL GUIDE
NEXT ISSUE:
DRESDEN DESIGNS:
Learn how to create
Dresden Plate designs.



TWO-BLOCK PROJECT

BUNNIES & CREAM

This sweet design will have family and friends smiling with memories of sunny days spent outdoors eating strawberries and dreaming of fluffy bunnies.

Designed and made by **SALLY ABLETT**

TWO-BLOCK PROJECT
BUNNIES & CREAM



You will need

- Eighteen (18) Fat quarters*
- White sashing fabric – 1½yds
- Binding fabric – ½yd
- Backing fabric – 3½yds
- Batting – 61in x 70in

Finished size

- 57in x 66in

Fabric used

Bunnies and Cream by Lauren Nash for Penny Rose fabrics.

Sorting the fabrics

1 Sort your fat quarters into groups as follows:

- Three (3) pairs for Block 1 pinwheels.
- Three (3) sets of four (4) for the Block 2 pieced four-patch.

Cutting out

2 From each of the Block 1 fat quarters, cut fourteen (14) 4⅞in squares. Cut each in half diagonally once. Keep the triangles for each pair together.

3 From each of the Block 2 fat quarters, cut as follows:

- Fourteen (14) 2½in x 4½in rectangles. Keep together in sets of four.

4 From the assorted leftover fat quarter fabrics, cut as follows:

- Four (4) 2½in squares (for corners).
- Thirteen (13) 5¼in squares cut in half diagonally twice (for Flying Geese border).
- Fifty-two (52) 2⅞in squares cut in half diagonally once (for Flying Geese border).

5 From the white sashing fabric, cut as follows (some will need to be pieced to make up the length):

- Two (2) 1¼in x 61in.
- Six (6) 1¼in x 52¼in.
- Two (2) 1¼in x 53¾in.
- Thirty-five (35) 1¼in x 8½in.
- Thirty (30) 1¼in x 2½in.

6 From the binding fabric, cut seven (7) 2½in x WOF strips. Join into one length with bias joins.

BEHIND THE QUILT

FABRICS AND BLOCKS

“The Bunnies and Cream fabric really made me think of sunny days spent outside in fields of flowers with blue skies above. I therefore used a white background fabric in this quilt, to really show off the soft colours of the printed fabric to its best. I chose simple blocks that would display the patterns of the fabrics to their full potential, as these feature such sweet illustrations. One block is a variation of a four-patch block, made up from pieced squares for a little extra detail. Along with the pinwheels, another classic block, this quilt should come together relatively quickly for a summer make that will put a smile on your face... no matter what the weather!” – Sally Ablett

Notes

- Use a $\frac{1}{4}$ in seam allowance throughout.
- Press all seams open unless otherwise noted.
- *Quantity based on UK fat quarters, which are cut from a metre not a yard, and therefore slightly larger (approx. 20in x 21in usable width). Check the size of your fat quarters and increase fabric quantities if necessary.

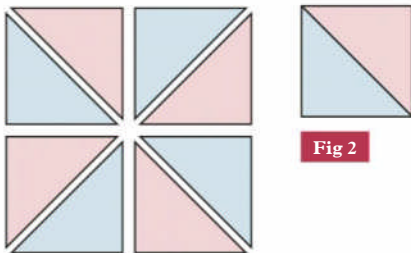


Fig 1

Fig 2

Making Block 1

7 Take four (4) triangles from each fabric in the pair and lay out your block into a pinwheel as shown in **Fig 1**.

8 Sew the triangles together in pairs to make half-square triangles (**Fig 2**). Press seams towards the darker fabric. Trim each to $4\frac{1}{2}$ in square. Repeat with all four quarters of the block, then join the HSTs in rows to complete the pinwheel. Repeat to make seven (7) blocks from each pair of fabrics.

Making Block 2

9 Lay out the $2\frac{1}{2}$ in x $4\frac{1}{2}$ in pieces in pairs and stitch together along the long sides as shown in **Fig 3**. Each block is made up of two (2) different pairs, placed on opposite corners. Stitch the squares together in rows as shown and then join these together (**Fig 4**). Repeat to make seven (7) blocks from each set of fabrics.

Making the Flying Geese blocks

10 Lay out the fabric pieces for your Flying Geese block, you'll need two (2) matching small triangles and one large one (**Fig 5**). Sew one of

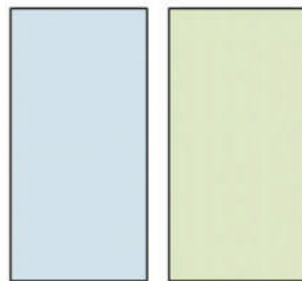


Fig 3

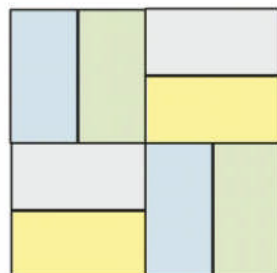


Fig 4

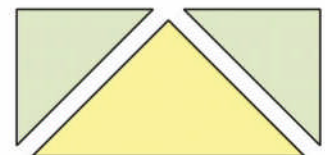
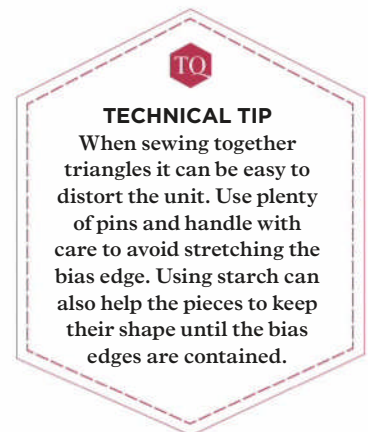


Fig 5

the small triangles to a short side of the larger triangle and then sew the second to the other side. Repeat to make fifty-two (52) in total.

Assembling the quilt top

11 Lay out Blocks 1 and 2 in rows, alternating, with a $1\frac{1}{4}$ in x $8\frac{1}{2}$ in sashing strip in-between each of the blocks. Block 1s are laid out in diagonal stripes in one direction, and Block 2s run in the opposite direction. Refer to **Fig 6** for block layout. Sew the blocks and sashing together into the rows (**Fig 7**). Press seams towards the sashing.

12 Lay out the block rows with the $1\frac{1}{4}$ in x $52\frac{1}{4}$ in sashing strips in-between each one. Stitch the rows together.


13 Stitch a $1\frac{1}{4}$ in x 61in white strip to either side of the quilt top. Add the $1\frac{1}{4}$ in x $53\frac{3}{4}$ in strips to the top and bottom.

14 Take two Flying Geese blocks and sew together along the short sides. Repeat to make twenty-six (26) sets in total.

15 Lay out the Flying Geese pairs into two (2) rows of seven (7) units with a $1\frac{1}{4}$ in x $2\frac{1}{2}$ in sashing piece between each one and at each end. Add these to the sides of the quilt, making sure the points are facing inwards.

16 Repeat step 15, but this time making two rows of six (6) with sashing pieces between and at each end. Add a $2\frac{1}{2}$ in print square to the ends of each row (**Fig 8**). Add to the top and bottom of the quilt (**Fig 9**).

Quilting and finishing

17 Layer and baste together the backing, batting and quilt top. Quilt by hand or machine with a pattern you like, then bind to finish. 

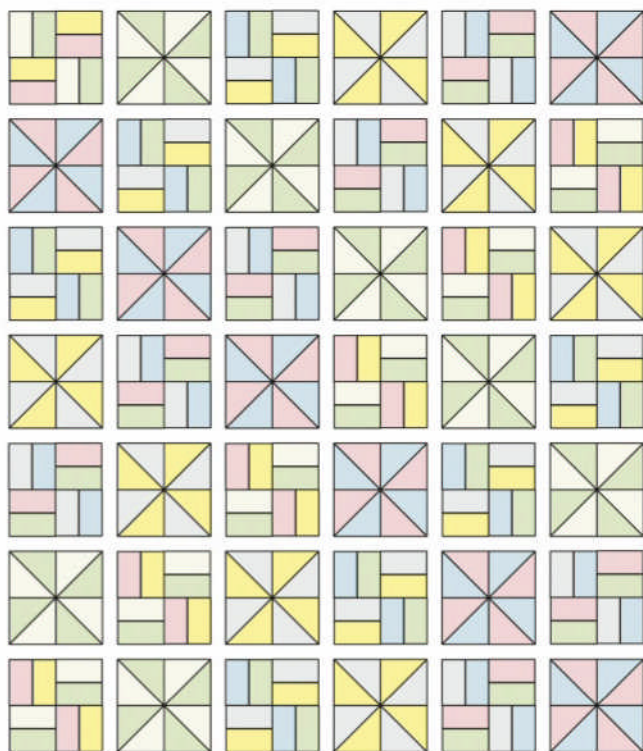


Fig 6



Fig 7



Fig 8

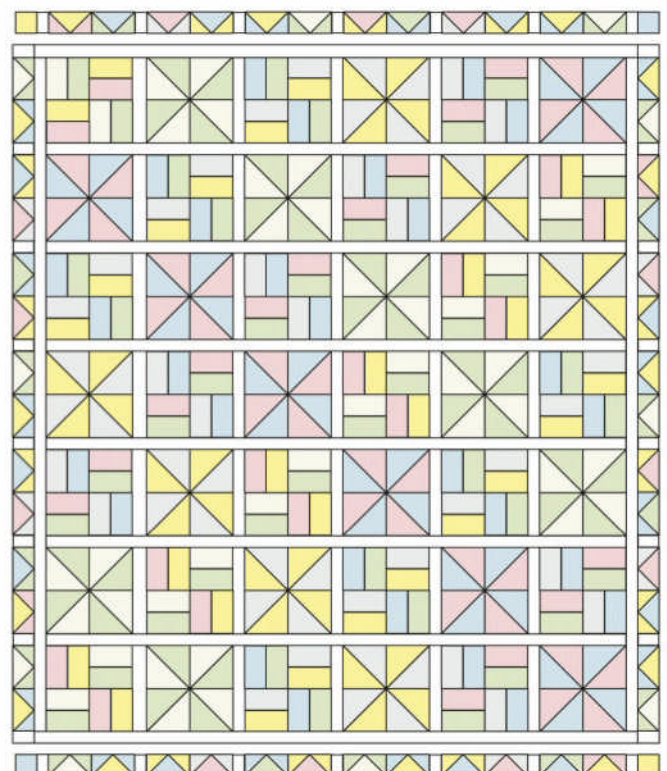


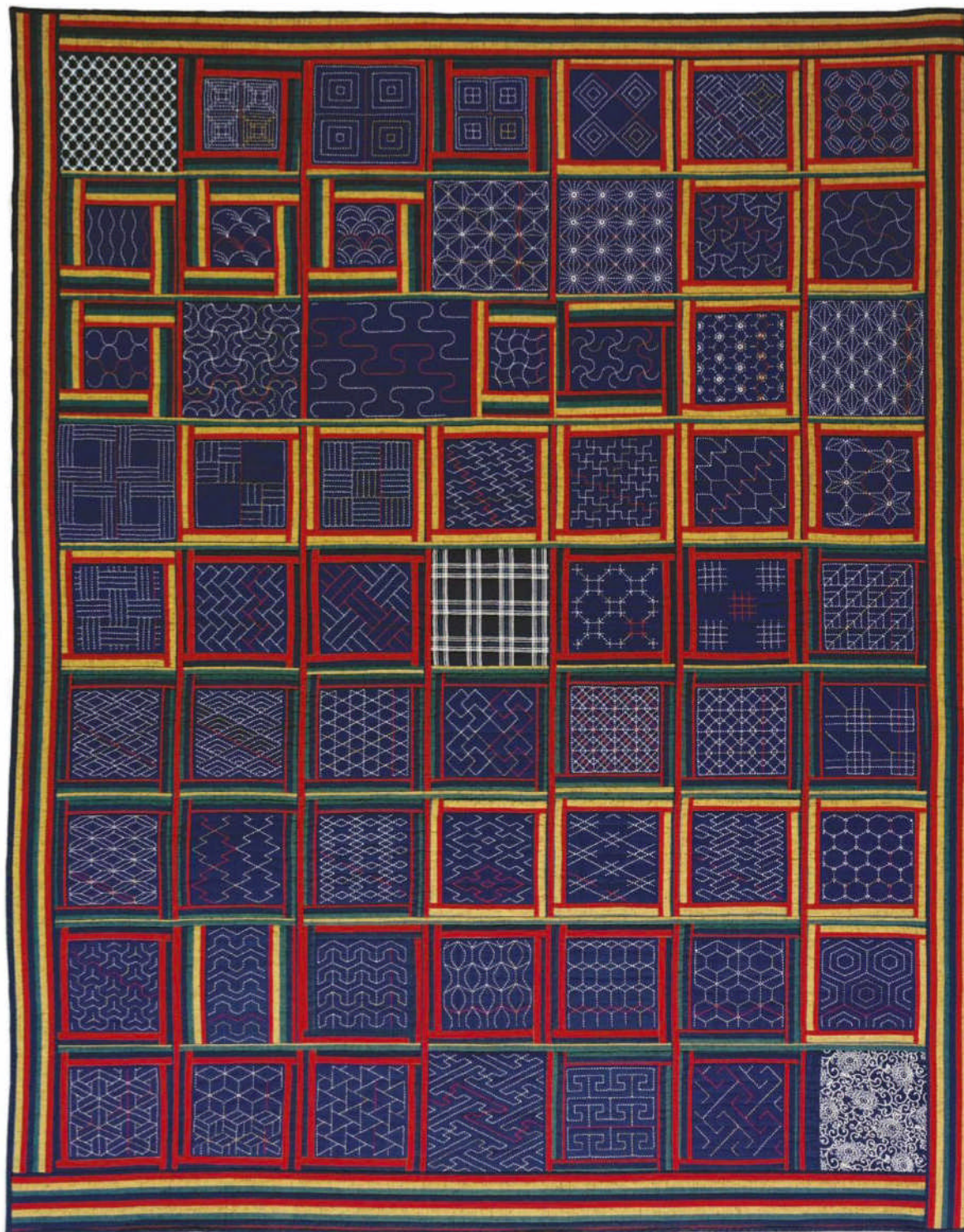
Fig 9



Meet the designer

Sally Ablett has been quilt making for nearly 30 years. Within this time, patchwork has developed from a hobby to a full time job. She has extensive experience of teaching courses and day workshops, as well as giving regular talks using her own collection of quilts to demonstrate patchwork techniques and pass on the tips and shortcuts that she has learnt throughout the years. Sally does freelance design work, as well as working with Lewis & Irene to design quilts and produce patterns that are used to showcase new fabric collections.

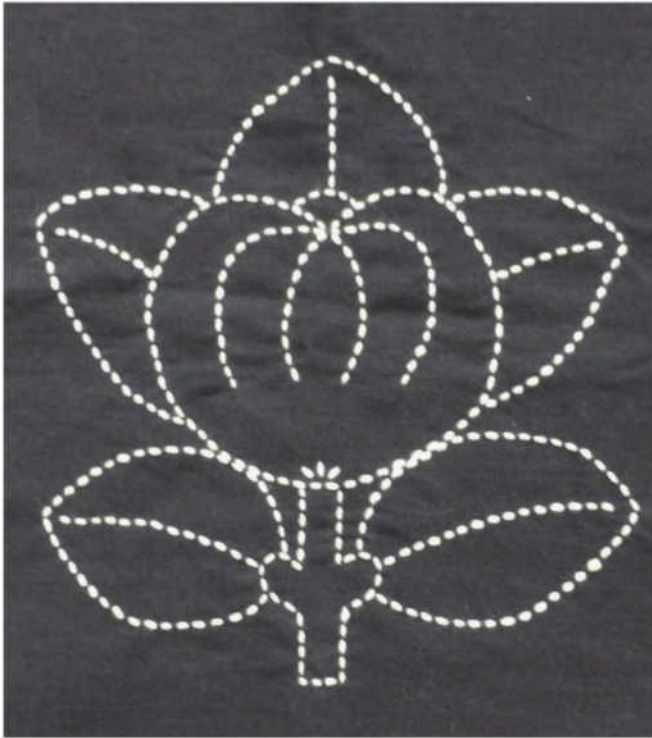
Pretty pastels, checks and stripes, plus of course some fluffy bunnies, make this charming quilt one that is sure to be loved by all



quilt as desired

SUSAN BRISCOE

This issue Anne Williams talks to Susan Briscoe to find out more about her wonderful sashiko stitching.



Far left, *Sashiko Sampler*, a sampler quilt with sashiko, with extra wadding and hand quilting, made for *The Ultimate Sashiko Sourcebook*; Left, *Tachibana* (citrus blossom) kamon crest in sashiko; Above, Snowflake pattern, an original *hitomezashi* design by Susan, which is a variation on *hanabishizashi* (flower diamond stitch)



Textile artist, teacher and author, Susan Briscoe is an expert in the ancient art and craft of sashiko, a hand-stitching technique from northern Japan. Originally done out of necessity to secure layers of fabric together to create warm garments, this captivating and therapeutic form of embroidery is now enjoyed by modern stitchers, sometimes combined with patchwork, quilting and appliqué. It was a delight to catch up with Susan to learn more about this fascinating Japanese tradition.

10 When did you start sashiko and how did you learn?

“In 2000 I revisited the town of Yuza-machi in northwest Japan for the millennium New Year. Everywhere I went, I saw amazing sashiko samplers. The town’s mayor arranged for me to have lessons with Chie Ikeda, a local sashiko teacher, and I’ve been hooked ever since.”

10 Are you interested in the history of sashiko and do historical pieces influence your own designs?

“I often look at antique and traditional sashiko for inspiration. It’s surprising just how old some of the patterns are, but they still look quite modern and fresh.”

10 What in particular captivates you about sashiko embroidery?

“It just looks amazingly intricate, especially *hitomezashi* (one-stitch sashiko), which looks a bit like blackwork embroidery – the doubled thread makes it look really bold. I love geometric patterns, so sashiko has a lot to offer me. Figuring out a pattern that is new to me is like working out a puzzle. It’s also low-tech; it doesn’t require lots of expensive equipment and materials, and it is very portable, so it’s the ideal technique for people on the go!”

10 What are your design sources and how do you develop them?

“I use a lot of long-established sashiko patterns, but I also develop new ones. These might be inspired by other traditional Japanese designs or geometric influences. Architecture, both Japanese and international, is very inspirational. This is pretty much how sashiko patterns originated in the first place, as there are virtually no patterns that exist only in sashiko – they are all ‘borrowed’ and adapted from other sources.”

10 Where does the stitching pattern come in the design process?

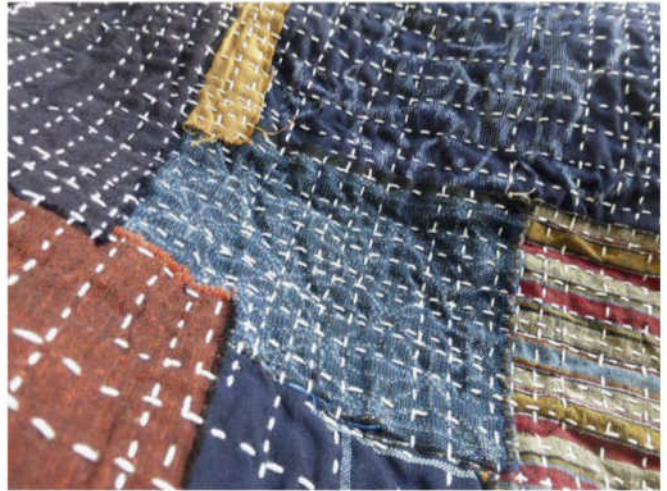
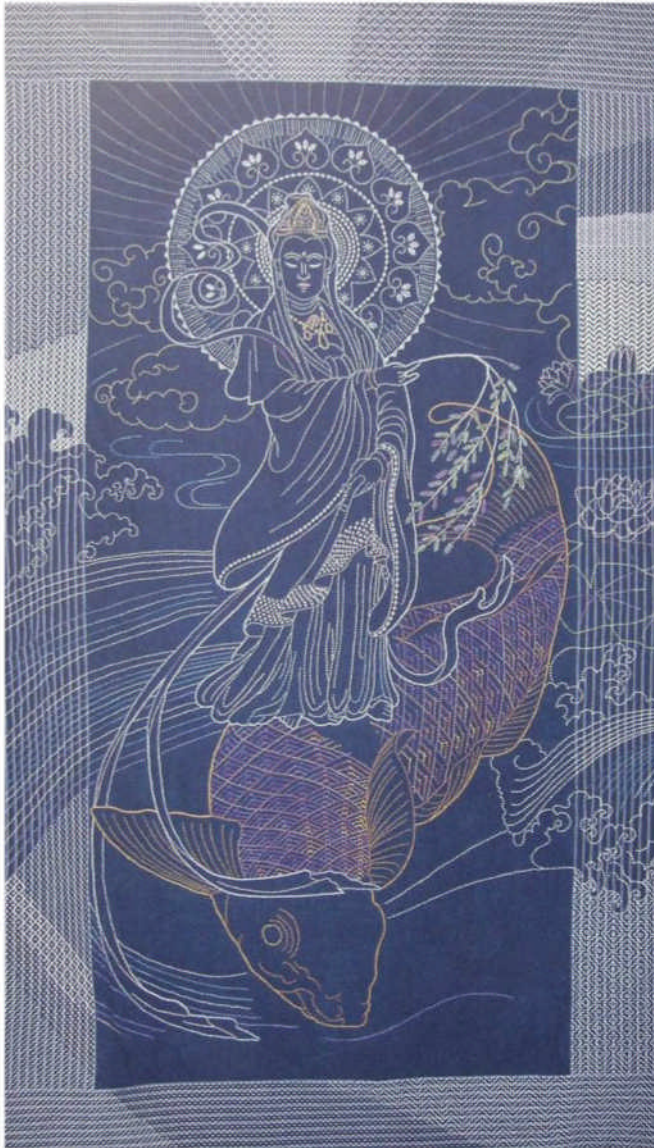
“Right at the beginning. Sashiko creates the dominant pattern in any piece of work, especially if it’s done in white on blue, which is one of the traditional colourways. If I’m combining patchwork, sashiko and wadded quilting then I need to plan how all the elements will work together.”

10 How do you draft your designs?

“If I’m working out a new geometric design from scratch, I do a quick sketch on squared paper, otherwise I draw the sashiko designs straight onto the fabric. For pictorial sashiko, I make a full-size drawing of the design on paper.”

10 What are your preferred fabrics and do you have a favourite type of wadding?

“Sashiko needs to be worked on fabric with a slightly lower thread count and looser weave than patchwork cottons. Some Japanese fabrics are made especially for sashiko, including traditional narrow-width cottons. I’ve also used Indian shot cottons, tea towels and tablecloths. Basically, if I can get a sashiko needle and thread through the fabric and it has the look I’m after, then I’ll use it! Sashiko also works on



Right, *The Denman Kannon*, based on a Hokusai print of the bodhisattva Kannon riding a giant carp, combines variations on traditional sashiko patterns with hybrids mixing up the characteristics of several designs together; **Above,** Detail of a recent piece of boro (rag patchwork) with random sashiko stitching

some silks and wools, giving a more luxurious effect. It isn't traditionally stitched through wadding, but through one, two or more layers of fabric. If I want to add wadding to a piece, I usually stitch the sashiko as embroidery, through just one layer, and add extra quilting later. For dark fabrics, black wadding is ideal as it doesn't show through."

10 How do you transfer the designs onto the quilt top?

"If it's a geometric design, I mark it straight onto the fabric. For straight lines I use a combination of the grids on my cutting mats and rulers, and for curved designs a set of circular templates. When possible, I use 'ready-made' templates such as coins or crisp tube lids, but if I need circles of a particular size, for example when using the checks of a printed fabric as my grid, then I make templates using template plastic or card. My favourite marker is Clover's White Marking Pen (fine), which is like a rollerball. The lines stay on really well but can be removed with heat (i.e. an iron) or water. For larger pictorial patterns I use a lightbox, placing the paper design underneath the fabric and then tracing it. For smaller pictorial designs and motifs, I use Chaco paper – a Japanese

chalk transfer paper, which is similar to dressmaker's carbon paper, but the marks can easily be rubbed off or washed out later."

10 How do you baste your quilt layers?

"If I'm adding wadding to my sashiko, I hand-tack small pieces on a table top. I have a large traditional quilt frame that I use for hand-tacking other quilts. I use proper tacking thread in a pastel colour. Tacking thread is soft enough to break easily, so after quilting it can be removed safely without damaging or distorting the quilt. I tack a grid, often quite closely at about 1½in–2in apart, and then I quilt any straight lines in the ditch as that also helps to stabilise the quilt sandwich. If it's well tacked and the quilt top is flat, there's no real need to quilt from the middle outwards. (This applies to when I'm adding wadding, as sashiko is worked from side to side.)"

10 Do you use a frame or hoop?

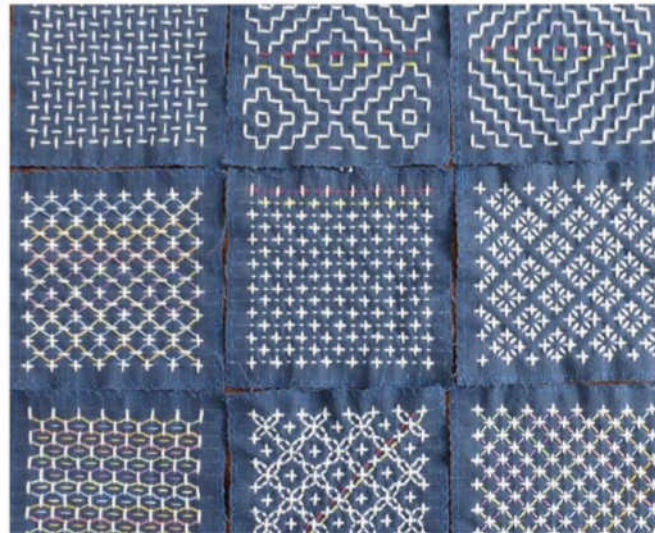
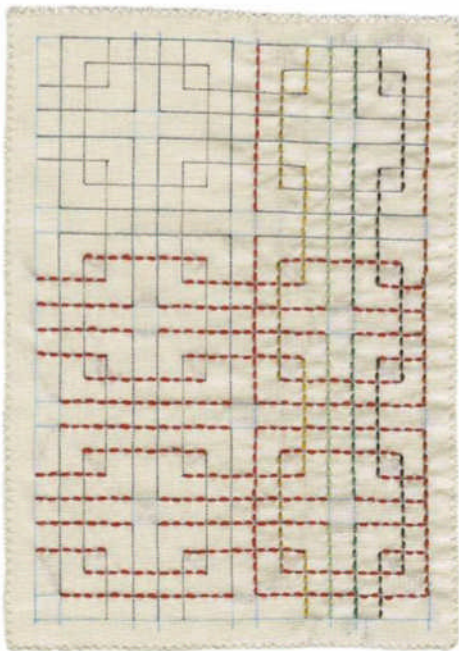
"Sashiko is done using a pleating action, where the fabric is pleated onto the tip of the needle until the needle is full before being pulled through, so it can't be done in a frame or hoop."

10 Do you use a thimble?

"I don't wear a thimble, though traditionally a ring thimble or a ring thimble with a dimpled disc/plate is used. The thimble goes on the middle finger, and with the disc thimble, the plate goes against the palm of your hand. However, a thimble isn't really necessary unless you're stitching through a lot of layers, and most decorative sashiko is only ever done through one or two."

10 Which threads and needles do you like to use?

"I prefer fine sashiko threads, like the ones I get from Yuza Sashiko Guild in Japan, because I can use them on a wider range of fabrics. Proper sashiko needles are sharp and don't bend, so you can get the thread through the fabric very easily; my favourite



Far left, *Kakuyose* (layered squares) sashiko pattern. This sample, made for *The Ultimate Sashiko Sourcebook*, uses coloured threads to help explain the stitching sequence; **Left,** Detail of various *hitomezashi* samples on 4½in squares

brands are Clover and Tulip. Clover makes a pack of three really long needles with big eyes, excellent for *hitomezashi*, which is all straight lines. The big eyes easily handle even thick sashiko threads. Tulip makes a great range of long and short needles that go through the fabric like a knife through butter!”

10 Do you ever combine machine or hand quilting with sashiko?

“I’ve used machine quilting when I want to really define an area of sashiko and where there’s extra wadding. Adding hand-quilting can give a softer three-dimensional effect – sashiko stitches sit on the surface of the fabric rather than pulling the top fabric down into the wadding.”

11 How long does it take you to stitch a piece?

“It depends how big it is, but a larger piece of sashiko certainly takes time. However, I can make several smaller sashiko samples in one day. I completely covered an 8in x 34in panel in *hitomezashi* sashiko in a couple of afternoons, which usually surprises people.”

12 Do you enter your work into exhibitions and/or competitions?

“Yes I do. I like being able to see my quilts hanging in a display, as it gives them a completely different look to when they’re at home in a much smaller space. And it’s fun to enter and share your work with other quilters. I’m not a very competitive person, so I definitely don’t enter to win – although it’s nice to end up with a rosette as a souvenir!”

13 What pushes you to progress your work/designs?

“I seem to come up with new ideas all the time and have a lot of different project themes on the go at any one time. Something as simple as seeing some interesting tiles on a pavement or some ornate architectural detail can set off another train of thought. I usually have a camera with me so I can grab a photo as there usually isn’t time to do a sketch.”

To find out more information about Susan and sashiko, visit her website: www.susanbriscoe.com



Susan's top tips

Susan's suggestions for getting your sashiko stitching on track.

- Zigzag or overlock the edge of the fabric before you start. As the fabric for sashiko has a looser weave than patchwork fabrics it has a tendency to fray and you will be handling it a lot. The zigzag stitching will “disappear” into the seam allowance of the finished piece.
- A proper sashiko needle will help you stitch more easily – they are really sharp and don’t bend.
- The stitching is worked with a doubled thread, which gives a big-stitch look.
- Try proper sashiko thread for your first stitching, but look out for other threads with a similar twist if you want to use different colours and thicknesses. White or cream is traditional, but other colours are also used now.
- Make sure your chosen thread will go through your fabric easily. If it doesn’t, change the thread/fabric combination.
- Pleating the fabric onto the tip of the needle, gathering it up, pulling it off the back of the needle and easing the gathers out again helps to keep stitching lines straight.
- Pleating, gathering up and easing out also helps keep the doubled sashiko thread from twisting in the stitches.
- Beware – sashiko is highly addictive!



Join us next issue when we catch up with machine quilter Angela Walters.



LAYER CAKE PROJECT

BARN DANCE

Reach your peak and create a wonderful sense of movement with this quilt, which was designed in a barn under the Provençal sun!

Designed and made by **PAM & NICKY LINTOTT**

Quilted by **THE QUILT ROOM**

www.quiltroom.co.uk



LAYER CAKE PROJECT BARN DANCE



BEHIND THE QUILT

BARN DANCE

“Barn Dance was made literally in a barn while on holiday in France. We used a Barbara Brackman Layer Cake from her collection, Alice’s Scrapbag, and the wonderful reproduction prints really came alive in the gorgeous Provençal sun. We used a Creative Grids 2 Peaks in 1 Ruler, which made the cutting a breeze. You could also use a Tri-Recs or any other ruler, which makes a 6in ‘triangle in a square’ block. We also used the Creative Grids Multi-Size 45°/90° ruler for creating half-square triangles from strips and again any other ruler that does this job would be suitable. The combination of angles in this quilt design gives a fantastic illusion of gentle curves and as long as you have good contrast in your fabrics, then you can’t go far wrong!” – Pam Lintott

Sorting the fabrics

1 Sort your Layer Cake squares into groups as follows:

- Eighteen (18) dark squares (Colour 1). These need to be distinctly darker than the other squares. Pair them up as one pair will form the star in each of the nine blocks. We used similar colours in each pair.

- Nine (9) tan squares (Colour 2).
- Nine (9) blue squares (Colour 3). These need to be lighter than the dark squares, but if you have to use some darker fabrics then you can position them around the edges of the centre of the quilt.
- The remaining six (6) squares will be used in the pieced border.

You will need

- One (1) Layer Cake OR forty-two (42) 10in squares
- Background fabric – 2¾yds
- Binding fabric – ½yd
- Batting – 78in square
- Backing fabric – 78in square
- Creative Grids 2 Peaks in 1 Ruler (or similar ruler)
- Creative Grids Multi-Size 45°/90°

Cutting out

2 Cut each Layer Cake square into two (2) 5in x 10in rectangles to make a total of eighty-four (84) 5in x 10in rectangles.

3 From the background fabric, cut as follows:

- Fifteen (15) 5in strips across the width of the fabric.
 - Set six (6) aside for the “Two peaks in one” units.
 - Set six (6) aside for the half-square triangle units.
 - Set three (3) aside for the pieced border. From one of the strips allocated for the pieced border cut four (4) 5in squares for the corners of the quilt.
- Six (6) 2¾in x WOF strips for the inner border.

4 From the binding fabric, cut seven (7) 2½in x WOF strips.

Making the “two peaks in one” units

5 Working with one pair of dark Layer Cake squares at a time (four 5in x 10in rectangles), take one dark rectangle and lay the centre triangle of the 2 Peaks in 1 Ruler on the rectangle as shown in **Fig 1**. Align the 5in strip line with the bottom of the rectangle and the cut off top of the triangle at the top of the rectangle. Cut one (1) triangle.

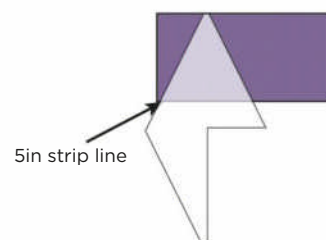


Fig 1

(or similar ruler for cutting half-square triangles from strips)

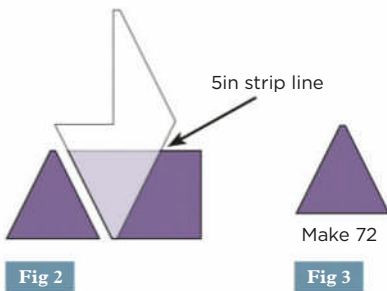
Finished size

■ 68in square

Create the illusion of curves from pointy patchwork in this clever design



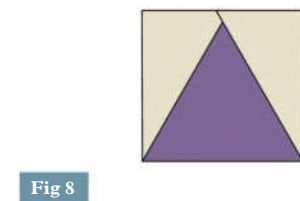
6 Rotate the ruler 180-degrees and cut a second triangle (**Fig 2**). Save the excess as this will be used for the pieced border. Repeat with all four rectangles to make eight (8) centres.



9 Rotate the ruler 180-degrees and cut a second pair of triangles (**Fig 5**). Continue to the end of the folded strip to make twelve (12) pairs of side triangles.

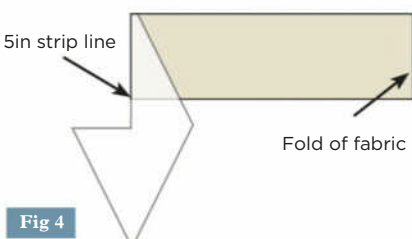


12 Sew a second background triangle to the unit and press towards the background fabric. Repeat with all seventy-two (72) centre triangles, keeping the sets of eight triangles together (**Fig 8**).



7 Repeat with all nine (9) pairs of dark strips to make seventy-two (72) centres, keeping the eight centres from each pair of Layer Cake squares together (**Fig 3**).

8 Take one 5in background strip and, keeping it folded, lay the side triangle on the strip as shown in **Fig 4**, aligning the 5in line with the bottom of the strip and the cut-off top of the triangle at the top of the strip. Cut one pair of side triangles.



10 Repeat with a total of six (6) 5in background strips to make seventy-two (72) pairs (**Fig 6**).

11 Take a side triangle and sew it to one side of a centre triangle (**Fig 7**). You will notice that the pieces will appear $\frac{1}{4}$ in out at each end and this is because you have an angled cut. It is important to check your seams are nicely matched before sewing. Press towards the background fabric.

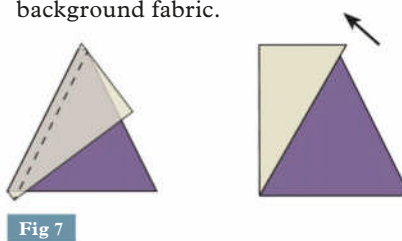


Fig 8

Making the HST units

13 Take a tan 5in x 10in rectangle and lay it right sides together on a 5in background strip as far to the left as possible. Position the Creative Grids 45°/90° ruler as shown in **Fig 9**, aligning the $4\frac{1}{2}$ in line (refers to finished size) along the bottom edge. Trim the selvage and cut the first pair of triangles.

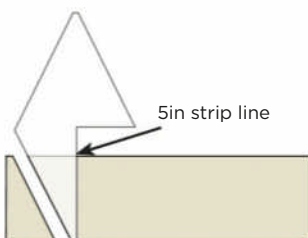
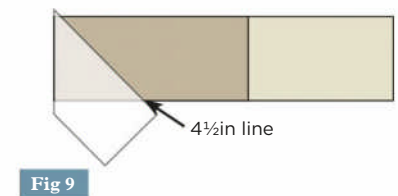
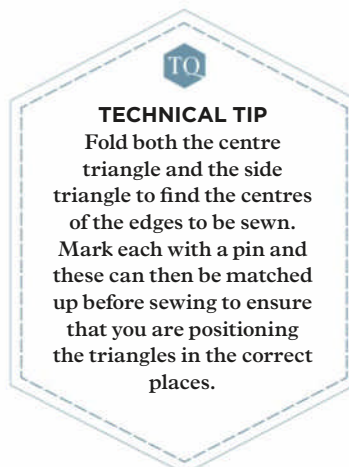


Fig 5



14 Rotate the ruler 180-degrees as shown and cut a second pair of triangles from the rectangle (**Fig 10**). Set the excess from that rectangle aside for use in the pieced border and place a second rectangle on the background strip. Repeat to cut two (2) pairs of triangles from each of six

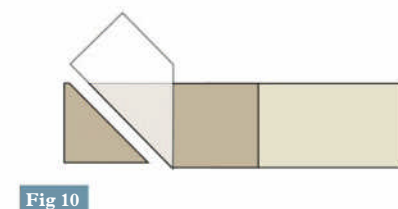


Fig 10

(6) rectangles from one background strip, carefully setting aside all pieces of excess fabric.

15 Sew along the diagonal of each pair of triangles (**Fig 11**). Trim the dog ears and press towards the darker fabric to form twelve (12) half-square triangle units from one background strip.

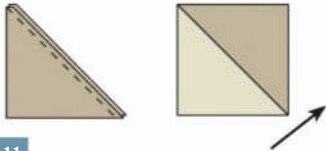


Fig 11

16 Repeat with all eighteen (18) tan and eighteen (18) blue rectangles and six (6) 5in background strips to make a total of thirty-six (36) tan and thirty-six (36) blue half-square triangle units (**Fig 12**).



Make 36 of each

Fig 12

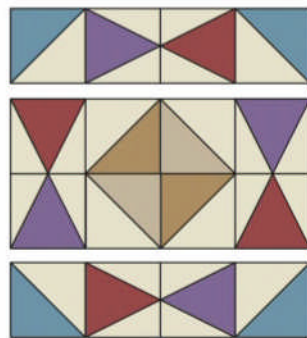
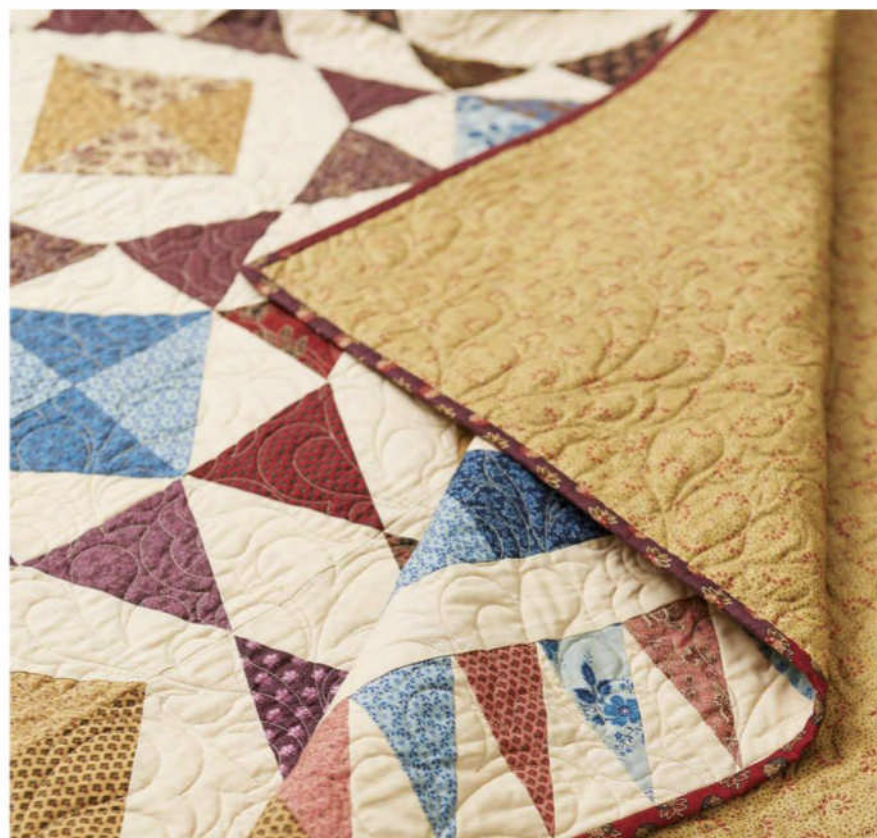


Fig 13

Assembling the block

17 Take one set of eight (8) “two peaks in one” units, four (4) tan half-square triangle units and four (4) blue half-square triangle units. Your blocks can be as scrappy as you like or you may prefer to lay them all out if you want a more structured quilt. Sew the units together as shown in **Fig 13**, pinning at every intersection to ensure a perfect match. Press the seams of alternate rows in opposite directions so the seams nest together when sewing the rows together. Repeat to make nine (9) blocks (**Fig 14**).

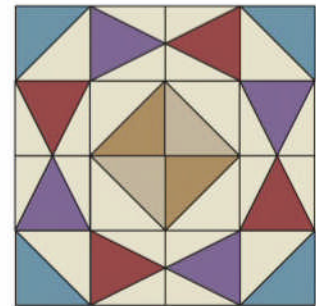


Fig 14

Make 9

Assembling the quilt

18 Lay out your blocks into three (3) rows of three (3) blocks (**Fig 15**). When you are happy with the layout sew the blocks into rows and then sew the rows together, pinning at every seam intersection to ensure a perfect match. Press the seams in rows 1 and 3 to the left and the seams in row 2 to the right so your seams will nest together nicely when sewn together.

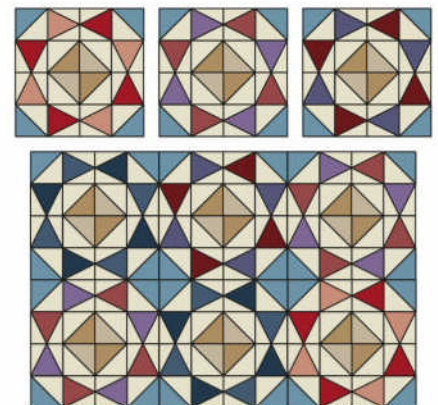


Fig 15

19 Sew the six (6) 2¾in background strips into one continuous length. Determine the vertical measurement from top to bottom through the centre of your quilt top. Cut two (2) side borders to this measurement.

20 Mark the halves and quarters of one quilt side and one border with pins. Placing right sides together and, matching the pins, stitch the quilt and border together, easing the quilt side to fit where

necessary. Repeat on the opposite side. Press.

21 Determine the horizontal measurement from side to side across the centre of the quilt top. Cut two (2) borders to this measurement. Pin and sew to the top and bottom of your quilt and press (**Fig 16**).

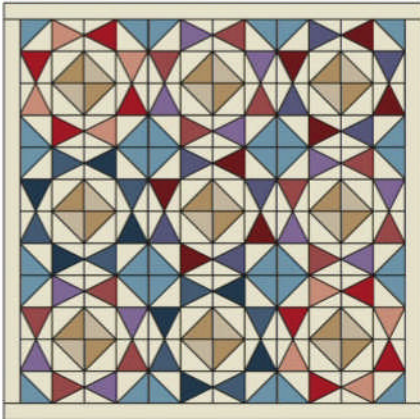


Fig 16

Making the pieced border

Important note: All your triangles need to be identical, so check your fabric as you may need to flip some of your material before cutting. You need a total of one-hundred-and-four (104) dark and one-hundred-and-four (104) light/background thin triangles. We used our tan triangles combined with our background triangles for the lights and everything else for our darks. Be guided by what is in your Layer Cake.

22 Collect up your excess fabric. This includes leftover fabric from your dark, red, tan and blue Layer Cake squares. Using the thin side triangle on the 2 Peaks in 1 Ruler cut thin triangles from each excess piece of fabric aligning the 5in strip line along the bottom of

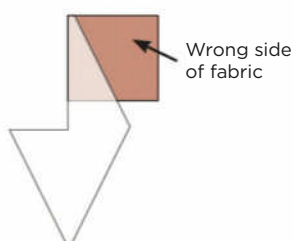


Fig 17

the fabric (**Fig 17**). Where possible, rotate the ruler to cut two triangles from an excess piece. Our diagram shows cutting with the wrong side up.

23 Use the ruler to make a nubbed-off corner, which will help when sewing the triangles together. Do this by moving the ruler so the base line is aligned with the bottom of the triangle and trim the corner (**Fig 18**).



Fig 18

24 Cut thin triangles from the three (3) 5in background strips aligning the 5in strip line along the bottom of the fabric. When cutting from the background strips unfold your strips as you do not want pairs of triangles for the border – all your triangles need to be identical (**Fig 19**).



Fig 19

25 Sew dark triangles to light triangles to form a total of one-hundred-and-four (104) units. We used our tan triangles with our background triangles for our lights and everything else became dark (**Fig 20**).

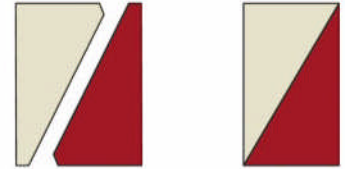


Fig 20

26 Sew the units into four (4) lengths of twenty-six (26) units. Sew a 5in background square to both ends of two of the lengths for the top and bottom. Press well (**Fig 21**).



Fig 21

27 Pin and sew two borders to quilt sides, easing where necessary. Press and sew remaining borders to the top and bottom (**Fig 22**). Quilt as desired and bind to finish.

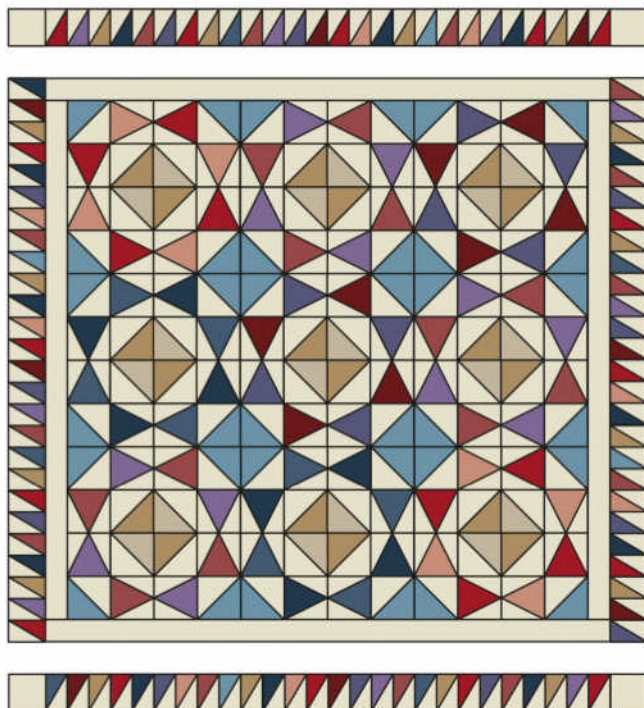


Fig 22



Meet the designers

Pam and Nicky Lintott own The Quilt Room based in Dorking, Surrey, where they have a shop in a 15th-century inn, plus a studio where they operate an efficient mail order business plus a long-arm quilting service using their two Gammill Statler Stitches. They have written several books on Jelly Roll quilts and other pre-cuts (published by David & Charles).

www.quiltroom.co.uk [thequiltroom](https://www.facebook.com/thequiltroom) [@thequiltroom](https://www.instagram.com/thequiltroom)

Crisp triangles
synch into gentle
curves to create
motion in this piece

A Month in the Country
BLOCK OF THE MONTH NO. 11

POND LIFE

Designed and made by
JO AVERY



A frog enjoying the water feature at Shangri La Farm

My husband, Jonathan, has a bit of a water feature problem. Whenever we move to a new house one of the first things he does is to dig a big hole in the garden and make a pond. So when we moved to Shangri La Farm and he had seven acres to play with, one pond wasn't going to be enough! He started with a good-size pond in the garden area and then dug a huge 14m pond halfway up our field (which, with delusions of grandeur, we like to call "the lake"). That was six years ago and now it is absolutely teeming with life, some of which we put there ourselves, like the water lilies, bullrushes and koi carp; and some of which just arrived by itself, like the frogs and newts, dragonflies

and mallards. I love to sit beside our pond on a summer's day and watch the jewel-like dragonflies flit around at lightning speed. We have lost a couple of carp to our resident heron over the years, but he seems to have quite a varied diet as he can also be found swallowing whole voles from the field! The water lilies are such a treat when they flower every year and their leaves are equally aesthetic, so I thought it would be nice to feature them both in this month's blocks. And, breaking news from the pond... a mallard is nesting in our duck house for the first time!

Jo x

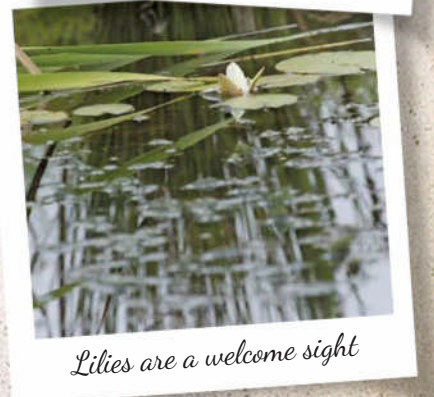
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Bring some lovely lilies into your home



A dragonfly whizzes past



Lilies are a welcome sight

BLOCK OF THE MONTH
POND LIFE



"Water lilies come in pretty hues and their clustered petals and uniquely shaped leaves make them a perfect muse for quilt blocks."

Cutting out

Using the templates (see Templates section), cut out the following:

- 1 From your flower centre fabric, cut one (1) octagon using template A.
- 2 From the white patterned fabric, cut eight (8) pieces using template C.
- 3 From the pink patterned fabric, cut eight (8) squares using template B.
- 4 From the mauve patterned fabric, cut eight (8) pieces using template D.

- 5 Using the inner line of each template, cut eight (8) paper templates each of B to D and one (1) of A.

Assembling your block

- 6 Pin the paper template A to the wrong side of the flower centre fabric. Fold the seam allowance over the edge of the paper and tack, using large stitches, all the way round the edge (Fig 1). Repeat with all the paper templates and corresponding fabric pieces.

Ingredients

Main block:

- Background fabric – 13in square
- Flower centre fabric – 2½in square
- White patterned fabric for first round of petals – 7in x 9in
- Pink patterned fabric for second round of petals – 6in x 12in
- Mauve patterned fabric for third round of petals – 6in x 10in
- Paper templates (see Templates section)

Variation block:

- Background fabric – 13in square
- Assorted green fabrics for lily pads – 15in square in total
- Mauve patterned fabric for EPP lily – 8in square
- White fabric for EPP lily – 8in square



- Scraps of yellow and orange fabric for flower centres
- Paper templates (see Templates section)

Finished size

- 12½in square (12in once pieced into project)

Notes

- This month we are using an intricate English Paper Piecing pattern to make a water lily. Try fussy cutting the centre of the lily pad from a flower print.
- For an EPP tutorial, visit www.todaysquilter.com
- Make one of each block for the quilt, or two of the same if you prefer.



Fig 5



Fig 6



Fig 7

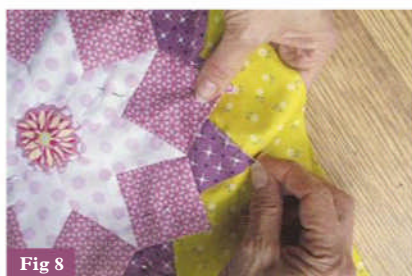


Fig 8

7 With RST, place the straight edge of one of the template C pieces alongside one of the sides of template A. Stitch together using tiny whip stitches close to the folded edge (Fig 2). Place another template C piece alongside the first one, lining up the long sides and stitching along them (Fig 3 and Fig 4). Continue sewing template C pieces around the central octagon (Fig 5).

8 Using the same technique stitch the template B squares in the spaces between the template C pieces (Fig 6).

9 Finally, stitch the template D pieces in the spaces between the squares (Fig 7).

10 Press from both sides and remove the papers. Place on your background square (you might like to press centre lines first to help you line up the water lily) and pin all the way around.

11 Stitch your water lily to the background using a tiny neat slip stitch, close to the folded edge, and matching thread (Fig 8). Trim to a 12½in block.



A different view LILY PADS

VARIATION BLOCK

Cutting out

Using the templates, cut out the following:

- 1 From your green fabrics, cut out two (2) of template A, two (2) of template B and three (3) of template C.
- 2 From the yellow/orange scraps, cut out two (2) circles using template D.
- 3 From the white fabric, cut out eight (8) of template E.
- 4 From the mauve fabric, cut out eight (8) of template E.
- 5 Cut out sixteen (16) paper templates using the inner line of template E.

Assembling your block

- 6 First trace your pattern on to the background square using a pencil or removable pen.
- 7 Begin by planning where the lily pads will go, as they overlap each other (Fig 1). Once you have decided which pads will need to be stitched first, pin these down and remove the others until you need them.
- 8 Turn under the raw edge of the lily pad using a $\frac{3}{8}$ in seam and stitch down using a tiny neat slip stitch, close to the folded edge, and matching thread (Fig 2). You will need to carefully snip into the seam allowance at the V shape on each leaf.
- 9 Stitch down all the lily pads in your planned order.
- 10 Using the instructions set out in the main block, baste all of the



Fig 1



diamond EPP templates, eight with white fabric and eight with mauve fabric. Sew the diamonds together to make two (2) eight-pointed stars. Press from both sides and remove papers.

11 Pin in place on top of the lily pads according to the pattern. Stitch down using tiny neat slip stitches and matching thread (Fig 3).

12 Make a paper template using the inner seam allowance from your circle template D. With the wrong side of one of the yellow/orange fabric circles upper most, knot securely, then sew a small neat running stitch all the way around using an $\frac{1}{8}$ in seam. Place the paper template in the centre and gently draw up stitches and secure the thread. Press from both sides.



Fig 2

Carefully pop the paper piece out. Pin the circle to the centre of the EPP lily. Appliqué as before. Repeat with the remaining flower centre. Press, then trim to a $12\frac{1}{2}$ in block.

Machine edge appliqué

If hand stitching isn't your thing, feel free to raw-edge appliqué these blocks using your machine and the instructions below:

1. Using the inner broken lines on your templates trace lily pads on to the paper side of some fusible web.
2. Press fusible web, paper side up, on to the wrong side of your fabric.
3. Cut out the shape and peel away the paper. Place on top of the right side of the background square, matching with the pattern, and the fusible web facing the background fabric. Press to adhere the shape to the background.
4. When all shapes are fixed in place sew a neat top stitch, blanket stitch or satin stitch close to the edge all around.



Fig 3

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UK READERS TURN TO PAGE 38

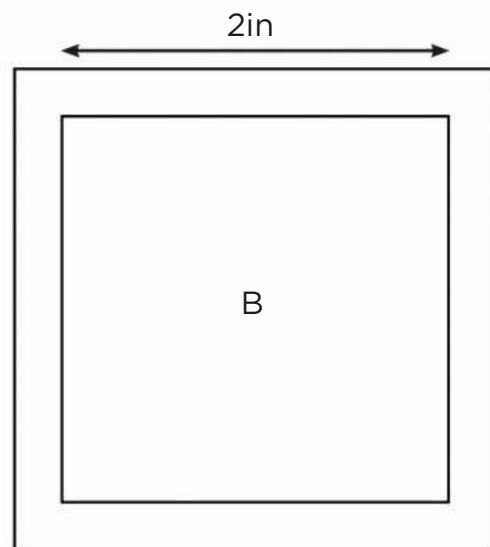
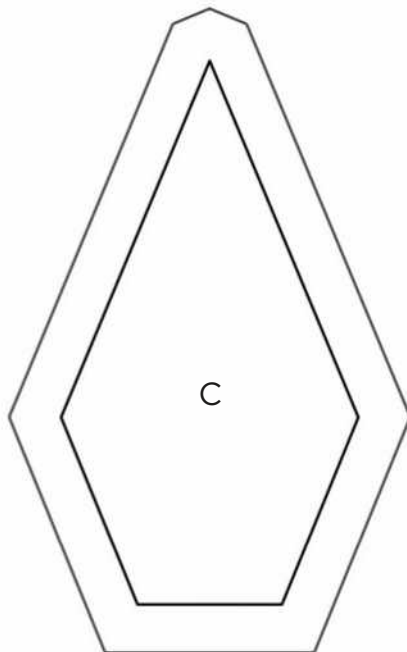
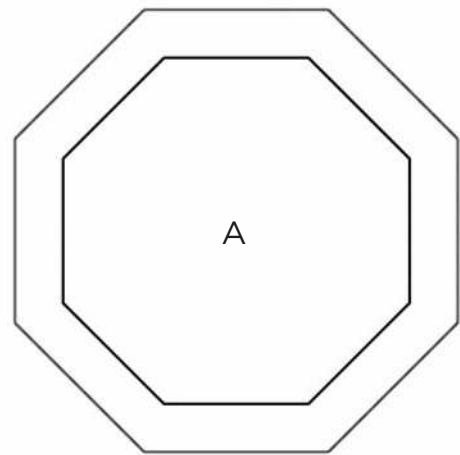
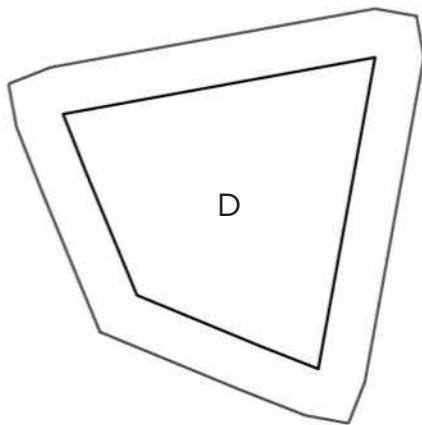
TEMPLATES

All the templates you'll
need from issue 25...

BLOCK OF THE MONTH

ENGLISH PAPER PIECING TEMPLATES

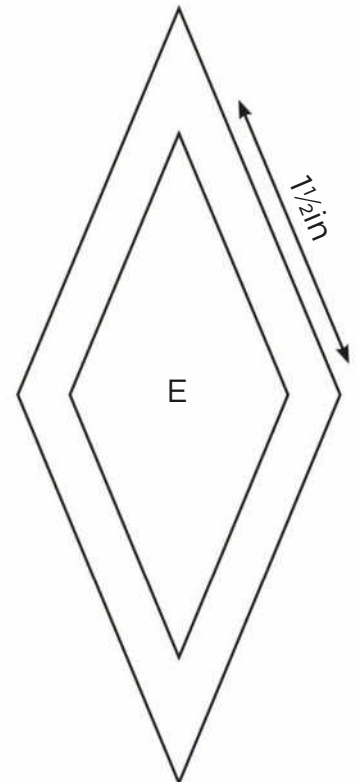
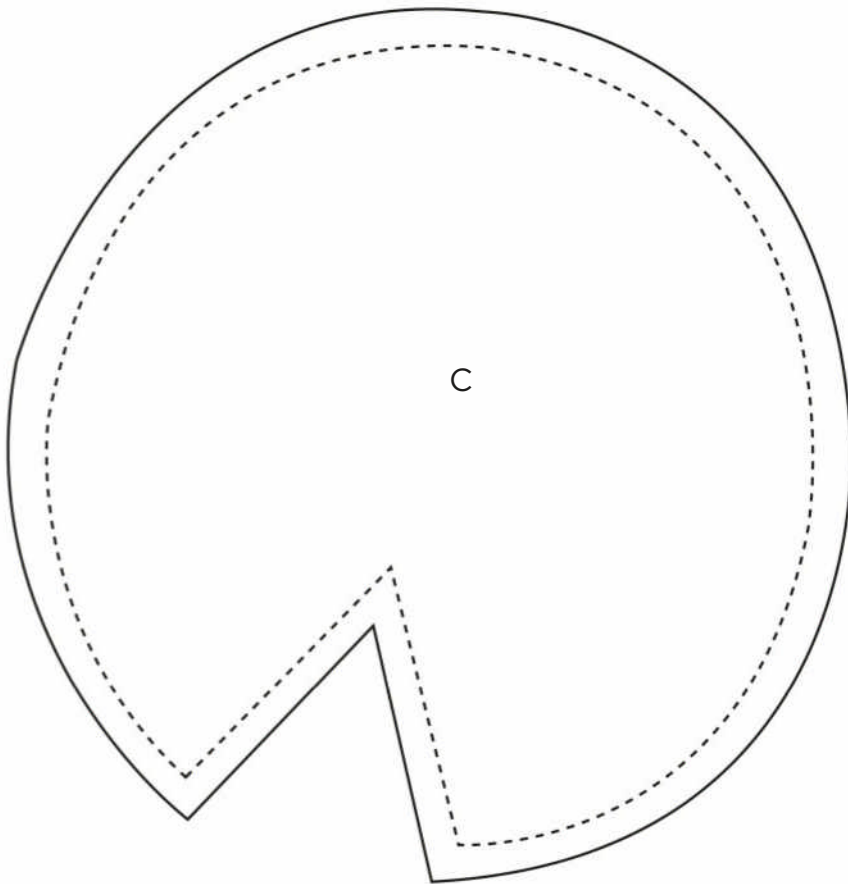
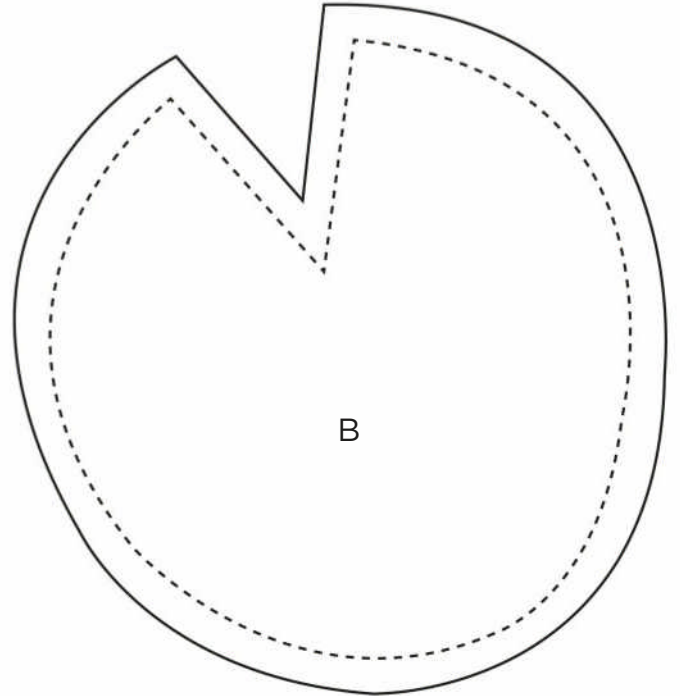
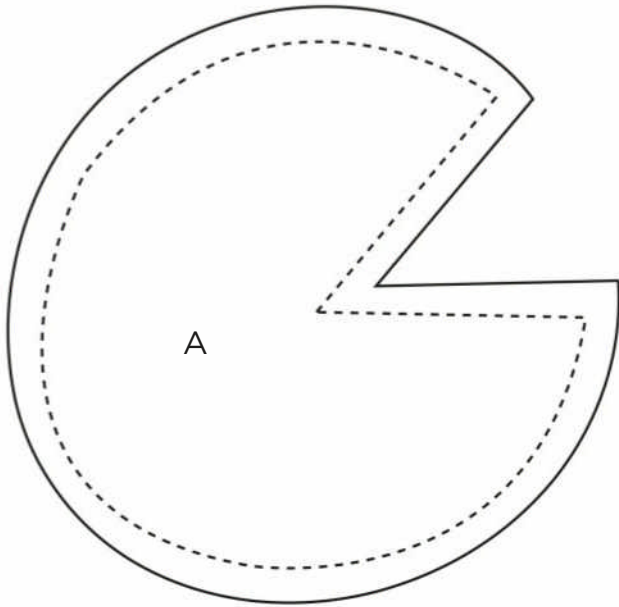
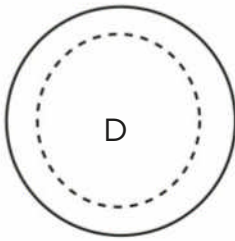
ACTUAL SIZE
Includes seam allowances



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VARIATION BLOCK APPLIQUÉ TEMPLATES

ACTUAL SIZE
Includes seam allowances

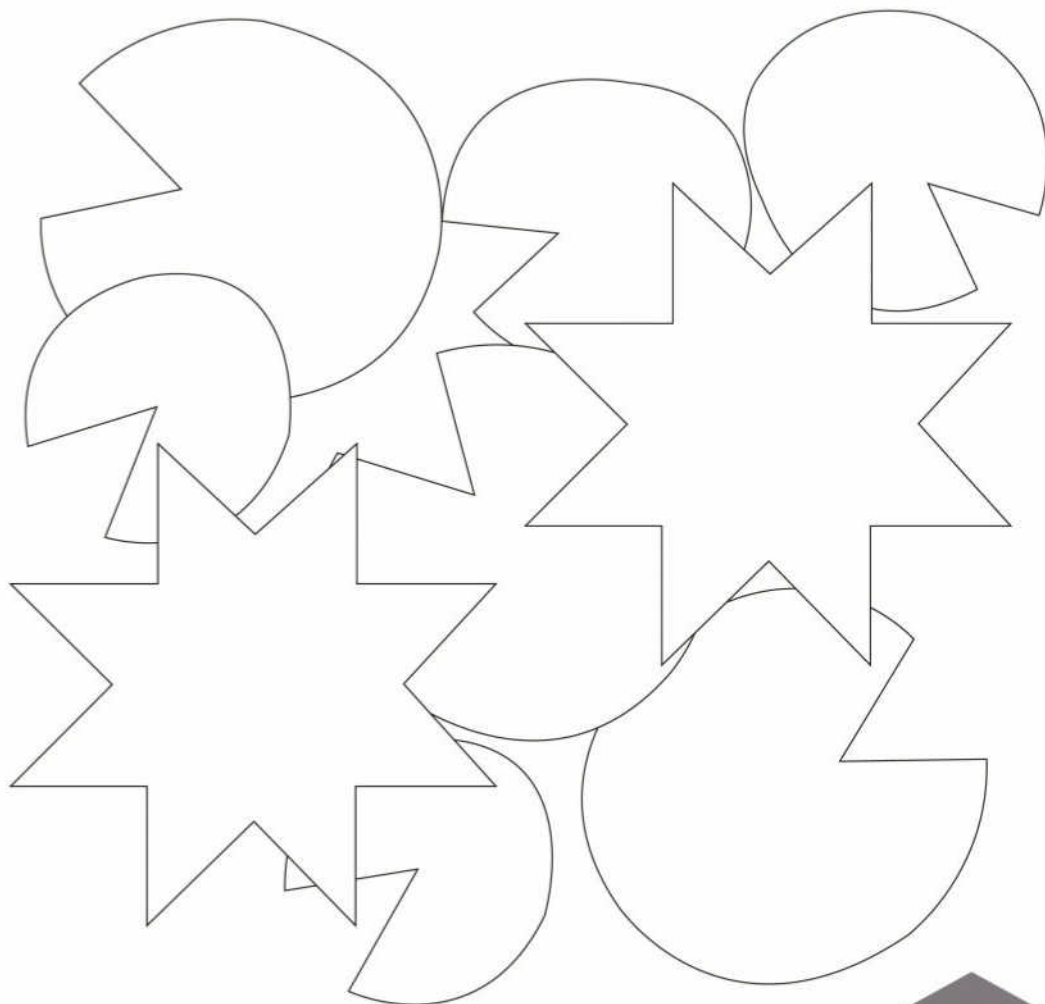


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BLOCK OF THE MONTH

VARIATION BLOCK APPLIQUÉ PATTERN

ENLARGE BY 200%



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SUMMER MEADOW

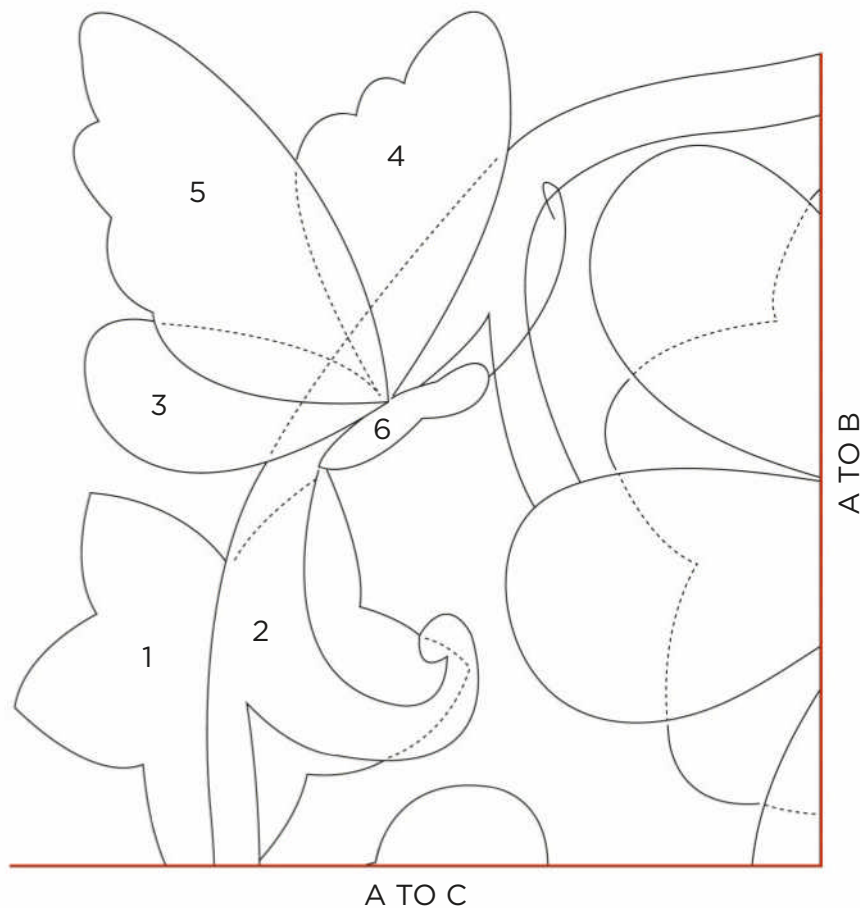
APPLIQUÉ PATTERN

ENLARGE BY 200%

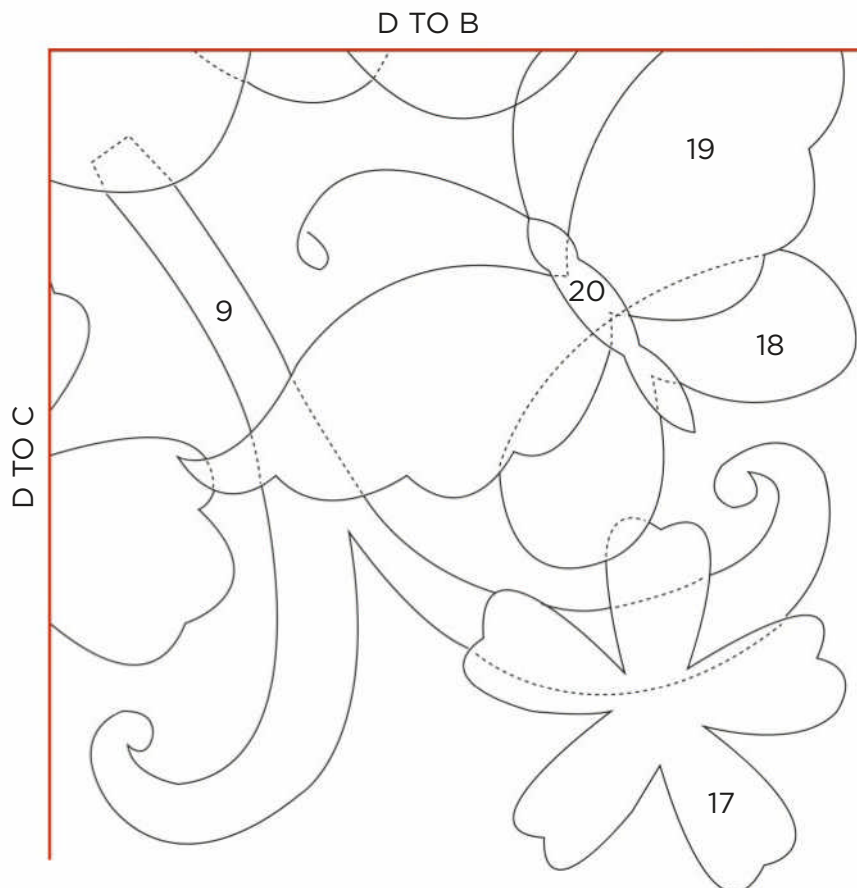
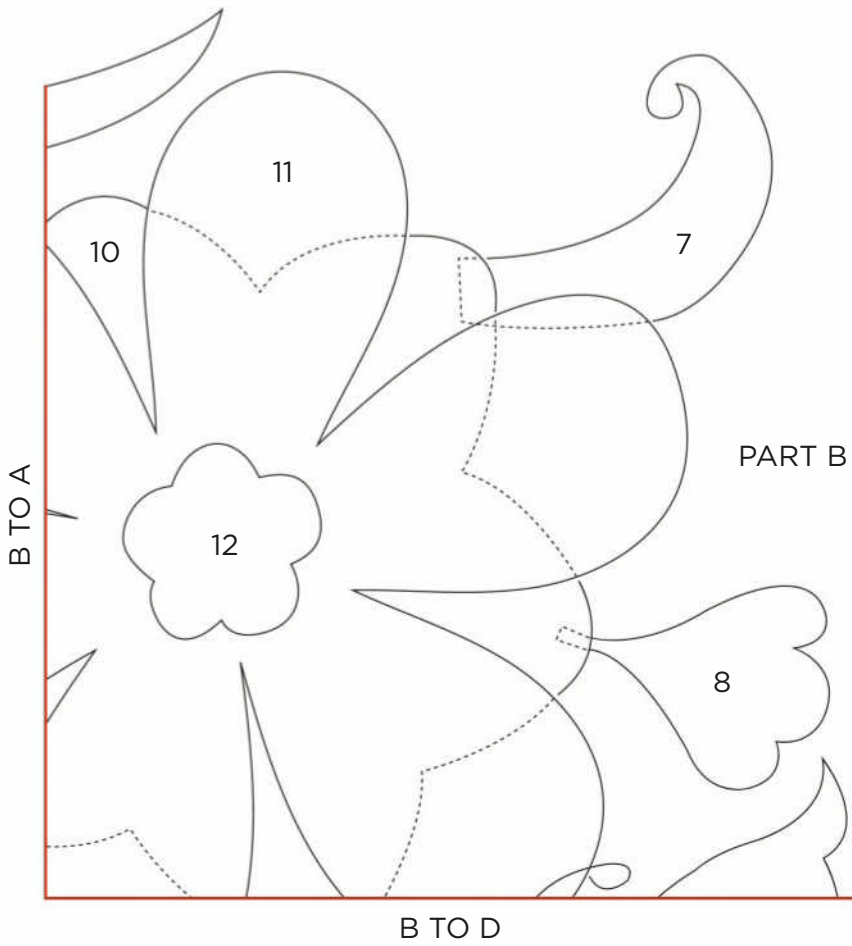
Join parts along red lines to make pattern. Trace each individual shape to make appliqué templates

PLEASE NOTE: Appliqué templates DO NOT include seam allowances

PART A



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SUMMER MEADOW

APPLIQUÉ PATTERN

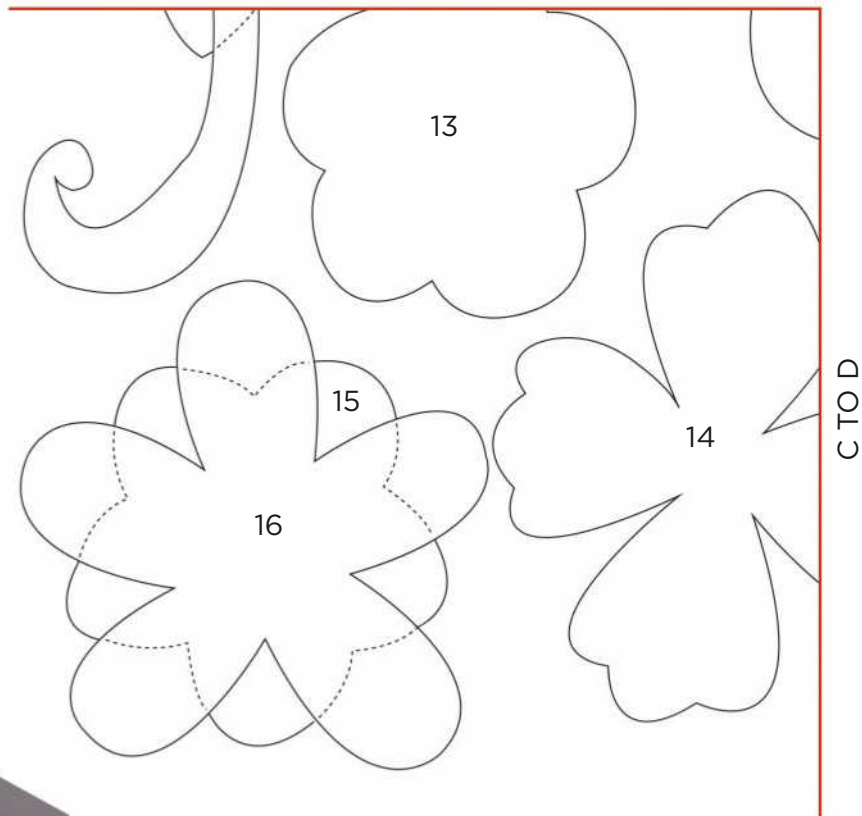
ENLARGE BY 200%

Join parts along red lines to make pattern. Trace each individual shape to make appliqué templates

PLEASE NOTE: Appliqué templates DO NOT include seam allowances

PART C

C TO A



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The image shows the cover of the magazine 'Classic Quilting'. The cover features a large, colorful quilt draped over a wooden chair. Text on the cover includes '30 TIMELESS DESIGNS' and 'By Jo Avery'. A blue circular badge in the bottom right corner of the cover displays the price 'ONLY £7.99*'. Other smaller images on the cover show various quilting projects, including a sofa with a quilted cover, a bed with a quilted cover, and a quilted pillow. The magazine title 'CLASSIC Quilting' is prominently displayed at the top of the cover, with the tagline 'TRADITIONAL TECHNIQUES WITH A MODERN TWIST' and a 'GET INTO CRAFT' badge.

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Useful guide to quilting goodies!

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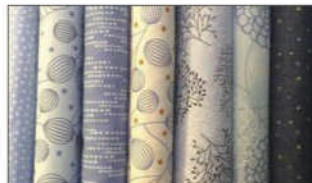
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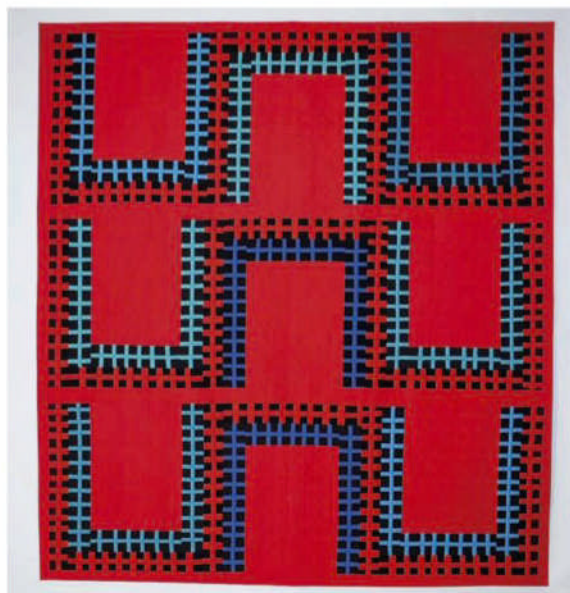
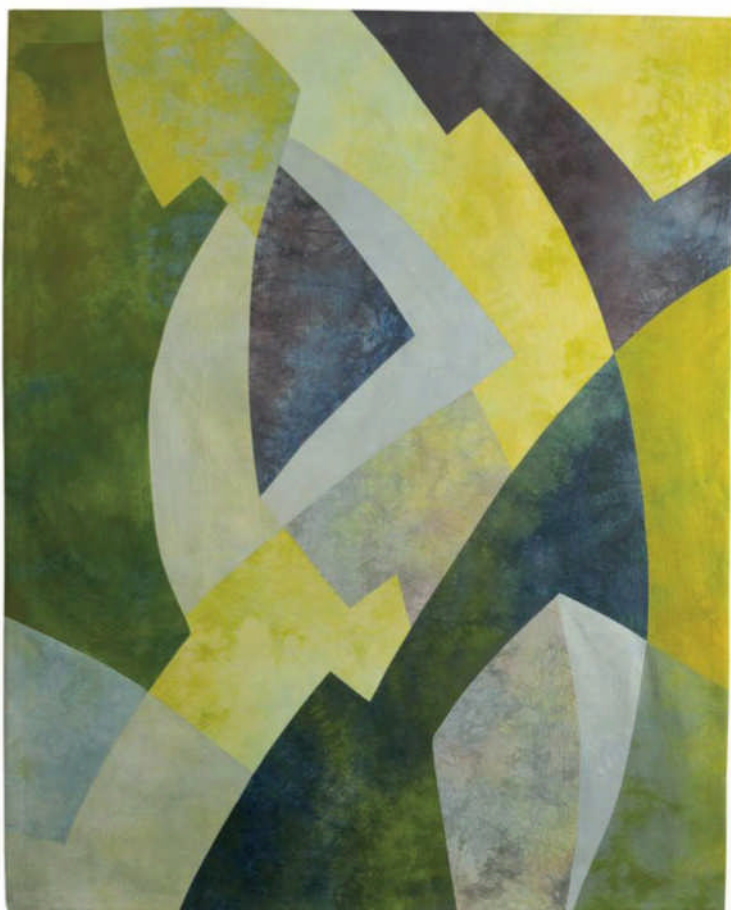
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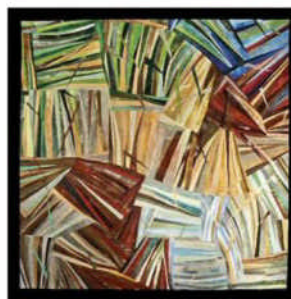


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PHOTOGRAPHS © THE INDIVIDUAL ARTISTS



Far left, Lines and Shapes 34 by Heide Stoll-Weber; **Above**, Riff 8 Detour by Nancy Crow; **Left**, 1000 Palms Oasis by Bonnie Bucknam; **Circle below left**, In with My Posse by Gerri Spilka

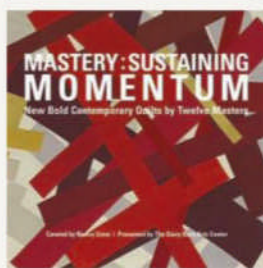


MASTERY: SUSTAINING MOMENTUM

An exciting exhibition of large-scale quilts curated by acclaimed artist Nancy Crow

Festival of Quilts

Don't miss the opportunity to see these large-scale quilts up close at this year's Festival of Quilts in Birmingham NEC from 10-13 August. If you are unable to visit the exhibition but keen to explore more, you can order the catalogue online directly from The Dairy Barn Arts Centre dairybarn.org/product/mastery-sustaining-momentum-catalog-pre-order



Just over a year ago, we featured this inspirational exhibition in the news pages of *Today's Quilter*. Fast forward a year and we're thrilled to discover the exhibition will be at this year's Festival of Quilts. Social media networks are buzzing with tweets and posts from followers of Nancy Crow and, for new quilters, we can't think of a more exciting event to introduce them to the work of artists who are using quilts as their medium.

Curated by acclaimed US artist Nancy Crow, one of the leading figures in the development of the art quilting movement of the 1970s, *Mastery* is an exhibition of bold, new large-scale works by 12 artists from the US, Canada and Europe, including Margaret Boys-Wolf, Washington; Bonnie Bucknam, Washington; Nancy Crow, Ohio; Marina Kamenskaya, Illinois; Judy Kirpich, Maryland; Colleen Kole, Michigan; Helen McBride Richter, Georgia; Leslie Riley, Illinois; Arturo Alonzo Sandoval, Kentucky; Gerri Spilka, Pennsylvania; Heide Stoll-Weber,

Germany; and Kit Vincent in Canada, many of whom have presented works in past Quilt National exhibitions. Nancy was keen to work with artists who had long established careers as well as new artists. "My hope as curator was that the exhibition would exemplify not only mastery but also a clear sense of sustaining momentum in how each related to one another."

What is hard to convey is the sheer size and scale of a physical quilt and the overwhelming feeling as you walk into a space filled with quilts. As curator, Nancy reminds us of the importance of presence and refers to the heady days of the 1970s when contemporary quilts were big with a capital "B". Over time, due to various factors and constraints, they have diminished. "When a large work hugs the wall, floor to ceiling, it is serious about grabbing your attention. When I saw my first quilt, I was smitten because I experienced presence. Presence is seminal to the energy of visual impact," says Nancy. 📍

Do you have a quilt with a tale to tell? Let us know, and you could be featured on the Back Story page! Email todayquilter@immediate.co.uk or write to Today's Quilter, Tower House, Fairfax St, Bristol, BS1 3BN

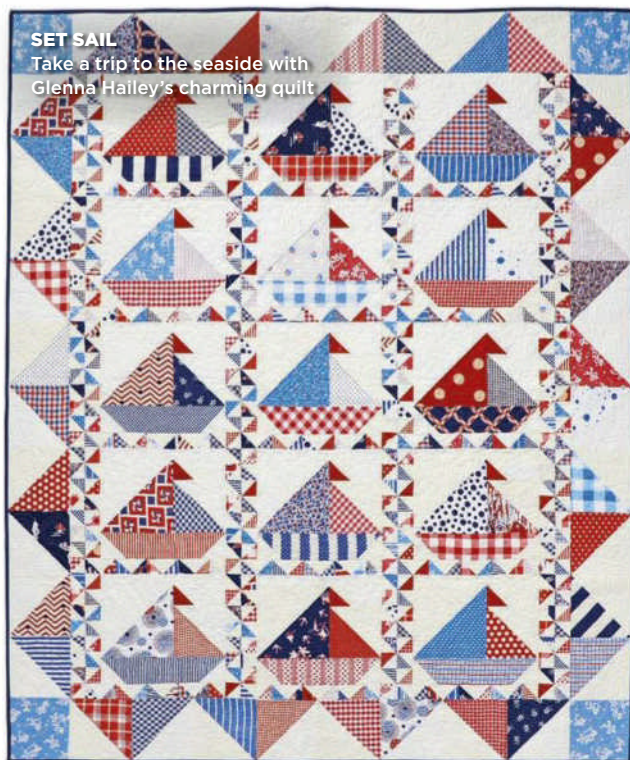
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