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RAINBOW ISSUE 53

QuiltNow

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17

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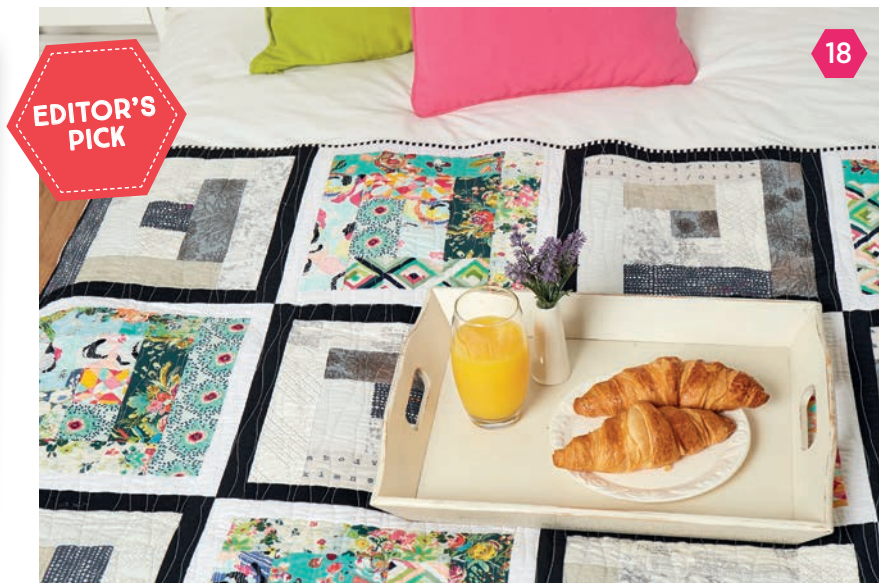
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HELLO

and welcome to **ISSUE 53** of *Quilt Now*

This month we're embracing the rainbow, rifling through our most vibrant solids and picking out some of our punchiest prints to bring you our most colourful issue yet!

Katy Jones's clever cover quilt and bonus cushion use bold improv blocks and a heap of pretty prints contrasted against a white background for maximum impact. Find this dynamic duo over on page 12. If you enjoy modern splashes of colour then turn to page 18 for Debbie von Grabler-Crozier's log cabin runner which makes a real statement in a monochrome palette with jazzier blocks arranged in between. Still not bright enough for you? You can't go far wrong with Jo Westfoot's pair of rainbow hoops on page 61. Or, why not gather up co-ordinating colours and give Cat Ashton Ryan's cheerful half-square triangle arrow quilt a go on page 26 or make Emily Lang's tropical green cushion on page 91?

As well as a tonne of projects to keep your sewing machines busy, we have packed this issue with inspiring reads, including a guide to binding your quilt from Sarah Payne on page 23 and interviews with some of the biggest names in quilting. Don't forget to check out our spotlight on The Quilters' Guild and find out how you can join this amazing creative community!

That's all from me. It's time to find a quiet corner, make yourself comfortable and I hope you enjoy another inspiring issue!

Bethany

Editor, *Quilt Now*

We love to see the projects you've been making, you can share them with us on Instagram at **#quiltnow** or email at **storyofmyquilt@practicalpublishing.co.uk** with a few words about your quilt (or any other project you've been making) and a picture. You may spot your creation on our Readers' Makes page!

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Debbie von Grabler-Crozier mixes bright sari prints to create a unique handbag

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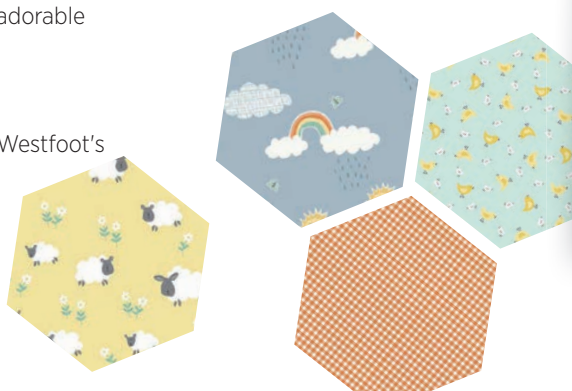
Emily Lang gets creative with this fun improv cushion design

94 PRETTY POINTS QUILT

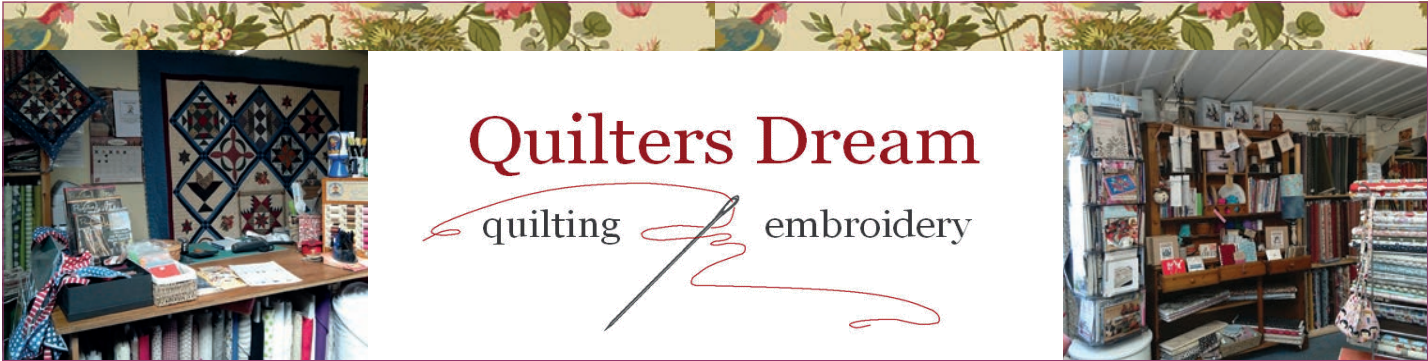
Mix floral prints and geometric shapes to make a one-of-a-kind quilt

A NOTE ON MEASUREMENTS

Metric or imperial measurements are included in each project, as per the designer's preference. Converting measurements could interfere with accuracy. Ensure you read the instructions thoroughly before starting.



56



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 (home assembly available to the majority of mainland UK - Call to check availability)

MAKING OUR MONTH

The patchwork and the people that are quilting us happy



HAVANA GOOD TIME

With bright colours, punchy pineapples, tropical flowers and prints inspired by retro cars, the new Club Havana collection transports you on a summer holiday to remember. Designed by Modkid founder Patty Young, the range includes a mix of cottons and knits so you can use them on everything from quilts to dressmaking patterns. The scale of the prints also works really well on bags, as Patty has demonstrated with this stunning version of her Modkid Stella Purse. Find co-ordinating quilt patterns from some of your favourite designers at www.rileyblakedesigns.com and explore your nearest stockist at www.eqsk.com/stockists

WE LOVE

Take a trip to Central America with these fab finds



Orange 'Escamilla' Mexican tile coasters, £15.74 per pack of 4
www.hollywoodhomestyle.etsy.com



Papel Picado Mexican bunting earrings, £13.50
www.notonthehighstreet.com



3-pack Havana tins, £10
www.sainsburys.co.uk



WHAT'S NEW with Katy Jones

JOIN THE FUN WITH #GREATBRITISHQUILTER

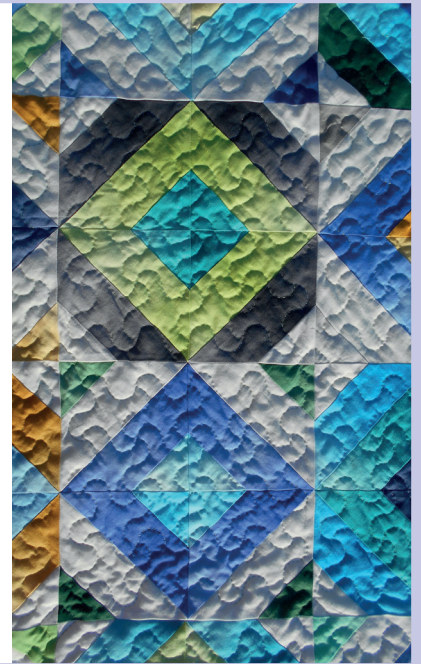
Quilt Now favourite Sarah Ashford and her quilty partner in crime Charlie Reeder have curated a fantastic Aurifil thread collection with some British quilting friends to coincide with their Instagram hashtag **#greatbritishquilter**. The hashtag is all about celebrating our homegrown talent and building a community for us all to share our projects and make new friends. So much of the industry is focused on the USA, it's lovely to keep things a bit closer to home sometimes!



The thread collection brings together some familiar names (most of which have been featured in or designed for *Quilt Now*) Kerry Green, Florence Knapp, Lynne Goldsworthy, Carolyn Forster, Karen Lewis, Lou Orth, Jenni Smith, Lucy Brennan, Jo Avery, me and obviously both Sarah and Charlie. The collection was launched at Festival of Quilts at the NEC and is available from Aurifil stockists. For more details, visit the Aurifil blog www.auribuzz.wordpress.com/2018/08/01/great-british-quilter and be sure to check out the **#greatbritishquilter** hashtag on Instagram!

Dates for your diary

Cambridge Quilters is gearing up for another bumper exhibition this October, showcasing work from members over the past three years. The event will take place 5th - 7th October at Scotsdale Garden Centre in Great Shelford and will include sales tables with quilts and other quilted items, a quilt raffle with lots of sewing-related prizes, activities for all ages and abilities and a brilliant festive tombola and refreshments. Entry is £2.50 for adults and all funds raised will go towards Cruse Bereavement Care and the Scotsdale Charitable Foundation. To find out more, head to www.cambridgequilters.com



RAINBOW SOLIDS

Sometimes all you need to make a statement quilt is a heap of solids in all of your favourite colours! Turn up the volume with the vibrant Mosaic Mountains Warm quilt kit, including enough lengths of Robert Kaufman Kona Cotton Solids to create a beautiful 60x80" quilt. The kit contains all the fabric you need for the quilt top, binding and a detailed pattern to guide you every step of the way. Available for £67 from www.midsomerq.com

QUILTING IN CORNWALL

Exhibition season is almost upon us and Trevithick Quilters is promising another stand-out showing of members' work. The sixth annual event will take place between 18th and 20th October at Heartlands in Pool near Redruth and includes a sales table, trade stand, refreshments and a tombola in aid of Cornwall Blood Bikes. Admission is £2 for adults and the site has disabled parking and access. To learn more about the exhibition, contact Maggie Eastman on **01209 718207**.





HAPPY ANNIVERSARY, BERNINA!

Bernina has announced a range of special-edition machines and accessories to celebrate its 125th anniversary this year. The exclusive collection includes the 880 Plus, 790 Plus and 770QE, all with a stunning gold and gold-plated adjustable ruler foot #72. You can also pick up a commemorative Bernina Golden Foot #1, which is plated with 24-carat gold and comes in a beautiful box with a spool of golden metallic thread. To find your nearest stockists and learn more about this limited-edition range, go to www.bernina.com



Read all about joining The Quilters' Guild and its benefits on page 87

Gilli Theokritoff's Floribunda workshop and 'David' below

Join the fun!

The Quilter's Guild Region 8 has a jam-packed schedule of events coming up this autumn for anyone in the Colchester area. Saturday 6th October sees speakers Tina Saunders and Gilli Theokritoff share textile advice and techniques, with stalls, refreshments and a Young Quilters' workshop also taking place. On Sunday 7th, Gilli returns to host her 'Floribunda' workshop, demonstrating how to use a Sizzix die-cutting machine, while using fussy-cut flowers, leaves and vines and applying them to a fabric mosaic background. For details of prices, timings and more, contact treasurer Kay Hull at treasurer_reg8quiltersguild.org.uk



ALL THAT GLITTERS

Is it too early to whisper the 'C' word? Christmas is sneaking up and we're already getting excited at the prospect of injecting lots of sparkle into our quilts! When you need a bit of razzle dazzle, you can't beat the glitz and glamour of Gütermann's new metallic thread set. Idea for all your festive sewing, this seven-pack set could also be the perfect stocking filler for sewing friends. To find your nearest stockist, contact Gütermann at gutermann@stockistenquiries.co.uk



SEW SUMPTUOUS

Oakshott Fabrics has released a brand-new colour palette, re-weaving its most vibrant shades to produce new Longshott Stripe. Eye-catching, yet subtle, this collection of self-striped shot cotton uses the latest weaving technology and the best quality dye to give the colour a sense of movement and a sumptuous feel that's soft to touch and great to sew with. Discover more at www.oakshottfabrics.com



SHOP OF the month

THE SEW STUDIO

Quilt Now speaks to Aileen who owns The Sew Studio in Fife, a friendly haberdashery that runs a variety of craft workshops



©Andrew Flemming Photography

Hi there! What are you up to at the shop today?

Hello! We're continuing to enjoy the sun while stitching samples for our dressmaking and summer kids' workshops. We're busy getting ready for autumn/winter too.

Tell us a bit about how you came to own your own shop

We moved from Ireland to Scotland two years ago and within a week we wandered into a lovely old haberdashery shop on Dunfermline High Street and discovered it was up for sale. I suggested to my husband that we buy it and he agreed - I often laugh with customers when their husbands complain about their purchases that I made mine buy the whole shop! That was the beginning of Sew Yarn Crafty, and at the end of 2017 we opened The Sew Studio.

Which sewing machine would you recommend for a beginner, or an experienced sewist?

We use the new Janome M100

QDCs in our workshops and with all the included extras they're the best buy ever! You can go on your sewing journey without outgrowing this machine. It makes everything from dressmaking to detailed patchwork a pleasure.

Have you had any memorable moments with customers?

It's such a buzz to welcome all sorts of makers, from people who crochet body parts for biology demonstrations to those who purchase dress netting to contain their pet spiders. There really is no such thing as a typical customer!

What sets you apart from other shops?

The Sew Studio is so young and fresh! We like to share our passion and joy of sewing and creating, and people feed off that. We love following social media trends and enjoy sharing a piece of that with Scottish makers.

Is there anything new or exciting coming up?

We've just launched our workshop schedule and can't believe how quickly they book out! We've been hosting private groups from local patchwork/sewing groups and SWI guilds. We have grand plans for fabric over the coming months and recently launched the Liberty Tea for Two patchwork collection. New festive fabric is also now arriving on a weekly basis.



ON OUR BOOKSHELF



KAFFE FASSETT'S QUILTS IN AMERICA

by Kaffe Fassett

£25, Taunton Press

As he celebrates the 20th anniversary of his iconic patchwork and quilting books, Kaffe Fassett is going back to his American roots. Kaffe has chosen 18 American vintage quilts from The American Museum in Britain, reinventing them in his latest fabric and distinctive colour palettes. Expect lots of Kaffe's big, bold signature designs with easy-to-follow instructions, diagrams and plenty of handy tips along the way.

Available now from www.tauntonpress.com



WABI-SABI SEWING

by Karen Lewis

£15.99, F&W Media

Designer Karen Lewis brings together 20 sewing projects for home décor, quilts and accessories, capturing the popular Japanese aesthetic philosophy of wabi-sabi. This concept celebrates the beauty in the ordinary and imperfect and Karen has used a limited palette of natural tones and fabrics to achieve this. This book offers a great introduction to hand piecing, big stitch quilting, sashiko embroidery and visible mending, to help you to create truly unique items for your home.

Pick up your copy at www.sewandso.com

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Scotland

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Karelia House Aberfeldy PH15 2LS 01887 822 027
NJ Sewing Machines Brightons FK09 01324 711 333
Pemberton's Sewing Machines Strirling FK8 1HA 01786 462 993
Quilt Creations Inverness IV1 1EP 01463 719 369
The Sewing Machine Shop Fochabers IV32 7DU 01343 823 961

North East

Sewing Machine Sales Whitley Bay NE26 2SY 0191 2525 825
Tully's Sewing Machines Sunderland SR1 3JG 0191 565 7995

North West

Affordable Sewing Machines Moreton CH46 9AQ 0151 677 7755
Bamber Sewing Machines Eccles M30 7HY 0161 707 7786
Cumbria Sewing and Craft Barrow-in-furness LA14 1DS 01229 823 714
Etty Lilly Bolton Le Sands LA5 8DB 01524 734 713
Fabrics at Fleetwood Fleetwood FY7 6DU 01253 870 470
Hobkirk's Sewing Machines Blackburn BB2 2AJ 01254 693 555
Jaycotts Sewing Machines Chester CH1 4LT 01244 394 099
Lord's Sew Knit Centre Accrington BB5 3DE 01254 389 171
M&S Sewing Machines Heywood OL10 4NN 01706 366 943
Temptations Benthall LA2 7HQ 01524 261 866
Weaverdee Middlewich CW10 0GF 01803 339 818

Yorkshire & The Humber

A61 Woodseats Sewing Machines Sheffield S8 0FY 0114 255 2822
Fabric Mouse Richmond DL10 7SN 01748 811 593
Grimsby Sewing & Knitting Grimsby DN32 9DR 01472 343 921
Sewing Machines and Crafts Keighley BD21 1AD 01535 609 466

Midlands

Brewers Sewing Machines Wolverhampton WV2 3AF 01802 458 885
Couling Sewing Machines Lincoln LN5 8AN 01522 521 841
Creative Hands 2 Worcester WR1 2LU 01905 249 40
DC Nutt Sewing Machines Walsall WS3 3SS 01922 497 603
Frank Nutt Sewing Machines Birmingham B14 7AA 0121 443 3978
Grain Sewing Machines Nottingham NG6 8UY 0115 927 1155
GS UK Ltd Nottingham NG2 3DE 0115 844 8000
L & M Nutt Sutton Coldfield B73 5BS 0121 373 5497
Leicestershire Craft Centre Market Harborough LE16 7NJ 01858 466 892
Sewing Machine Centre Shrewsbury SY1 1XJ 01743 343 902
The Lorna Knight Sewing Academy Leek ST13 7NX 01538 371 882

East Anglia

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Bedford Sew & Knit Bedford MK41 7LE 01234 217 096
Franklins Group Chelmsford CM2 0LG 01245 346 300
Franklins Group Colchester CO2 7DU 01206 563 955
Franklins Group Ipswich IP1 3EL 01473 221 188
Sew Something Northampton NN1 4EH 01604 626 998
Sewing Machine World Kings Lynn PE30 5DD 01553 773 362
Stitch X Stitch Stowmarket IP14 1HH 01449 257 070

Wales

Clifford's Sewing Machines Swansea SA1 3JY 01792 655 928
J&B Sewing Machine Cardiff CF11 8AA 02920 402 418
J&B Sewing Machine Newport NP19 4SY 01633 284 646
Sewing Innovations Bodelwyddan LL18 5TQ 01745 586 845
Sewing Machines Direct Wrexham LL12 0PJ 0800 622 6224

South East

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British Sewing Centre Boreham Wood WD6 1FJ 0900 085 4004
C & A Supply Cranleigh GU6 8NE 01483 267 777
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Dowlings Wickford SS11 8YJ 01268 570 248
GTS Sewing Machines Banbury OX16 9PQ 01295 701 384
Hastings Sewing Centre Hastings TN34 1RE 01424 423 108
In Stitches New Haw KT15 3NY 01932 352 958
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The Sewing Centre London SW11 3BP 0207 228 3022
The World of Sewing Orpington BR6 7SQ 01689 636 636
The World of Sewing Tunbridge Wells TN1 2QP 01892 533 186

South West

And Sew to Knit Taunton TA1 3PT 01823 762 789
Bits & Bobs Weymouth DT4 9AD 01305 773 966
Caffle Crafts Weston Super Mare BS24 6SE 01934 838 327
D & S Sewing Machines Newton Abbot 01626 369 840
Exeter Sewing Machine Company Exeter EX1 2LD 01392 275 660
Franklins Group Limited Salisbury SP2 7SU 01722 554 466
Sewcraft Swindon SN1 1SD 01793 336 776
The Sewing Studio Redruth TR15 2DB 01209 216 942

Northern Ireland

Sew N Knit Belfast BT14 1AB 028 9045 6012
Sew N Knit Lisburn BT28 1AG 026 9267 0908







CUTTING corners

These projects are perfect for using up those strips and strings that have been multiplying in your scrap bin!

BY **KATY JONES** QUILTED BY **TRUDI WOOD**





▶ The blocks in this quilt lend themselves to an element of improv, with you choosing how large or small to cut away the corners



FINISHED SIZE: 56x64"

MATERIALS

- ◆ 3½ yards background fabric
- ◆ strips in varying widths & lengths (you need 56, the longest of which needs to be at least 12" long)
- ◆ 4 yards backing fabric
- ◆ ½ yard binding fabric
- ◆ 60x68" wadding

THINGS TO REMEMBER

WOF - width of fabric
 Seam allowances are ¼" unless otherwise noted
 Press all seams open unless otherwise noted

CUTTING

Remove the selvages from your lengths of fabrics (not the strips, you can trim selvages off these when you square up the blocks).

Cut your background fabric into a total of 57 8½" squares. Stack 56 of the squares into piles of four and roughly slice off one corner in each stack, diagonally. Vary the size of the cut, from quite small to almost half the square. Keep the 57th square as a whole - you will need to use this as a template later.

Set the cut-off pieces aside to make the cushion later.

Cut the binding fabric into 2" x WOF strips, sew end to end, press all the seams in one direction and set aside.

Cut the backing fabric into two equal

lengths. Sew with a ½" seam along the length, press to one side and set aside.

ASSEMBLY

1 Start to sew the strips to your background pieces. Start with the longest strips and chain-piece the longest strip to the cut off side of each background piece for a total of 56.

2 Cut the chains between your blocks and continue with strips, using the 8½" background square as a guide to make sure your sewn strips are long enough and cover the 8½" completely. In our quilt, the strips were mostly 1½"-2" wide and we needed four or five strips to take the pieced block back to 8½".

3 Once all your blocks are sewn, press the seams to one side. Be careful as



SHOPPING

Katy used a variety of Bari J for Art Gallery Fabrics from her stash and Art Gallery Fabrics Pure Elements for the background and binding



For more details, visit www.hantex.co.uk/agf



there is some stretch in the blocks, so press and don't iron!

4 Trim each of the blocks down to 8½" square. Set aside the offcuts to use in the pillow later.

5 Using a clean floor or design wall, lay out your blocks in eight rows of seven. Alternate the blocks to get a diamond effect, or play around to create zigzags or just triangles.

6 Sew the blocks to each other in rows, and press the seams in alternating directions (even numbered rows to the left, and odd to the right). Sew the rows together and press the seams in one direction. Give the quilt top a good press all over.

7 Make a quilt sandwich. Lay your pressed and pieced backing fabric on a

smooth and clean floor, right side facing down and tape taut.

8 Carefully smooth the wadding in the centre on the top of the backing fabric. Smooth any wrinkles from the centre out.

9 Lay the patchwork on the top of the wadding, take care to keep the wadding and the patchwork in the centre of the backing fabric so there is a couple of inches around each layer. Pin well from the centre out, using quilter's safety pins at approximately a hand's width apart.

10 Quilt as preferred. Trudi echo quilted the design of the blocks on a long arm machine, but this is just as achievable on a domestic machine using a walking foot. Lengthen your stitch and choose a neutral thread (white in this case). Start from the centre of the block and work around in an increasing squared circle.

11 Once quilted, square up the edges and remove excess backing and wadding.

12 Take the binding prepared earlier and fold in half along the length, wrong sides together. Press on the fold. Attach the binding to the quilt by machine, mitring the corners. Flip it over to the reverse and finish by hand. ♦



KATY SAYS

Sort your strips into approximate lengths before you start and pop them into clear freezer bags or baskets, labelled with average lengths. This way you can easily find the length you need as you're sewing and not have to rummage for the right length!



Use your leftovers to make this cushion or a small baby quilt if you so wish!

MATERIALS

- ◆ larger cut-off corners from the background squares & larger trimmings from the pieced blocks
- ◆ 25x21 wadding
- ◆ 23x18½" backing fabric
- ◆ 750g toy stuffing

FINISHED SIZE: APPROXIMATELY 22x18"

ASSEMBLY

1 Lay a trimmed, pieced triangle on top of a background triangle and sew along the bottom (just as you would for a half square triangle block). (See Pic A). Repeat for as many blocks as you would like to make. This pillow features 20 blocks.

2 Using a Square It Up ruler or regular square ruler, square up each block to the same size. Measure your pieced blocks before cutting any in case you have some much smaller than others. Our blocks were trimmed to 5". (See pics B and C.)

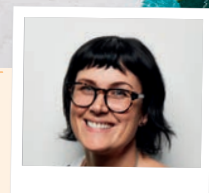
3 Open out and press. Be careful not to distort the blocks as you press, they're a bit stretchy! (See Pic D.)

4 Arrange in a zigzag design, four rows of five blocks. Sew the blocks together and press seams open to reduce bulk. Sew the rows together and press well all over.

5 Layer with the wadding, baste and quilt. We used a walking foot and followed the zigzag to echo quilt. Trim off excess wadding.

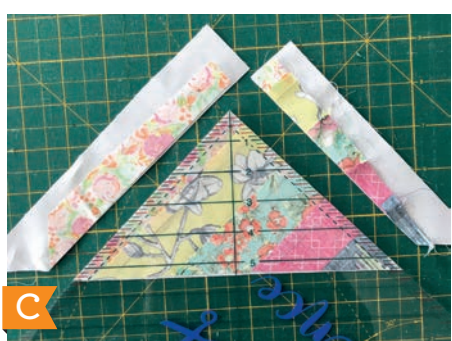
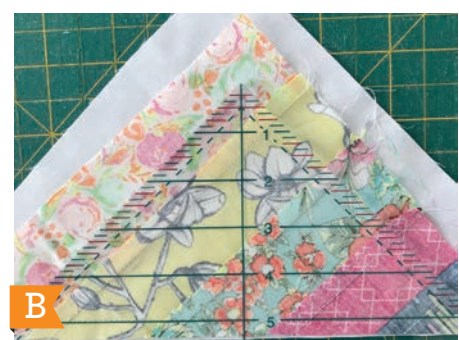
6 Lay the cushion top and backing fabric right sides together, pin all the way around and sew with a good ¼" seam, leaving a hand-width gap on the bottom edge for turning and stuffing.

7 Stuff with toy filling and hand-stitch the opening closed. ❖



Designer:
KATY JONES

Katy has recently stepped down from being *Quilt Now's* Editor and now works as a freelance tech editor and designer, giving her more time to be creative and play with bits of fabric



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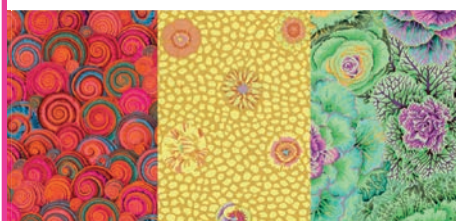
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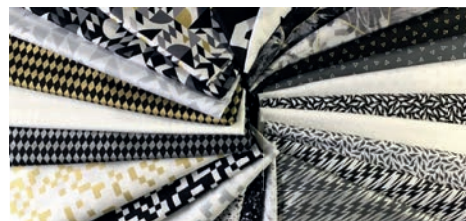


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LOG CABIN runner

Add a modern touch to the bottom of your bed
with this stylish yet scrappy runner

BY DEBBIE VON GRABLER-CROZIER





▶ This design is built on the log cabin block with an alternating black (for the grey squares) or white (for the coloured) sashes. This size is perfect for a king-size bed runner but you can alter the size easily by adding or subtracting blocks. Be aware that if you do, your wadding, backing and binding needs will change



FINISHED SIZE: 37x79"

MATERIALS

- ◆ scraps of grey fabric (about 10 different types, in various sizes)
- ◆ scraps of all coloured fabric (about 10 different types)
- ◆ 0.5m AGF Pure Elements Snow fabric
- ◆ 0.5m AGF Pure Elements Caviar fabric
- ◆ 2.2m AGF Capsules Silent Typewriter Lower The Volume backing fabric
- ◆ 50cm AGF Capsules Take Shape binding fabric
- ◆ 2.2x1.1m Vlieseline #279 80/20 cotton-mix wadding

THINGS TO REMEMBER

A ¼" seam allowance is used throughout unless otherwise stated

PREPARATION

Prepare by sorting your scraps and then cutting them all into 7cm-wide strips. Debbie uses a method where, apart from the first two squares, no measurement is needed on the strips as long as they are long enough to do the job. They are attached and then trimmed. If you have scraps where you only have short pieces, choose these for the middle of the block where the strips are shorter.

ASSEMBLY

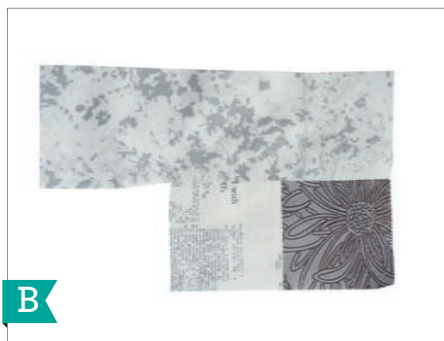
1 To make a log cabin block, begin with two 7cm-square pieces. Sew them together. (See Pic A.) Take one of your shorter strips and add it to the left-hand side of the squares. (See Pic B.) Trim the excess away. (See Pic C.)

2 The next strip goes on the top and is trimmed. (See Pic D.) The next on the other side and trimmed. (See Pic E.) Continue until you have a block which measures 29cm square. The next strip will be on the bottom and then the left again and so on.

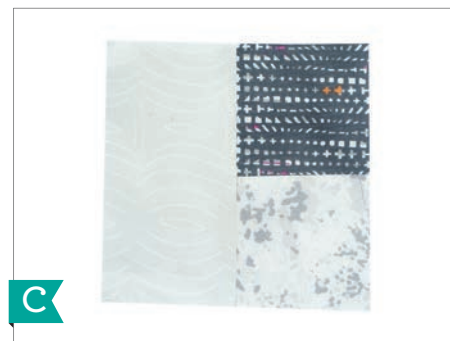
3 Finish the block with a sash right around measuring 4cm wide. Attach two strips, one to the top and the bottom. (See Pic F.) Sew two strips, one to each side. (See Pic G.)



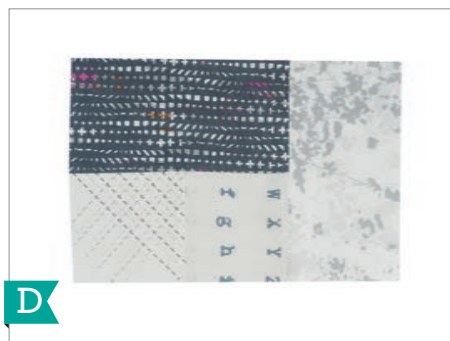
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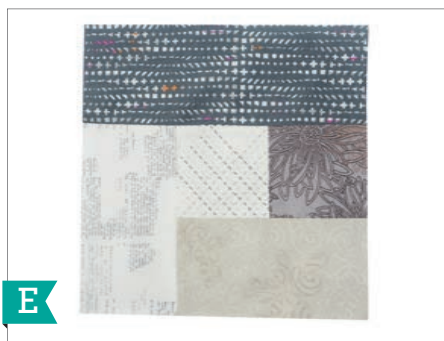
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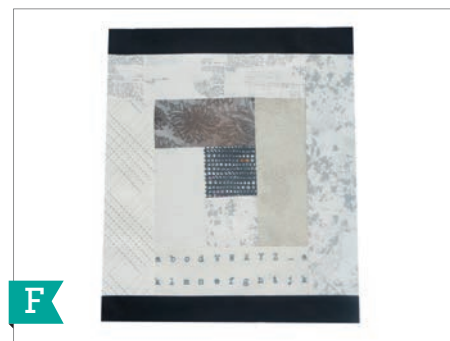
C



D



E



F



G



H

MASTERCLASS

Making bias binding



1 Making bias binding is easy. Cut 3.5cm-wide strips on the bias and then join them together to form a long strip.

2 Fold in half lengthways and press and then fold in the raw edges and press them too.

3 When putting bias binding on by machine, I find it easier to just do the first fold.

You can also use a bias tape maker to make this easier.

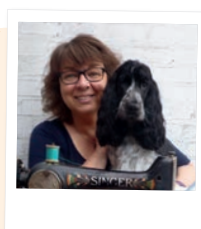
TIP

When choosing fabrics, why not pick two colours from the room you want to use it in, plus calming neutrals

4 Make another 17 of these blocks, alternating grey and coloured. You will need nine grey and nine coloured blocks.

5 When you have a patched panel 3 squares deep x 6 squares long, press it and make a quilt sandwich with the backing and wadding. Pin so that no

movement is possible and quilt with your favourite design. (See Pic H.) Trim and square the quilt and round the corners with a teacup or similar. Bind with binding made from the black and white striped fabric. See the masterclass, right for tips. ❖



Designer:
**DEBBIE
VON
GRABLER-
CROZIER**

Debbie has been a craft writer for 17 years, she loves writing and designing for craft magazines in the UK, USA, Australia and South Africa
www.sallyandcraftyvamp.blogspot.co.uk

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BINDING

your quilt

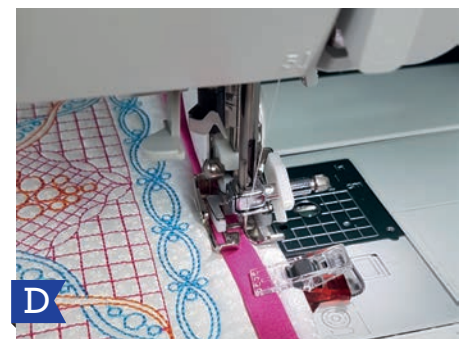
Sarah Payne shares how to bind your quilt, exploring each of her favourite methods



So you have made your beautiful quilt, worked hard to create a stunning quilt design and now you are ready to bind it. Traditional binding is a common choice, but there is more than one way to bind a quilt!

TIP

Always attach binding with a walking foot as it ensures that all the layers feed through evenly



VARIATIONS ON TRADITIONAL BINDING

Machine-finished traditional binding

This is often my binding of choice, because it is much quicker than hand-finished binding, and I feel that it is more resilient for items that require frequent washing like baby quilts.

Cut your binding as above, but for this method I cut slightly wider binding than the traditional 2½" strips and cut them at 2¾". This gives me a bit more to play with once we stitch the back in place. Attach

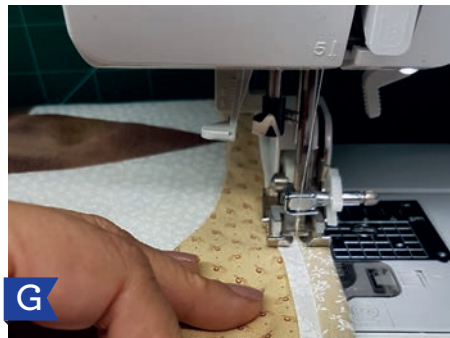
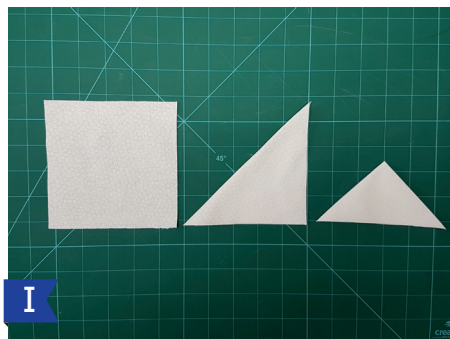
the binding as above but do not slip-stitch the back. This time we will fold the binding onto the back and clip it in place, but stitch in the ditch from the front of the binding! If you do miss catching any of the binding on the back, then a few hand stitches will usually fix that! (See pics A and B.)

Bordered binding

For this method you have a two-colour binding. From one colour, cut strips measuring 1¼" wide and the second 1¾" wide. In this example I have used the pink for the wider strip and this becomes the inner border. Sew the strips together

with a ¼" seam allowance each and press the raw edges together. This is where the overlap of the pink is created.

With this method, begin by stitching the binding onto the back of the quilt, with the narrower strip (in this case the white fabric) on the inside. (See Pic C.) Stitch all the way round as you would with traditional binding. Then fold the binding onto the front of the quilt and stitch in the ditch between the two colours. I have used white thread here so it disappears into the white border. (See Pic D.) See Pic E for an example of a completed bordered binding.



There is more than one way to bind a quilt!

TIP
The wider you want the flange, the wider you cut your strips

Flange binding

If you like the look of the bordered binding but find the corners a little bulky, try a flange border. This involves adding a flange or fabric strip to the binding. Cut 1"-wide strips of the flange material and press in half. Pin to the edges of your prepared quilt. (See Pic F.) Baste along the raw edges to hold in place.

Attach the binding over the top of the basted flange and then fold to the back. Stitch in the ditch between the flange and the binding in a matching colour. (See Pic G.)

Prairie points border

This finishing method was inspired by a trip to Nepal where the quilts are often finished with prairie points. (See Pic H.) This method gives the same effect but is done by machine.

Prepare your points. Cut a square of fabric and fold in half on the diagonal and then in half again to form a triangle and press. The larger the starting square, the larger the resulting point. (See Pic I.)

Working along one side of your completed quilt at a time, align the raw edge of the

quilt with the raw edge of the prairie points. Adjust the points into position to create even spacing and pin into place. (See Pic J.)

Apply the binding as usual, making sure all the prairie points are held in place. Pull the binding fully onto the back of the quilt and slip-stitch in place. This will make the prairie points stand proud, and the binding will only be visible on the back of the quilt. Pic K shows the completed points with the binding pulled onto the back of the quilt.

FIND OUT MORE

Discover more about Sarah at www.sarahpayne.co.uk and keep up with her latest makes at www.sarahlpayne.blogspot.com



Detail of the tiny prairie points on my Nepalese quilt



If you like the look of the bordered binding but find the corners a little bulky, try a flange border.



My quilt made in Nepal with tiny prairie points around the outside





CHANGING *direction*

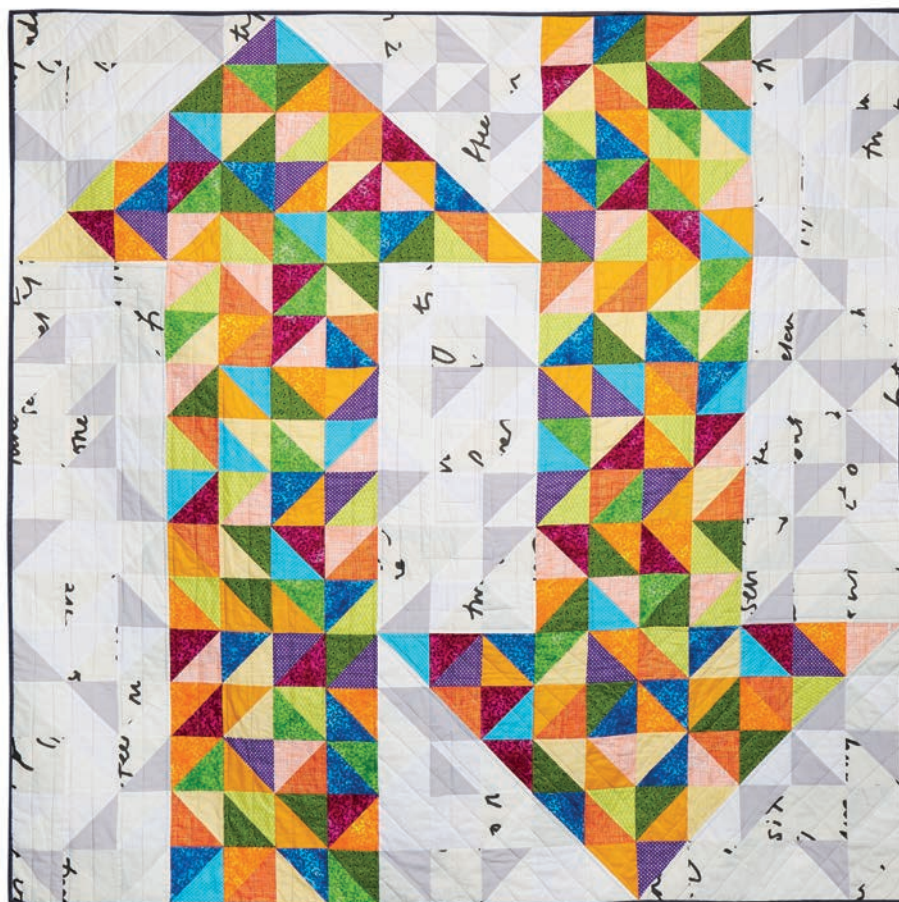
With the end of a beautiful summer, turn your gaze to autumn and celebrate the rich colours and changing weather

BY CAT ASHTON RYAN





▲ Cat used a mixture of fat quarters and additional yardage from her stash. This could be a great way to use up random scraps cut into 5" squares. If you use a directional fabric, be mindful of which way you place it!



FINISHED SIZE: 69" SQUARE

MATERIALS

- ◆ 146 5" squares bright fabric
- ◆ 143 5" squares light fabric
- ◆ 78" square wadding
- ◆ 80" square sheeting (or 4¼ yards backing fabric sewn together)
- ◆ ½ yard grey binding fabric

THINGS TO REMEMBER

Use a ¼" seam and press seams open unless otherwise stated

WOF - width of fabric

PREPARATION

1 Once all your squares are ready, draw a line on the back of your fabric between two opposite corners (at 45° across the fabric). You will be using this as a guide when sewing them together.

2 Pick 10 squares of bright colours and another 10 of light colour. These will become the edges of the arrows (Group A).

3 Mix up all the remaining bright squares together (Group B), and separately mix up all the remaining light squares (Group C).

4 Cut your binding fabric into eight 2½" x WOF strips.

ASSEMBLY

5 From Group A take one bright square and one light, place them right sides

together, lining up the lines on the wrong sides, and sew ¼" seams along each side of the guide line. Repeat this with all 10 sets of squares. Keep this group together and away from the other groups.

6 From Group B take two squares, place right sides together, lining up the lines on the wrong sides, and sew ¼" seams along each side of the guide line. Repeat this with all squares in Group B.

7 From Group C take two squares, place right sides together, lining up the lines on the wrong sides, and sew ¼" seams along each side of the guide line. Repeat this with all squares in Group C.

8 Once you have all of the squares sewn together, cut them along the guide line and press the seams.

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Why not make a cushion with bright solid fabric and cute pom-pom trim for a child's bedroom?

LOVE YOUR *lounge*

Make your lounge a relaxed and co-ordinated space with these elegant accessories, which all require less than half a yard of fabric

BY BECKY CLARKE





▶ **Brighten up your sofa with these easy circular cushions. Clash your prints for maximum effect!**

MATERIALS

- ◆ 30x40cm for 3 patchwork segments
- ◆ 40cm square fabric for back circular panel
- ◆ 7.5x112cm strip for cushion edge
- ◆ 2 38mm buttons
- ◆ 35cm-diameter cushion insert
- ◆ templates downloaded from www.quiltnow.co.uk

THINGS TO REMEMBER

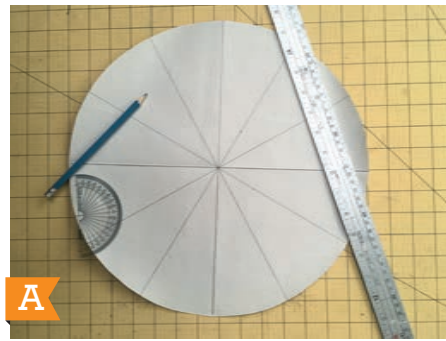
Seam allowances are $\frac{1}{4}$ " unless otherwise stated

PATCHWORK CIRCULAR CUSHION

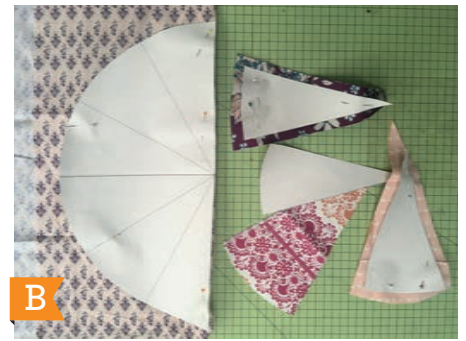
1 Measure the cushion inner diameter and draw a circle on paper using the measurements. Draw a 1cm seam allowance around the circumference and use this to cut out the back circular panel.

2 Fold into quarters then use a pencil, ruler and protractor to divide each quarter into three – each segment line is at a 30° angle from the centre point. Cut the pattern in half then cut one of the pieces into individual segments. Add a 1cm seam allowance along the straight sides of each triangle. (See Pic A.)

3 Cut out three triangles of each fabric for the front, giving 12 segments in total. If using a larger or smaller cushion inner, cut a strip of fabric the circumference of the circle plus 2cm and the depth of the cushion plus 2cm. (See Pic B.)



A



B



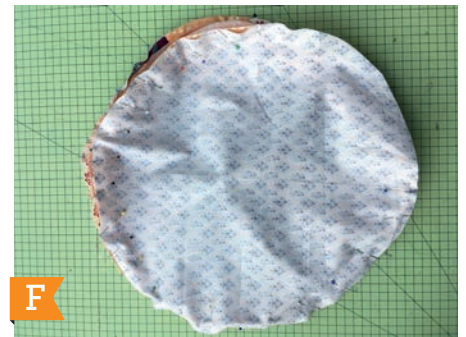
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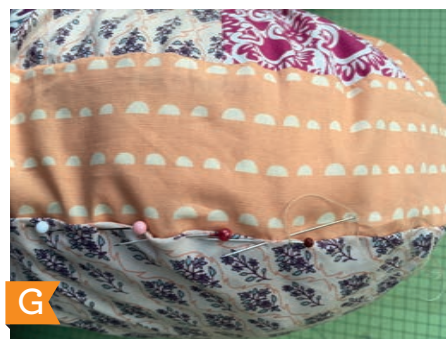
D



E



F



G



H

4 Pin the triangles together, mixing up the patterns, then stitch and press all seams open. (See pics C and D.)

5 Sew the short edges of the side band piece together and press the seam open. Use pins to mark the half and quarter points of this circular piece then pin it to the patchwork front, matching the pins to the at the 12, 3, 6 and 9 o'clock seams (ie every three segments). Stitch together. Press. (See Pic E.)

6 Repeat with the back piece, leaving a quarter of the 'clock' gap unstitched.

Feed the cushion into the cover then hand-stitch the gap shut. (See pics F and G.)

7 Cover two 38mm buttons with scraps of fabric. Use a needle and strong linen thread to pass through the cushion from centre point to centre point then thread it through a button shank before coming back through the cushion. Go through the second button then pull and tie the thread tight in order to create an attractive puff effect. Knot the thread and trim excess thread. (See Pic H.) ❖



Ensure you can always get your hands on the remote with this stylish sofa tidy!

MATERIALS

- ◆ 46x100cm fabric for main back panel
- ◆ 46x31cm fabric for central magazine panel
- ◆ 46x20cm fabric for remote control panel

TV REMOTE CONTROL TIDY

1 Iron 1cm then another 1cm for a double hem on the upper pocket edge of the remote panel and the magazine panel. Stitch. (See Pic A.)

2 Fold the remote panel in half and make a crease with the iron. Fold in 3cm from each cut edge towards the centre fold and press again – this makes the vertical divide creases for the remote controls. Check at this point that they are wide enough and, if necessary, adjust the crease lines. (See Pic B.)

3 Put the three panels on top of each other with lower edges matching and stitch through all layers 3cm in from the bottom and side cut edges

4 Lay the fabric face up on your work surface. Flap the top remote piece away from the other fabric and allow the stitched seam allowance to fold to the underside. Stitch 3mm away from the fold. (See Pic C.)

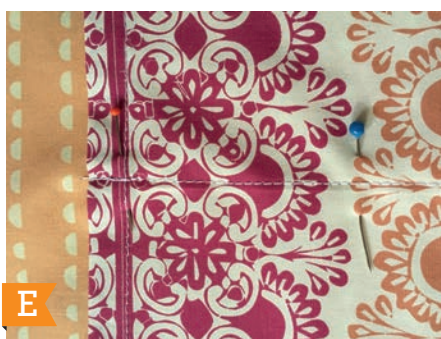
5 Turn the fabric over and tuck the bottom raw edges under for the seam. Pin only to the main (largest piece) fabric and stitch, holding the other two layers out of the way. (See Pic D.)

6 Keeping the main fabric clear, stitch through two layers along the creases to create the remote pockets (the seams stop slightly short of the bottom edge due to the earlier step). (See Pic E.)

7 With all fabric layers together and acting as one, iron a double hem around the remaining cut edges and stitch. (See Pic F.) ❖



TIP
If you don't have a 3cm seam guide on your machine plate, use masking tape to mark 3cm from the needle





Smarten up your tissues with this co-ordinated holder – it will make a great gift for someone special!

MATERIALS

- ◆ 29x32cm fabric for outer
- ◆ 29x38cm fabric for lining
- ◆ pinking shears

THINGS TO REMEMBER

Seam allowances are $\frac{1}{4}$ " unless otherwise stated

TISSUE HOLDER

1 With right sides together, sew the short edges of the rectangles together. (See Pic A.)

2 Turn and press flat with the seam allowances towards the lining. The lining will wrap around to the front piece when the fabric is ironed. (See Pic B.)

3 Lie it flat with the outer fabric uppermost and mark the centre point on both raw edges with pins. Fold the sides to meet at the pins with edges touching. Pin. (See Pic C.)

4 Stitch across the short edges and trim the excess with pinking shears. (See Pic D.)

5 Fold one end of the pinked edge seams into a triangle, using the pinked edge as the centre line. Pin flat. Measure across the base of the triangle and, at the point where the two outside edge of the triangle are 5cm apart, draw a line. Make sure the pinked centre seam is sitting centrally. Stitch along the line. (See pics E and F.)

6 Turn through and press then take a pile of rectangular tissues from a box and insert into the pretty case. ❖



The lining of the tissue box will also act as the visible binding along the edge of the opening, so consider in advance how your fabric will work together



WORKSHOP FEATURE



Diamond English Paper Piecing

Nancy Adamek explains how to cut, stitch, design and assemble diamonds to create several beautiful patterns.

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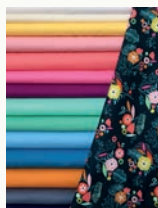


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TEMPLATES



MID-CENTURY planter wall hanging

Perfect for any plant-loving friend to hang in their kitchen or living room, this foundation-pieced design comes together quickly!

BY COLLETTE HOWIE



Collette cut her fabric pieces as she went along and cut them larger than necessary due to some of the angles in the pattern. It can be useful to write the fabric/colours you are using onto the template

THINGS TO REMEMBER

Press seams and use a $\frac{1}{4}$ " seam allowance unless otherwise stated

RST - right sides together

Patch numbers refer to numbers on printed pattern templates (patches 2, 4 and 7 use leaf fabric)



FINISHED SIZE: 14x21"

MATERIALS

- ◆ fat quarter Amalfi Herb Garden in Mint
- ◆ fat quarter Moon Phase from Santa Fe
- ◆ fat eighth Peach Sprinkles
- ◆ fat eighth Stardust Sprinkles
- ◆ fat eighth grey solid
- ◆ $\frac{1}{2}$ yard white cotton solid
- ◆ 18x25" wadding
- ◆ binding & backing can be cut from remaining fabric left over from quilt top assembly
- ◆ 1 copy each of Template A and Template B

CUTTING

From grey solid fabric, cut:
2 $2\frac{1}{4}$ x $9\frac{1}{4}$ " rectangles

From white solid fabric, cut:
2 $2\frac{1}{4}$ x $12\frac{3}{4}$ " rectangles
2 $3\frac{1}{2}$ x $21\frac{1}{2}$ " rectangles
 $3\frac{3}{4}$ x $7\frac{1}{2}$ " rectangle

From Peach Sprinkles, cut:
 $5\frac{1}{2}$ x $7\frac{1}{2}$ " rectangle

From Grey Sprinkles, cut:
 $3\frac{1}{4}$ x $7\frac{1}{2}$ " rectangle

ASSEMBLY

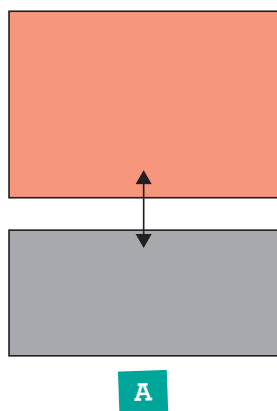
1 Take Template A. Cut a piece of white fabric more than big enough to cover the whole of Patch 1 (plus $\frac{1}{4}$ " seam allowance all around).

2 Pin to the blank side of the template with the right side of the fabric facing you.

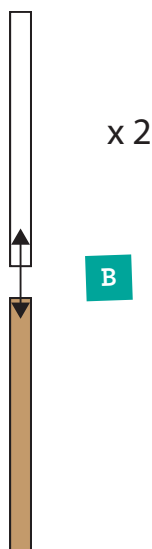
3 Flip back to the printed side of the template and fold along the seam line between Patch 1 and Patch 2 using a piece of card. Trim the fabric, leaving $\frac{1}{4}$ " for seam allowance.

4 Cut a piece of print fabric for a leaf more than big enough to cover the whole of Patch 2 (plus $\frac{1}{4}$ " seam allowance on all sides).

5 Place RST with the fabric just trimmed on Patch 1 and line up raw edges. Hold

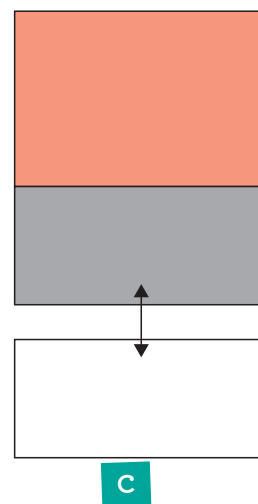


A

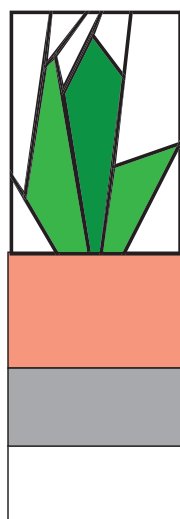


x 2

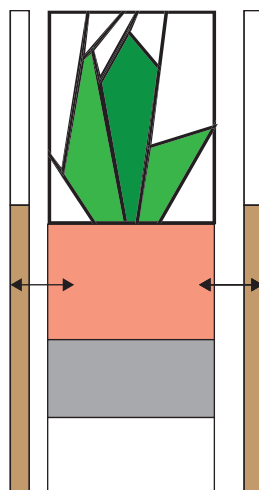
B



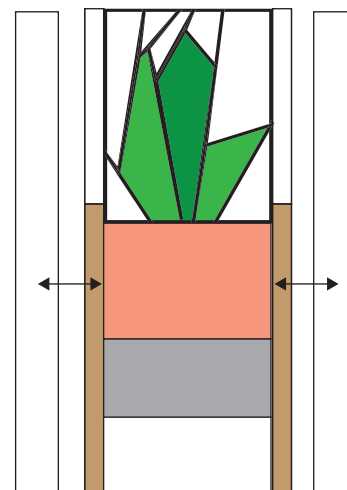
C



D



E



F

pieces together along the line between patches 1 and 2 and flip piece 2 over to check it still covers Patch 2. Pin in place.

6 Turn the pattern over to the marked side and stitch along the solid line between Patch 1 and 2. Use a shorter stitch length than usual and start and stop stitching a couple of stitches beyond the line at each end.

7 Turn pattern over to unmarked side. Open the fabric and press open.

8 Cut a piece of white fabric for Patch 3 large enough to cover the patch plus the seam allowance on all sides.

9 On the printed side of the pattern, using a piece of card, fold along the seam line between Patch 2 and 3

and trim the excess fabric leaving 1/4" seam allowance.

10 Take the fabric piece for Patch 3 and place it RST with the fabric covering patches 1 and 2. Line up the raw edges of fabric (along the freshly trimmed edge) and pin if desired.

11 Flip over to the printed pattern side and sew as before along the seam line between Patch 1 / 2 and 3.

12 Turn the pattern over to the unmarked side. Open out the fabric and press.

13 Continue in the same manner for Template A, remembering to fold along the black seam line and trim the seam allowance first and then sew and

press each patch. (Please note patches 2, 4 and 7 are the leaf fabric, all other patches should be white fabric.)

14 Take Template B and foundation paper-piece as instructed. Patch 1 is the leaf on this template. Sew templates A and B together.

15 Trim around the dotted line on each template, remove papers. Place aside.

16 Sew the peach rectangle to the grey rectangle. (See Pic A.) Press seams open.

17 Sew the white 1/4"-wide rectangle to the grey solid 1/4"-wide strip cut earlier. (See Pic B.) Repeat. Press seams open.



When sewing your foundation paper pieced motif, reduce your stitch length and use a different needle, to ensure it's extra sharp

18 Take the white $3\frac{3}{4} \times 7\frac{1}{2}$ " rectangle and sew to the bottom of previous section. (See Pic C.)

19 Take leaf section and sew together, following Pic D.

20 Take sections made in Step 16 and sew to either side of the middle section as shown in Pic E.

21 Take white $3\frac{1}{2} \times 21\frac{1}{2}$ " rectangles and sew to either side of the previous section. (See Pic F.)

22 Press sewn seams open. Trim stray threads and press whole quilt top.

23 Lay backing fabric (Collette used leftover white) on a flat surface with the wrong side facing you. Use masking tape to ensure it is secure and wrinkle free.

24 Take quilt wadding and lay on top of backing fabric, smoothing it out with your hands to remove any wrinkles or lumps.

25 Take the quilt top and place on top of the wadding with the right side facing you. Ensure the backing and wadding fabric are several inches larger than the quilt top.

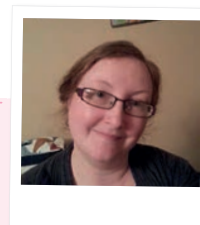
26 Baste in place. Collette used curved safety pins.

27 Quilt as desired. Trim excess backing and wadding and ensure runner edges are square in the corners using a ruler and edges are straight and even.

28 Bind as desired. For lots of binding options, turn to page 23. ❖

WE USED

Herb Garden in Mint by Rifle Paper Co., Moon Phase from Santa Fe, Peach Sprinkles and Stardust Sprinkles, all by Cotton + Steel, available from www.flipflopfabricshop.co.uk



Designer:
COLLETTE HOWIE

42-year-old self-taught quilter Collette is a regular contributor to many magazines and teaches beginners patchwork www.poppypoochie.blogspot.co.uk

DESIGNER Spotlight



Meet

LYNETTE ANDERSON

This month we caught up with designer Lynette Anderson to find out all about her quilty projects and beautiful new fabric range

Hi Lynette, how are you? What are you working on at the moment?

Hello, I am well thank you and happy to be here! Currently I am busy finalising the patterns and cutting the kits for my 'Stitch The Day Away' UK one-day workshops that I host every year to fit in with my attendance at The Festival of Quilts where I have a stand. The workshops are at Horwood House in Milton Keynes and this year I have added a new venue, Cranage Estate in Cheshire. For a little more information, you can visit www.littlequiltstore.com.au

How did you get into quilting?

I started quilting in 1981 when my first son David was born; he is now the proud father of two gorgeous daughters. Previously I had been a keen knitter, spinner, weaver and bobbin lace maker. I took an evening class and made a beautiful sampler quilt using Liberty lawn and by lesson two I was totally addicted to patchwork. It wasn't until the early 1990s after we had moved from the UK to Australia that I started drawing and marketing my own designs.

We're loving your new fabric collection, Sweet Garden of Mine for Lecien. What was your inspiration behind it?

I love everything 'garden' except the dirt! Getting dirty hands is a no no for me, so my gardening is all done with a needle and thread. I love drawing and enjoy the feel of the pencil in my hand and the blank piece of paper just waiting for me to begin.



Lynette Anderson's newest fabric collection, Sweet Garden of Mine for Lecien. To discover your nearest stockist, contact darren@nutexuk.co.uk



What are your favourite projects to sew?

I love the calm feeling I get when hand sewing so my projects are predominately a combination of embroidery, simple piecing and appliqué, all of which can be done from the comfort of my armchair. Whilst I love working on a bigger project, I also love the smaller utility projects like pillows, needle cases and organisers which we can use every day.



My gardening is all done with a needle and thread



What are your top tips for incorporating a little embroidery into your quilt projects?

Always use a lightweight fine fusible stitchery stabiliser. The stabiliser will help

to even out your stitches and will help prevent the shadowing effect you get from carrying the thread across the back of your work.

What's your favourite quilty project you've ever made and why?

Oh gosh, that's a hard question to answer! I love the project I am currently working on, then I love the next project I am working on! Each project I design and make requires all my thoughts and love for it to turn out just the way I want it to be so it's hard to have a favourite.

Do you have anything exciting planned over the next few months you'd like to share?

I am very excited and honoured to have been invited to have an exhibition of my work at the Quilt and Stitch Show in Tokyo at the beginning of October 2018. I am a little nervous about the exhibition as I don't speak very much Japanese. I will have an interpreter to help me communicate with quilters so I am sure it will be fine. Later in October I will be in the

US for Fall Market where I will be showing store owners my next fabric collection, Dancing In The Blossom, that will be in stores early 2019.



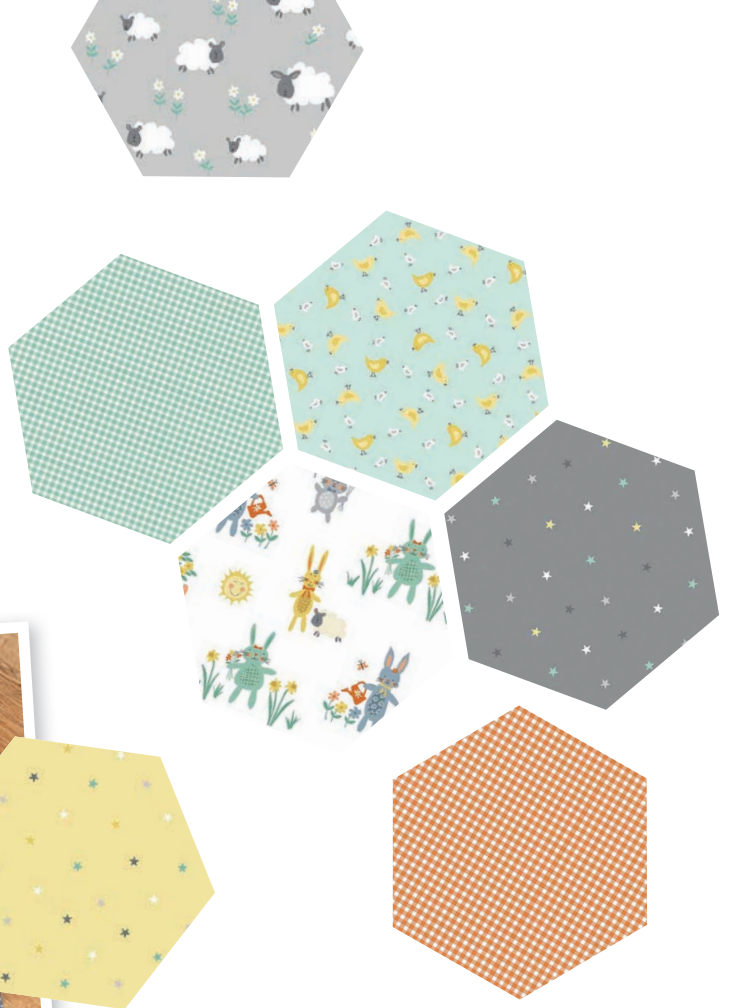
by Lynette Anderson Designs

GET TO KNOW LYNETTE

Discover more about Lynette and her latest projects, at www.littlequiltstore.com.au or search 'LynetteAndersonDesigns' on Facebook and Instagram

FABRIC NEWS

Our favourite fabric finds this month



COUNTING SHEEP

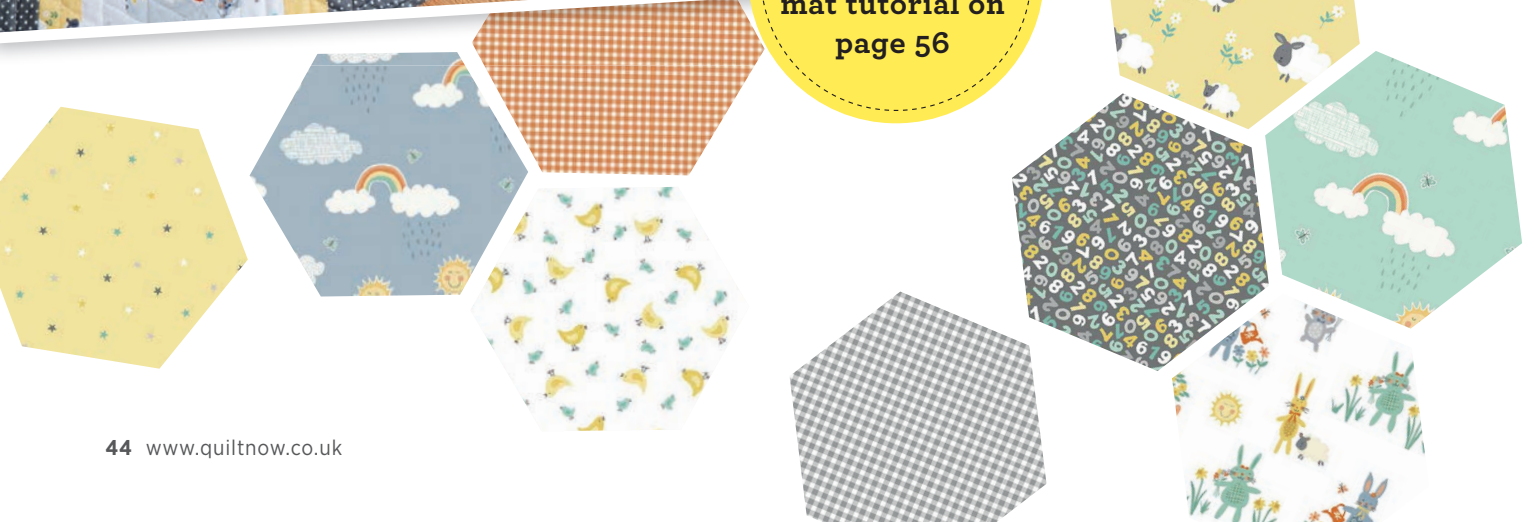
By Makower UK

Count down to bedtime with this sweet new range from Makower UK. It includes bouncing bunnies, chirping chicks, smiling suns and cuddly sheep, as well as three new shades of gingham. It's ideal for all nursery projects and makes for little ones, plus there's even a 36x44" panel, which is perfect for when you want to make a quick cot quilt!

Discover your nearest stockist at

www.makoweruk.com

Lynne Goldsworthy shares her play mat tutorial on page 56





Make Jo Westfoot's fun hoops on page 61!

SUN PRINT 2018

By Alison Glass

Alison Glass has returned with her fifth Sun Print collection and unless you've been living under a rock, you'll no doubt have spied it everywhere this year! Perfect for our rainbow issue, it brings 27 new blender fabrics in a good mix of values, from dark to light tones, offering a paint box of possibilities. We love the saturation and value differences, with three different prints co-ordinating to work beautifully on everything from big, bold quilts to intricate paper-pieced projects.

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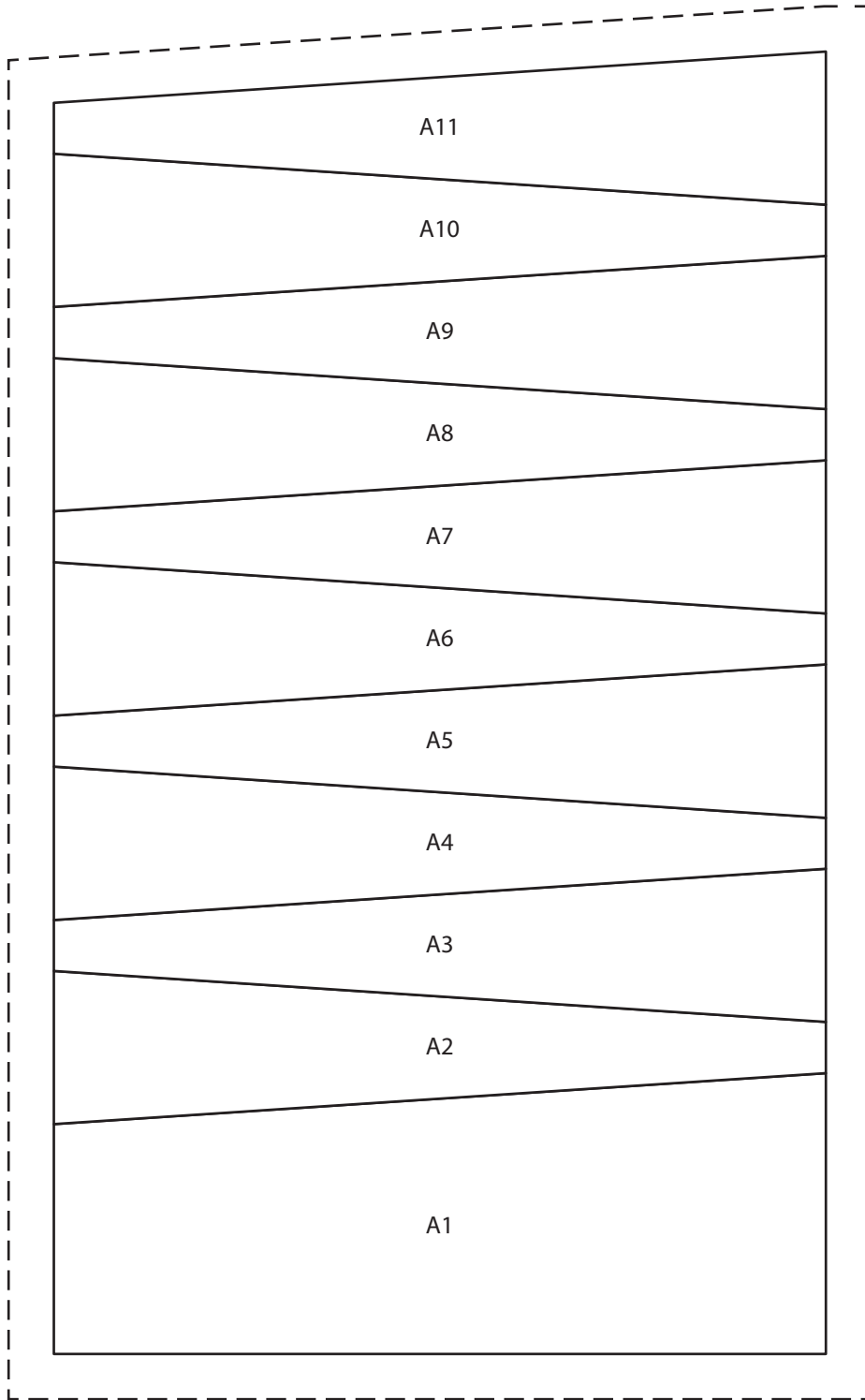
TEMPLATES

You can also download
templates for all projects from
www.quiltnow.co.uk

Note: Some templates include
 $\frac{1}{4}$ " seam allowance

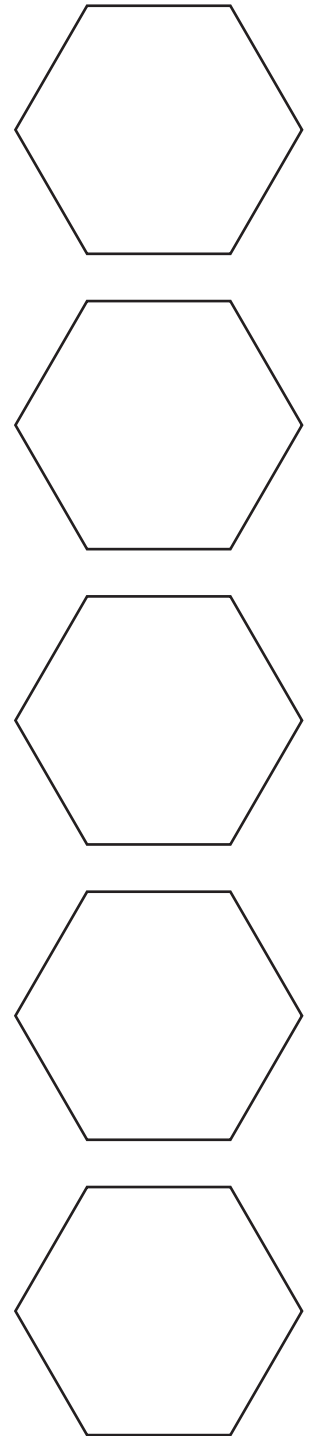


RAINBOW HOOPS
PAGE 61



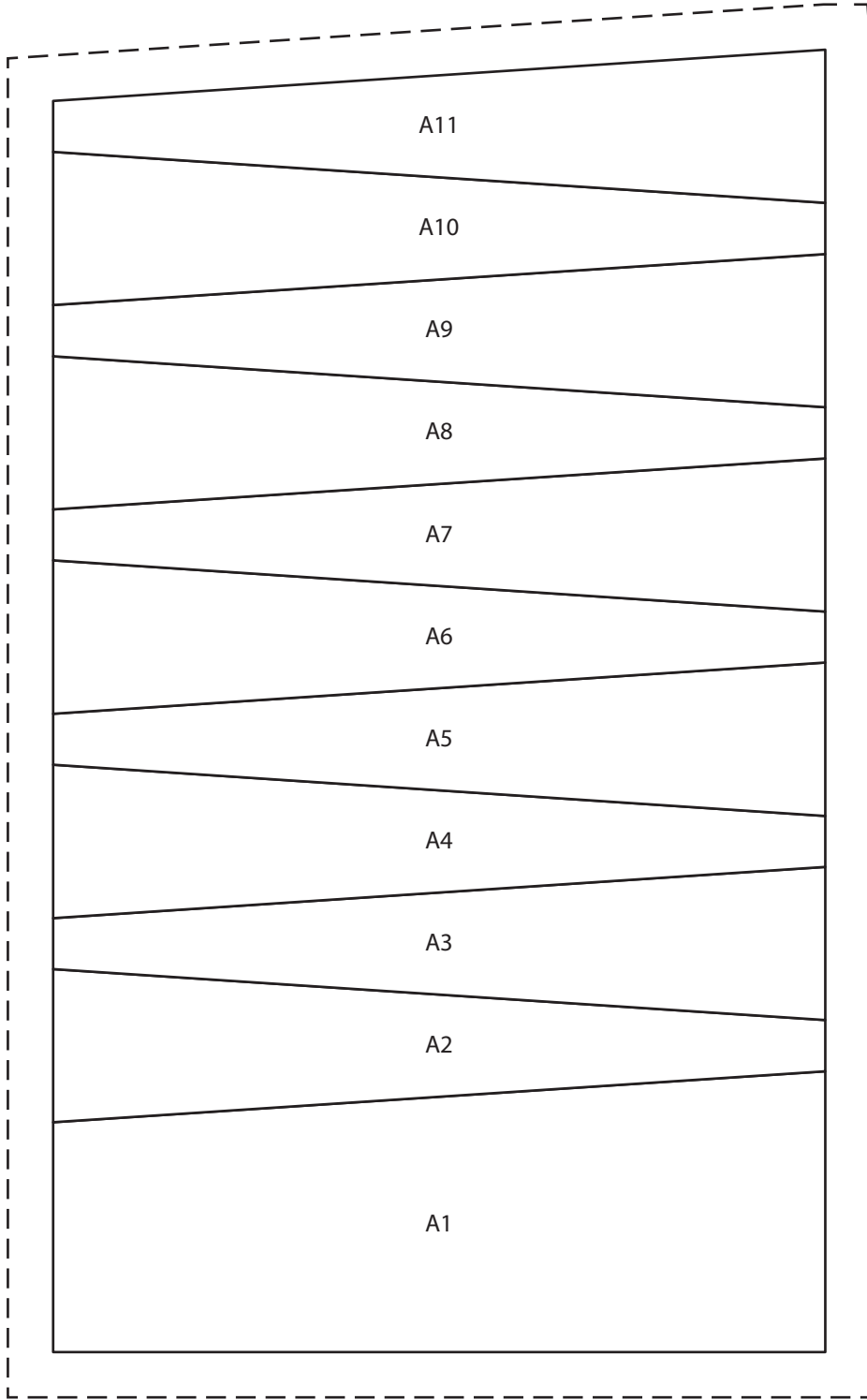
FPP HOOP

EPP HOOP
3/4" hexagons



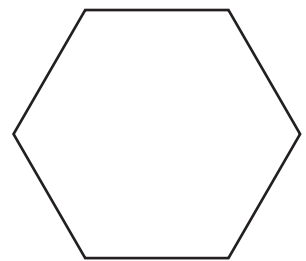
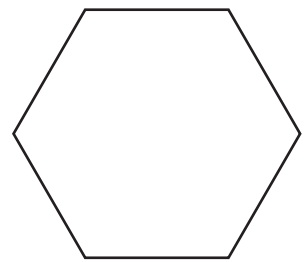
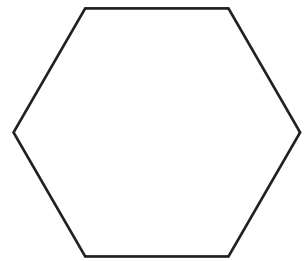
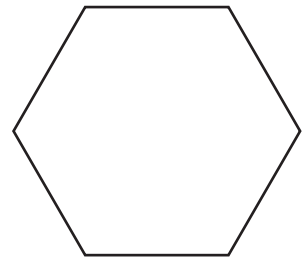
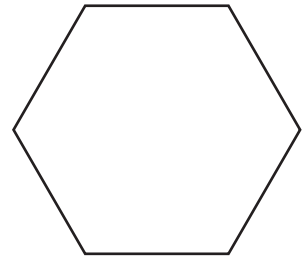


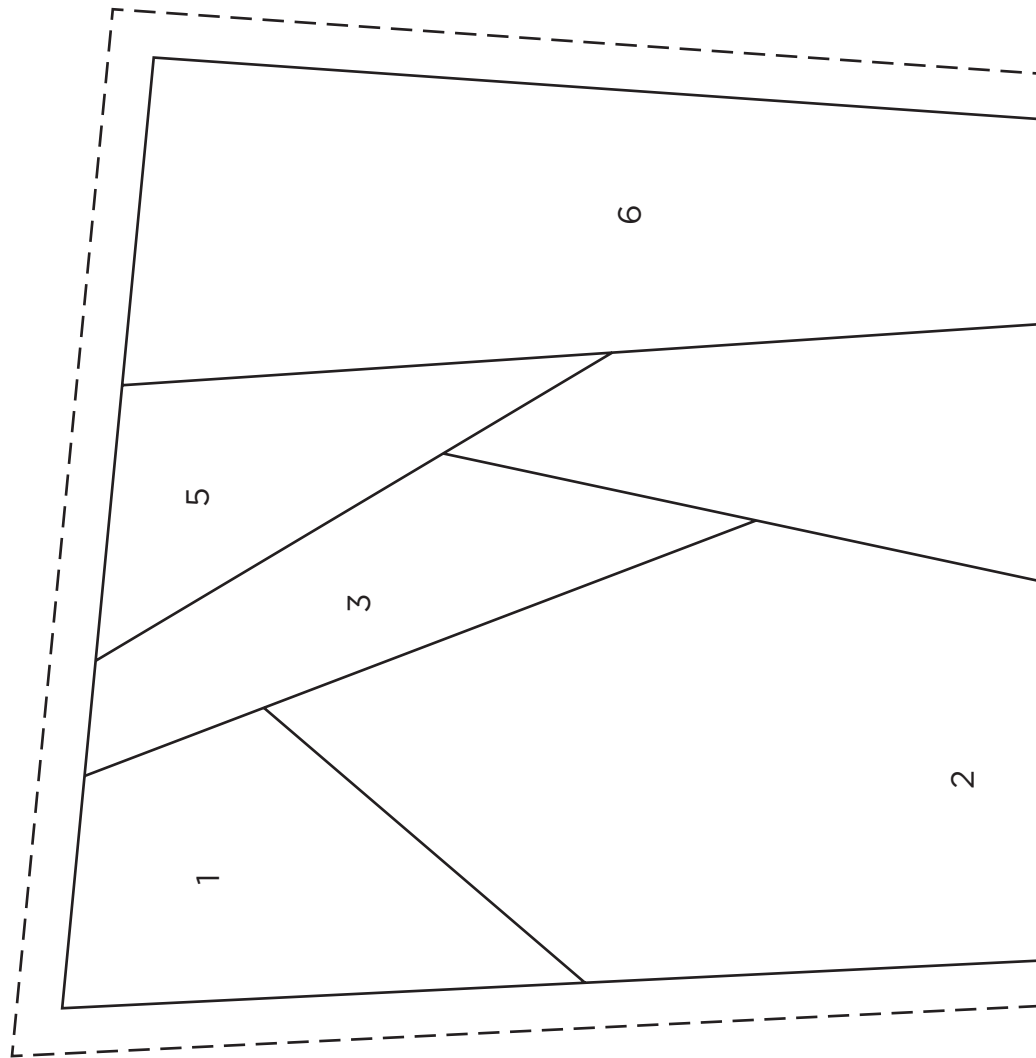
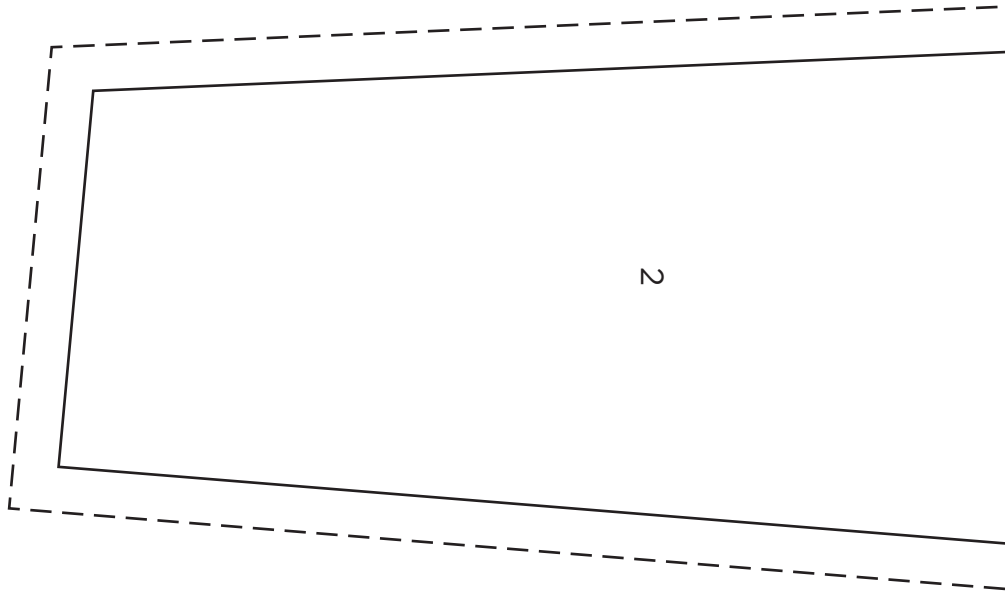
RAINBOW HOOPS
PAGE 61

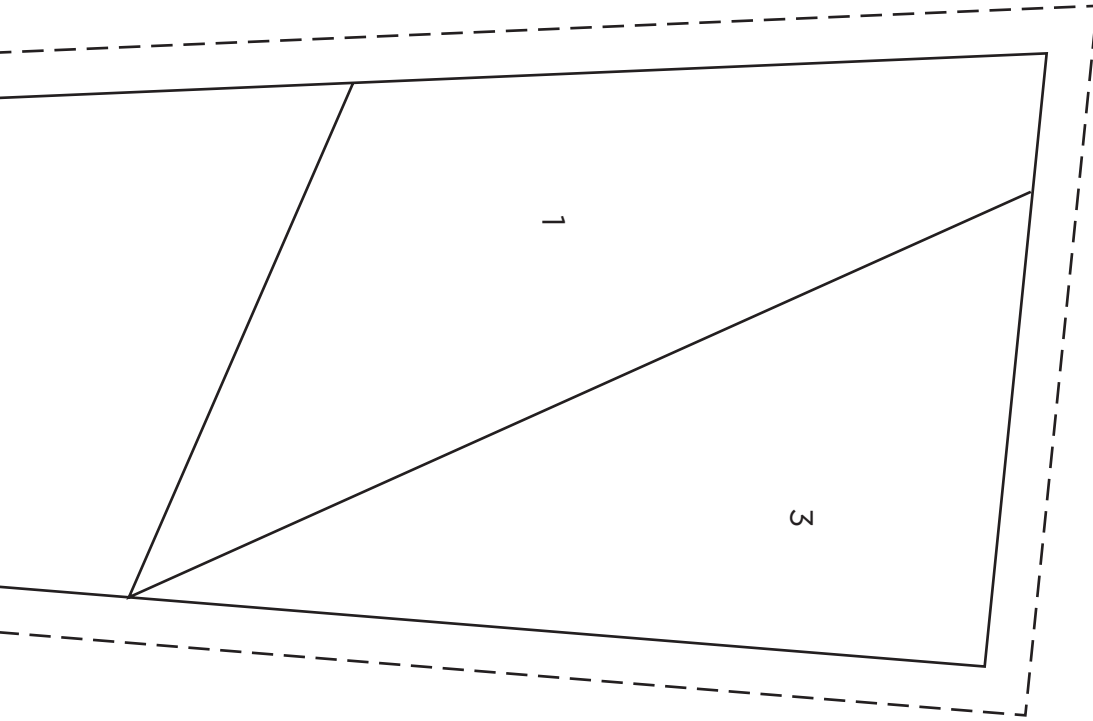


FPP HOOP

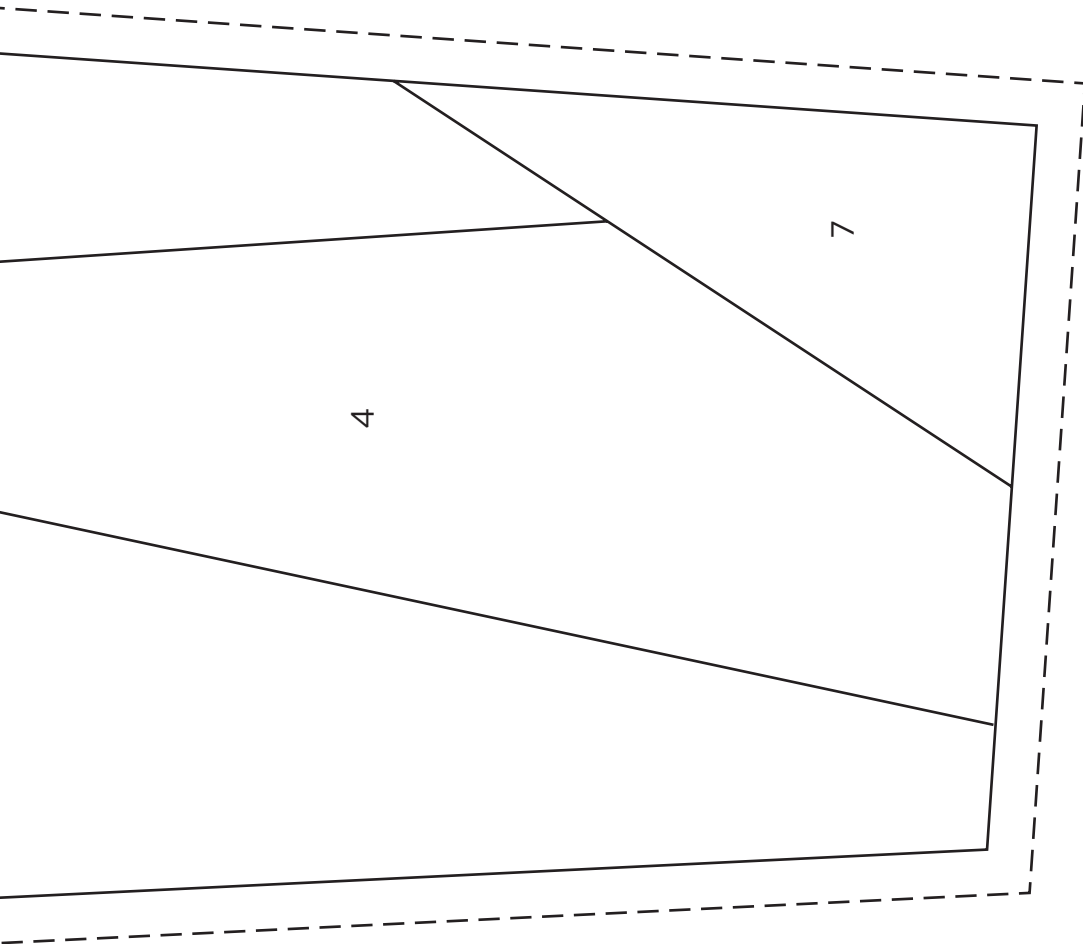
EPP HOOP
3/4" hexagons





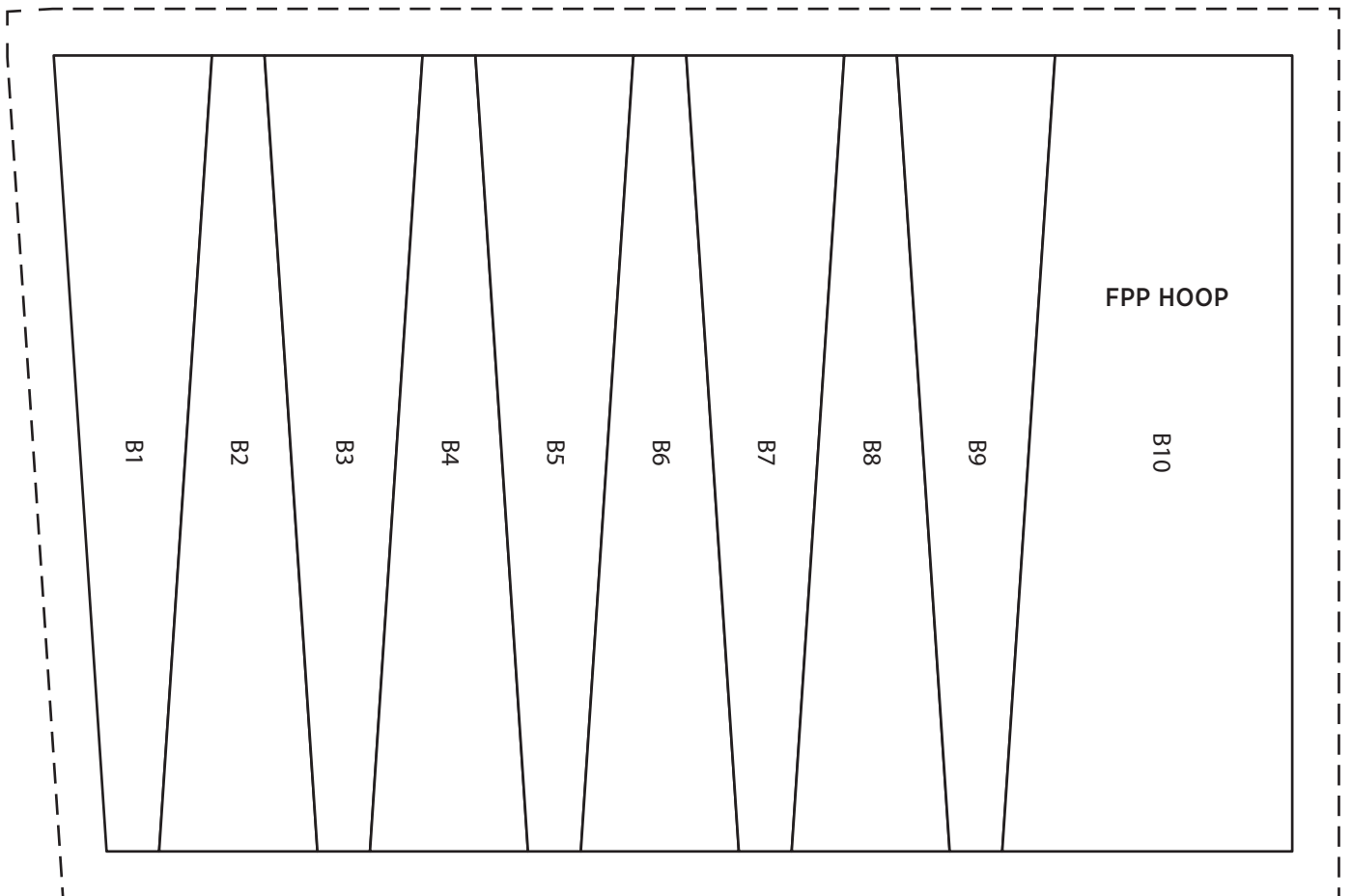
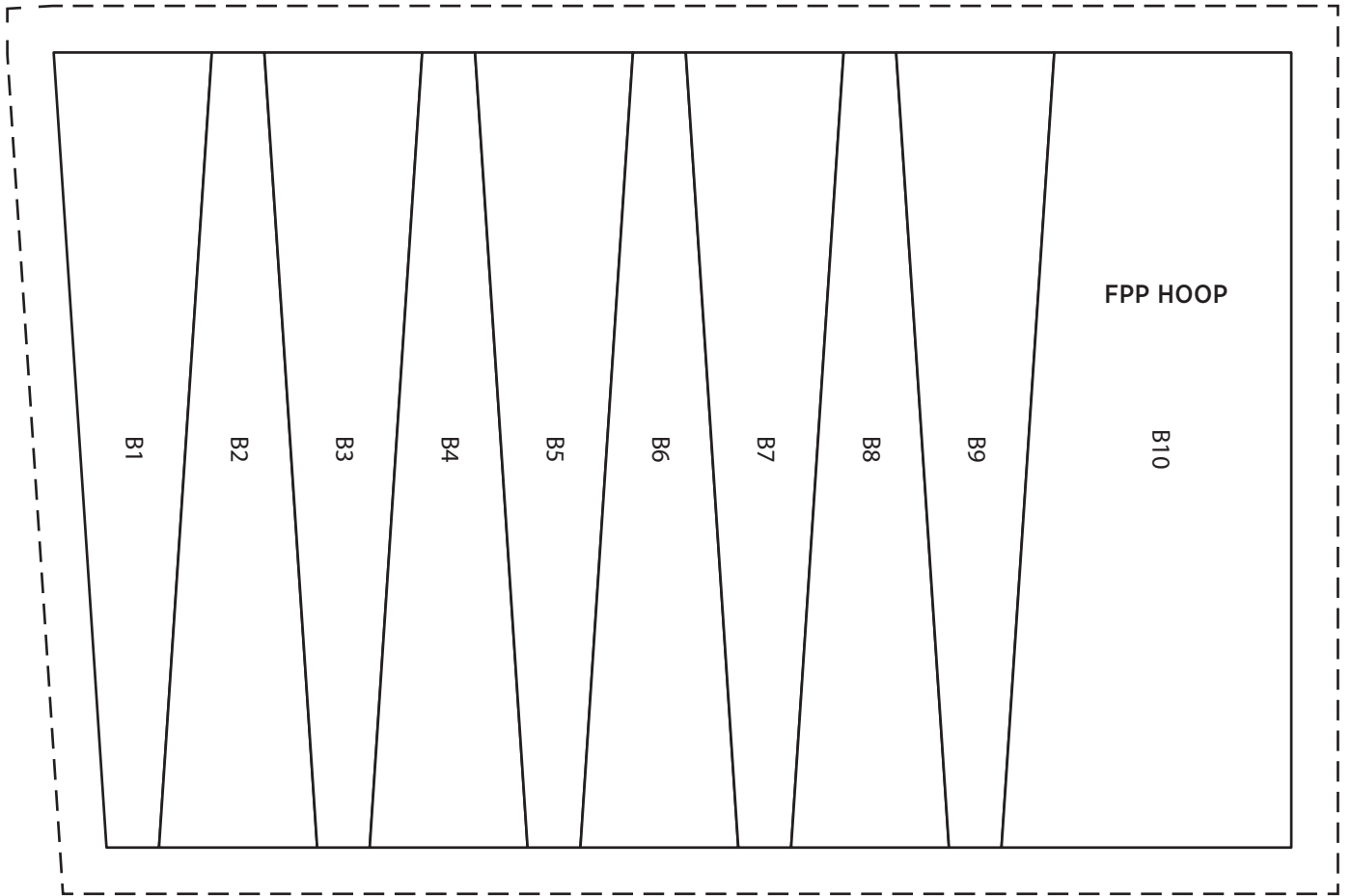


MID-CENTURY PLANTER
WALL HANGING
PAGE 38





RAINBOW HOOPS
PAGE 61





Quilters

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COUNTING SHEEP
PAGE 56

TEMPLATE B

TEMPLATE D

TEMPLATE C



TEMPLATE A

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WE USED

For the most up-to-date version of this pattern, visit www.makoweruk.com

All fabric used is from the Counting Sheep collection for Makower UK www.makoweruk.com

279 Cotton Mix 80-20 wadding from www.vlieseline.com/en/

Aurifil thread from www.aurifil.com

makower uk

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Use your
TEMPLATES



Enter our
competition to
WIN a Counting
Sheep quilt kit
on page 70

COUNTING sheep

Treat the little one in your life with an
adorable hexie mat for playtime

BY **LYNNE GOLDSWORTHY FOR MAKOWER UK**





Use a clever combination of hexagon blocks and triangles to create this one-of-a-kind mat using sweet fabric you know little ones will love!



FINISHED SIZE: 50x58"

THINGS TO REMEMBER

WOF - width of fabric

FQ - fat quarter

¼" seams are used throughout unless otherwise stated

MATERIALS

- ◆ 12" 920 S5 Gingham
- ◆ 1 yard 830 S5 Spot
- ◆ 8" 1956 W1 Stars
- ◆ fat quarter 2017 S Stars
- ◆ fat quarter 2017 S Bunnies
- ◆ 3¼ yards 2017 S Bunnies for backing (cut into 2 equal lengths)
- ◆ fat quarter 2017 S Bunnies
- ◆ fat quarter 2018 S Sheep Meadow
- ◆ 12" 2018 Y Sheep Meadow
- ◆ 12" 2019 W Chicks
- ◆ fat quarter 2021 S Numbers
- ◆ 58x66" 279 Vlieseline cotton-mix wadding
- ◆ 50wt Aurifil thread for piecing
- ◆ 40wt Aurifil thread for quilting
- ◆ templates

CUTTING

From the Gingham fabric, cut:

6 2" x WOF strips, sub-cut into 36 Template C

From the Spots fabric, cut:

4 5¾" x WOF strips, sub-cut into 36 Template D
5 2½" x WOF strips for binding

From the Stars fabric, cut:

4 2" x WOF strips, sub-cut into 42 Template B
8 2" x WOF strips, sub-cut into 36 Template B

From the Bunnies fabric, cut:

7 Template A

From the Sheep Meadow fabric, cut:

6 Template A
6 2" x WOF strips, sub-cut into 42 Template C

From the Chicks fabric, cut:

6 2" x WOF strips, sub-cut into 36 Template C

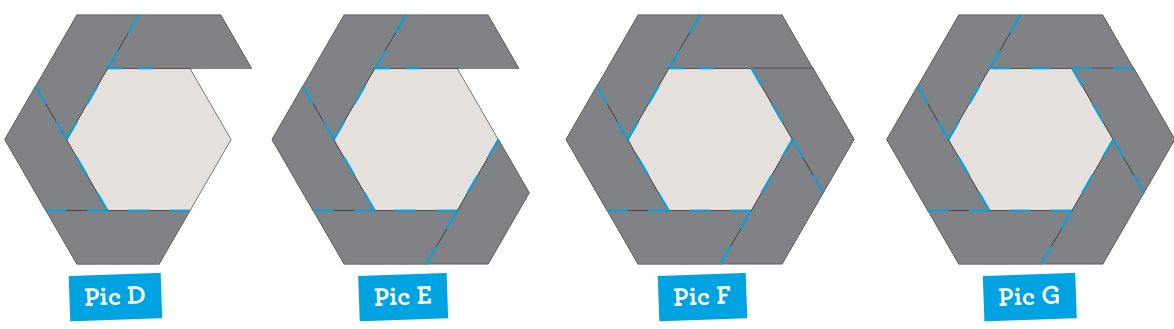
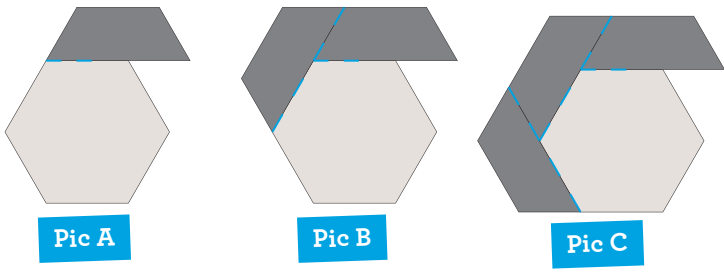
From the Numbers fabric, cut:

8 2" x WOF strips, sub-cut into 36 Template B

HOW TO MAKE

1 Following the fabric layout in the main quilt image, sew six B template pieces to each A template piece using partial seams as set out in steps 2 to 5 below.

2 Sew a partial seam joining one of the Template B pieces to one of the Template A pieces (See Pic A.), opposite where the red dashed line indicates the seam to be sewn. Press seams towards the Template B piece and trim off the corners.

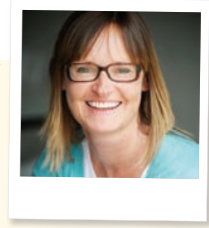


TIP
 Why not back it with waterproof fabric so you can take your mat into the garden?

- 3 Attach the second Template B piece using a full seam as indicated in **Pic B** and press seams.
- 4 Continue adding Template B pieces using full seams, as indicated in **pics C to F**, pressing after each seam.
- 5 Sew the rest of the seam sewn in Step 2, as shown in **Pic G**.

- 6 Repeat the process, adding the Template C pieces to the hexagons made above.
- 7 Sew the hexagons and Template D triangles together as shown in **Pic H**.
- 8 Sew those pieces into the five rows as shown in **Pic I**.
- 9 Sew the five rows together as shown in **Pic J**.
- 10 Sew the binding strips end to end using diagonal or straight seams as preferred and press wrong sides together along the length to make double-fold binding.
- 11 Make a quilt sandwich, basting together the back, the wadding and the top.

- 12 Quilt as desired, then trim hexagonal, removing the excess wadding and backing. We quilted straight lines 1½" apart (one set horizontal, two sets diagonal, following the lines of the hexagon edges) using a cream Aurifil 40wt thread on the front and back.
- 13 Bind the quilt, taking care to mitre the corners. ❖



Designer:
**LYNNE
 GOLDS-
 WORTHY**

Lynne splits her time between her blog www.lilysquilts.blogspot.com and designing quilts for magazines, books and fabric companies

READERS' MAKES

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WENDY

Wendy has made this stunning patchwork quilt with matching cushions for her daughter's 50th birthday – we're sure she will love it! Well done, Wendy!



MAUREEN

"I couldn't wait to use the pentagon template from issue 52 so I made a small doll's cushion and am quite pleased with the way it's turned out. I got the magazine first thing this morning, cut out my papers and used some blue scraps before lunch and sat and hand sewed the shapes then machined them onto the backing. In all, it only took a couple of hours. Thank you *Quilt Now* for always coming up with free templates and tools that are always most useful and in my case always tried out." Thank you, Maureen!



MIRANDA

How pretty is this bag sent in from Miranda, inspired by issue Jenny Jackson's EPP tote bag from issue 51? She said: "I had been looking for a hand-sewing project whilst on a canal boat trip – I took the wrong sewing bag with me so had to improvise! I got too carried away with the EPP and ended up with a far more complicated design than necessary. At the end of the day I have a usable little bag I made myself." We love it, Miranda!



ANDREA

Wow! We love this work-in-progress quilt sent in from Andrea who lives in Australia and cannot wait to see the finished piece!



Send us your snaps!

We love to see what you've been making. Don't forget to send your makes from *Quilt Now* magazine to lorna.malkin@practicalpublishing.co.uk for a chance to be featured in Readers' Makes.

Use your
TEMPLATES



Turn to page
 71 to WIN a
 10" square of each
 fabric from Sun Print
 2018 by
 Alison Glass

RAINBOW hoops

Brighten up any wall with these
 fab patchwork hoops

BY **JO WESTFOOT**





One hoop is constructed using the foundation paper piecing technique. The other uses the more traditional English paper piecing technique. Both are great skill builders if you're new to either technique or fancy a refresher!



FINISHED SIZE:
12" DIAMETER

THINGS TO REMEMBER

- FPP – foundation paper piecing
- EPP – English paper piecing
- RST – right sides together

MATERIALS

- ◆ 10" squares of each print in Sun Print 2018 by Alison Glass (27 in total)
- ◆ ¾ yard white fabric
- ◆ 15½" square 80/20 Stitch It wadding for each hoop
- ◆ 74 ¾" hexagon paper pieces
- ◆ 2 12" hoops
- ◆ Stitch & Tear stabiliser or disappearing fabric marker
- ◆ printer paper
- ◆ Sewline fabric glue stick
- ◆ Add-A-Quarter ruler
- ◆ seam roller
- ◆ templates

SEWISTS GONNA SEW HOOP

This hoop design is made up of two foundation paper-pieced blocks (top and bottom) and a central section.

CUTTING

From each of the Sun Print fabrics, cut:
2 6x2" rectangles

From white fabric, cut:
14x5½" rectangle
16" square for backing

PREPARATION

1 Each block consists of an A and B section. You need two blocks, so print two A templates and two B templates. Order the fabric in a way that you like.

2 Piece each section in the order indicated by the numbers printed on the paper. Iron or seam roll in between each join and ensure you have trimmed the seam allowance back to ¼".

If you aren't sure how to FPP, try Jo's video tutorial for beginners at www.thecraftynomad.co.uk/blog/2018/2/18/simple-tree-free-foundation-paper-piece-pattern-video-tutorial

3 Join section A to B to form each block. (See Pic A.)

4 Carefully rip out all the papers by folding and tearing along the lines of stitching. Press.

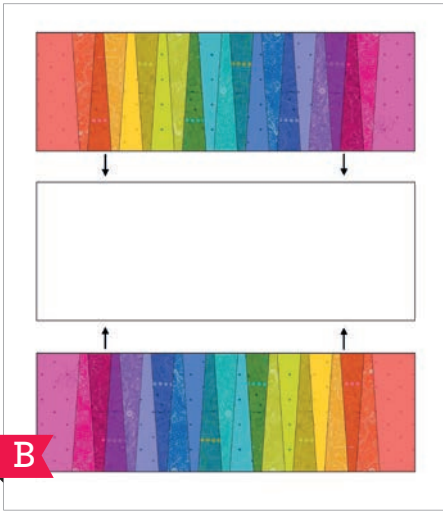
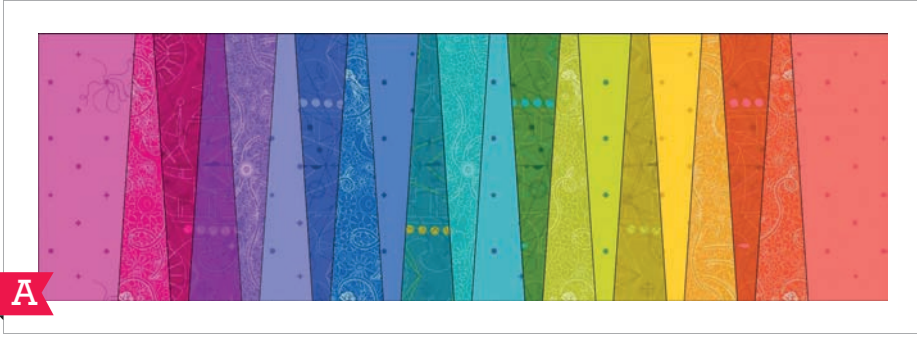
ASSEMBLY

5 Stitch the top and bottom pieces to the central white section. (See Pic B.)

6 Make a quilt sandwich by layering up the backing fabric right side down, the wadding and the quilt top right side

MASTERCLASS

Foundation Paper Piecing



up. Baste together using pins or spray adhesive.

TIP
Thread gloss is really helpful in preventing thread twiddling up when hand stitching

7 Trace the words onto some tear-away stabiliser. Pin to the quilt (See Pic C.) Using a triple stitch to get a bold outline, stitch along the lines. Tear away the stabiliser. If you prefer not to use tear-away stabiliser then you can trace the design onto the white fabric before layering, using a disappearing marker.

8 You may wish to add more quilting on the remaining part of the quilt. I used a small loop design on the white fabric and chose not to quilt the FPP section.

9 Place into a 12" hoop, stretch gently and tighten. Trim off excess batting and backing fabric to about 1" excess. With strong thread, sew a running stitch all the way around, tightening as you go to gather the excess fabric in at the back. ❖



For more tips on foundation paper piecing, take a look at your exclusive booklet and pattern piece set from Sarah Ashford, only inside this issue!



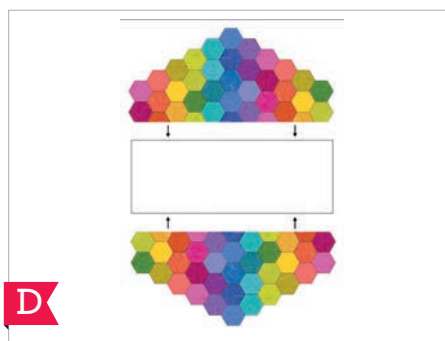
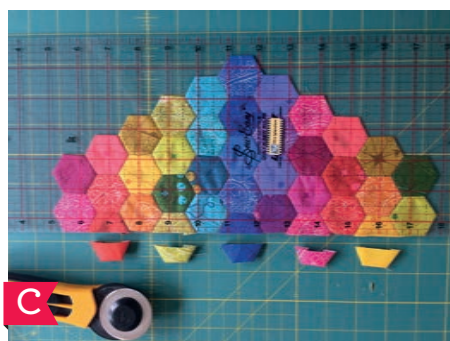
Make sure to use a short stitch when foundation paper piecing so that ripping out the papers later is easier and less likely to damage the stitches. 1.5 is usually a good length.

Ensure that your fabric reaches the whole of the outer seam allowance, indicated by the pale grey borders on the pattern pieces.

Reverse-stitch at the beginning and end of each line of stitching to protect the stitches when you rip the papers out later.

Using an Add-A-Quarter ruler is quicker than a regular acrylic ruler as the ridge stops the ruler from slipping providing for a quicker and more accurate cut. Butt the 1/4" ridge up to the folded back paper. This also allows you to slide the ruler up the seam, keeping the 1/4" consistent all the way along.

Using a seam roller saves you getting up and down to the iron after each piece!

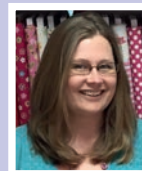


6 Trim the bottom edge. (See Pic C.)
Stitch the top and bottom pieces to the central white section. (See Pic D.)

ASSEMBLY

7 Make a quilt sandwich by layering up the backing fabric right side down, the batting and the quilt top right side up. (See Pic E.) Baste together using pins or spray adhesive.

8 Trace the words onto tear-away stabiliser. Pin this to the quilt. (See Pic F.) Use a triple stitch to get a bold outline, and stitch along the lines. Tear away the stabiliser. If you prefer not to use the tear away stabiliser you can trace the design onto the white fabric before layering, using a disappearing marker.



JO SAYS

Sewing with metallic thread can be tricky as it has a tendency to shred. To prevent this happening: always use a metallic needle; reduce the upper tension; either use a net on your spool or remove the spool from the spool pin and place it in a bowl behind the machine

QUILTERS GONNA QUILT HOOP

This hoop art is made up of two English paper-pieced sections (top and bottom) and a central section.

CUTTING

From white fabric, cut:
14x5½" rectangle
16" square for backing

PREPARATION

1 Place a paper hexie onto the wrong side of the fabric. It can be helpful to punch a hole in the centre of the templates before you begin to make removal easier. If you want to fussy-cut your fabric, look at it from the right side, up to the light, to see if you have got the placement right. Pin the fabric to the template from the fabric side.

2 Trim the fabric so it is a ¼" bigger than the template. Fold the excess

fabric over along one edge and finger-press in place.

3 Fold the next edge over and create a crisp corner. Take a needle and thread and stitch a loop through this corner to hold in place, only go through the top layers of fabric, not the paper. Now move to the next corner and do the same. Continue until all secured in place. You do not need to tie knots at the beginning or end.

4 Repeat this process until you have: 12 pink hexies; 12 orange hexies; 12 yellow hexies; 12 green hexies; 8 turquoise hexies; 10 blue hexies; and 8 purple hexies.

5 Hand-stitch the hexies together using the layout diagram for fabric placement, to make the top section. (See pics A and B.) Repeat with the remaining hexies to make the bottom section.

9 You may wish to add more quilting on the remaining part of the quilt. I used a small loop design on the white fabric and added some silver straight-line quilting echoing the hexies.

10 Place into a 12" hoop, stretch gently and tighten. Trim off excess batting and backing fabric to about 1" excess. With some strong thread, stitch a running stitch all the way around, tightening as you go to gather the excess fabric in at the back. ❖

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SHOP Spotlight



eQuilter stock, organised by colour



Meet eQUILTER

This issue, we get to know Luana Rubin, President and co-founder of online quilting destination eQuilter.com



Charity sewing group

Hi Luana, how are you? What are you up to this week?

We are having a very busy and exciting week, getting ready to move to our brand-new building. Over the last year we've watched this project go from a patch of dirt to a beautiful new space, and it is like giving birth!



Luana with quilting astronaut Karen Nyberg



“Quilters are such special people. Most quilters start out by making a quilt to give away to someone the love, so they are just naturally generous and caring people”

Also this week we have just announced the quilts that have been accepted into our juried challenge ‘Love Your Mother’, which features art quilts made from our exclusive digital printed panel with the image of the Earth. The exhibit will premier at Quilt Festival in Houston in November 2018.

Tell us a little bit about eQuilter. What makes you such a unique fabric destination?

We started our business in March 1999 in the basement of our home. At the time it was almost impossible to find bright, large-scale, contemporary and exotic fabric out there in the quilt shops. I had this idea to do something totally different and it was a big hit. We exceeded our three-year business plan in 60 days, moved to our first

small warehouse and then our business grew like crazy. We are now moving to a new 23,000 square foot space, have about 1,000 new products each month (over 160,000 in total!), and a weekly newsletter that goes out to 120,000 subscribers.

What inspired you to start eQuilter?

At the time, my husband was designing websites for other companies. I was visiting quilt shops and felt very frustrated that I couldn’t find the kinds of fabric that I wanted. After working in the garment industry in Los Angeles, Hong Kong and New York, I was looking for a way to work with colour, design and fabric – that’s when I found quilting. I came up with the idea of carrying a new kind of fabric selection for a contemporary and creative

customer and selling it online. It was very satisfying to buy and stock the fabric that I found so exciting, but could not find anywhere else.

How do you decide which fabric to stock?

I figure I look at 150,000 fabrics per year, but I choose about 14,000. I look at fabric collections the same way a customer looks at a webpage. My eye goes to the fabric that is most interesting. I’ve worked in design and retail for a long time so I guess it is a combination of talent and experience. Some fabric makes us very excited and other not so much. When people open a package from us I want them to be very excited and happy.

Over 12,000 comfort quilts have been received at eQuilter and distributed around the world for disaster relief, medical patients and children in need. A monthly charity sewing day in their classroom continues to generate comfort quilts for donation



Luana collecting donated quilts for earthquake victims in Nepal

What is it you love about the world of quilting?

Compared to the garment industry, the people are much nicer! There are so many different kinds of quilting so there is something for everyone. We can pursue our own passion and still appreciate what another quilter has done. I don't have the patience for intricate handwork for instance - I am more of an art quilter and a machine-sewing girl - but I have such admiration for the patience and attention to detail that I see in other quilters' work.

Also the global quilting community means that anywhere I travel, I will meet quilters and we will enjoy spending time together, sharing photos and stories and quilting tips. Quilters are such special people. Most quilters start out by making a quilt to give away to someone they love, so they are just naturally generous and caring people. Quilting is a very social activity and even if we've only known each other for five

minutes, quilters can start chatting and find a new best friend.

“ We give 2% of sales to a list of seven charities, from which the customer can choose when finalising their order online. As of January 2018, we have raised \$1.5 million ”

What are the best and most challenging parts of running eQuilter?

I am very lucky that my business allows me to travel around the world to quilt festivals, so I get to see and photograph the most

amazing quilts from so many different countries. I am also lucky that my husband and business partner Paul is willing to run the day-to-day business while I am travelling. We have many employees now who have been with us 10 years or more, and it really feels like family. Moving to our brand-new building will be very exciting for all of us.

A lot of quilt shop owners start the business because they think they will get to make quilts all day with all their fabric. Not true! Running a retail quilt fabric business is hard work, or I should say it consumes one's life, in a good way. So the challenge is to find time to be creative while keeping up with trends, social media, etc to keep the business successful. I am an artist, textile designer, quilter and photographer. I try to make time to be creative every day, but for a big quilt project it can be a struggle to make those bigger chunks of time in the studio. Trying



Charity sewing



The eQuilter 'family' likes to get into the festive spirit!

to balance that with one's personal life can be a juggling act also, but with a great partner and supportive staff, somehow it all gets done.

Charity is a huge part of your organisation, what are some of your current initiatives?

We try to develop very close relationships with the recipients of our charity funds. We give 2% of sales to a list of seven charities, from which the customer can choose when finalising their order online. As of January 2018 we have raised \$1.5 million, and we are committed to helping those in need. Our most popular charity is Doctors Without Borders, and we work with the NASA chapter of Engineers

Without Borders on projects in Africa for orphans and homeless children. We also work with Mission of Love who is the largest user of the Denton Program - which uses military cargo aircraft to send disaster relief, medical and educational supplies to developing countries. Our local university chapter of Engineers Without Borders has just hand-carried a batch of donated quilts to earthquake victims in Nepal. Our monthly charity group has been making quilts for hurricane survivors, and now we are making quilts for volcano victims in Guatemala. We are very interested in environmental organisations and charities that help children in developing countries.

Last but not least, what exciting things do you have planned over the next few months?

Our new classroom in our new building is hosting national and international teachers, which is the next step for us after meeting so many talented artists and teachers in my travels around the world. As a Bernina Ambassador, I have had the honour of attending retreats with some truly talented artisans. We also sponsor quilt exhibits and contests at quilt festivals around the world, and right now we are planning and supporting quilt exhibits that will debut in 2019.

Also, we have an exclusive line of digital printed fabric, much of which go into our twice-weekly free pattern newsletters. Once we move into our new building and the dust settles, I plan to do more work on textile design, which is one of my great loves. Our youngest child has only two more years before going to college, so I can see the light at the end of the tunnel. I always have more ideas than hours in the day, but I hope to have more time to explore more creative adventures in the next year!

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Expand your creative horizons and brush up on your quilting knowledge with this £100 book bundle giveaway! We're offering one lucky reader the chance to win the *Quilt Now* library. Among the bundle of goodies, you'll find Kaffe Fassett's *Quilts in Morocco*, Carolyn Forster's *Quilting on the Go* and Stacey Day's *Child's Play Quilts*. If you can make space on your bookshelf or simply want to dot these glorious titles around your craft room, then make sure you enter the competition - good luck!

WORTH
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3
TO WIN!

WIN A QUILTING DESIGNS PERPETUAL CALENDAR

Stay organised all year round with this colourful calendar designed by Leah Day. Packed with free-motion quilting designs, this sturdy wire-bound calendar addresses various areas of your quilt including blocks and borders to help inspire you every day of the year! Find out more at www.ctpub.com

WIN A COUNTING SHEEP QUILT KIT

One lucky reader will win this adorable Counting Sheep quilt kit from Makower UK. This dreamy collection features an array of cute critters including bouncing bunnies and fluffy sheep, along with complimentary gingham prints and a variety of stars and numbers prints. Make an adorable quilt for a little one or create a calming make for a nursery. To see the full collection, visit www.makoweruk.com

1
TO WIN!





WIN A MAKOWER SUN PRINT FABRIC KIT

Inject some glorious colours into your next make with this vibrant selection of prints from Makower UK. One lucky reader will receive a fabric kit from the Sun Print collection designed by Alison Glass. Featuring a rainbow of colour and rhythmical prints, this collection would look great as a colourful quilt or patchwork project, or mixed with darker shades to add a splash of colour. And if you like our project on page 61 there is enough fabric here to recreate the patchwork hoops at home. To see the full collection, visit www.makoweruk.com



WIN A COPY OF THE ART OF MIXING TEXTILES IN QUILTS

Six lucky readers will win a copy of Lynn Schmitt's new book *The Art of Mixing Textiles in Quilts* (\$29.95, approximately £23). The book features 14 pieced and appliquéd projects to enable you to create interesting textures by blending different materials together and use up those precious fabrics scraps! To see more titles from C&T Publishing, visit www.ctpub.com.



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Replenish your fabric stash with this stunning collection of fabric from Moda Fabric. Designed by Robin Pickens, the Blushing Peonies collection features a bold mix of florals - from bright corals to calming greys - perfect for injecting some botanical beauty into your next patchwork or quilting project. Each winner will win a Layer Cake fabric pack which includes 42 10" squares of fabric. To see more fabric collections from Moda, visit www.modafabric.co.uk



2 TO WIN!



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One lucky reader will win a fat quarter bundle from the new Riley Blake Date Night range. Designed by Heidi Staples, Date Night features a gorgeous array of floral designs and shapes in a variety of sweet pastel colours. As well as that, you will win a pack of Mettler thread that pairs perfectly with the fabric. To see the full range, visit www.eqasuk.com

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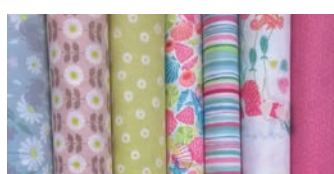
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THE BRIGHTON SEWING RETREAT

Join Claire Tyler for three days of sewing, relaxing and socialising at the fantastic Jurys Inn Waterfront Hotel in Brighton from 19th - 21st September. Claire will be on hand to help with tips and techniques; there will also be demonstrations and talks from her and a guest speaker. Refreshments and a buffet lunch will be provided each day. If you choose to stay at the hotel, there will be a discount on the room rates. You can then enjoy breakfast, use of the leisure facilities and make the most of being in an inspirational location. To find out more, visit www.claire-tyler.com



CREATIVE QUILTING ANNOUNCES NEW CLASS LIST

www.creativequilting.co.uk

The class list for autumn 2018 is out! Take a look at the website to discover the newest sewing workshops, each based at Creative Quilting's Surrey shop, and be inspired and excited!

STICKY FINGERS

Lancashire

www.stickyfingerscrafts.co.uk

Sticky Fingers is having an exhibition of students' work on Saturday 8th September in the Church Hall just along from the shop (172 Spendmore Lane, Coppull, Chorley, Lancashire PR7 5BX). Admission is free and there will be raffles, tombola and refreshments all to raise money for the Alzheimer's Society and the Multiple Sclerosis Society.



SEWCUTE FABRICS

South Yorkshire

www.sewcutfabrics.co.uk

Sewcute Fabrics is a fabric and haberdashery shop in Edlington South Yorkshire that is brimming with goodies. It runs classes and workshops for sewing, dressmaking and quilting on a regular basis with its resident teachers. There is a welcoming seating area the team likes to call the 'hubby crèche' where you can sit and chill between classes or just pop in for a quick brew and a chat. Stock is growing weekly and Sewcute always tries to fulfil its customers' needs where possible. Come along and see what's in store.



ALL FABRICS

Stalybridge, Cheshire

www.all-fabrics.co.uk

There are great discounts on Christmas fabric this September at All Fabrics. There'll be Christmas-themed workshops in the run-up to Christmas, starting with Make a child's fur trimmed cape on 8th September (cost £25 all inclusive). More children's and adults Christmas classes are planned. Call 0161 478 8236 for more details.

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T-BLOCK

quilt

Simply pieced but with a stunning effect, this is a beautiful modern twist on a traditional block

BY COLLETTE HOWIE



▶ This quilt is a great way to use up larger scraps using a single colour as a base. Collette used pink, but you could use whatever colour you prefer or have the most of



FINISHED SIZE: 60" SQUARE

MATERIALS

- ◆ 1½ yards spotty background fabric
- ◆ 1¼ yards assorted pink fabric
- ◆ 2m navy solid fabric
- ◆ 0.5m binding
- ◆ 70" square wadding
- ◆ 3m backing fabric

THINGS TO REMEMBER

¼" seam allowance is used throughout unless otherwise instructed

RST - right sides together

HST - half square triangle

Press seams to the dark side unless otherwise stated

CUTTING

From the spotty fabric, cut:

- 32 5⅜" squares
- 6 9⅞" squares
- 16 4½" squares

From the assorted pinks, cut:

- 32 5⅜" squares

From the navy fabric, cut:

- 2 9⅞" squares

ASSEMBLY

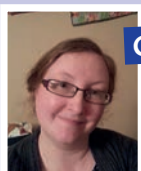
1 You will need to make 16 large HST units, 8½" unfinished. Four of these will need to be a pink/navy pairing. The remaining 12 can be pink/spotty fabric.

2 To make these take one spotty and one pink 9⅞" square and place RST.

3 Use a ruler to draw a diagonal line from corner to corner and then a ¼" line each side of the centre line. If you have a ¼" sewing machine foot you may not need to do this. (See Pic A.) The dashed line is your sewing line.

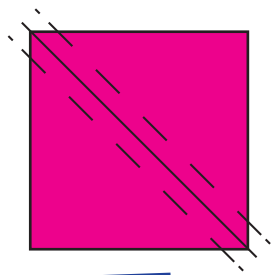
4 Pin if necessary then repeat for the remaining pairs of squares.

5 Stitch down one side (the dashed line) and then the other for all pairs.

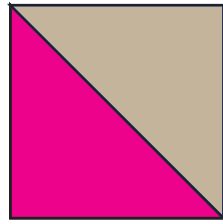


COLLETTE SAYS

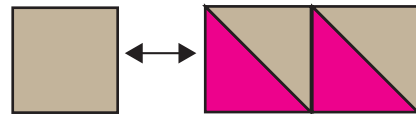
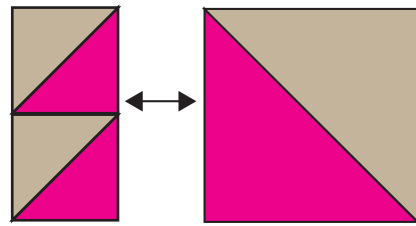
I cut the navy border fabric once I assembled the quilt top and measured this for accuracy



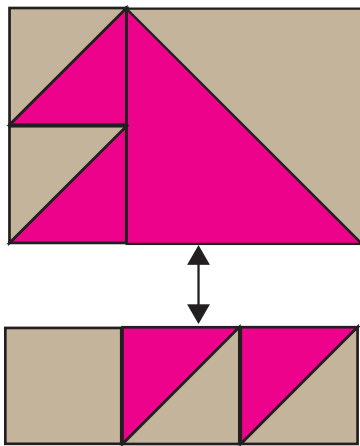
Pic A



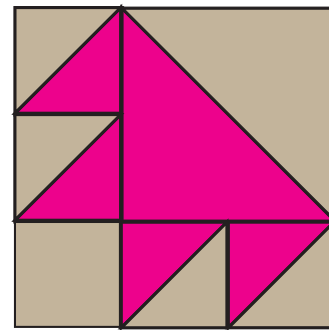
Pic B



Pic C



Pic D



Pic E

TIP

Label each of your completed units with Post-its to make sure they are sewn together in the right order

6 Cut along centre diagonal line. Press seams to the dark coloured fabric. (See Pic B.)

7 If necessary, trim and use a ruler to square to 8½" (place aside).

8 You will need 64 small half square triangle units, measuring 4½" unfinished.

9 Using the 5⅝" squares cut from the spotty fabric and the assorted pinks, make 64 HST units as before. Trim to 4½" square if necessary.

10 Sew two 4½" square triangles together and then sew these to the larger 8½" unit. (See Pic C.) Pay attention to the orientation of your small HST.

11 Take a 4½" spotty fabric square cut earlier and sew to two of the 4½" HSTs. (See Pic C.)

12 Sew the top section to the bottom. (See Pic D.) Press long seams open.

13 Make 12 more blocks like this and trim to 12½" unfinished if required. (See Pic E.)

14 Take your remaining four large navy/pink HST units and assemble

into four blocks as described in steps 10 to 13.

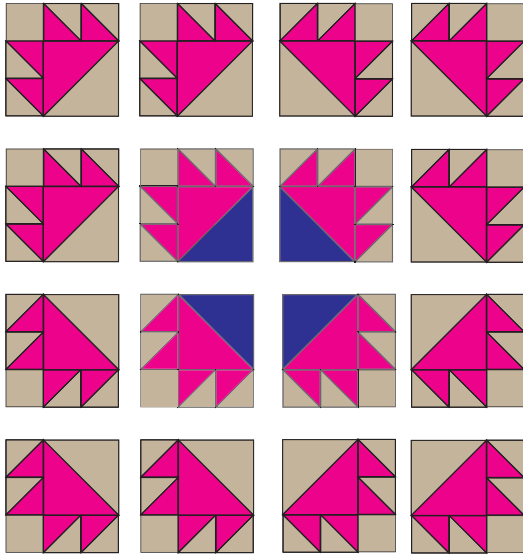
15 See Pic F and layout blocks as shown. Sew into horizontal rows. Then sew together and press long seams open.

16 To measure your required length for borders, measure the central height of the quilt and cut this by the width required (refer to Step 17.)

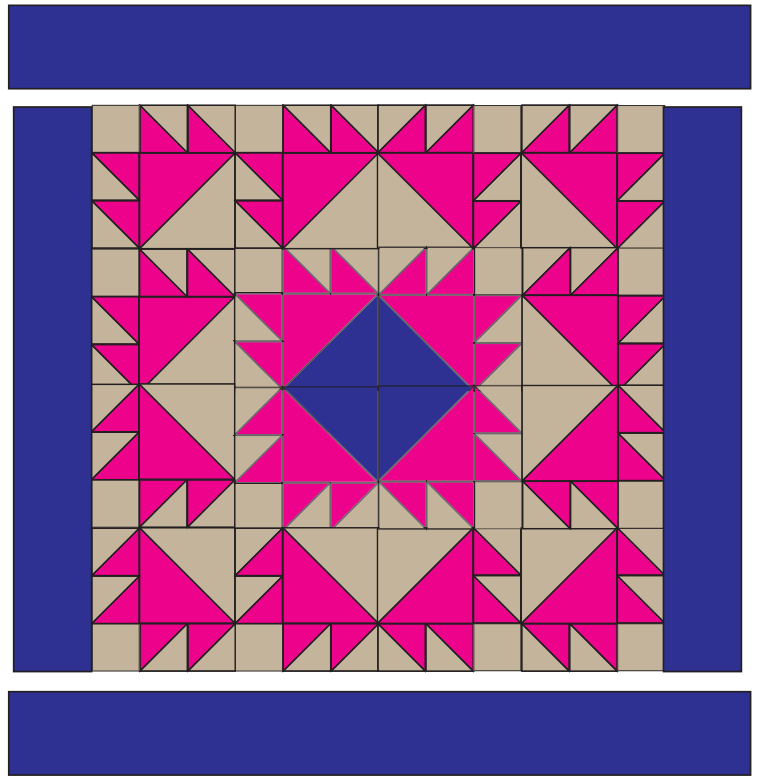
17 Cut the border strips for the right and left-hand side of the quilt top at 6½" wide x the length measured in Step 16 (it should measure approximately 60½").

18 Sew these border strips to each side of your quilt top.

19 Measure the new width of the quilt top including borders and cut two strips at this width x 6½".



Pic F



Pic G

20 Sew to the top and bottom of the quilt top. Press long seams away from quilt top. Press the whole quilt top and trim loose threads.

21 Take the backing fabric and lay onto a flat surface with the wrong side of fabric facing you.

22 Take quilt wadding and lay on top of backing fabric. Smooth out with your hands to get rid of any lumps or wrinkles. Lay your quilt top onto the wadding and smooth out with hands.

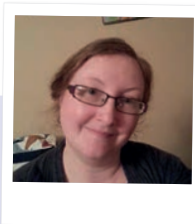
23 Baste as preferred. Collette used curved safety pins around 5" apart all over the quilt sandwich. It is useful to sometimes press the quilt top before pinning to get it nice and smooth.

24 Mark your quilting design if necessary.

25 Collette machine-quilted this quilt using her domestic sewing machine.

26 Once quilted, bury any thread and trim excess wadding and square the quilt.

27 Add binding in your preferred manner. For binding tips, head to page 23 to see Sarah Payne's different methods. ❖



Designer:
COLLETTE HOWIE

41 year old self-taught quilter Collette is a regular contributor to many magazines and teaches beginners patchwork www.poppyandpoochie.blogspot.co.uk

MASTERCLASS

straight line quilting



To keep your lines straight, try using a Hera marker or masking tape. A walking foot is also an invaluable tool to have for quilting. Practise your quilting lines on scrap fabric first to decide what stitch length and how dense you would like the lines to be. Here Collette has used 1" intervals between quilt lines.

Download your
TEMPLATES
from
quiltnow.co.uk



LUCKY penny

Mix bright scraps of sari prints to create a dazzling effect
and finish your bag with a few good luck charms!

BY **DEBBIE VON GRABLER-CROZIER**





▶ You can use the edge of your machine foot as an easy-to-follow guide when channel quilting



A



B



C



D

MATERIALS

- ◆ mixed sari silk squares
- ◆ 45cm lining fabric
- ◆ 45cm Vlieseline #279 80/20 cotton-mix wadding
- ◆ 45cm Vlieseline Decovil I Light fusible interfacing
- ◆ fat eighth Vlieseline H630 fusible wadding
- ◆ 120cm 1.5cm-wide leather or faux-leather strap
- ◆ leather hole punch
- ◆ orange #8 Perle cotton
- ◆ 2 gold swivel clips
- ◆ 2 gold D-rings
- ◆ gold medium magnetic clip
- ◆ decorative coins for trim
- ◆ co-ordinating or contrasting thread
- ◆ templates downloaded from www.quiltnow.co.uk

THINGS TO REMEMBER

Seam allowances are a ¼" unless otherwise noted

ASSEMBLY


1 The idea is to create a piece of 'fabric' large enough to cut the bag from using the templates. The sari silk is in squares (although it does come in strips too) so we need to make them into a patchwork. You could sew them together in squares but this would not be the right scale for a handbag-sized bag – you would only get one square and parts of another.

2 The method is to cut random shapes and stitch them down and quilt them – silk is very prone to fraying and this will help to stop that. When sewing the silk together, a slightly shorter stitch length will help.

3 Begin with a random triangle. Stitch this to a piece of cotton-mix wadding with channel quilting. (See Pic A.) Take another piece, also random, and with the RST stitch a seam on the right-hand side only. (See Pic B.) Flip open and channel-quilt the pieces. (See Pic C.)

4 Keep using this method until you have enough quilted fabric to fit the flap template and the front and the back. Cut out the template pieces and be careful with the raw edges of the fabric. Cut a piece of Decovil I Light to match the flap and fuse to the WS.

5 To make the flap lining, cut a 30x20cm piece of lining fabric and fuse a piece of H630 to the WS of it. Do not trim.



DEBBIE SAYS

I opted to change thread colour for each stitch to match the silk. But don't feel you have to!

6 Place the flap outer RST onto the lining and pin. Taking the seam allowance from the edge of the patchwork piece, sew around the lower edge only. Trim the lining to match the flap front and clip the curves.

7 Turn the flap RS out and press so that the edges are perfect. Top-stitch using a very narrow seam and thread colour of your choice.

8 Cut a piece of Decovil I Light approximately 5cm square. Reach inside the open part of the flap and fuse this against the lining in the middle right in the curve (some trimming to fit is helpful). This is to reinforce the magnetic clip. Attach the male half of the fastening in place.

9 Hand-sew coins along the bottom of the flap, spacing them evenly and tying off the thread inside the flap. Baste the flap back closed.



10 Cut another scrap of Decovil I Light and fuse it to the back of the front panel in the middle 8cm down from the top. Attach the female half of the magnetic clip.

11 Cut a piece of Decovil I Light to fit the front panel and fuse it to the WS. Go right over the clip to stop any sharpness, which may wear the lining. Cut a piece of Decovil I Light to fit the back and fuse it in place.

12 With the RST, sew the bag back to the front and clip the curves. Attach the flap at the back too.

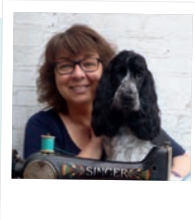
13 Use the front/back template to cut two lining pieces. With RST, sew the two lining panels together, leaving a gap for turning in the bottom.

14 With the outer RS out and the lining inside out, pull the lining on over the bag outer and match the side seams. Poke the flap down between the lining and outer and sew around the top edge.

15 Turn the bag through the gap in the lining and close the gap. Stuff the lining into the bag and top-stitch narrowly around the top.

16 Make two tabs by cutting two 6cm pieces from the main strap. Punch a hole at each end and enclose a gold D-ring. Attach this to the side of the bag with Perle cotton. Repeat for the other side. (See Pic D.)

17 Punch two holes in each end and use the Perle cotton to attach a swivel clip. ❖



Designer:

**DEBBIE
VON
GRABLER-
CROZIER**

Debbie has been a craft writer for 17 years, she loves writing and designing for craft magazines in the UK, USA, Australia and South Africa

www.sallyandcraftyvamp.blogspot.co.uk



Sweet Garden of Mine Lecien's New Range

By Lynette Anderson



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by Lynette Anderson Designs

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30TH AUGUST

Carry on quilting and patchwork class

This eight-week class is ideal if you can already do patchwork and quilting and are familiar with all the common blocks and quilting techniques. This class will teach more advanced techniques, share tips and include curves and blocks that give secondary designs. Every session there will be colour copies of the patterns taught (please bring £1 payable to the tutor).

Cost: £70

1ST SEPTEMBER

Mile-a-minute: start quilting with jelly rolls

Fast and furious and suitable for beginners – make a quilt top in a day. You will need a jelly roll and some border fabric.

Cost: £40 (excludes materials)



4TH, 18TH SEPTEMBER & 2ND, 16TH OCTOBER

Memory quilt techniques

Learn how to stabilise fabric, print on fabric, use embellishments and how to design your own unique memory quilt. Four Tuesday afternoons in September and October.

Cost: £65 (excludes materials)

NIMBLE THIMBLES

Swindon, Wiltshire

01793 950750

www.nimblethimbles.co.uk

This wonderful shop provides you with everything you need for sewing, quilting, knitting and crochet including fabric, patterns, sewing machines, yarn and haberdashery, plus a superb sewing school.

1ST SEPTEMBER

Appliqué and quilted cushion

Make a beautiful patchwork and appliqué 'HOME' or 'LOVE' cushion on this one-day workshop. Learn how to cut, piece, quilt, appliqué and make an envelope-style cushion.

Cost: £57

8TH SEPTEMBER

Coco jersey top/dress

During this one day workshop you will make a simple Tilly and the Buttons Coco jersey top/dress with multiple variations. It's the perfect introduction to sewing knit fabric on a regular sewing machine.

Cost: £60

15TH SEPTEMBER

Sew for Esme charity day

This is a day dedicated to sewing items to later sell to raise funds for a life-changing operation for a local two-year-old girl called Esme. So, if you can spare just a few hours or a whole day, please come along and get sewing.

Cost: Free



DOT TO DOT STUDIO

East Hoathly, East Sussex

01825 841311

www.dottodotstudio.co.uk

This small independent sewing school offers a wide range of dressmaking, patchwork and quilting and sewing classes for adults, kids and teens. Check out the website for the full range!



6TH OCTOBER

Get to know your sewing machine

Learn what all those dials and buttons do, and all these extra bits and bobs that come with your machine. Perfect for newbies, refreshers, or those who just want to get to know their sewing machine better!

Cost: £70

3RD NOVEMBER

Quilting techniques

A masterclass in quilting techniques, this essential workshop is for anyone who'd like to learn how to take their sewing skills to the next level. In this full-day workshop you will

learn a range of quilting techniques that you can apply to your own patchwork and quilting projects.

Cost: £80

10TH & 17TH NOVEMBER

Freehand machine embroidery

In this one-day workshop the fabulous Lara Sparks will be sharing her passion for freehand machine embroidery, helping you to use a sewing machine in your own creative way. All levels welcome! A basic level of sewing knowledge is helpful but not essential. All you need to bring is the enthusiasm to learn a new skill.

Cost: £75

24TH & 25TH NOVEMBER

Patchwork and quilting weekend

In this full weekend workshop our inspiring tutor Annabel will guide you through the process of making a simple quilt top. Using fabulously simple techniques and quick machine quilting you will create your own snuggly patchwork quilt to take home in just one weekend.

Cost: £130

ABAKHAN

www.abakhan.co.uk

There are plenty of exciting classes coming up at Abakhan stores. The family-run company sources top-quality fabrics, accessories and haberdashery for sewists nationwide.

8TH SEPTEMBER (MOSTYN)

Fabric origami cushion

Love patchwork and sewing but fancy something different? Then this course is for you, learn how to fold and play with fabric to get beautiful designs. We will make a cushion cover in the workshop but this block could easily be used as a tote bag or incorporated into a quilt.

Cost: £45

30TH SEPTEMBER (LIVERPOOL)

Fabric origami storage boxes

Make a fabric origami storage basket – turn circles into squares and fold to create gorgeous patterns and then stitch them together to form a basket to store your sewing knick knacks or give as beautiful gifts to your friends.

Cost: £30

3RD AND 4TH NOVEMBER (MOSTYN)

The weekend beginner's quilt two-day course

Spend the weekend making a gorgeous quilt to snuggle up in front of the TV or take on a picnic. Choose the quilt that fits your skills! All materials and instructions provided.

Option 1. Blocks in a row

For the beginner we have the Blocks in a row quilt where you will learn to sew accurate seams, cut squares with a rotary cutter and add a border for a beautiful patchwork quilt.



Option 2. Bird in hand

The more confident beginner will learn to make quarter square triangles to form the hour glass blocks and the fast flying geese methods to construct the stunning Bird in hand quilt. You will also learn to make your own binding and finish your quilt with mitred corners.

The hardest choice is deciding which quilt to make! Please email **cazie.patches@gmail.com** with your choice when you have booked the course.

Cost: £75



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Join the QUILTERS' GUILD

Joining a guild can be a brilliant way to connect with fellow quilters, learn new techniques and be a part of a thriving community – here's how to join in the fun!



Each group will be recreating the Bloomfield Coverlet to celebrate the 40th birthday of The Quilters' Guild



We chat to *Quilt Now* Designer and Chairman of Huddersfield Modern Quilt Guild, new member of the British Quilters'

Guild, Anne Marshall to find out more about what's involved in being part of this exciting quilty community.

Hi Anne, how are you? What are you working on at the minute?

Unfortunately lupus and the glorious weather we are having recently don't go well together! I am taking one day at a time and making sure I get

my #crafttherapy in some form or another! At the moment that is adding quilting to the Proud Union Jack quilt from issue 50 to send to the Festival of Quilts.

How long have you been quilting for and what do you love most about it?

I have really only been sewing and quilting over the last few years. It helps me feel useful, creative, happy and not just a sick person. Focusing away from the pain and into beautiful fabric to create something that passes love into a quilt for someone so easily creates something amazing from a situation that I wouldn't wish on my worst enemy (not that I have any!).

Congratulations on becoming Chairwoman of the Huddersfield Modern Quilt Guild!

Thank you! I feel incredibly honoured that along with Justine Henshaw @sewjustinesew (Secretary) and Paula Steel @paula_sewyellow (Treasurer) we have such an amazing group of quilters in our new guild!

What does your role involve?

We are a very new guild – it's only a few months in and we're still finding our feet as a Modern Quilt Guild. I imagine my role will change as the meetings go on. Justine and Paula are fantastic and deal with all the admin, organising memberships and spreadsheets. I get



the wonderful job of walking through the meeting having show and tells with our members, gathering ideas for charity work we will be taking part in within our guild and involving others, encouraging and being inspired by the massive talent in the room! I am hoping to start looking at bringing new modern quilters into the guild. So if anyone is interested in joining us, get in touch!

For anyone not familiar with the Quilters' Guild, can you describe what it is and who it is for?

The Quilters' Guild of the British Isles is a national organisation established in 1979 (next year is our 40th birthday!) Our motto is 'For all quilters, everywhere' and we are a very broad church of makers from art quilts to modern quilts, to miniature quilts and every type of quilt you can imagine! We are a membership organisation, our events are run by volunteers and we are a registered charity

because we also hold the UK collection of historic quilts and patchwork items at our headquarters in York and have the British Quilt Study Group who publishes academic research into our quilts. We regularly put on exhibitions and lend the items to other museums in the UK and around the world. British patchworkers and quilters took their traditions to all corners of the world through the 17th, 18th and 19th century migrations and so it's so important to preserve that UK heritage for patchworkers the world over! This year our exhibition of the oldest dated patchwork, the 1718 Coverlet, is a great example of that, its closest date and design quilt is found in the Canadian McCord museum in Toronto – would that both quilts could talk and tell their stories!

What is the best thing about being part of a guild?

The people. I have never been part of a

group where I have felt so inspired and encouraged in a way that pushes the work I create. Sitting and listening to a room of wonderful people talking about modern quilting with the love I also have for it is massively heartwarming. Seeing someone struggling with fabric choice or pattern ideas and having so many people helping them though to finish a quilt they love is brilliant. I love it. The positivity within our guild is incredible, having those in-depth conversations you can only have with other quilters about thread choices – you all know what I mean!

The guild has so many ways to meet other quilters, from local meetings, the yearly national AGM and Conference and Festival of Quilts show to social media and hashtag meet-ups like **#qgbiweekendwip** at **@thequiltersguild**. In terms of inspiration, the historic collection is always a great place to go for inspiration for modern quilts



Anne's Pride quilt was displayed proudly at this year's Festival of Quilts

Find Anne's awe-inspiring quilt pattern inside issue 49 of Quilt Now. Available from www.moremags.co.uk

(www.quiltmuseum.org.uk), the social media feeds are always full of members quilts and historic quilts, there is a weekly round-up of events across the country so you can always drop in and see quilts being exhibited somewhere too! At Festival of Quilts there is a special guild members category, The Quilters' Guild Challenge sponsored by Bernina, which is a great way to get involved with your guild and meet other members!

How can people join the guild?

To Join Huddersfield MQG you can get in touch with us at huddersfieldmqg@gmail.com You would then become a member of the Modern Quilt Guild and we recommend that everyone becomes a member of The Quilters' Guild too. You can be a member of both and the list of reasons why you should become a member is endless! The wealth of information, discounts,

events and occasions to get involved with, and the most important reason to become a member of any of the guilds is because the group is only as good as its members. Guilds need quilters and quilters need guilds!

It's easy to join, visit www.quiltersguild.org.uk and follow the 'Join Us' prompt. You can pay yearly or quarterly by Direct Debit, and at less than £4 a month it's good value! We also have lots of discounted membership options for young quilters and students – our educational remit means we want to encourage new young quilters to get involved via discounted memberships, bursaries and awards.

How does the Modern Quilt Guild differ from The Quilters' Guild?

It differs simply because of the word 'modern', and that is simply what we do. Whether it is using modern techniques, fabric, styles or patterns, we focus purely

on modern quilting. We feel focusing on one on the many specialist areas of quilting brings us closer as a group and we are able to properly help and guide each other and appreciate what we all do. We have one meeting a month, and as we all know we have so many WIPs (works in progress), it is nice to be able to concentrate on one area of what we are all up to for a day with a group doing just that!

The Modern group is the youngest group within the guild and is growing fast! Others include Traditional Quilts, Miniature Quilts, Young Quilters and The Quilt Study Group to name a few. The Modern group has its own Instagram feed [quiltersguildmoderngroup](https://www.instagram.com/quiltersguildmoderngroup) newsletter, giveaways, challenges and exhibitions. There are also new QG Modern Groups springing up around the country too for guild modern quilters to sew in real life together!



Guilds need quilters and quilters need guilds!



The Quilter's Guild – at a glance

- ◆ The Quilter's Guild was founded in 1979 and now contains over 6,500 individual members!
- ◆ In 1983, it was registered as a charity to assist in its educational work.
- ◆ 1990 saw the British Heritage Quilt Project begin, documenting domestic items of patchwork and quilting dated prior to 1960. The Guild office was also opened in Halifax.
- ◆ In June 2001 the Resource Centre was opened in Halifax to house the heritage quilt collection and library, which was later awarded full museum status.
- ◆ Festival of Quilts was launched in 2003, attracting over 25,000 visitors annually, with over 1,000 quilts exhibited at the show.
- ◆ In 2008 The Guild moved to York and opened the Quilt Museum and Gallery, the UK's premier visitor attraction for quilters.
- ◆ 2015 sadly saw the Quilt Museum and Gallery close but it reopened for special exhibitions in 2017 and continues to do so, while also offering a comprehensive online archive.

Have you got any exciting plans coming up with the group over the next few months?

The Huddersfield MQG will be looking to get involved with a charity or two, I am hoping to find something local and something on a larger scale. We had a number of members with quilts in this year's Festival of Quilts. We have this month's meeting coming up and we shall be getting our ideas down... watch this space!

We're also looking forward to the 40th birthday celebrations of the guild and looking to the future of modern quilting with the guild. We have a really inspirational guild-wide challenge for our birthday year where each specialist group will be working on interpretations of a beautiful moving historic quilt in the Guild Collection called the Bloomfield Coverlet - we're

looking forward to seeing how each group interprets this 170-year-old quilt for today! There's so much going on! Do join us and join in!

FIND OUT MORE

For any queries about The Huddersfield Modern Quilt Guild, contact huddersfieldmqg@gmail.com

Discover more about The Quilter's Guild and the different specialist groups at www.quiltersguild.org.uk

Explore The Quilters' Guild Collection archive and find out more about the latest Quilt Museum and Gallery special exhibitions at www.quiltmuseum.org.uk



IMPROV cushion

Lose yourself in some relaxed improv piecing to brighten up your sofa

BY EMILY LANG





This is a great way to use up larger scraps. The finished cushion is 20" square, so you could repeat the blocks and make a gorgeous scrap-busting quilt in no time!



FINISHED SIZE: 20" SQUARE
FINISHED BLOCK SIZE: 7" SQUARE

MATERIALS

- ◆ green scraps (larger scraps, or six fat eighths)
- ◆ blue scrap
- ◆ fat quarter linen fabric
- ◆ ½ yard pillow backing
- ◆ 22" square plain fabric for lining
- ◆ 22" square wadding
- ◆ 20" square cushion insert
- ◆ 7½" square piece of paper for block-size template

THINGS TO REMEMBER

RST - right sides together

FQ - fat quarter

Use a ¼" seam allowance unless otherwise stated

CUTTING

From each of the 6 green scraps, cut:
5 1½x20" strips

From the blue scrap, cut:
1x20" strip

From the linen FQ, cut:
2 2½x20½" strips
3 2½x16½" strips
2 2½x7½" strips

From the backing, cut:
2 14x20½" pieces

ASSEMBLY

1 To assemble the improv string blocks, sew two 1½x20" strips right sides together along one 20" side.

2 Repeat for all 1½x20" strips to create a strip set.

3 Sew two strip sets together RST along one 20" side.

4 Take one strip set, lay a clear ruler at a random angle (not perpendicular) to the strip set. Cut along the ruler edge to cut a small (approximately 2" - 4") shape. This shape should be irregular. (See Pic A.)

5 Repeat Step 4 to create four centres for the improv blocks.

6 Using the extra strip sets, begin adding 'logs' to the centres cut in steps 4-5 as you would add logs to the sides of a log cabin block.

7 Once a side has been added, do not trim immediately, leave the edges long to allow more variation in the angle of the next side.

8 Lay the next log along another side of the centre shape. Flip the new log RST on top of your centre, and sew along the straight edge of the log.

9 Trim the excess from the first log, once the second log is sewn.

10 Use the additional strip sets, and the trimmed scraps to build outward from all four centres.

11 Once the patchwork centres are large enough, lay the 7½"-square template on top to ensure the entire area is covered.

12 Trim around the template to create one 7½"-square block.

13 Repeat steps 11-12 to create four 7½"-square blocks.

14 Sew one 2½x7½" linen strip RST along the side of one patchwork block.

15 Sew a second patchwork block along the other 7½" side of the linen strip.

16 Repeat steps 14-15 with the second 2½x7½" strip and the other two patchwork blocks.

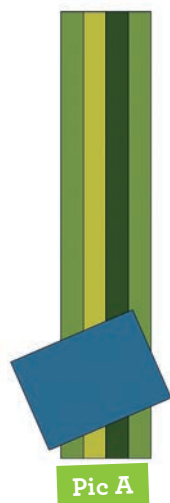
17 Sew one 2½x16½" linen strip along the long side of each of the two patchwork sections.

18 Sew the two sections together. Add the last 2½x16½" linen strip along the other edge of the patchwork.

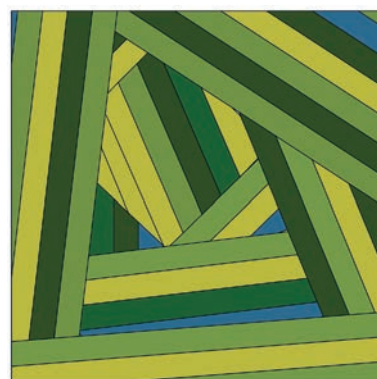
19 Sew the remaining 2½x20½" strips to the top and bottom of the patchwork, completing the border and baste the pillow top, wadding, and muslin.

20 Quilt the patchwork densely and trim the quilted patchwork to 20½" square.

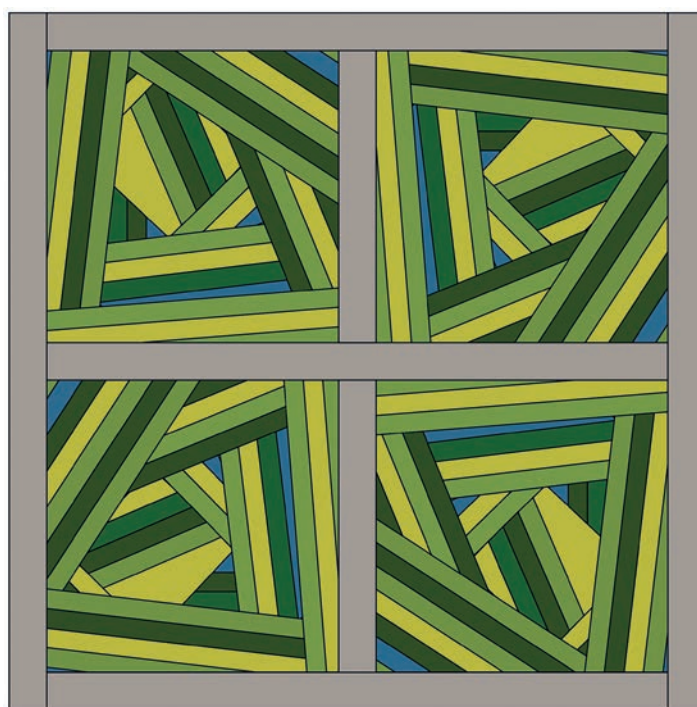
21 Take one 14x20½" piece, along one 20½" side, fold down ½" and press. Fold down ½" again and press, concealing all raw edges.



Pic A



One Block Diagram



Cushion Front Diagram

22 Sew ½" from the folded edge and repeat for the second 14x20½" piece.

23 Arrange the pillow top right side up, and backing pieces right side down. Align all raw edges (folded seams toward the middle).

24 Sew around all sides. Clip corners, and turn right sides out. Fill with a 20"-square insert for an overstuffed look.



Designer:
EMILY LANG

Emily Lang is a mum who loves to sew and read. She's been sewing for about 15 years and fell in love with quilting after her daughter was born. She loves to design quilts and enjoys the challenge of working with intricate piecing. Read more at www.mommynaptime.blogspot.com and on Instagram **MommysNapTime**



PRETTY points

Soften the graphic look of this geometric design by adding a delicate floral print to the monochrome solids

BY **DEBBIE VON GRABLER-CROZIER**



▶ This design would work well in just solids too, or all prints, just be careful to choose prints that are non-directional or blenders rather than anything too fussy



FINISHED SIZE: 45X58"

MATERIALS

- ◆ 1.2m black solid
- ◆ 1.2m white solid
- ◆ 60cm pink floral
- ◆ 40cm fabric for binding
- ◆ 3.2m floral fabric for backing
- ◆ 1.3x1.6m Vlieseline #279 80/20 cotton-mix wadding

THINGS TO REMEMBER

Seam allowances are ¼" unless otherwise stated
HST - half square triangle

ASSEMBLY

1 To make a block, take a black square and a white one and place them together. Draw a diagonal line on the white square. (See Pic A.) Sew either side of the line and then cut along the original line. (See Pic B.) This makes two HST units. Trim the unit to 16.5cm square.

WE USED

Vlieseline from Six Penny Memories, www.six-penny.com and Lady Sew and Sew, at www.ladysewandsew.co.uk
 Caviar and Snow Pure Elements, Bonheur Sweet, Courbe Ikat Rose and La Florison Dim Indigo and Aster by Bari J. All from Art Gallery Fabrics and supplied by Hantex: For further details and stockists information, visit www.hantex.co.uk/mystockist

CUTTING

From the black solid, cut:
 32 18cm squares

From the white solid, cut:
 40 18cm squares

From the pink floral, cut:
 8 18cm squares

From the binding fabric, cut:
 5.5m of 3.5cm-wide bias binding

With the backing fabric:
 join to make a 1.3x1.6m piece

TIP

Cut the fabrics into 18cm wide x WOF strips and then sub-cut into squares

2 Make another 63 of these in black and white. Use the full quilt picture as a guide for placement of the HST units. Begin with the floral/white centre strip. There are



BETHANY SAYS

How amazing would this quilt look in bold brights, such as orange and teal and maybe a splash of hot pink?



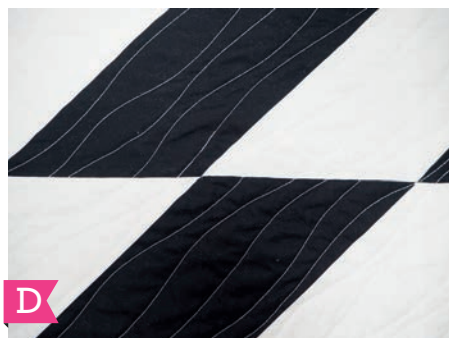
A



B



C



D



E

Watch those points! You cannot hide behind much with this quilt. Preserve the seam allowance, which appears as you join, so that you don't flatten your points

four blocks of four. Begin with the floral together to the left and then the white together to the left. (See Pic C.)

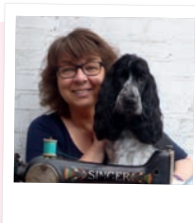
3 Repeat this for the next block. This brings you to the centre. The other side of the centre is exactly the same but mirror reversed.

4 The rest of the quilt is made from mirror image HST blocks. There are eight per row and the first two are black to the bottom left and then black to the top right. Repeat and join. Make this again but so that to the right of the midline is a mirror image.

5 Repeat Step 4 another three times to make four rows (you will see some flying geese emerging in the centre). Do the same with the rest of the blocks but turn it so that the geese fly towards the centre each time.

6 Make a quilt sandwich with the backing together to the left and then the white together to the left. (See Pic C.)

7 Trim the quilt to a perfect rectangle and round the corners with a teacup or similar. (See Pic E.) Bind with bias binding to finish. ❖



Designer:
DEBBIE VON GRABLER-CROZIER

Debbie has been a craft writer for 17 years, she loves writing and designing for craft magazines in the UK, USA, Australia and South Africa
www.sallyandcraftyvamp.blogspot.co.uk



In next month's

Quilt Now

We're looking ahead to autumn in **ISSUE 54!**

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Make this stunning
Lynne Goldsworthy
design

All contents and gifts are subject to change

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Quilty catch up with **SIX PENNY MEMORIES**

Sit down with a cuppa as Kim and Debbie from Six Penny Memories share what's going on in their quilty world



The cottage at Beamish includes exhibits, stories and, of course, quilts and tells the history of quilting and its growth as a cottage industry in the 1800s.

Joe started his working life as an apprentice to a tailor and whilst he did not take to it, it did allow him to gain skills that helped him stand out as a professional quilter. He had a great ability to devise intricate designs and patterns, which he cut out of cardboard. Once the design had been selected by his customer he would mark it out on the cloth with chalk or pencil. Joe was popular with the ladies and his fame was renowned and his work travelled as far as America.

In his latter years however, Joe lived a solitary life in his thatched cottage overlooking the River Tyne. He had married a woman older than himself but she had died after a long illness. He enjoyed the company of pedlars and itinerants who brought him news of the happenings up and down the country. Sadly, the last sighting of him was on the evening of Tuesday 3rd January 1826. On the following Saturday his savagely murdered body was discovered by concerned neighbours. It was thought that Joe was murdered for the fortune that he was supposed to have had acquired through his quilting!

The history of quilting in the north is extremely interesting and if you are ever in the area a visit to Beamish Museum is a must. Rosemary Allan who was the curator of quilts has written about Joe and many other well-known quilters from the north in her book *Quilts and Coverlets: The Beamish Collection.*

EXCLUSIVE OFFER

Colliery Days was the first book written by Six Penny Memories and includes over 20 projects, all beautifully photographed at Beamish Museum. The RRP is £12.99 but it is available to *Quilt Now* readers for £7. Go to www.six-penny.com and enter the code **QN53** at the checkout



As many of you will know we have a close affiliation with Beamish, the Living Museum of the North. In fact, when we started writing our sewing project books we regularly visited the museum and took inspiration to then create our projects. We also had the pleasure of being able to take all of the photos for the books at Beamish Museum.

We were particularly excited to hear that, as part of the Remaking Beamish project, the cottage of Joseph Hedley, better known as 'Joe the Quilter', was to be recreated at the museum.

Joe lived in his cottage at Warden, a village in Northumberland. After his murder, the cottage was demolished. Following an archaeological dig by staff from Beamish and local volunteers some remains were found including the base of the walls, flagstones, pottery and even a button.



SIXPENNYMEMORIES

Find out more about Kim and Debbie, see what they're sewing and visit their shop at www.six-penny.com

michael miller FABRICS



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WELCOME



This is our exclusive foundation paper piecing guide, brought to you by the fabulous Sarah Ashford!

Foundation paper piecing (or FPP for short) is such an addictive technique and it's perfect for piecing together smaller or fiddly bits of fabric and creating really intricate

and clever designs. I'm always so impressed with how neat FPP can look and the amazing designs you can achieve. Trust me, once you start experimenting with this technique it will transform your piecing skills!

Sarah draws on years of sewing expertise to offer a brilliant step-by-step guide to this fun technique and offers a whopping nine flower block patterns for you to play around with. Once you've got the hang of FPP you can frame your designs, use them to create a beautiful floral quilt or try Sarah's stunning zipper pouch or pretty cushion project. Both can be sewn up in an evening and would make great gifts!

I hope you find plenty of ideas, tips and tricks to inspire you over the next few pages. Now sit back, relax and enjoy this exclusive book from *Quilt Now*.

Bethany

Editor, *Quilt Now*

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Pick your favourite FPP flower block and transform it into a beautiful zip-up pouch

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What is FOUNDATION PAPER PIECING?

by Sarah Ashford



Foundation paper piecing (FPP) is a technique that uses a pattern on paper as a foundation for constructing a design. You stitch through the paper, using the pattern lines as a guide, in a sequential formation, slowly building up the pieces to create an accurate, point-perfect design. But where to start? Read through this tutorial before you begin and you will be making beautiful FPP projects in no time!

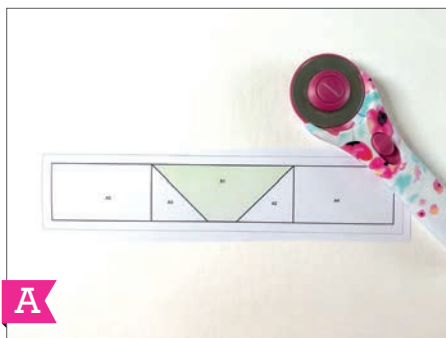


Sarah's

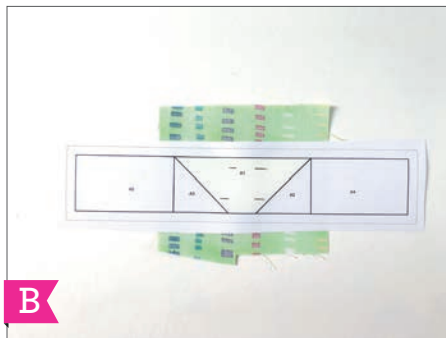
FPP TIP

An Add-A-Quarter ruler is really useful to get accurate seam allowances.

Add-A-Quarter ruler, £8.28 from www.quiltdirect.co.uk



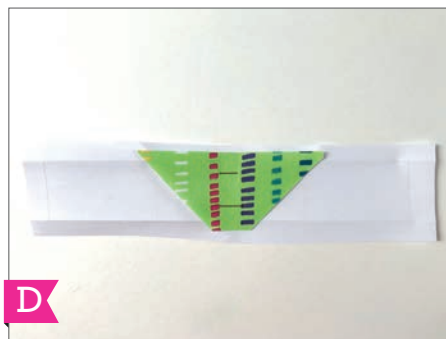
A



B



C



D

HOW TO

1 Photocopy and cut out each section of the pattern. Start with the section labelled block A1, A2, A3 etc then move on to B1, B2, B3 etc. (See Pic A.)

2 Starting with section A1, take a piece of fabric that is larger than this section. Pin the fabric in place on the reverse of the pattern so that the right side of the fabric is up when you flip the paper over. Your block is going to be created on the back of your pattern. This is where it can get confusing at first, so take your time! (See Pic B.)

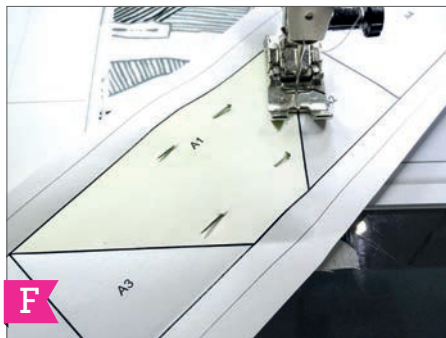
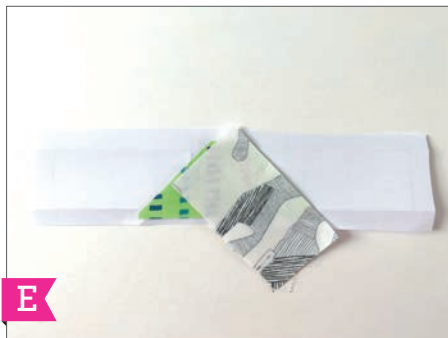
3 Trim the fabric to the size of the A1 section but with a $\frac{1}{4}$ " seam all around. Take your postcard and fold

back the first line and create a nice crisp seam.

4 Using your ruler, trim a $\frac{1}{4}$ " seam. Do this for all the sides of sections A1. (See pics C and D.)

5 Take a piece of fabric bigger than the size of section A2. Hold it up to the light to check the fabric covers the whole section and a $\frac{1}{4}$ " seam allowance all around.

6 Use a rotary cutter to create a straight line down one side and line it up with the A1 section, right sides together. You can completely overlap the sections and trim afterwards if you prefer. (See Pic E.)



7 Turn the pattern right side up and stitch down the line between section A1 and A2, remembering to use a short stitch length. (See Pic F.)

8 Flip the paper over and iron section A2 into position. (See Pic G.)

9 Flip back to the pattern side and repeat, by using your postcard and Add a Quarter ruler to cut out section A2. (See Pic H.)

10 Repeat the same steps for A3 to A5.

11 Repeat the same process for all subsequent sections.

12 Join all the blocks together in the regular way, pinning right sides together and using a $\frac{1}{4}$ " seam and a regular stitch length. The instructions will tell you which order to stitch the blocks. Tear away the paper from the edge where the blocks join to make it easier.

13 Carefully remove the papers, using tweezers for any tricky bits. You will now have a perfectly accurate block. Happy foundation paper piecing! ❖



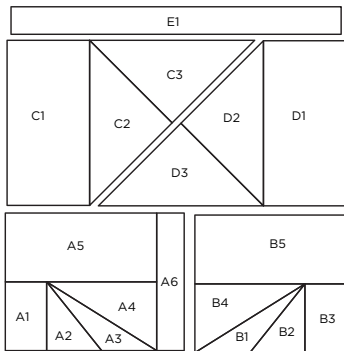
Constructing your nine
FLOWER
blocks

Follow the guide to foundation paper piecing on page 6 before finishing your blocks using these step-by-step instructions



FLOWER 1

- ❁ Join Section A to Section B
- ❁ Join Section C to Section D and add section E
- ❁ Join AB to CDE



FOUNDATION PAPER PIECING PATTERNS

Exclusively from Sarah Ashford



INSIDE YOUR FPP GUIDE:

- 9 Flower block patterns
- Step-by-step guide to FPP
- Use your 9 beautiful flower blocks to create a stunning cushion & pouch

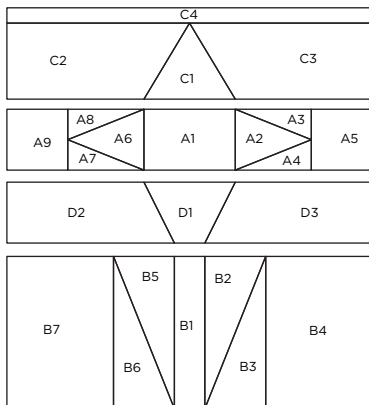
Find your
nine full-size
FPP flower block
patterns inside
your exclusive
envelope



NOTE
All seam allowances are $\frac{1}{4}$ " unless otherwise stated

FLOWER 2

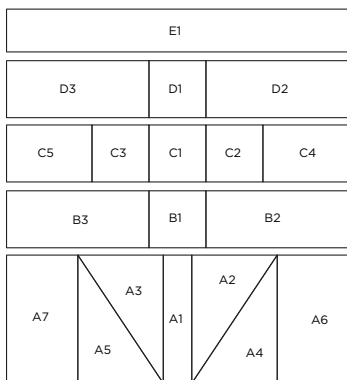
- ✿ Join Section A to Section C
- ✿ Join Section B to Section D
- ✿ Join AC to BD





FLOWER 3

- ❁ Join Section A to Section B
- ❁ Join Section C to Section D and add Section E
- ❁ Join AB to CDE



SARAH SAYS

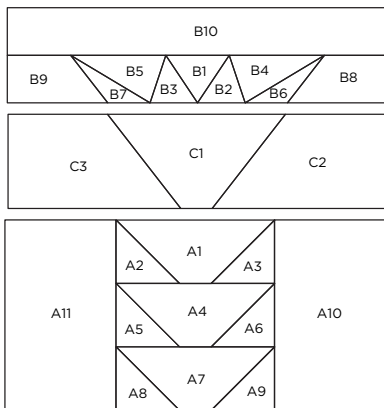
FPP is really sewing by numbers, you follow the letters and numbers in sequence to create perfectly pieced blocks!



TIP
 Shorten your
 stitch length to
 allow for easier
 removal
 of paper

FLOWER 4

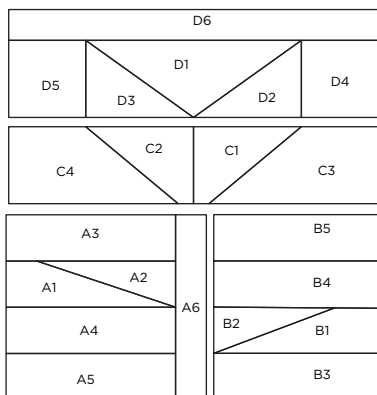
- ✿ Join Section B to Section C
- ✿ Add Section A





FLOWER 5

- ❁ Join Section A to Section B
- ❁ Join Section C to Section D
- ❁ Join AB to CD

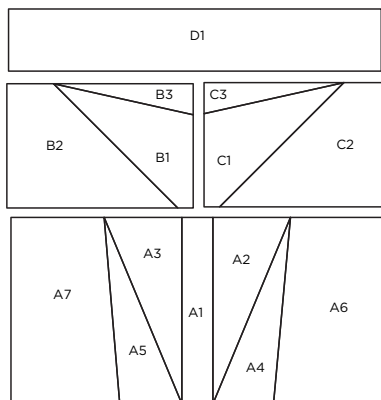


TIP
Remember to
press as
you go!



FLOWER 6

- ✿ Join Section B to C and add Section D
- ✿ Add Section A to BCD



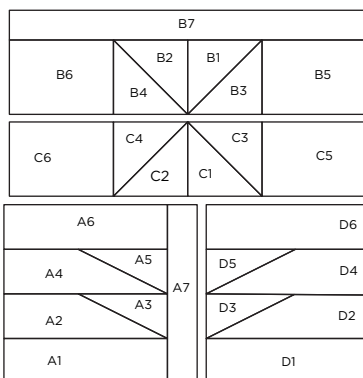
SARAH SAYS

Make sure you cover all the seam allowance with your fabric; hold it up to the light to check or use a lightbox if you have one



FLOWER 7

- ❁ Join Section A to Section D
- ❁ Join Section B to Section C
- ❁ Join AD to BC



TIP

Back-stitch at the beginning and end of each line to reinforce the seam



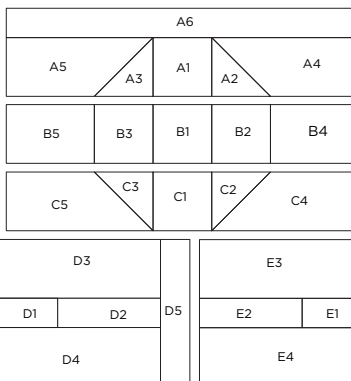
SARAH SAYS

When printing FPP patterns, make sure

you print your pattern pieces at 'actual size' with no scaling on your printer

FLOWER 8

- ✿ Join Section D to Section E
- ✿ Join Section A to Section B and add Section C
- ✿ Join ABC to DE

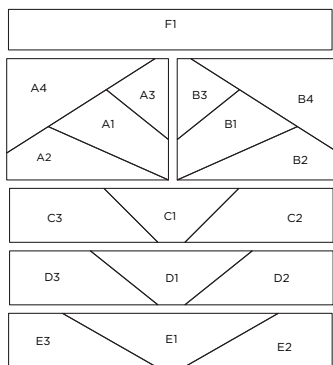




TIP
 Now you've made all 9 blocks, why not make them into a quilt or use them to complete the projects in this booklet!

FLOWER 9

- ✿ Join Section A to Section B and add Section F
- ✿ Join Section C to Section D and add Section E
- ✿ Join ABF to CDE



IN BLOOM

cushion

Brighten up any chair with this
modern flower design cushion





Use
your FPP
patterns!





Sarah made her block into this striking cushion, but this block would look wonderful repeated in a quilt too

MATERIALS

- ✿ 9" square flower block panel of your choice
- ✿ 5x9" low-volume fabric for left panel
- ✿ 5x9" low-volume fabric for right panel
- ✿ 5x18" 'grass' piece for lower panel
- ✿ 5½x18" fabric for top panel
- ✿ 13x18" fabric for top of cushion back
- ✿ 8x18" fabric for bottom of cushion back
- ✿ 20" square wadding
- ✿ 80" scrappy binding
- ✿ 18" square pillow form
- ✿ foundation paper piecing flower block pattern inside envelope or available to download at www.quiltnow.co.uk

FINISHED SIZE: 18" SQUARE

THINGS TO REMEMBER

Use a ¼" seam allowance throughout unless stated

RS – right side

WS – wrong side

ASSEMBLY

1 This cushion uses Flower block 4, but you can use any of the flower blocks. Follow the foundation paper piecing instructions on pages 6-9 and see the block construction guides on pages 10-18.

2 Stitch the two 5½x9" low-volume pieces to either side of the 9" flower block and press. Add the 18x5" grass strip to the bottom and press to the dark side.

3 Add the top panel to the block and press.

4 Pin or spray-baste the panel to the piece of backing. Quilt as desired. This cushion was quilted in a grid formation with horizontal and vertical lines. (See Pic A.)

5 Trim off the excess wadding. (See Pic B.)

6 Take the large back piece WS facing and fold a ¼" seam and then turn ¼" again to create a hem. Pin in place and stitch close to the edge. Repeat for the small back piece. (See Pic C.)



7 Lay the cushion front WS up and lay the small bottom section across the bottom, lining up the ends and ensuring that the hemmed edge is at the top. Lay the large back section on top, overlapping the small section, with the hem at the bottom. (See Pic D.)

8 Clip in place with binding clips and stitch a $\frac{1}{2}$ " seam all the way around, reinforcing the stitches where the two seams meet.

9 Bind in your preferred way and pop the pillow form inside. Sit back and relax with your beautiful new floral cushion! ❖

WHAT IS LOW-VOLUME FABRIC?

This is defined as fabric that 'reads' as light or solid but also has a secondary pattern or design. It is usually made up of neutral or paler colours and is particularly useful for backgrounds, adding texture or depth. Most fabric collections contain some low-volume prints, and it can be handy to save these in your stash to mix and match in future projects



Meet SARAH ASHFORD

Join us for a cuppa as we go 'behind the seams' with quilt designer and FPP fan Sarah Ashford



What's your favourite technique?

I have so many techniques that I love. I like foundation paper piecing for the precision and complexity of the designs you can create. But I also love the slow, meditative process of English paper piecing. I enjoy making traditional quilt blocks in modern fabric but equally I have a lot of fun with improv piecing; sometimes it's good fun to do away with the ruler and break the rules! I love the modern aesthetic of straight-line quilting and its endless possibilities but I also enjoy the process and heirloom quality of big stitch hand quilting.

Hi Sarah, how are you? What's on your sewing table?

I'm great thank you and very busy, but it's the best way to be! My sewing table is overflowing at the moment with lots of exciting projects. So much of what I do is for publication so I can't talk about it too much, but let's say there are some gorgeous rainbow shades involved and also some jersey; I'm looking forward to trying something new and making a jersey quilt - watch this space!

How would you describe your quilting style?

This is a tricky one as I don't like to be pigeon-holed into a particular style, but one thing I would say is I love colour! When I look through my Instagram feed it's bright, colourful, and I do like a novelty print every now and again! So if I had to summarise, I'd say, fresh, bright, modern and fun.

Where do you find your inspiration for coming up with new patterns?

I find inspiration all around me. It could be an element of a design in an advertising campaign, in tiles, architecture or indeed from the abundance of inspiration online. I've recently discovered a wealth of beautiful colour charts on Pinterest! This is a great starting point for anyone who finds putting colours together tricky. I could be inspired by a



Having fun with fussy cutting



Meeting entrepreneur
Gary Vaynerchuk



No Goose Left Behind



Herringbone cushion

If you could make a quilt for a famous person, dead or alive, who would it be and what would it look like?

Without doubt I would make a quilt for businessman and entrepreneur Gary Vaynerchuk. He has been a true inspiration to in the last year and I have been constantly motivated and inspired by him to work hard, have tunnel vision doing what I want to do and to live my very best life. By weird and serendipitous coincidence, I had the opportunity to meet Gary very briefly at a meet-and-greet session in Los Angeles (the day before Quilt Con) and it felt like a dream come true. I'm going to make a quilt for him, and it will include some of his quotes that resonate the most with me as a way of saying thank you.

Finally, are there any exciting plans you have coming up?

I have so many exciting things in the pipeline! I have lots of commissions up my sleeve and I'm an ambassador for Hobbs Batting and am going to be giving talks to quilting groups about choosing

the right wadding for your quilt. There are also some very exciting Great British Quilter plans that I hope to share very soon! I'm also busy making and selling customisable project pouches embellished with glitter vinyl and I'm really excited to be teaching at the Stitch Gathering Retreat again in Edinburgh in October.

FIND OUT MORE

Get to know Sarah and keep up with her latest designs and events at www.sarahashfordstudio.com
Find [sarahashfordstudio](http://sarahashfordstudio.com) on Instagram and join her amazing **#GreatBritishQuilter** challenge. You can find Sarah's vinyl pouches www.sarahashfordstudio.etsy.com



Meeting entrepreneur
Gary Vaynerchuk



No Goose Left Behind



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FIND OUT MORE

Get to know Sarah and keep up with her latest designs and events at www.sarahashfordstudio.com
Find [sarahashfordstudio](http://sarahashfordstudio.com) on Instagram and join her amazing **#GreatBritishQuilter** challenge. You can find Sarah's vinyl pouches www.sarahashfordstudio.etsy.com

FOUNDATION PAPER PIECING PATTERNS

Exclusively from Sarah Ashford



INSIDE YOUR FPP GUIDE:

- 9 Flower block patterns
- Step-by-step guide to FPP
- Use your 9 beautiful flower blocks to create a stunning cushion & pouch

9
FPP FLOWER
BLOCKS TO
MAKE!

Use
your FPP
patterns!



ZIPPER *pouch*

Use one of your fabulous flower blocks to create this striking zip-up bag, perfect for everything from sewing supplies to stationery





Why not make a set of pouches using all your flower blocks? Ideal for a quick collection of thoughtful gifts!

THINGS TO REMEMBER

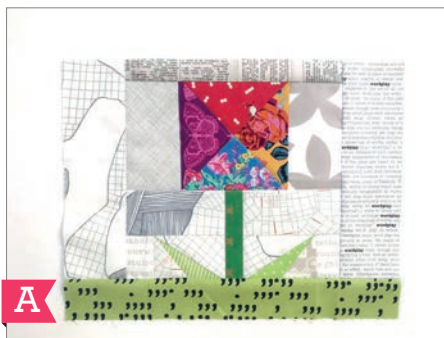
Use a $\frac{1}{4}$ " seam allowance throughout unless otherwise stated

RS - right side

WS - wrong side

MATERIALS

- ✿ 9" square flower block panel of your choice
- ✿ 2 3x9" low-volume strips
- ✿ 2x14" 'grass' piece for lower panel
- ✿ 13½x10½" back piece
- ✿ 2 13½x10½" lining pieces
- ✿ 2 12x16" wadding pieces
- ✿ 2 12½x9½" pieces of medium-weight interfacing
- ✿ 17½" zip
- ✿ basting spray
- ✿ foundation paper piecing flower block pattern, inside envelope or available to download at www.quiltnow.co.uk



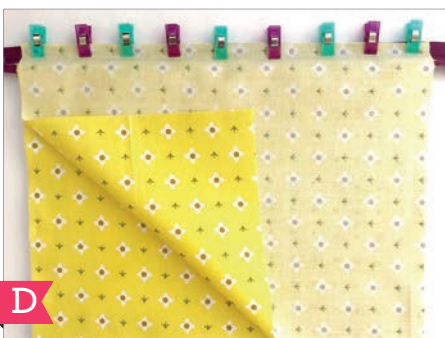
ASSEMBLY

1 This cushion uses Flower block 1, but you can use any of the flower blocks. Follow the foundation paper piecing instructions on pages 6-9 and see the block construction guides on pages 10-18.

2 Stitch the two low-volume 3x9" pieces to each side of the 9" flower block. Add the 14x2" 'grass' strip to the bottom. (See Pic A.)

3 Using spray baste, adhere the front panel to the wadding and quilt as desired. This pouch was quilted using straight lines in a neutral thread.

4 Trim the excess wadding and repeat for the back panel. (See Pic B.)



5 Iron on the interfacing to the wrong side of each panel to add stability.



SARAH SAYS

Use a Hera marker and acrylic ruler to draw your first quilting line down the centre of the panel then use the edge of the foot against each line as a guide for further lines

6 Place the front of the pouch right side up and the zip right side down with the zipper on the left. Place the lining right side down, lining up all three edges. Use binding clips to





WHAT IS A ZIPPER FOOT?

A zipper foot can be used to insert standard and invisible zips, as well as piping and even trims! It includes indents for the needle to move through on either side of the foot, so that the zipper teeth don't interfere with your sewing. Once you start using one you'll wonder how you ever managed without it!

hold in place and use a zipper foot to stitch across the top, close to the zipper teeth. (See Pic C.) Press open.

7 Lay the back panel down right side up and the completed panel on top, right side down, followed by the lining piece right side down. (See Pic D.) Stitch across the top, close to the zipper teeth.

8 Open out so that you have the outer piece, wadding and lining on one side of the zip and the same on the other. Press. Top-stitch across the top on either side of the zip. (See Pic E.)

9 Open the zip halfway. This is very important so that you can turn the

pouch the right way out! Place the outer front layer so it is touching the outer back layer, right sides together and that the lining pieces are touching, right sides together. Use binding clips to clip all around, leaving a gap of approximately 5" for turning in the middle of the lining. (See Pic F.)

10 Stitch all the way around using a ½" seam, reinforcing the stitches at the beginning and end where the gap is, and also over the zip. Clip the corners and trim the excess zip before turning right side out through the gap.

11 Use a small slip stitch to close the gap in the lining and you are finished! ❖



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