

LOVE PATCHWORK & Quilting

ISSUE TWENTY THREE

Sharing your passion for fabric!

23
HOT NEW
DESIGNS+IDEAS

TRENDS FOR
YOUR HOME

- NORDIC COOL
- JAPANESE ZAKKA
- SEASIDE CHIC
- RETRO GINGHAM



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WELCOME

Going anywhere nice?



Yes it's a cliché, but I love when my hairdresser asks 'Going anywhere nice on your holidays?'. From that tiny piece of small talk, dreams are built. Even if we're not going away, what's your ideal holiday? Sightseeing in breathtaking cities or wandering ancient ruins? Or is relaxing by the pool to read a book and take the occasional indulgent nap your thing?

My mind was obviously pondering vacations as I planned this issue's projects. **Michelle Wilkie's** cover quilt has 'summer in the city' written all over it, with hot pink and orange sizzling against urban grey. Sightseeing in Oslo would be oh so cool, but for now I'll channel Nordic cool with **Karen Lewis'** stylish quilt and cushions. A picnic in the park wouldn't be complete without the quintessential gingham blanket, reimagined by **Jessie Fincham**. I'll have a bottle of pop and slice of Victoria sponge, please! If the weather drives the fun indoors, I love the idea of hunkering down in a French cottage, cosy under a handmade crocheted blanket. Thanks to **Jo Avery**, even a failed yarn wrangler such as myself can get this classic look minus the tangles!

This issue's shortcut to that holiday feeling is **Kerry Green's** set of vintage cases – the sight of a suitcase always evokes the excitement of travel. The feeling isn't a million miles from starting a new quilt. Deciding what you want to do, rounding up everything you need, embarking on the journey, then basking in the results. And just like holidays, isn't it always tempting to plan the next quilt as soon as the previous project is over?!


Jenny

JENNY FOX-PROVERBS EDITOR



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Give the classic Dresden Plate a modern update with our exclusive designs!

PATCHWORK & Quilting

Sharing your passion for fabric!



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GLORIOUS GINGHAM

80 Give the humble check a modern twist with Jessie Fincham's fab quilt – it's perfect for summer picnics!

MEASUREMENTS NOTE

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

Block of the Month



93 Join us for another design in our series with Lynne Goldsworthy.



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NEXT MONTH

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COLOUR CRUSH

98 We're picking a palette of yellow, to get you inspired.

THE BIG QUESTION

WHAT'S YOUR FAVOURITE EVER MAKE?



Designer Jessie Fincham
This issue Glorious Gingham

"I think it's my Scrappy Trips quilt. It puts a big smile on my face whenever I look at it, with great memories of a fun online quilt-a-long with thousands of quilters worldwide!"



Designer Lynne Goldsworthy
This issue Sunshine and Surf

"It has to be the first one I made 15 years ago. It was shoddily pieced, poorly quilted and with horrible colour choices, but boy was I pleased with myself when I finished it."



Designer Michelle Wilkie
This issue Hotting Up

"My favourite ever quilt is my Phased Circles. I love it. Every bit of me went into it: the design, the piecing, using my favorite fabrics, the 80-hour quilting session! It represents me."

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MODERN DRESDENS

made easy

Download your templates from the blog today!

Fancy giving a trad technique a fresh new look?
It's simple with our easy-to-use templates and
inspired design ideas from our super-star
technical editor Sarah Griffiths.

We're really spoiling you this month with not one, but two free gifts, both LP&Q exclusives (of course!). Whether you prefer the sedate pace of a bit of hand-stitching or the instant gratification of a speedy sewing machine, we know you'll love our fool-proof guide to making Dresdens. Oh-so clever Tech Editor Sarah has created a set of four templates that make planning and cutting your Dresdens a doddle, plus you can mix and match to make over 50 different designs. Once you've had a good nosey at your templates, check out our step-by-steps for a complete

guide to cut, sew and press your way to Dresden heaven! And if you're still wanting more, we've also got some inspired ideas for making even more designs.

Whether you fancy a big project or a quick fabric fix, we've got you covered with a whole host of gorgeous block designs that are guaranteed to kick-start your sewing mojo (all pretty prints, courtesy of our lovely friends at Purple Stitches purple-stitches.com). Whatever you decide to make, we hope you'll feel inspired to take on some summertime stitching – and don't forget to share your makes with us, we love to see what you're up to!



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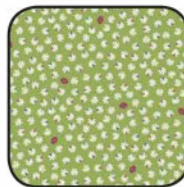


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LOVELIFE

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SUNRISE TO SUNSET

With the time between sunrise and sunset getting longer, it can only mean one thing: more sewing! And when you've got Hawthorne Threads' new Coyote fabrics, why would you ever stop? See more on page 12.



JENNY LOVES...

■ Check out Dashwood's city-centric Street Life fabric on page 10, filled with cars, high-rise houses and busy pedestrians. Opposite is Lori Holt's new book *Farm Girl Vintage*. The first lets you channel an urban it-girl vibe, and the other your inner country girl! Mix and match styles to match your own taste and personality.



VINTAGE HEAVEN

Sometimes we all need to get our vintage on, so take a moment and absorb the retro charm of these 1930s reproduction fabrics from The Homemakery. Then imagine how pretty they'd look combined with one of their dainty lace trims. Vintage heaven! Perfect for tea towels, pillowcases, skirts and more. There are over 150 prints, plus lace trims ranging from a cute 7mm wide to a whopping 55mm, in loads of designs and colours. View the whole nostalgic range at www.thehomemakery.co.uk

BINDING BUDDY

■ There's no feeling quite like finishing a quilt, although we wish there was a way to get there a bit quicker. To help speed up the process of binding your quilts, we recently discovered the Binding Buddy tool from June Tailor. This handy ruler is 30in long and 2¼in or 2½in wide, with a 45-degree angle at one end – combined with a rotary cutter and mat, the tool makes it easy to cut perfect strips of binding, either with the fabric's grain or on the bias. Such a simple time-saver is a must for your wishlist! Find your local stockist at www.eqsk.com



QUILTER'S MAGIC MIRRORS

It's not often that you use a mirror when you're quilting, but our eyes have been opened to their potential by Florence from Flossie Teacakes. There's plenty to read, make and learn on her blog and her latest post reveals how to use Magic Mirrors to help you visualise how your fussy-cut geometric patchwork patterns might look when they're finished. Florence says: "With the Magic Mirrors, you just need to cut the smallest sampling of pieces and then place them on your fabrics – your selection will grow into a fully-formed round and you will see this (see above)." So simple but so clever, you'll save time and make more creative choices. Read Florence's full review at flossieteacakes.blogspot.co.uk and get your hands on a set of Magic Mirrors at www.cottonpatch.co.uk



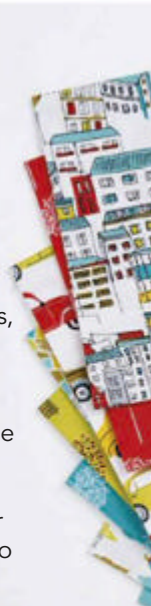
Pouch appeal

We all love a good offer, whether it's a BOGOF or a 3-for-2 deal, so imagine our delight when we saw this cute 2-in-1 zipper pouch sewing pattern on Svetlana Sotak's Etsy shop. Most of us have far too much sewing stash to fit into just one pouch, so having two pouches together is a brilliant idea. The easy yet ingenious design holds the two sides together with Velcro or you can unfold it to lie flat, depending on your storage space. We think it would look great in a fun, modern fabric, but really we'd like to make one with a patchwork hexie pattern on the outside for maximum geometric appeal! The 12-page pdf pattern can be downloaded instantly and includes instructions for a small pouch (3½in x 5½in) and a large pouch (4½in x 8¼in). Head over to www.etsy.com/shop/sotakhandmade



STREET LIFE

Celebrate the unique quirks of the urban scene with this new Street Life collection by Jessica Hogarth for Dashwood Studio. The city-inspired range has all the motifs you'd expect, including cars, traffic lights, post boxes, telephone boxes, people and buildings, as well as all-important trees. There's a retro edge to the designs, which are reminiscent of old television footage of mid-century London. The balance of modern and vintage in the collection means it's perfect for all sorts of projects, but we'd love to sew a patchwork bag to carry on the morning commute! To order, visit www.purple-stitches.com





QUILTCON 2016

The biggest show in the quilting calendar, QuiltCon, may be over for 2015 but we're already looking forward to the 2016 event! Put together by the Modern Quilt Guild, QuiltCon 2016 will take place in Pasadena, California, in February 2016. As usual, the show will include workshops, lectures, shopping, quilt exhibits and much more. We've just heard details of some of the big names involved as workshop instructors and lecturers, which include Angela Walters, Heather Jones, Amy Smart, Alison Glass, Carolyn Friedlander, Victoria Findlay Wolfe, Christine Haynes, Shea Henderson, Melissa Averinos and Jeni Baker. You can find more details of the event at quiltconwest.com and look out for the class schedule, which is released on June 1 2015.



HANDMADE FAIR

It's official: tickets for the Handmade Fair 2015 are now on sale. The three-day craft extravaganza takes place at Hampton Court Palace on 18-20 September and promises to be even more exciting than last year. Once again, your ticket will include a workshop, a Super Theatre Session and Grand Make participation, plus access to the boutique shopping village. It's a great opportunity to learn something new from top designers and makers, and stock up on craft essentials, too. For more details about the event, visit www.thehandmadefair.com

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FARM GIRL VINTAGE

New quilting books are always exciting and *Farm Girl Vintage* by Lori Holt includes 14 fab projects and 45 gorgeous blocks, measuring 6in or 12in, which you can mix and match together for infinite quilt designs. But this is more than just a book, it's part of a whole experience! Until October, Lori is running a Sew Along on her blog, called Farm Girl Fridays, using one or two blocks from the book every week. Lori says: "We will also have 45 different bloggers spotlighting one block on their blog, with a few farm girl surprises thrown in by me along the way!" You can also purchase a special fat quarter bundle of fabrics chosen by Lori from www.fatquartershop.com. The Sew Along has already started so visit Lori's blog at beeinmybonnetco.blogspot.co.uk. The spiral-bound book is published by It's Sew Emma, www.itssewemma.com





GOOD NEIGHBORS

A rainbow of sewable prints will soon be on offer from Amanda Jean Nyberg in her first fabric collection, *Good Neighbors*. The focus is on simplicity and colour, with vibrant shades carrying simple dots, crosses, stripes, flowers, v-shapes and more. Amanda says: "I set out to design a line of fabric that I would like to sew with. I think I did it!" She definitely did that, with a range that's perfect for patchwork – the designs all work together wonderfully and there are even a few that we can't wait to fussy cut! You can find out more at Amanda Jean's blog, crazymomquilts.blogspot.co.uk, and get your hands on the fabric this autumn from www.connectingthreads.com



BUTTERFLY BRIGHT

How cute are these prints? *Mouse Camp* is the debut collection by designer Erica Hite, who joins an impressive portfolio of fabric designers over at Windham Fabrics. Inspired by her favourite childhood books, the range tells the story of a family of mice on a camping trip – and the resulting fabrics combine whimsical illustrations with a fresh, bright colour palette. Pick up the print now from *Butterfly Bright* at www.butterflybright.com – race ya!

COYOTE & ROADRUNNER

The latest fabric from Hawthorne Threads is this gorgeous *Coyote* collection, inspired by a trip to Death Valley in California's Mojave Desert. As you'd expect, the range captures plenty of wild west motifs, such as feathers, cacti and dream catchers, as well as coyotes and roadrunners. Divided into two palettes (*Sunrise* and *Sunset*), the colour themes include trendy coral and turquoise, as well as natural stone and sand shades, which makes it perfect for creating modern quilts. Our favourite parts of the range are the panels, which offer larger motifs to get creative with, especially the *Coyote Quilt Back Panel*, which measures 56in x 72in and is a great idea for backing a quilt. You can see the whole range at www.hawthornethreads.com



Graffiti Quilting

Take a deep breath, sit down and prepare to be amazed. Karlee Porter creates the most amazing quilting patterns we've EVER seen. She calls it *Graffiti Quilting*, which is the title of her new book that explains how you can start free-motion quilting in this way, too. Using vibrant thread colours and extravagant

designs, Karlee's work truly looks like painting with your sewing machine. The book is filled with over 70 designs and shapes, as well as eye-popping quilts created by Karlee. It's a must-buy for any quilter looking for a new challenge. Buy your copy from www.karleporter.com or Amazon.

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MODERN ART

Forget Picasso, a good quilt is priceless and this one has all the hallmarks of a contemporary cubist-inspired classic.

Cover star



HOTTING UP

It's official – summer is coming! Mix up cool grey and white with hot pink and orange à la Michelle Wilkie.

Get ready for some bright paper piecing...

YOU WILL NEED

- Pink fabric 1¼yd
- Orange fabric 1¼yd
- Grey fabric 1¼yd
- White fabric 1¼yd
- Batting 64in square
- Backing fabric 4yds
- Binding fabric ½yd

FINISHED SIZE

- 60in square approx

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- You will need sixty (60) copies of the Triangle In Square (Large) template (see page 86).
- Templates include seam allowances.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

- Pink: Les Points in Rose, Cherie by Frances Newcombe for Art Gallery Fabrics.
- Orange: Foliage in Tangerine, Botanics by Carolyn Friedlander for Robert Kaufman.
- Grey: Spirocraft, Indelible by Katrina Roccella for Art Gallery Fabrics.
- White: Text in White, Sun Print Text by Alison Glass for Andover.
- Binding fabric: Sharp in Black, Doe by Carolyn Friedlander for Robert Kaufman.

QUILT

CUTTING OUT

1 From pink fabric cut:
Sixteen (16) 6½in squares.
Sixteen (16) 1½in x 6½in rectangles.
Sixteen (16) 3½in x 1½in rectangles.
Sixteen (16) 3½in x 2½in rectangles.
Fourteen (14) 3½in squares.
Thirty-two (32) 3in x 5in rectangles.

2 From orange fabric cut:
Fourteen (14) 6½in squares.
Fourteen (14) 1½in x 6½in rectangles.
Fourteen (14) 3½in x 1½in rectangles.
Fourteen (14) 3½in x 2½in rectangles.



Simple triangle shapes within rectangles are easy to paper piece together using our template.




The sizzling shades of orange and hot pink...



...are cooled with soft grey and white.

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Perfect for revamping any room in a flash...

YOU WILL NEED

- Pink fabric ¼yd
- Orange fabric ¼yd
- Grey fabric ¼yd
- White fabric ¼yd
- Batting 14in x 26in
- Backing fabric 14in x 26in
- Binding fabric ¼yd

FINISHED SIZE

- 12in x 24in approx

NOTES

- You will need twelve (12) copies of the Cushion Triangle In Square template (see page 86).

FABRICS USED

- Pink: Nature Walk in Magenta, Wee Wander by Sarah Jane for Michael Miller Fabrics.
- Orange: Period, Comma by Zen Chic for Moda Fabrics.
- Grey: Line Scratch, Botanics by Carolyn Friedlander for Robert Kaufman.
- White: Jacks in White, Moonshadow by Kim Schaefer for Andover.

MINI QUILT

1 From each of the pink, orange, grey and white fabrics cut:

- Three (3) 1in x 4½in rectangles.
- Three (3) 2½in x 1¾in rectangles.
- Three (3) 2½in x 1¼in rectangles.
- Three (3) 2½in squares.
- Three (3) 4in x 4½in rectangles.
- Six (6) 2in x 4in rectangles.

2 From the binding fabric cut three (3) 2¼in x WOF.

MORE QUILTING

With less piecing involved, you'll have more time for quilting with this project, so try cross hatch lines.



3 The wall hanging consists of 12 blocks. Refer to Fig 1 for colour placement for each block.

4 Follow steps 8–10 of the main quilt instructions, using the Cushion Triangle in Square templates. You will use a 2½in square for section 1, and two 2in x 4in rectangles for sections 2 and 3.

5 Add a 2½in x 1¾in piece to the bottom of the pieced triangle and a 2½in x 1¼in piece to the top. Pay attention to the

direction of the triangle. Then add the 1in x 4½in and 4 x 4½in pieces to each side of the triangle unit (Fig 2).

6 Arrange your blocks referring to the photo, or in your chosen order. Sew the blocks into rows, then sew the rows together, matching seams.

7 Make a quilt sandwich with your top, batting and backing. Quilt as desired. Sew your binding strips together and use to bind the edges.

Constructing the mini quilt...

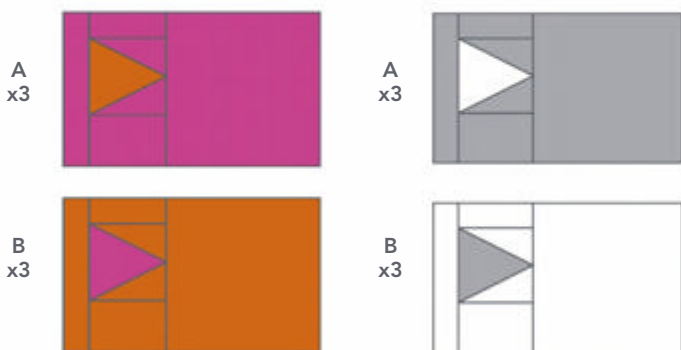


Fig 1

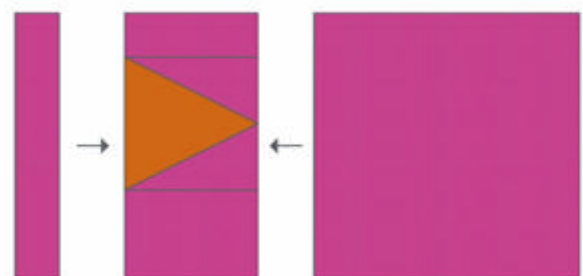


Fig 2

Check the triangle direction when adding these pieces.

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FANTASTIC FUSSY CUT

Get ready to make the most of your favourite fabrics with Susan Standen's super-cute cushion pair.



We love those fussy-cut food fabrics...

YOU WILL NEED

- Fabric A $\frac{3}{4}$ yd
- Fabric B one (1) fat eighth
- Fabric C one (1) fat eighth
- Fabric D $\frac{1}{2}$ yd
- Fabric E one (1) fat eighth
- Fabric F one (1) fat eighth
- Background fabric 20in square
- Lining fabric 20in square
- Batting 20in square

FINISHED SIZE

- 18in square approx

NOTES

- EPP = English Paper Piecing.
- RST = right sides together.
- The selvedge finish on the cushion back is optional.
- Amount given for Fabric A is for fussy cutting. If you are not fussy cutting, one fat eighth will be enough.

FABRICS USED

All prints are from the Lighthearted collection from Kokka.

- Fabric A – Lacey Border in Navy
- Fabric B – Text in Red
- Fabric C – Floral in Mint
- Fabric D – Floral in Cream and Yellow
- Fabric E – Floral in Navy
- Fabric F – Alphabet Border in Pink

EPP CUSHION

CUTTING OUT

- 1 Print and cut out the required number of paper pieces, as follows:
 - Template A six (6) copies
 - Template B six (6) copies
 - Template C twenty-four (24) copies
 - Template D twelve (12) copies
 - Template E twelve (12) copies
 - Template F six (6) copies
 - Template G twelve (12) copies

- 2 From Fabric A fussy cut six (6) pieces of Template A. Place the paper pieces on top of your fabric and cut around the outside, with an additional $\frac{1}{4}$ in seam allowance on all sides. You will also need to cut one selvedge piece from Fabric A, allowing for a $\frac{1}{4}$ in seam allowance to the inside of the printed border.



Triangles, diamonds, half hexies and kite shapes all come together to form one gorgeous hexagon.

- 3 From Fabric B cut six (6) pieces of Template B and six (6) of Template C.
- 4 From Fabric C cut twelve (12) pieces of Template D.
- 5 From Fabric D cut twelve (12) pieces of Template E. You will also need one (1) $18\frac{1}{2}$ in x 10in piece and one (1) $18\frac{1}{2}$ in x $12\frac{1}{2}$ in piece, for the cushion back.
- 6 From Fabric E cut six (6) pieces of Template C and six (6) of Template F.

TAKE YOUR TIME OVER THE FUSSY CUTTING OUT BECAUSE THIS MAKES A HUGE DIFFERENCE TO THE FINISHED CUSHION.

- 7 From Fabric F cut twelve (12) pieces of Template C and twelve (12) Template G.

PIECING THE CUSHION TOP

- 8 Baste all the paper pieces using your preferred method.
- 9 Arrange your basted pieces in sections, as shown (Fig 1). Place the two pieces being sewn RST and use a whip stitch, passing through the fabric on the edge of each piece, but not the paper. When sewing Y seams, simply sew along the first seam and then realign the pieces until the new edges are together and continue sewing together the new edges.
- 10 We found it easiest to work from the centre outward. Start by piecing two F diamond pieces together, then add a B kite piece (Fig 2). Make three of these units, then join these units in the centre. Then add three more B pieces to complete the centre star shape (Fig 3).



We quilted bold lines following the EPP shape.

Homestyle



Adding the selvedge creates interest at the back.

11 Join a G triangle to each side of the A kite pieces. Join each of these units to the centre star (Fig 4).

12 Join a C triangle to the side of an E piece and join a C triangle to the top of another E piece. Join these two units together (Fig 5). Make six of these units.

13 Join a C triangle to each D half hexagon to form larger triangles. Sew one of these triangle units to each end of the E/C strips from the previous step (Fig 6). Join these strips to the outer edge of the star to complete the EPP section of the cushion (Fig 7).

14 Press the finished EPP centre well. It is useful to spray with starch and then turn over, spray with starch again and press under all the dog ears that stick out beyond the outer edges of the piece. Remove all the papers and press again.

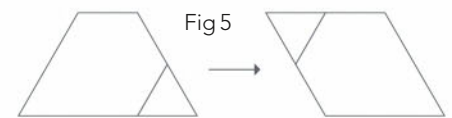
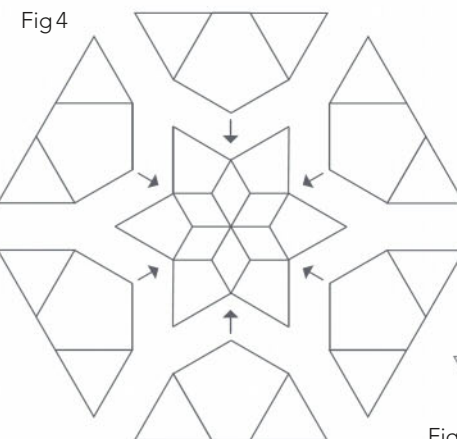
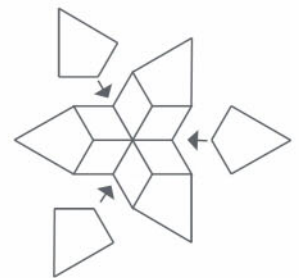
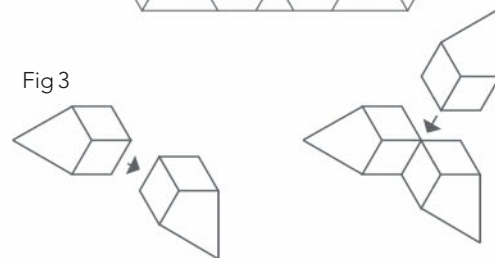
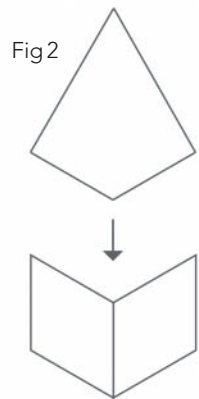
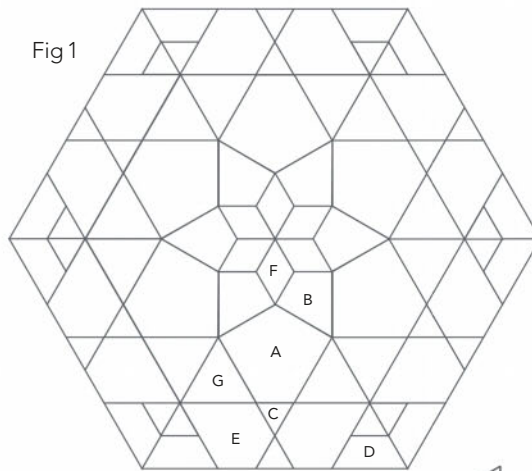
15 Place the EPP centre on the background fabric and pin in place. Machine appliqué or hand stitch the EPP star shape to the backing fabric.

QUILTING AND FINISHING

16 Make a quilt sandwich with your lining fabric, batting and finished cushion top. Baste using your preferred method. Quilt as desired. Trim any excess lining and batting, and square up to 18½in.

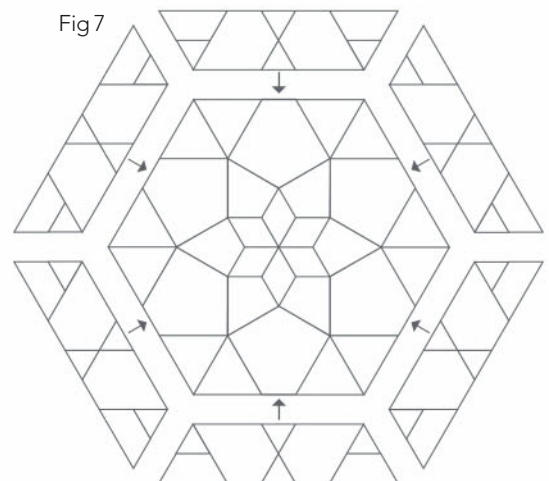
17 Finish the cushion back as in steps 16–19 of the pieced cushion (overleaf).

Piecing the cushion front...



EXTRA EFFECTS

Note: The tiny brown diamonds formed when sewing the pink triangles together is achieved through fussy cutting, they are not paper pieced in. The triangles were cut from the alphabet border with one tip crossing over onto the brown dot main print.



Our cushions are square and hexie heaven...

YOU WILL NEED

- Fabric A ¾yd
- Fabric B one (1) fat quarter
- Fabric C one (1) fat eighth
- Fabric D one (1) fat eighth
- Fabric E one (1) fat eighth
- Fabric F one (1) fat eighth
- Backing fabric ½yd
- Lining fabric 20in square
- Batting 20in square

FINISHED SIZE

- 18in square approx

NOTES

- Seam allowances are ¼in, unless otherwise stated.
- The selvedge finish on the cushion back is optional.
- Amount given for Fabric A is for fussy cutting. If you are not fussy cutting, one fat eighth will be enough.



We quilted wide and narrow lines to form squares and then stitched just inside each hexagon shape.

PIECED CUSHION

CUTTING OUT

1 Cut one selvedge from Fabric A, it should measure 18½in x 3in approx, with the selvedge running along one long side. Fussy cut nine (9) 2½in squares.

2 From Fabric B cut sixty-four (64) 2in squares.

3 From Fabric C cut two (2) 2in x 2½in pieces and two (2) 2in x 5½in pieces.

4 From Fabric D cut twelve (12) 2in x 5½in pieces and four (4) 2in squares.

5 From Fabric E cut eight (8) 2in x 5½in pieces and eight (8) 2in x 2½in pieces.

6 From Fabric F cut eight (8) 2in x 5½in pieces and eight (8) 2in x 2½in pieces.

7 From backing fabric cut out one (1) 18½in x 10in piece and one (1) 18½in x 12½in piece.

Piecing the cushion top...



Fig 1

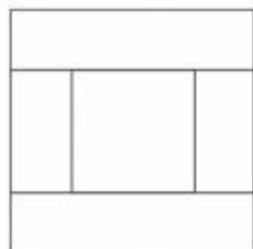
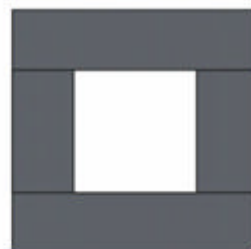
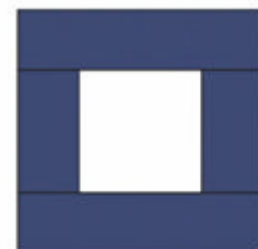


Fig 3

x1



x4



x4

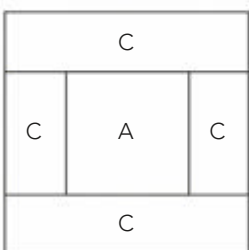


Fig 2

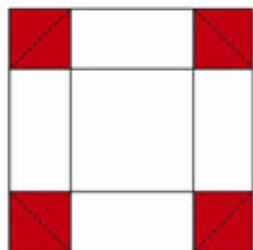


Fig 4

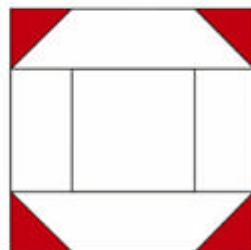


Fig 5

Fig 6



Fig 7



Homestyle

PIECING THE CUSHION TOP

- 8 Take one of your fussy cut Fabric A squares and sew a 2in x 2½in Fabric C piece to each side (Fig 1). Press.
- 9 Sew the 2in x 5½in Fabric C pieces to the top and bottom. Press (Fig 2).
- 10 Repeat this process with the remaining fussy cut Fabric A squares. You will surround four of the fussy cut squares with Fabric E and four with Fabric F (Fig 3).
- 11 Pin Fabric B squares to each corner of your pieced units. Sew a diagonal seam from one corner to the other on each square (Fig 4). Trim excess fabric, leaving a ¼in seam allowance, and press open (Fig 5). Repeat with the eight other units.
- 12 Take one 2in x 5½in Fabric D rectangle and place a Fabric B square at each end. Sew a diagonal seam from the inside corner to the opposite outside corner, at both ends of the rectangle (Fig 6). Trim excess fabric, leaving a ¼in seam allowance, and press open (Fig 7). Make a total of twelve (12) of these units.
- 13 Take the 2in Fabric D squares and pair each with the remaining Fabric B squares, right sides together. Sew a diagonal seam, corner to corner. Trim excess fabric from one side of the seam, leaving a ¼in seam allowance (Fig 8). Press open to form a 2in half-square triangle unit (Fig 9).

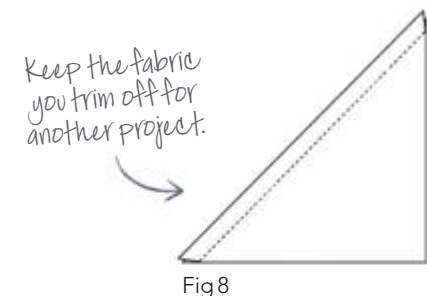


Fig 8

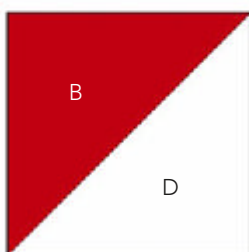


Fig 9

These simple pieces finish the corners.

- 14 Lay out your blocks as shown (Fig 10) and piece them all together.

QUILTING

- 15 Make your quilt sandwich with the lining, batting and finished block. Baste using your preferred method. Quilt as desired. Trim any excess lining and batting, and square up your cushion top to 18½in square.

FINISHING

- 16 Take the 18½in x 10in piece of backing fabric and sew the selvedge cut from Fabric A to the long edge. Topstitch the seam down. Trim to measure 18½in x 12½in.
- 17 Press one long edge of the unpieced 18½in x 12½in backing fabric over by approximately ½in, then fold over and press again. Topstitch this double fold to hem.

- 18 Lay out your cushion front, right side up. Lay the backing fabric with the selvedge attached right side down, aligned with the top edge and the selvedge at the centre of

the cushion. Place the other backing fabric piece, right side down, aligning the raw edge with the bottom edge of the cushion and keeping the topstitched seam at the centre of the cushion.

- 19 Pin the backing and cushion front securely together and sew a seam around all four edges. Overlock or zigzag stitch over the edges once the inner seam has been completed. Turn the cushion cover right side out through the gap in the back and insert a cushion pad to finish.



SUSAN STANDEN
England

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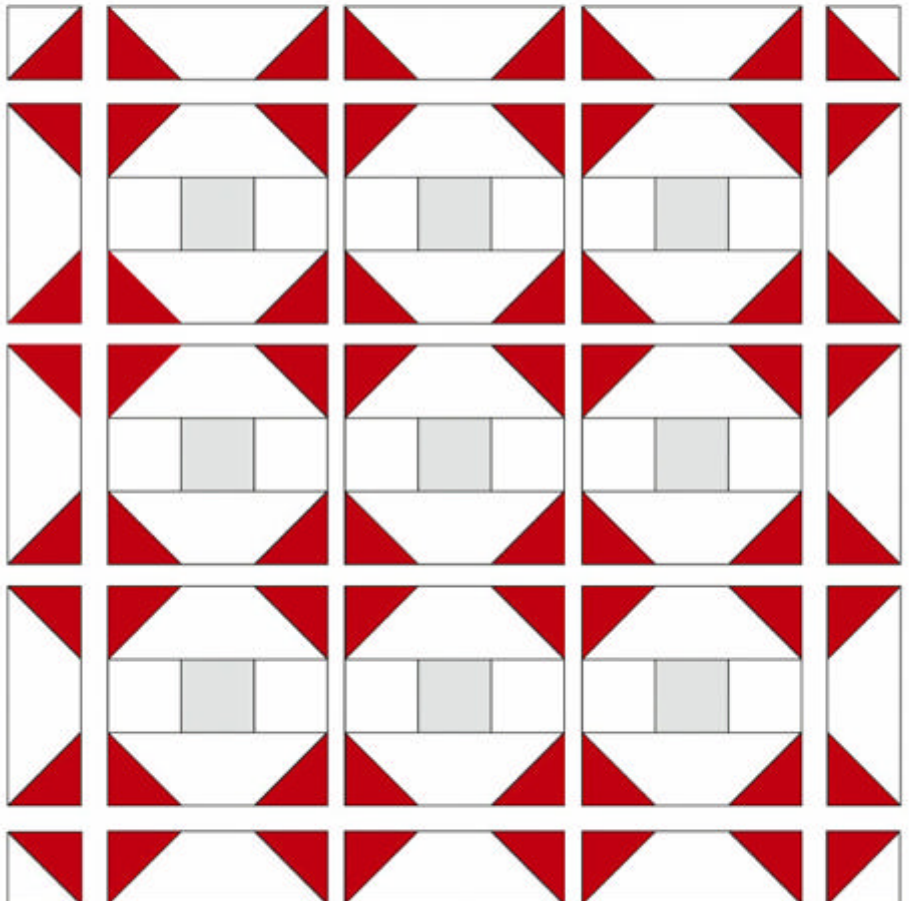


Fig 10



Jeni Baker

Stitching notes

Jeni explains how to take your craft to a new level of creativity by dyeing your own patchwork fabric.

If you've never tried fabric dyeing before and you're thinking of giving it a go, be prepared: it's addictive. There's really no limit to what can be created with colour and pattern combinations for personalising your makes. Plus, it's really fun to experiment with different dyeing techniques – it's like being a scientist!

I first dyed fabric in early 2010, not too long after I started quilting. I was making a mini quilt for my mom using some blocks

that my grandmother had made. The blocks were pretty worn, so I didn't want to use a true solid in the quilt. Instead, I gave some solid a bit of colour and texture by dyeing it with tea. Not only was it a success, it got me itching to dye more.

Fast-forward a year and I was set with the task of coming up with a senior project for my college degree. I'd been yearning to try out wax-resist dyeing, but the cost kept me from doing it. So I put together a proposal and the next thing I knew I was shopping

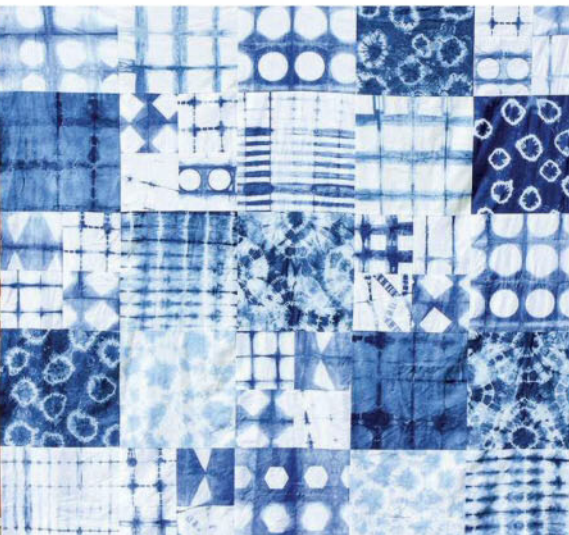
for supplies and embarking on my first proper dye project.

SERIOUS FUN

Wax-resist (batik) dyeing is seriously fun. It involves applying a wax design to fabric and then dyeing it. The fabric under the wax stays undyed and creates a pattern. This can then be repeated with coloured fabrics to create multi-coloured prints. It can be a time-consuming process, but it's very satisfying. My go-to resource for this

In wax-resist or batik dyeing the wax prevents the dye from penetrating the fabric, creating a pattern that's been stamped, stencilled or drawn on. It's a lot of fun!





type of dyeing is Malka Dubrawsky's book, *Color Your Cloth*.

The bulk of my dyeing experiments have been based around simply getting comfortable with cold-water dyes, but also over dyeing. In the past few years, I've collected and dyed more than 100 white-on-white print fat quarters. These prints are so magical to dye. The design generally stays relatively white, while the fabric takes the majority of the dye. I find the biggest variety of prints in traditional quilt shops, but many shops carry them.

TRUE BLUE

My most recent dyeing obsession has been indigo dyeing. This is a natural dye, extracted from the indigo plant. It creates a wide range of blues, from light to very dark. The actual process is really exciting. When the fabric first comes out of the dye



Jeni used tea to dye the fabric in this quilt. Food makes a great natural dye and because it's readily available in your kitchen cupboards it's a great way to start experimenting!

bath, it's bright green. As it hits the oxygen in the air, it slowly turns blue. This type of dyeing is best done outdoors, making it a perfect activity for a lovely summer's day. Resisting the fabric before dyeing with traditional (or experimental) Shibori techniques creates different designs – think tie-dyeing. As I said, there's no limit to what can be done!

Fabric dyeing is a great way to put your personal touch on another part of the sewing process. I hope you'll give it a try.

Catch up with George the bunny too!

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Jeni's Tips for Fabric Dyeing



1 KITCHEN DYEING

Don't want to buy any special supplies? Try dyeing fabric with tea or other food items like onion skins, beetroot and turmeric. Steeping them overnight will produce more intense colour.



2 KEEP IT SIMPLE

Rit (Dylon) dyes are an easy and inexpensive way to try out dyeing. They don't require much in terms of equipment and they can produce great results. Plus, they come with instructions that are easy to follow.



3 SMALL BATCHES

Dye a number of different colours in small amounts by mixing dye in disposable cups. Cut fabric in strips or squares to dye a little at a time. This way you can try ideas out without the risk of spoiling your fabric.

THE FUN OF THE FAIR

Get creative with these new, county fair, cow girl-inspired prints by Sweetwater – mix denim blues and bright reds with soft creams for a homespun quilt that's got a distinctly beachy feel!



Fat quarter friendly



SUNSHINE AND SURF

Stretch out on the beach
with our New England
inspired quilt in sun bleached
hues by Lynne Goldsworthy.

Low volume prints are still top of the quilting trends!

YOU WILL NEED

- Black fabrics two (2) fat quarters (or equivalent scraps)
- Aqua fabrics two (2) fat quarters (or equivalent scraps)
- Red fabrics two (2) fat quarters (or equivalent scraps)
- Cream fabrics fourteen (14) fat quarters (or equivalent scraps)
- Backing fabric 3 $\frac{3}{4}$ yds
- Binding fabric $\frac{1}{2}$ yd
- Batting 70in x 80in

FINISHED SIZE

- 60in x 71in approx

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Wash and press all fabrics well before cutting.
- WOF = width of fabric.

FABRICS USED

- We used Feed Company by Sweetwater for Moda Fabrics with a few extra co-ordinating scraps thrown in for variety.

CUTTING OUT

- 1 From black, aqua and red fabrics cut twenty (20) $1\frac{1}{2}$ in x 18in strips of each.
- 2 From cream fabrics cut one hundred and twelve (112) $2\frac{1}{2}$ in x 18in strips.



Mix dark and light tonal strips to give movement.

3 Cut the backing fabric into two equal lengths.

4 From binding fabric cut seven (7) $2\frac{1}{2}$ in x WOF strips.

PIECING THE QUILT TOP

5 Sew the strips together into pairs along the long edge as listed below and press seams to one side:

- Twenty (20) sets of one cream and one black strip.
- Twenty (20) sets of one cream and one aqua strip.

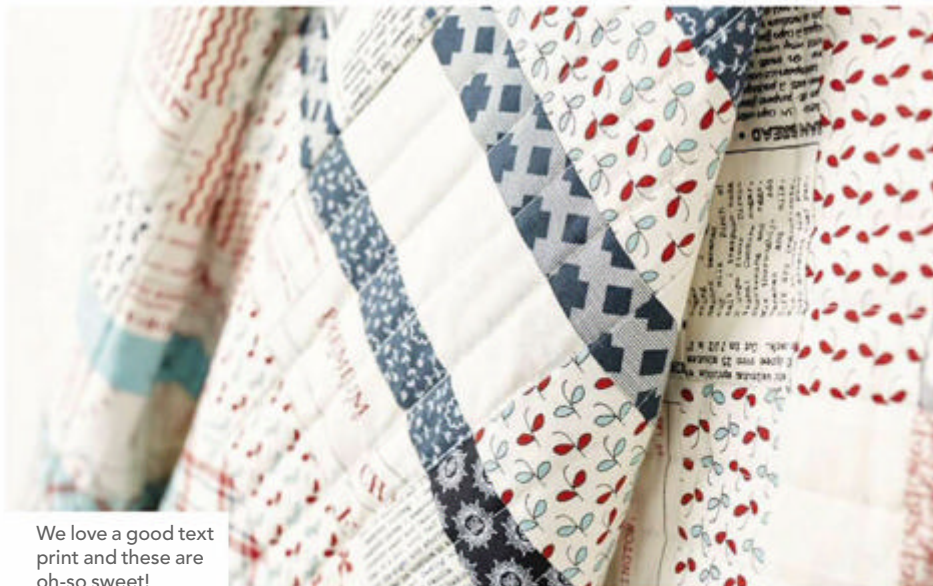
PIECE THE BACK OF YOUR QUILT WITH SIMPLE SQUARES FOR A GREAT DOUBLE-SIDED QUILT – USE UP SCRAPS FROM YOUR STASH TOO. CHOOSE A LOW VOLUME PRINT FOR THE BORDER AND YOU'RE DONE!

- Twenty (20) sets of one cream and one red strip.
- Twenty-six (26) sets of two cream strips.

6 Cut each strip set into three (3) $5\frac{1}{2}$ in lengths (Fig 1).

7 Sew the $5\frac{1}{2}$ in lengths into groups as follows (Fig 2). Press seams to one side.

- Twelve (12) groups of five black/cream strips.
- Twelve (12) groups of five aqua/cream strips.
- Twelve (12) groups of five red/cream strips
- Twenty-four (24) pairs of cream strips (i.e. four (4) cream strips together).



We love a good text print and these are oh-so sweet!

Fat quarter friendly

8 This will leave thirty (30) pairs of cream strips. Unpick the seam in six (6) of these to give twelve (12) single cream strips.

9 You will now sew the twelve (12) columns of the quilt. Each column is sewn together as shown in Fig 3, with seams pressed in opposite directions for each column. For columns 1, 3, 5, 7, 9 and 11 re-press all seams toward the top of the quilt and for columns 2, 4, 6, 8, 10 and 12 re-press all seams toward the bottom of the quilt.

11 Sew the columns into pairs: 1 to 2; 3 to 4 etc. Press seams to one side or open as desired.

12 Sew the pairs of columns together to make the finished quilt top (see main quilt image).

QUILTING AND FINISHING

13 Sew the two pieces of backing fabric together along the long sides using a



1/2in seam. Then press the seam open.

14 Make a quilt sandwich basting together the backing, batting and quilt top.

15 Quilt as desired. We quilted vertical lines 1in apart using a cream thread.

16 Sew the binding strips end to end using diagonal or straight seams. Fold and press in half wrong sides together along the length. Bind the quilt and mitre the corners.



Check out the sweet print inspired by vintage feed sacks.

Assembling the quilt top...

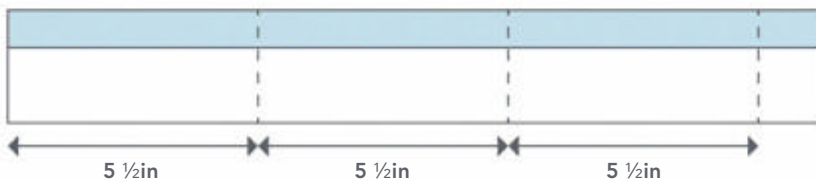


Fig 1

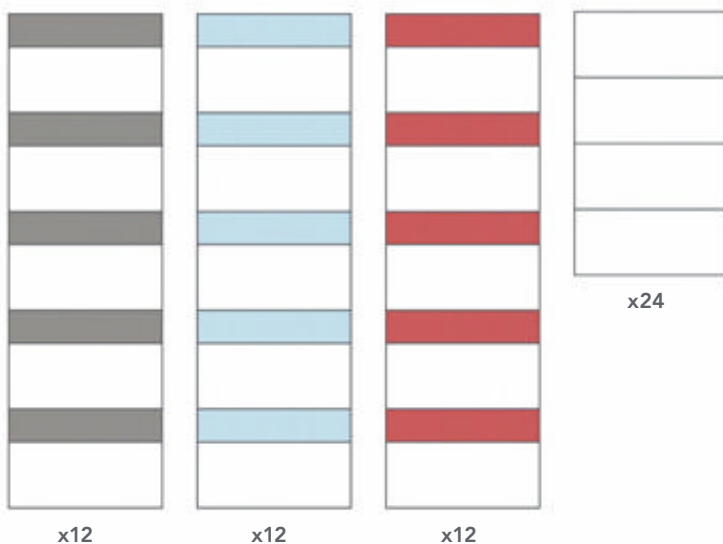


Fig 2

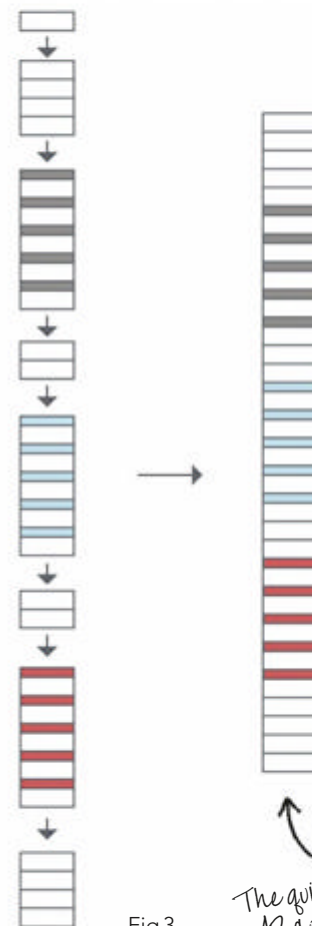


Fig 3

The quilt is made up of 12 columns sewed together in pairs.

michael miller
FABRICS

How to describe Cotton Couture?

Silky soft and luxurious are only a few words that come to mind to describe Michael Miller Fabric's 100% cotton solids. Available in 150 fashionable colours, Cotton Couture's high density weave delivers a soft hand that quilts beautifully.

Michael Miller is distributed by EQS, for more information check our website at www.eqsuk.com or call us on 0116 271 0033

Clothworks
Inspired. Inspiring.

The adorable hares from the classic "Guess How Much I Love You" are back for summer in this gorgeous fabric from Clothworks by Anita Jeram



Clothworks is distributed by EQS, to find out who stocks this collection, check the stockist locator in our website at www.eqsuk.com or call us on 0116 271 0033

LOVE FABRIC

Make fabric your passion



SUMMER IN BLOOM

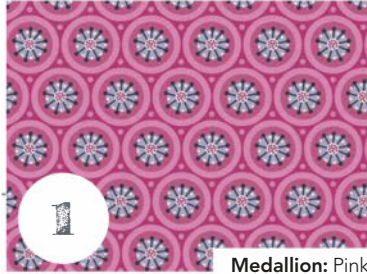
Fill your world with flowers this summer! We love the new floral-filled Paradise collection by Alisse Courter, based in Brooklyn, New York. The luxurious collection is full of playful motifs and rich colours, for an exotic feel.



JENNY LOVES...

■ Summer wouldn't be summer without all sorts of flowers, filling our gardens and parks as well as our sewing machines! This season picks are bloomin' bright with not a shy and retiring wall flower in sight. I adore Alissa's Posies print in Dark Purple as the vivid petals against an inky dark background tick all the boxes for me – girly and gutsy at once!

LOVE FAB RIC



1
Medallion: Pink

PARADISE

By Alisse Courter for Camelot Fabrics

We love this wonderfully vibrant collection of gorgeous florals. The luxurious colour palette of orange, purple and bright pink packs a real punch that can't fail to put you in a summery mood! The bold colours are balanced out by the dainty flower and leaf motifs, making the prints perfect for bringing a bit of paradise into your home.

alissescourter.com



Leaves: Dark Purple



Posies: Iron/Dark Purple



Tossed Floral: Pink



Ditzy: Iron

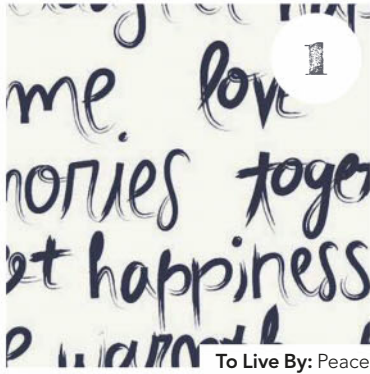
1 Hexagon alert! This eye-popping print is ideal for fussy-cut hexies.

2 Tone down the bolder prints by piecing them with the soft greys.

3 A cute appliqué diamond shape, anyone?



3
Damask: Dark Purple



To Live By: Peace



Bedside Journal: Sunny



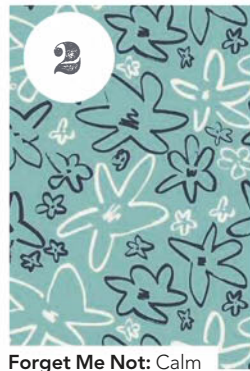
Block: Festival



Entryways: Joyeux



Table Flowers: Rainbow/Cheer

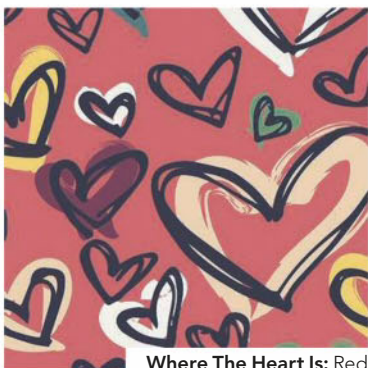


Forget Me Not: Calm

HAPPY HOME

By Caroline Hulse for
Art Gallery Fabrics

Bursting with fun and warmth, these fabrics are sure to bring happiness into your home. There's a painted feel to the designs with swirling typography, freehand florals and double hearts, for a laidback feel that will make you feel like you're home sweet home! Printed on AGF's Pima quilting cotton, prints are divided into two colour palettes: Welcome Fun and Welcome Love. Plus, there's also a voile and four knit prints. sewcaroline.com

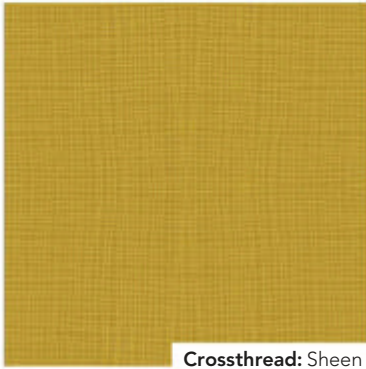


Where The Heart Is: Red



Window View: Spring

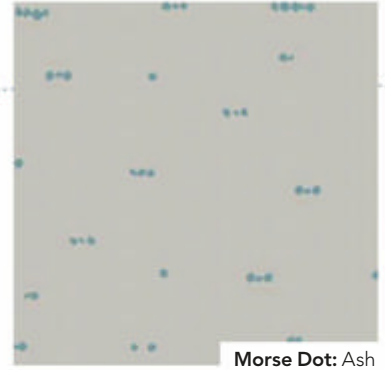
- 1 These freestyle words would look great used as a wide sashing fabric.
- 2 The playful motifs are full of movement.
- 3 With fine line-drawn shapes, this is a gorgeous modern blender.



Crosstread: Sheen



Maze: Blues



Morse Dot: Ash



Buttonballs: Laguna



Add: Blueberry/Strawberry

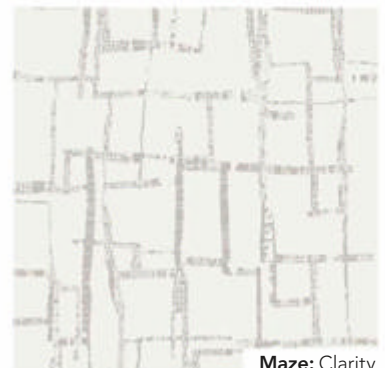


Buttonballs: Gold

IMPRINT

By Katarina Roccella for
Art Gallery Fabrics

This new collection is minimalist design at its very best and we've already got it on our must-have list. Inspired by Serbian-born designer Katarina's background in printmaking and linocuts, it also takes influence from Russia's avant-garde and Suprematism art movements. The muted shades harmonise together to create delicate, versatile fabrics that can easily be used together or alongside other collections. likeflowersandbutterflies.com

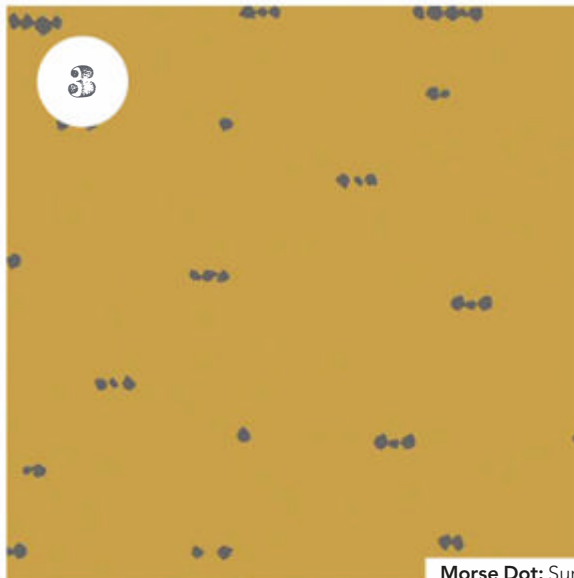


Maze: Clarity

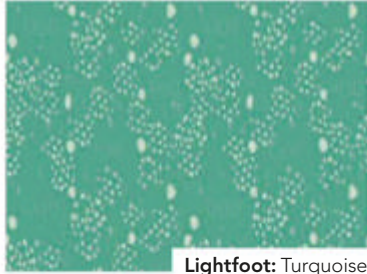
1 The semi-solid designs in deep, earthy tones are oh-so modern.

2 Line up these motifs carefully before you cut.

3 As well as four rich colour palettes, there are also four knit prints.



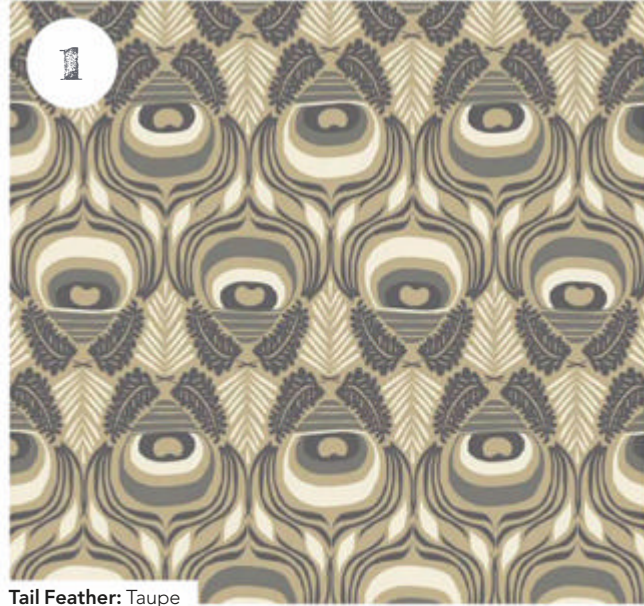
Morse Dot: Sun



Lightfoot: Turquoise



Celebration: Coral/Blue



Tail Feather: Taupe

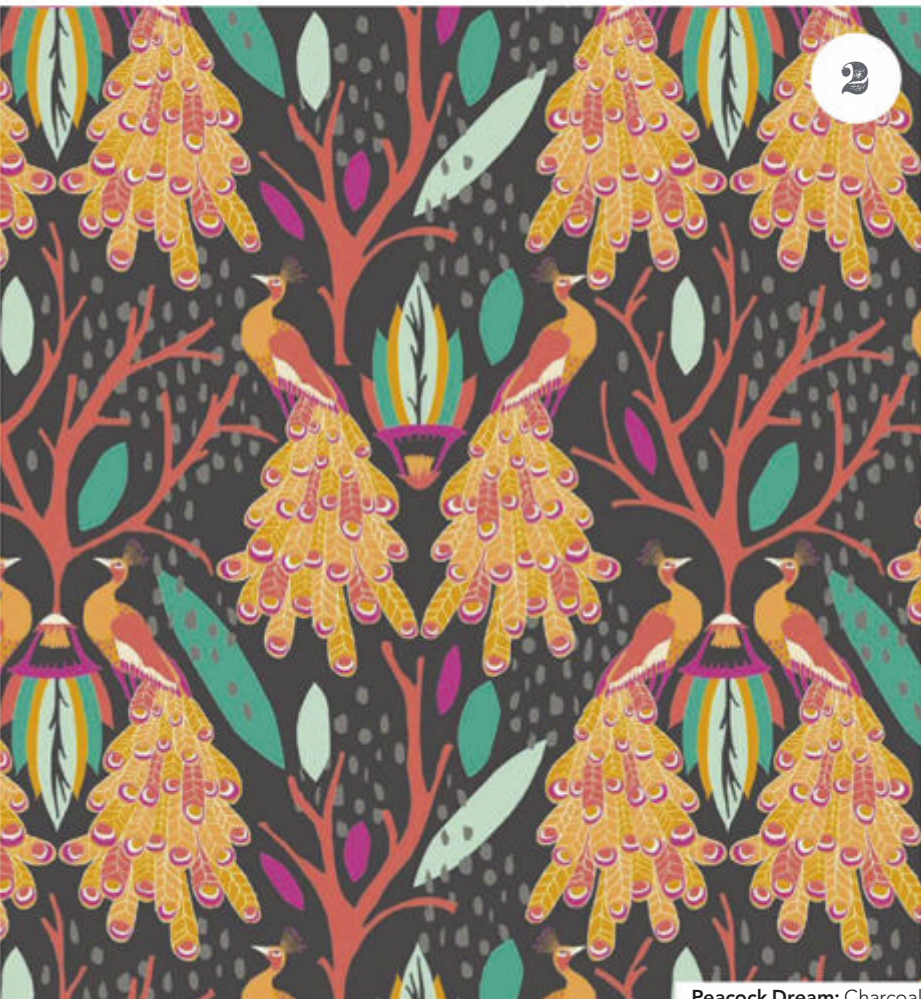
AFFINITY

By Jessica Swift for Blend Fabrics

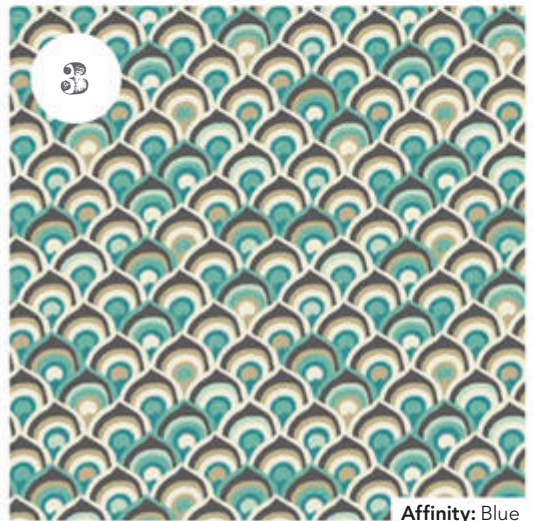
Celebrate all things peacock with these elegant fabrics. Intricate feathers intertwine with branches, while the palette combines earthy tones of grey and brown with rich pink and turquoise. All this perfectly reflects the peacock's vibrancy and its natural home. jessicaswift.com



Lightfoot: Pink



Peacock Dream: Charcoal



Affinity: Blue

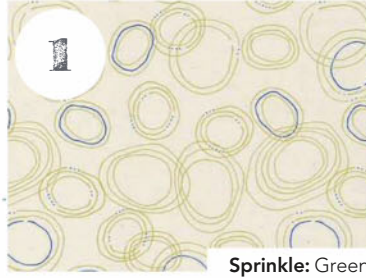
1 These lined up feathers echo patchwork triangle designs wonderfully.

2 The mighty peacock inspired the whole range.

3 We love these layers of scallop shapes, a trend that continues to grow.



Tail Feather: Pink



Sprinkle: Green



Swell Canvas: Blue/Gold



Drift: Pink

RAIN WALK

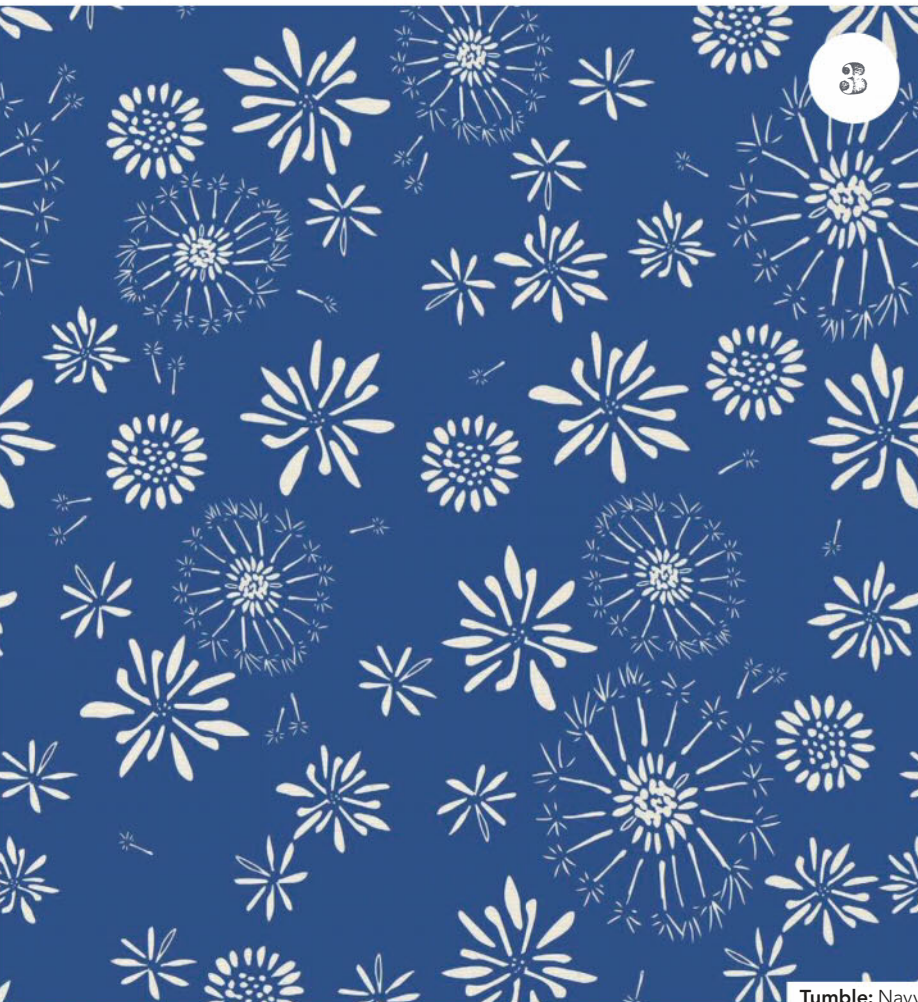
By Anna Graham for
Cloud9 Fabrics

Freshen up your sewing with this new range, inspired by Anna's happy memories of family walks and gathering bits of nature along the way. There are 12 cotton prints and 6 canvas prints, each with a clever raindrop-related pattern to brighten up any rainy day!

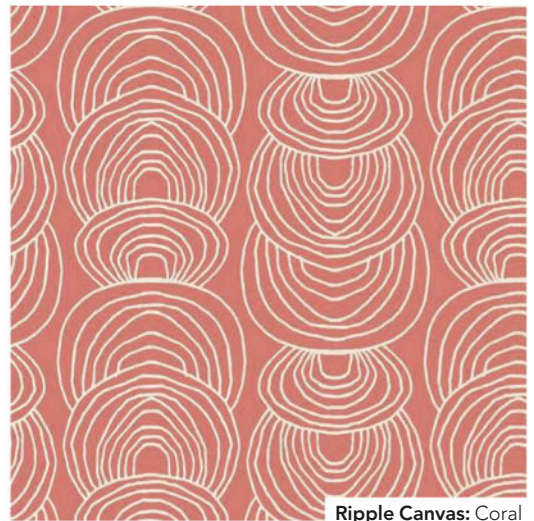
noodle-head.com



Drizzle: Blue



Tumble: Navy



Ripple Canvas: Coral

1 With clever raindrop ripple patterns and soft tones, this is a fab blender.

2 Use the canvas prints for making sturdy bags and homewares.

3 Anna has brought bursts of rain into life!



Swish: Green

Free Spirit



Anna Maria Horner

Search for Folk Dance Quilt in the Discover section on makeitcoats.com for this FREE project download featuring Folk Song by Anna Maria Horner.

I am a Free Spirit

Make it
COATS

makeitcoats.com



BLOCK ART

No one would guess this beautiful Scandinavian-inspired quilt was made using fabric scraps from your stash!

Stash buster

SCRAP-
TASTIC!



NORDIC COOL

Mix and match six different block designs using prints from your stash to make a Scandi-style quilt and cushions by Karen Lewis.

Time to raid your stash and build some blocks...

YOU WILL NEED

- At least twelve (12) different prints ½yd each (or equivalent scraps)
- Backing fabric 56in x 80in
- Batting 56in x 80in
- Binding fabric ½yd

FINISHED SIZE

- 48in x 72in approx

NOTES

- Seam allowances are ¼in unless otherwise noted.
- Press all fabrics well before cutting.
- Press all seams open unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

- Doe by Carolyn Friedlander for Robert Kaufman, and Kona solids by Karen Lewis.

QUILT

BLOCK 1

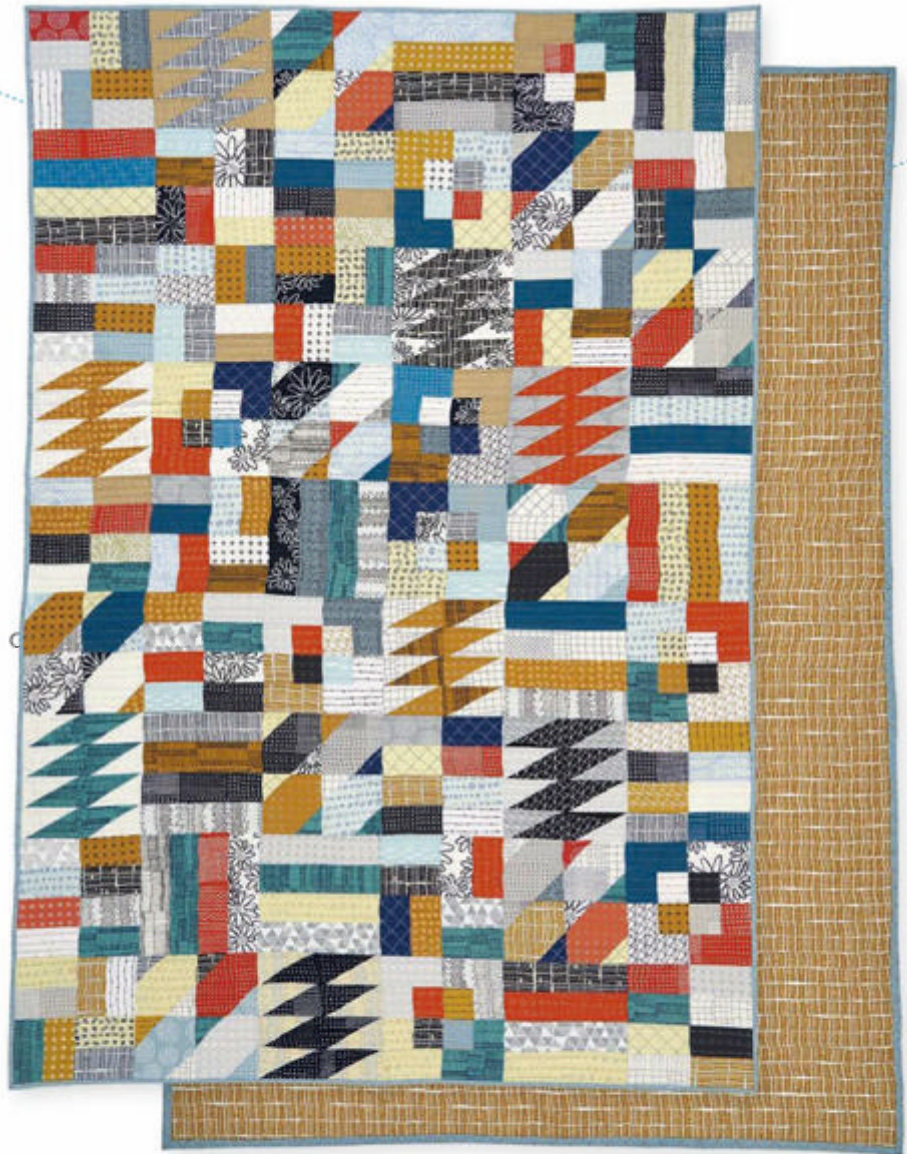
1 Cut forty-four (44) 2½in x 8½in rectangles (cut from at least four (4) prints).

2 Select four (4) rectangles from four (4) different prints and sew together along the long edges (Fig 1). Press and trim to 8½in square. Repeat to make eleven (11) Block 1.

BLOCK 2

3 Cut sixty-four (64) 2½in x 4½in rectangles (cut from at least eight (8) prints).

4 Select eight (8) rectangles, each a different print and sew in pairs to make



Use a mix of light and dark colours to add depth and bring out the different shapes.

four (4) 2½in x 8½in strips. Now sew each row together (Fig 2). Press and trim to 8½in square. Repeat to make eight (8) Block 2.

BLOCK 3

5 Cut seventy-two (72) 2½in x 4½in rectangles from at least eight prints.

6 Select eight (8) rectangles of a different print and sew to make four (4) 4½in squares. Press. Arrange squares as in Fig 3 and sew together to make two (2) rows. Sew the rows together, press and trim to 8½in square. Repeat to make nine (9) Block 3.

BLOCK 4

7 Cut thirty-six (36) 2½in x 4½in rectangles from at least four (4) prints and thirty-six (36) 2½in squares from prints to match the rectangles. Cut thirty-six (36) 2½in squares from at least four (4) additional prints.

8 Select four (4) rectangles and matching squares, each a different print. Also choose four (4) squares from the additional prints. Arrange as shown in Fig 4 and sew together in rows. Sew the rows together, press and trim to 8½in square. Repeat to make a total of nine (9) Block 4.

Piecing the blocks...

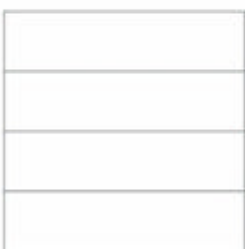


Fig 1

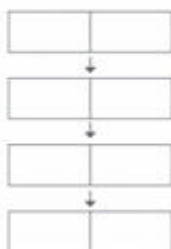


Fig 2

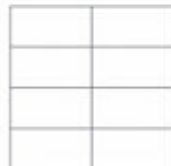


Fig 3

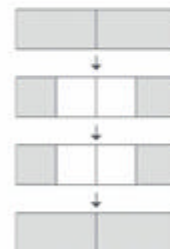
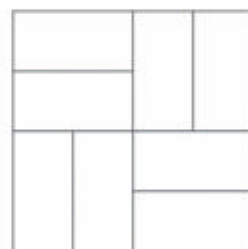
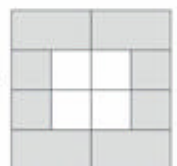


Fig 4



Stash buster

BLOCK 5

9 Cut thirty-six (36) $4\frac{1}{2}$ in squares from at least four (4) prints and seventy-two (72) $2\frac{1}{2}$ in squares from at least eight (8) additional prints.

10 Select four (4) $4\frac{1}{2}$ in squares and eight (8) $2\frac{1}{2}$ in squares. Draw a line from corner to corner on the wrong side of the $2\frac{1}{2}$ in squares. Pin the squares in place and sew along the lines (Fig 5). Cut the triangles away with a $\frac{1}{4}$ in allowance, open out and press. Repeat to make three (3) more units.

11 Arrange the units as in Fig 6 and sew together. Press and trim to $8\frac{1}{2}$ in square. Repeat to make a total of nine (9) Block 5.

BLOCK 6

12 Cut thirty-two (32) $5\frac{1}{2}$ in x $3\frac{1}{2}$ in rectangles from each of two (2) prints, for a total of sixty-four (64) rectangles. If you want to use more prints, make sure to cut four (4) rectangles from each print.

13 Select eight (8) rectangles, four (4) from each print. Place one lighter rectangle right side up and one darker rectangle right side down. Draw dots $\frac{1}{2}$ in from the corners and draw a line connecting the dots on the darker piece (Fig 7). Place the two rectangles RST, lining up the dots. Pin in place and sew $\frac{1}{4}$ in on either side of the line. Cut along the line to create two (2) units and press open (Fig 8). Repeat for the remaining rectangles, cutting each unit to $2\frac{1}{2}$ in x $4\frac{1}{2}$ in.

14 Sew the units together in pairs to form rows, then sew the rows together to finish the block (Fig 9). Repeat to make a total of eight (8) Block 6.

ASSEMBLING THE QUILT

15 Arrange all fifty-four (54) blocks as per the Layout Diagram. Sew the blocks in rows. Press then sew the rows together to complete the quilt top.

QUILTING AND FINISHING

16 Make a quilt sandwich and baste. Quilt as desired (Karen used $\frac{1}{2}$ in lines).

17 Trim off the excess batting and backing fabric and square up the quilt ready for binding. Cut six (6) $2\frac{1}{2}$ in x WOF strips from your binding fabric and join together into one (1) long length. Use this as a double-fold binding to finish your quilt.

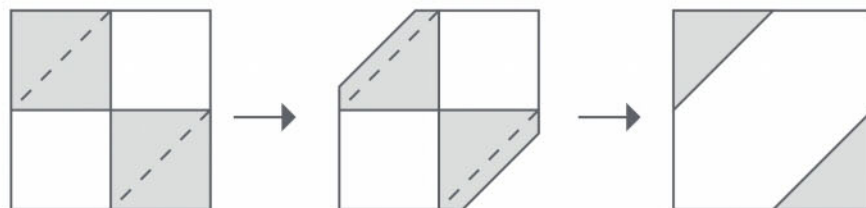


Fig 5

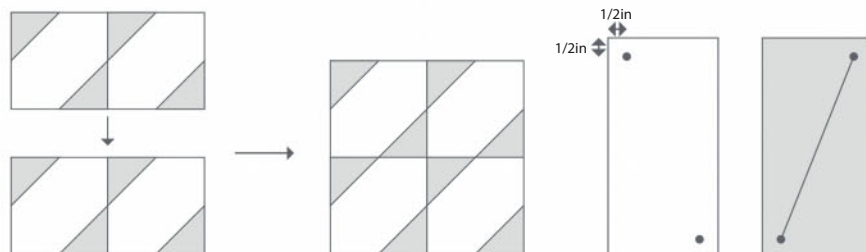


Fig 6

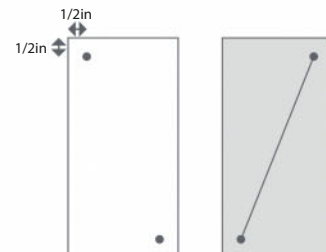


Fig 7

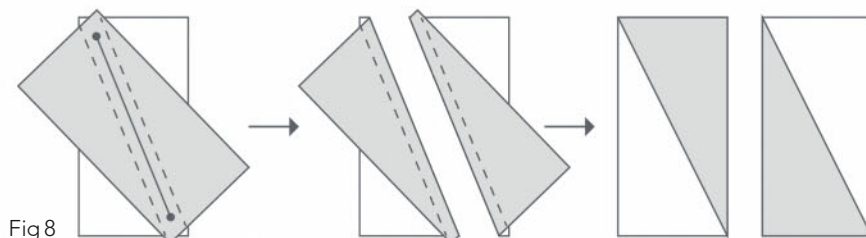


Fig 8

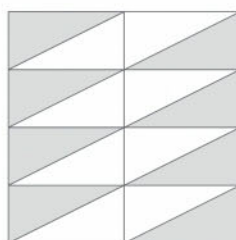
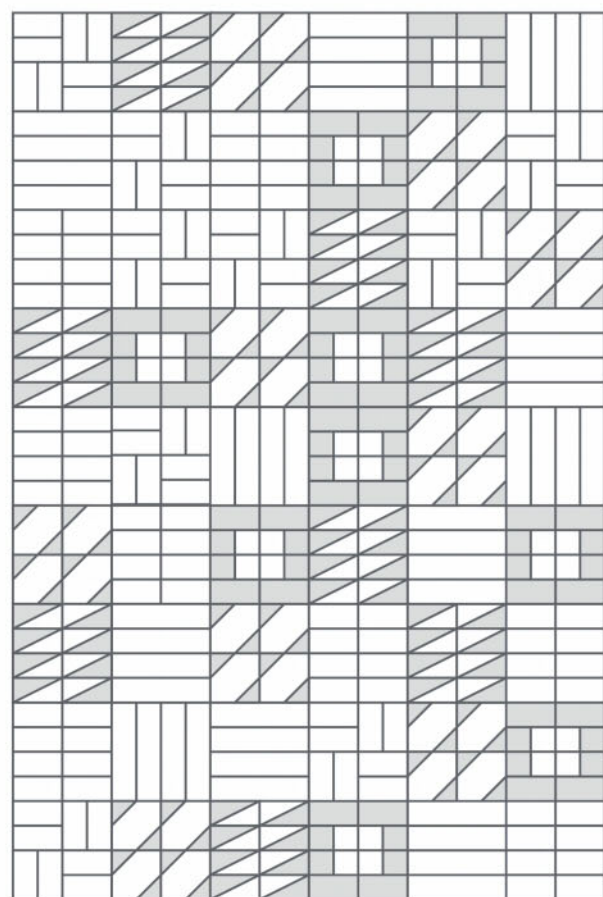


Fig 9



Layout diagram

YOU WILL NEED

- Four (4) print scraps, each at least 2½in x 8½in
- Sixteen (16) print scraps, each at least 2½in x 4½in
- Twelve (12) print scraps, each at least 4½in square
- Batting 18in square
- Backing fabric, two (2) 16½in x 10in pieces
- Binding fabric 2½in x 16½in

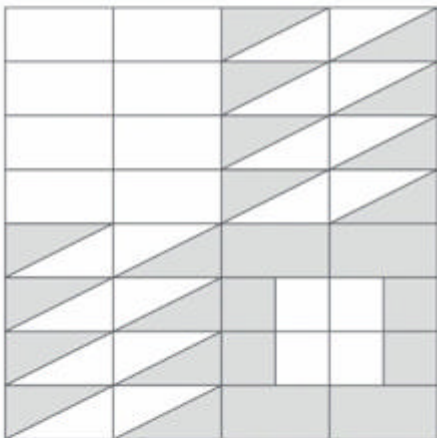
FINISHED SIZE

- 16in square approx

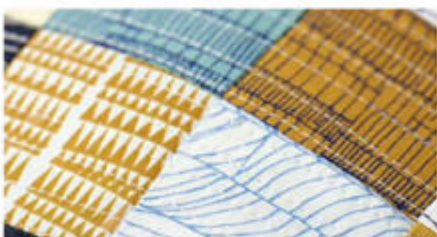
CUSHION 1

CUTTING OUT

- 1 Cut out fabrics as follows:
 - For one (1) Block 2, cut eight (8) 2½in x 4½in rectangles, each a different print.
 - For one (1) Block 4, cut four (4) 2½in x 4½in rectangles, each a different print. Four (4) 2½in squares, one of each to match the rectangle prints. Four (4) 2½in squares, each a different print.



Layout diagram



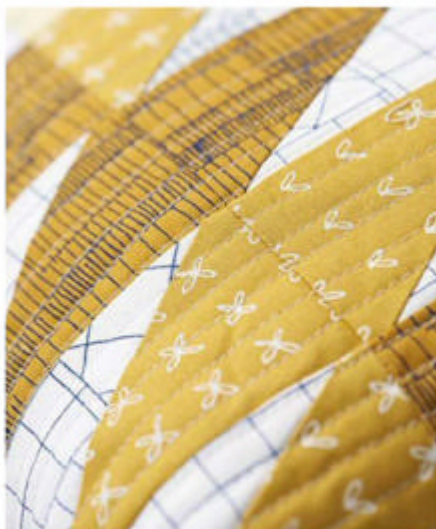
ODD COUPLE

With the two cushions together, the fabulous contrast created by the different shapes is clear.

- For two (2) Block 6, cut four (4) 5½in x 3½in rectangles in each of four (4) prints for a total of sixteen (16) rectangles.

PIECING THE CUSHION FRONT

- 2 Make one (1) Block 2, one (1) Block 4 and two (2) Block 6, as per the instructions for the quilt.



- 3 Arrange the blocks as shown. Sew the blocks together in rows, then sew the two rows together to finish. Trim to 16½in square.

FINISHING

- 4 Finish your cushion as in steps 4–6 on the opposite page.



Stash buster

YOU WILL NEED

- Twelve (12) print scraps, each at least 2½in x 7in
- Four (4) print scraps, each at least 2½in square
- Four (4) print scraps, each at least 7in x 11in
- Batting 18in square
- Backing fabric, two (2) 16½in x 10in pieces
- Binding fabric 2½in x 16½in

FINISHED SIZE

- 16in square approx

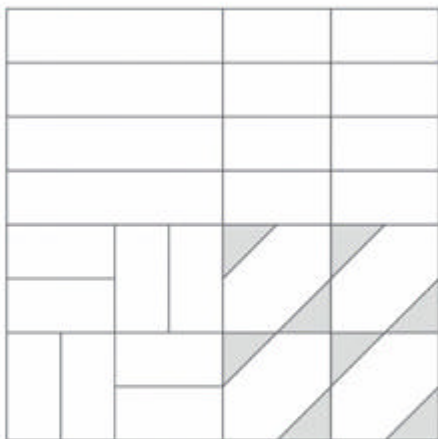
CUSHION 2

CUTTING OUT

- 1 Cut out fabrics as follows:
 - For one (1) Block 1, cut four (4) 2½in x 8½in rectangles, each a different print.
 - For one (1) Block 2, cut eight (8) 2½in x 4½in rectangles, each a different print.
 - For one (1) Block 3, cut eight (8) 2½in x 4½in rectangles, each a different print.
 - For one (1) Block 5, cut four (4) 4½in squares and eight (8) 2½in squares, each a different print.

PIECING THE CUSHION TOP

- 2 Make one (1) each of Block 1, Block 2, Block 3 and Block 5, as per the instructions for the quilt.



Layout diagram



The use of mis-matching blocks creates a simple, stylish and contemporary look.

- 3 Sew the four (4) blocks together, as shown. Trim to 16½in square.

QUILTING

- 4 Baste the cushion top to your batting and quilt as desired. We quilted horizontal lines ¼in apart.

FINISHING

- 5 Press your binding fabric in half lengthwise, wrong sides together. Use this strip to bind one long edge of one (1) of your backing pieces. On the second piece of backing fabric, press under ½in along one long edge twice and topstitch in place for a double-fold hem.

- 6 With your cushion top right side up, lay your bound backing piece right side down, aligning raw edges at the top. Place the hemmed piece right side down at the bottom, aligning raw edges with the hems overlapping in the centre. Sew around the outer edge, turn right side out and insert a cushion pad to finish.



Bold colours really sing next to subtle tones.

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England

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UPDATE
YOUR HOME



BON VOYAGE!

It might look tricky but this cute cushion by Kerry Green makes clever use of corner square triangles – so it's FPP free!

Cheer up your sewing space with a new mini!

YOU WILL NEED

- Yellow fabric 10in square, for buckles/handles
- Large dot/spot fabric 10in square, for pink trunk case handles
- Grey fabric one (1) fat eighth, for blue case latches
- Brown fabric one (1) fat eighth brown fabric, for the handles, latches and case ends on blue and pink cases
- Mint fabric one (1) fat eighth, for mint vanity case
- Light blue fabric one (1) fat quarter, for blue suitcase
- Dark blue fabric one (1) fat eighth, for blue suitcase
- Pink fabric, one (1) fat quarter, for pink trunk case
- Navy/grey fabric one (1) fat eighth, for floor
- White background fabric one (1) fat quarter
- Backing fabric 20in square
- Fusible batting 20in square
- Binding fabric $\frac{1}{8}$ yd

FINISHED SIZE

- 18in square approx



This design is perfect for showcasing your piecing skills – have fun putting it together like a jigsaw!

the blue case in the middle and section three is the pink trunk case at the bottom.

2 From binding fabric cut two (2) $2\frac{1}{4}$ in x WOF strips.

SECTION ONE: MINT VANITY CASE

3 Add one corner square triangle to the top of each C piece, so the diagonal lines point in opposite directions (refer to box out

on page 55). Sew piece A and B together along the long edges. Add the CD pieces to either side to form the handle (Fig 1).

4 Add piece E to the top of the handle, then add an F piece to either side (Fig 2).

5 Sew pieces G and I to either side of piece H along the short edges. Sew each J piece to the top of each K piece. Now join

NOTES

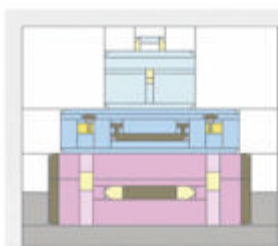
- Seam allowances are a scant $\frac{1}{4}$ in, unless otherwise noted.
- Press seams to the side, unless otherwise instructed.
- RS = right side of fabric.
- WS = wrong side of fabric.
- RST = right sides together.

FABRICS USED

All prints are from Kerry's stash. That cute measuring tape binding print is Sew Rulers in Coral from the Sew Charming collection for Riley Blake and the vintage sewing spools design is called Sew Spools (shown in coral) from the same range.

CUTTING OUT

1 The wall hanging is made in three horizontal sections, as shown in the diagram (right). Section one is a mint vanity case at the top of the stack; section two is



HANDY TIP

There are a lot of little pieces in this project. It's easiest to work on one section at a time and label the pieces as you cut them out, then lay them out as shown in the diagrams. Don't cut out the pieces for the next section until you have sewn up the previous section!

Piecing the quilt top...

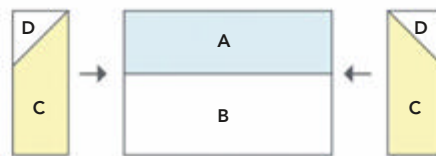


Fig 1

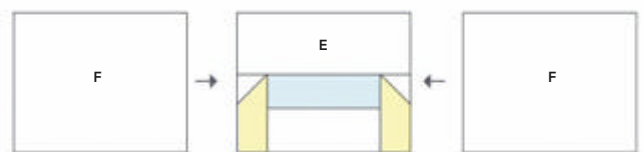


Fig 2

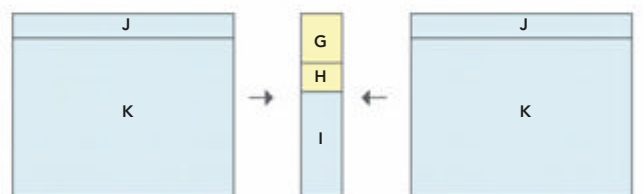


Fig 3

Clever piecing

the JK pieces to either side of the GHI piece to form the centre of the vanity case (Fig 3).

6 Add two corner square triangles to each M piece using the remaining D squares. Join the M and L pieces to the centre of the vanity case, then add the handle section to the top (Fig 4).

7 To finish, join the N pieces to either side of the vanity case. Starch and press.

SECTION TWO: BLUE SUITCASE

8 Sew a B rectangle to either side of one A rectangle along the long edges. Sew a C piece to the top, and then add a D piece to the top of this. Repeat to make a second ABCD unit, then join with the E piece in the centre (Fig 5).

9 Add two G corner square triangles to the bottom of the F piece. Sew this unit to the bottom of the ABCD unit, then add the H piece to complete the handle (Fig 6).

10 Arrange the J, K, L, M, N, O and P pieces as shown (Fig 7), and join as follows. Join a J and K piece along the short edges, then add the M and L pieces to either side. Repeat with the second set, placing the M and L pieces on opposite sides. Join each N and O piece into one

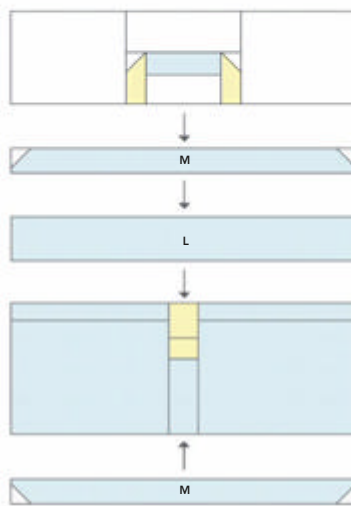


Fig 4



Fig 5

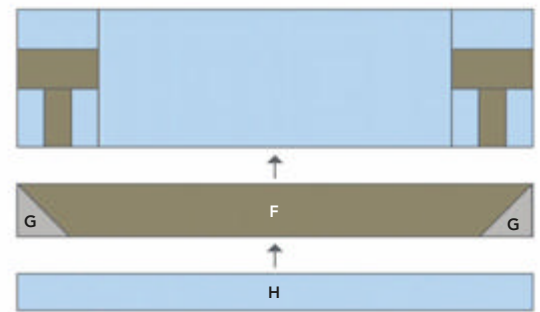


Fig 6



SECTION TWO: BLUE CASE

QUANTITY	SIZE/SHAPE	COLOUR	DIAGRAM
Two (2)	$\frac{3}{4}$ in x 1in rectangles	Brown	A
Four (4)	$\frac{3}{4}$ in x 1in rectangles	Light blue	B
Two (2)	$\frac{7}{8}$ in x $1\frac{1}{4}$ in rectangles	Brown	C
Two (2)	$\frac{7}{8}$ in x $1\frac{1}{4}$ in rectangles	Light blue	D
One (1)	$1\frac{3}{4}$ in x 4in rectangle	Light blue	E
One (1)	$1\frac{1}{4}$ in x $5\frac{1}{2}$ in rectangle	Brown	F
Two (2)	$1\frac{1}{4}$ in squares	Light blue	G
One (1)	1in x $5\frac{1}{2}$ in rectangle	Light blue	H
Four (4)	$1\frac{5}{8}$ in x 3in rectangles	Light blue	I
Two (2)	$\frac{3}{4}$ in x $1\frac{1}{8}$ in rectangles	Grey	J
Two (2)	$\frac{3}{4}$ in squares	Yellow	K
Two (2)	$1\frac{3}{8}$ in squares	Yellow	L
Two (2)	$\frac{3}{4}$ in x $1\frac{3}{8}$ in rectangles	Yellow	M
Two (2)	$\frac{7}{8}$ in x $1\frac{1}{8}$ in rectangles	Light blue	N
Two (2)	$\frac{7}{8}$ in x $1\frac{1}{4}$ in rectangles	Grey	O
Two (2)	$1\frac{3}{4}$ in $1\frac{7}{8}$ in rectangles	Light blue	P
Two (2)	1in x $1\frac{1}{2}$ in rectangles	Grey	Q
Four (4)	$\frac{3}{4}$ in squares	Dark blue	R
One (1)	1in x $7\frac{1}{2}$ in rectangle	Dark blue	S
Two (2)	1in x $2\frac{1}{8}$ in rectangles	Dark blue	T
Two (2)	1in x $12\frac{3}{4}$ in rectangles	Dark blue	U
Four (4)	1in squares	White	V
Two (2)	$3\frac{3}{8}$ in x $4\frac{1}{2}$ in rectangles	White	W

SECTION ONE: MINT VANITY CASE

QUANTITY	SIZE/SHAPE	COLOUR	DIAGRAM
One (1)	1in x $2\frac{1}{2}$ in rectangle	Mint	A
One (1)	$1\frac{1}{8}$ in x $2\frac{1}{2}$ in rectangle	White	B
Two (2)	$\frac{3}{4}$ in x $1\frac{5}{8}$ in rectangles	Yellow	C
Six (6)	$\frac{3}{4}$ in squares	White	D
One (1)	$1\frac{1}{2}$ in x 3in rectangle	White	E
Two (2)	$2\frac{1}{4}$ in x $2\frac{5}{8}$ in rectangles	White	F
One (1)	$1\frac{1}{4}$ in x $1\frac{3}{8}$ in rectangle	Yellow	G
One (1)	1in x $1\frac{1}{4}$ in rectangle	Yellow	H
One (1)	$1\frac{1}{4}$ in x 2in rectangle	Mint	I
Two (2)	$\frac{3}{4}$ in x $3\frac{1}{8}$ in rectangles	Mint	J
Two (2)	$3\frac{1}{8}$ in squares	Mint	K
One (1)	$1\frac{1}{4}$ in x $6\frac{1}{2}$ in rectangle	Mint	L
Two (2)	$\frac{7}{8}$ in x $6\frac{1}{2}$ in rectangles	Mint	M
Two (2)	$6\frac{1}{2}$ in x 7in rectangles	White	N

Note: Draw a 45-degree diagonal line corner to corner in pencil on the WS of all D squares.

Note: Draw a 45-degree diagonal line corner to corner in pencil on the WS of all G, R and V squares.

strip, then add this strip to the top. Finally, add the P pieces to the bottom to complete the latches.

11 To make the centre of the suitcase, join the I pieces and latch units from the previous step to the suitcase handle (Fig 8).

12 Using Q and R pieces, add two corner square triangles to each Q piece. Arrange the QR sections with T and S pieces and sew together (Fig 9).

13 Using U and V pieces, add two corner square triangles to each U piece, taking care with placement. Join these strips and the strip in the previous step to the centre of the suitcase (Fig 10). Add the W pieces to each side to finish. Starch and press.

SECTION THREE: PINK TRUNK CASE

14 Add two C corner square triangles to each B place. Sew these pieces to either end of piece A, then add the D pieces to either end. Then sew the E, F and G pieces



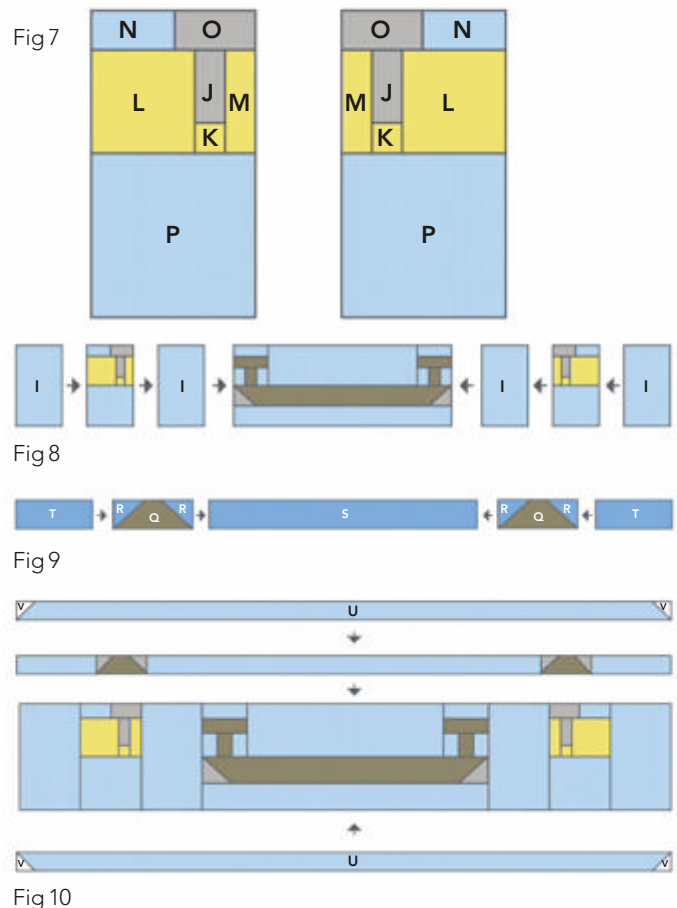
Soft girly pastels and subtle prints are perfect for this stack of retro luggage.

SECTION THREE: PINK TRUNK CASE

QUANTITY	SIZE/SHAPE	COLOUR	DIAGRAM
One (1)	1½in x 4½in rectangle	Brown	A
Two (2)	1½in squares	Yellow	B
Four (4)	¾in squares	Pink	C
Two (2)	1¼in x 1½in rectangles	Pink	D
One (1)	1in x 8in rectangle	Pink	E
One (1)	2½in x 8in rectangle	Pink	F
One (1)	3in x 8in rectangle	Pink	G
Two (2)	1½in x 2in rectangles	Large spot	H
Two (2)	1½in x 2in rectangles	Yellow	I
Two (2)	1½in x 3½in rectangles	Large spot	J
Two (2)	1¼in x 2½in rectangles	Brown	K
Two (2)	1in squares	White	L
Two (2)	2in x 2½in rectangles	Pink	M
Two (2)	1¼in x 4½in rectangles	Brown	N
Two (2)	1in squares	Navy/grey	O
Two (2)	2in x 4½in rectangles	Pink	P
Two (2)	2½in x 3½in rectangles	White	Q
Two (2)	2½in x 3½in rectangles	Navy/grey	R
One (1)	2in x 18½in rectangle	Navy/grey	S

Note: Draw a 45-degree diagonal line corner to corner in pencil on the WS of all C, L and O squares.

Piecing the quilt top...



Clever piecing

CORNER SQUARE TRIANGLES

Place a diagonally marked square in the corner of your piece, RST, paying attention to the direction of your mark. Sew along the marked line and trim leaving a 1/4in seam allowance. Press the corner triangle up to finish. Repeat to add any additional corner square triangles, if necessary.

to this strip to complete the handle section (Fig 11).

15 Align each set of H, I, and J pieces vertically and sew together in two strips. Join these strips to either side of the handle section (Fig 12).

16 Add one L corner square triangle to each K piece and one O corner square triangle to each N piece. Sew the K and M pieces together, and the N and P pieces

together, making sure to make both left and right sides. Join these pieces in the centre, pressing the seam open to complete the trunk case sides (Fig 13).

17 Sew the Q and R pieces together. Add these units and the trunk case sides to the centre trunk case section (Fig 14). Then add the S piece to the bottom of the trunk case to finish this third section. Starch and press your work.

JOINING THE SECTIONS

18 Find the centre point at the bottom of section one, the top and bottom of section two and the top of section three. Mark each with a pencil within the seam allowance. Sew the sections together. Press the seams open. Starch and press the completed wall hanging front.

QUILTING AND FINISHING

19 Baste the quilt top to the batting. Quilt as desired using the quilting lines to

accent the different features on each case.

20 Trim the excess batting so the quilt top measures 18in square taking care to keep the cases in the centre of the quilt, trimming evenly from each side.

21 Join the binding strips together to form one long strip, press in half, wrong sides together and use to bind your quilt, taking care to mitre the corners.



KERRY GREEN
England

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@verykerryberry
@verykb

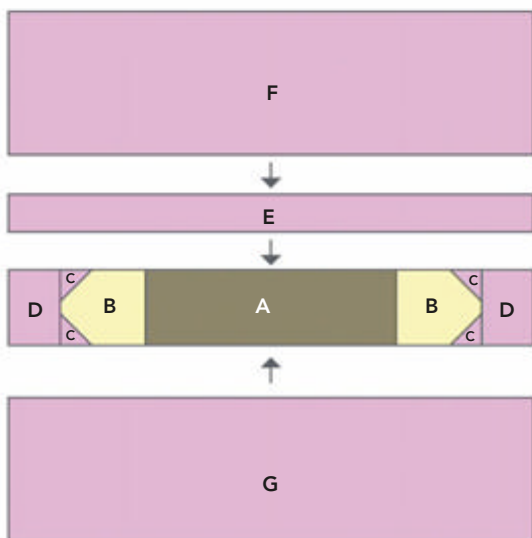


Fig 11

These pieces make the handle of the trunk.

Here's how to make the sides - it's really easy!

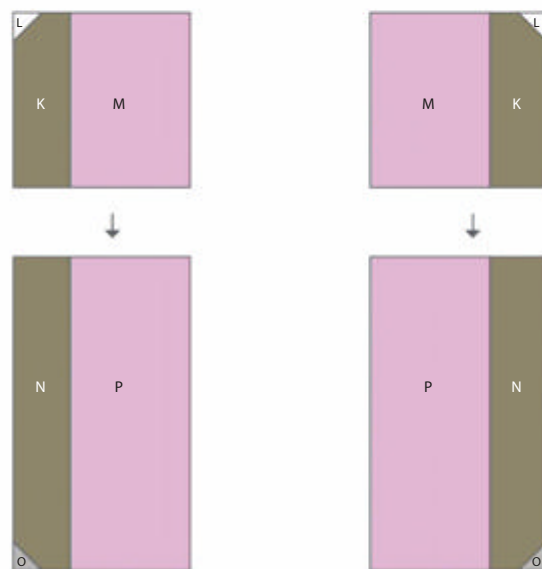


Fig 13

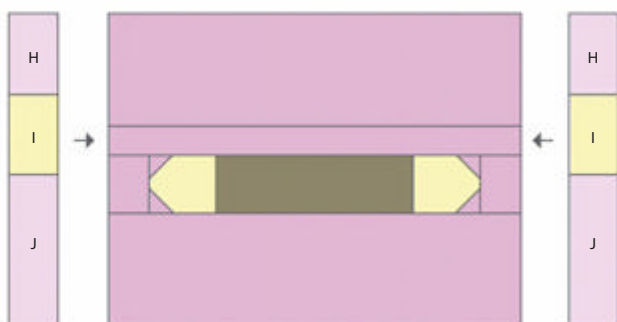


Fig 12

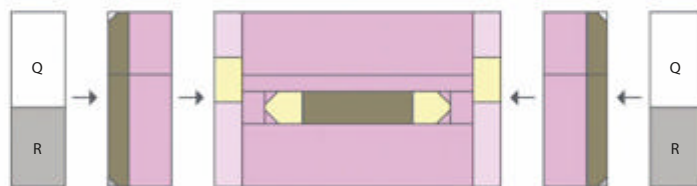


Fig 14



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I'M WITH THE BAND

Make a necessity into an accessory! Jo Carter's custom-made lanyard and card holder are inspired!

Stand out from the crowd at any quilting show...

YOU WILL NEED

- Lanyard fabric 95cm x 5cm (or equivalent scraps)
- Pen holder fabric 8cm x 7cm
- Hanging loop fabric 3cm x 9cm
- Quilter's vinyl, clear plastic 13cm x 10cm
- Front panel fabric 14cm square
- Lining fabric 15cm square
- Backing fabric 13cm x 17cm
- Pocket binding fabric 15cm x 6.5cm
- Binding fabric 55cm x 6.5cm
- Batting 15cm square
- Lobster clip

FINISHED SIZE

- Lanyard 91cm long approx, plus lobster clip
- Card Holder 13cm x 14cm approx

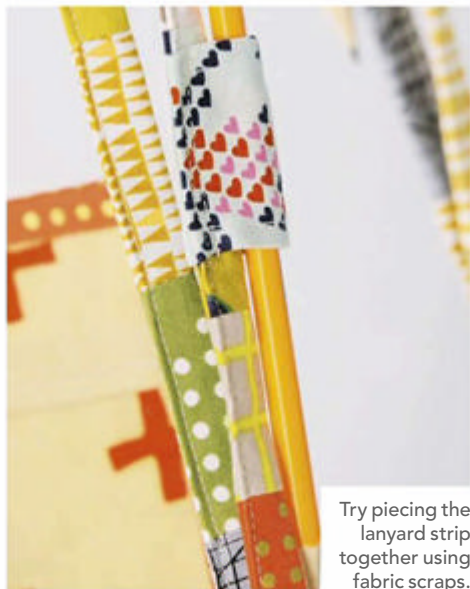
NOTES

- Seam allowances are 5mm throughout, unless otherwise noted.
- SFQ = standard fat quarter.
- RST = right sides together.

CUTTING OUT

1 From the lanyard fabric cut one (1) 95cm x 5cm strip, for the lanyard. Alternatively, piece together some 5cm-wide scraps to form a 95cm x 5cm strip.

2 From the backing fabric cut:
 ■ One (1) 13cm x 6cm rectangle, for the



Try piecing the lanyard strip together using fabric scraps.



Treat your group of friends to one of these for your next show.

upper envelope back.

- One (1) 13cm x 11cm rectangle, for the lower envelope back.

MAKING THE LANYARD

3 Press under 5mm twice on each of the longer sides of the pen holder piece. Then sew close to the open edge of the fold, to hem (Fig 1).

4 Measure 15cm from one end of the lanyard strip and mark with a pin – this is where the bottom of the pen holder will be. With both the lanyard fabric and pen holder piece right side up, position the pen holder across the lanyard so the raw edges align with the long sides of the lanyard – the pen holder will loop up because it's wider than the lanyard. Baste together along the sides to hold the pen holder in position (Fig 2).

5 Press under 1cm on the short sides of the lanyard. With wrong sides together, fold the lanyard in half lengthways and press –

the pen holder will extend beyond the fold and needs to be pressed in half too (Fig 3). Open it out again and then fold each long side into the centre so that the raw edge meets the central fold and press once again – keep the sides of the pen holder flat to the lanyard and fold and press them with it.

6 Keeping the sides folded into the centre, fold the entire lanyard in half again along the original central fold so that it's a quarter of its original width. Sew together along the long open side, close to the edge and over the pen holder. Return to the pen holder and sew another line of stitches close to the first, just on the pen holder, to secure (Fig 4).

7 Thread the lobster clip onto the lanyard, then bring the ends together (check that the lanyard isn't twisted). With a 1cm seam allowance, sew together securely (Fig 5).

8 Turn the seam to the inside. With the ends inside the loop of the lanyard, fit the

Oh-so cute

Constructing the lanyard...

Fig 1

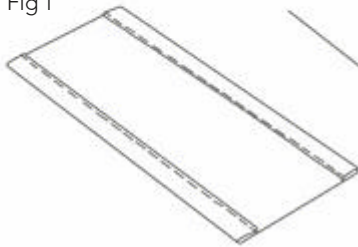


Fig 2

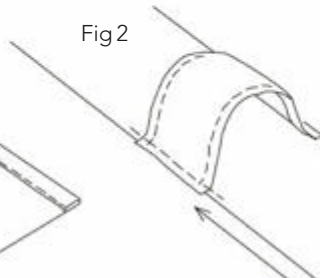
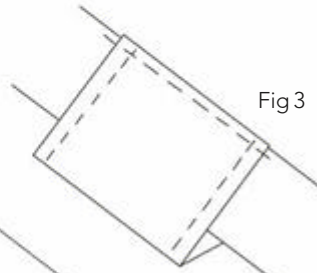


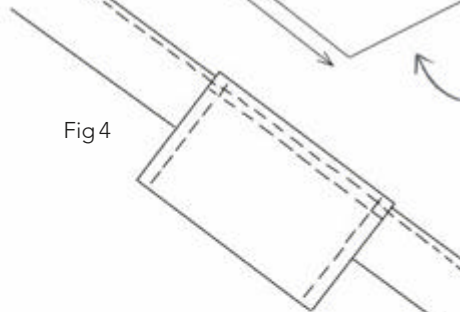
Fig 3



When you fold the lanyard strip in half, you need to fold the pen holder in half, too.

15cm

Fig 4



The pen holder piece is wider than the lanyard strip so it will loop up at this stage.

Add an extra line of stitches along just the pen holder to secure it.

Fig 5

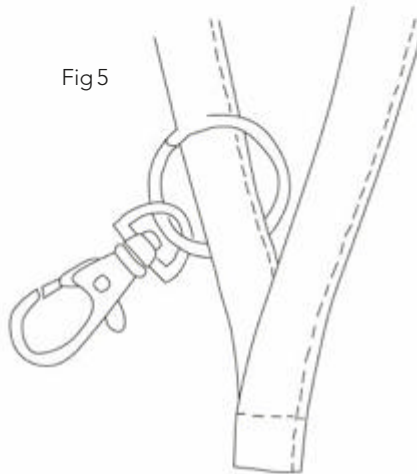


Fig 6



Sew the lobster clip in place and hide the lanyard seam at the same time.



The handy back pocket is great for notions or business cards.

lobster clip in-between and then sew across the lanyard, above the lobster clip, to seal it and the ends in place. Sew across the lanyard again 5mm – 10mm above the first line of stitches for added strength (Fig 6).

MAKING THE CARD HOLDER

9 Make a quilt sandwich with the front panel, batting and lining fabric. Quilt as desired and then trim to 13cm square.

10 Press under 5mm twice on the bottom long side of the upper envelope back piece and sew close to the open edge to hem. Press under 5mm twice on the top long side of the lower envelope back piece and hem as before.

11 With right side up, position the lower envelope back on the reverse of the front panel so that the raw edges align at the sides and bottom. Place the upper envelope back right side up, aligning the raw edges with the top and sides of the panel and having the hemmed edges overlapping in the centre (Fig 7). Baste the

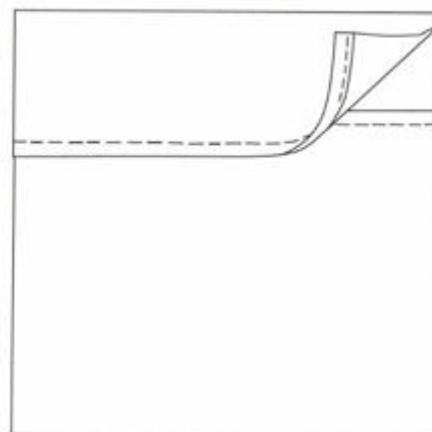


Fig 7

TOP TIP

Save any old lanyards you have from previous shows, and use the lobster clips from these to make yourself some new ones.

Great for using up fabric scraps...

envelope back pieces in place close to the edge.

12 With wrong sides together, press the pocket binding piece in half lengthways. Line up the raw edges of the binding with one of the long sides of the vinyl pocket and, using a 1cm seam allowance, sew in place. Bring the binding over to the other side of the vinyl and machine-sew down. Trim off any excess binding (Fig 8).

13 Position the vinyl pocket over the lower section of the front panel and then baste in place close to the edge (Fig 9).

14 With wrong sides together, press the hanging loop in half lengthways, open out and then fold and press each side into the centre. Fold along the central fold again and sew along the open side close to the edge. Bring the ends together so that they are next to each other and baste to hold in position (Fig 10). Find the top central point on the reverse of the card holder and baste the hanging loop in place (Fig 11).

15 With wrong sides together, fold and press the binding fabric in half along the length and use it to bind the edges of the card holder (using a 1cm seam allowance), as instructed in step 12, mitring the corners.

16 Fold the hanging loop up and sew to the binding so that it is fixed in an upright position (Fig 12). Clip the lanyard and card holder together to finish.

Constructing the card holder...

Bind one long edge of the vinyl and then baste to the front panel.

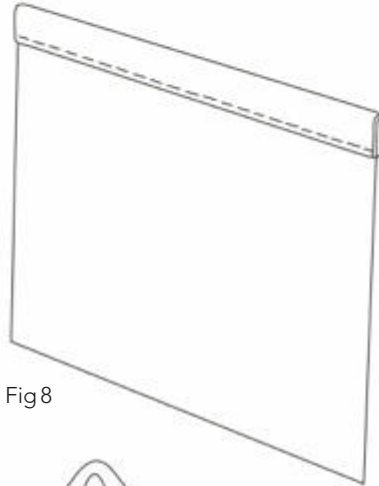


Fig 8

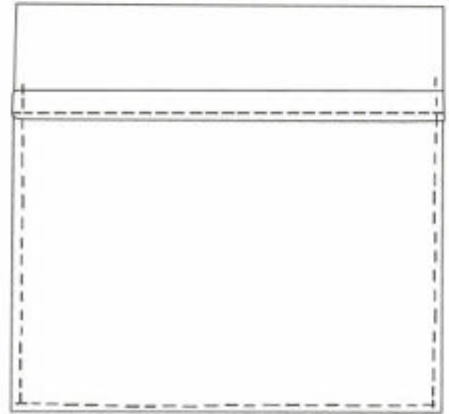


Fig 9



Fig 10

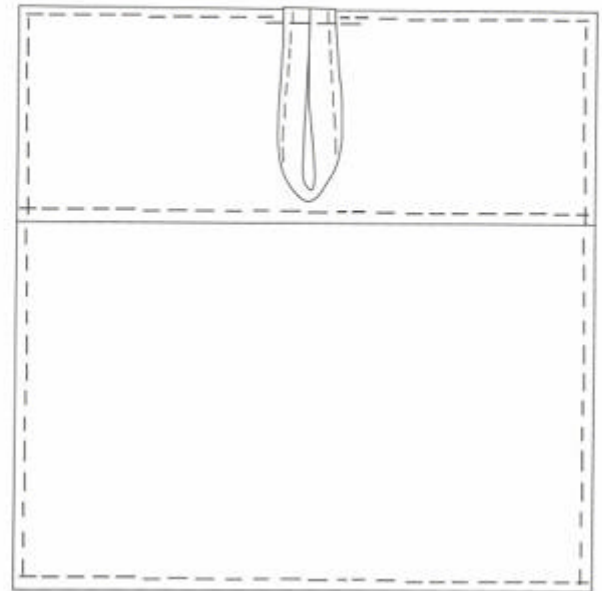


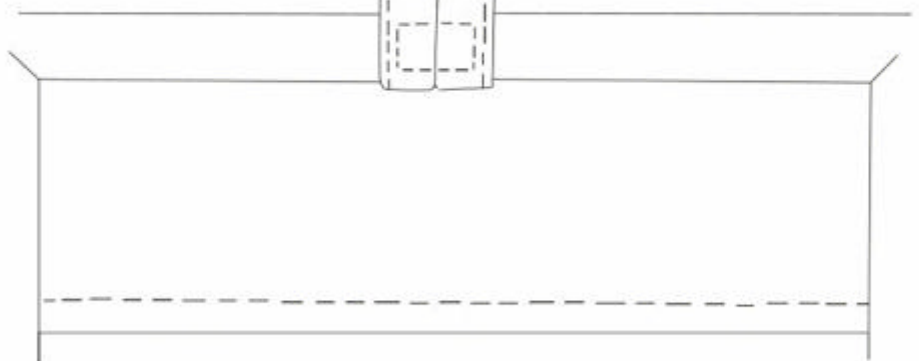
Fig 11

Make sure you sew the hanging loop to the reverse side before binding the edges.

Fig 12



Fold the hanging loop upwards and stitch in place to the binding.



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LOVE QUILTERS

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POSITIVE PRINTS

We're smitten with Katarina Roccella's fabric collections, bursting with colour and innovative designs. We just want to hug the whole lot in our arms and quilt the freshest and funkiest pieces you've ever seen!



JENNY LOVES...

■ Who doesn't like a peek behind the scenes of their favourite designer's work? It's fascinating to hear Katarina talking about how she works with Pat Bravo at Art Gallery Fabrics. Creating collections that appeal to quilters worldwide sounds like an impossible feat, yet somehow they succeed! Check out Katarina's latest collection, Imprint, on page 40.

LOVE QUILTINERS



We confess to already having one of Art Gallery Fabrics' Katarina Roccella's latest fabric collections, Imprint, on our to-buy list. So we wanted to find out more about the Serbian-born designer and the inspirations behind her work...



Shortly after graduating with a master's degree in graphic art, I became a mother and it was hard to find enough time to go to my printmaking studio, so I had to find a way to be creative and also stay at home with my little girl (now I have two girls and one boy). After searching in different areas, I discovered the world of fabric, where the options were almost unlimited but also challenging. I always loved fabrics and funky

patterns – they played an important role in my graphic compositions and assemblages during university. When I submerged myself in the world of fabric I knew I had to learn how to sew. Sewing and buying lots of fabric soon became very addictive and it led to me making my own fabric designs.

With fabric design as a new creative outlet, I went back to university to start on my PhD thesis in Applied Arts and Design, through which I got to explore the fields of



A prolific designer with an inspirational can-do attitude, Katarina is a firm believer in figuring things out for yourself and learning through practice. Sounds good to us! Passionate about colour and pattern, she draws on a multitude of sources, from nature and plants to travel and books. See her designs at Art Gallery Fabrics and treat yourself to some new goodies!



painting, graphic and textile design even further.

Designing quilts is something that's slowly but surely becoming another addiction of mine. In quilt designing, it's always the colour that guides me. I try to find the appropriate block design that has something to do with the elements in the collection that I want to use. It's a different process from fabric design and in this case I design the whole thing on the computer. For me, the things that are equally important in both processes are good colour and light balance.

Colour has always been an important part of my designs and my inspiration varies depending on the theme of a collection, but I like to be consistent to my aesthetic, which is usually bold in colour. When creating linocuts I had to

think carefully about which colour combinations offered the right balance. I'm very lucky to be part of Art Gallery Fabrics and have Pat Bravo as my creative director. She makes sure each fabric collection has the right balance, so that the final palette can be appealing to the quilters and makers. I've learned a lot from her, especially about adapting my eye to different kinds of quilters, which is important as in the US they have very different tastes to Europeans.

A collection begins with gathering the inspiration. Then I start doodling, drawing, painting and scanning. Once I have my motifs, elements and textures, I begin with composition and colour arrangement in Photoshop. In Adobe Bridge it's easy to place designs side by side and to check

IMPRINT IS INSPIRED BY MY BACKGROUND IN PRINTMAKING AND LINOCUTS. IT'S ALSO INFLUENCED BY THE RUSSIAN AVANT-GARDE MOVEMENT AND SUPREMATISM.

how the prints work together.

My forthcoming collections are Wonderland and Imprint. Imprint is a collection inspired by my background in printmaking and multiple-plate linocut techniques. It's also influenced by the Russian avant-garde movement and the essence of Suprematism – squares, crosses, circles, oblongs and lines. Wonderland is my take on a kids' fabric collection for Art Gallery Fabrics and all the original artwork is in watercolour, so it's a bit different to my previous collections.

I feel so blessed and happy to be

LOVE QUILTERS

AT ART GALLERY FABRICS
I'M VERY HAPPY TO BE
SURROUNDED BY OTHER
AMAZING FABRIC ARTISTS.



Katarina holds this sentiment by Georgia O'Keeffe close to her heart: "I found I could say things with colour and shapes that I couldn't say any other way – things I had no words for."

in such a wonderful company as Art Gallery Fabrics – it feels like being part of one big family. They're very supportive and I enjoy our long Skype meetings and talks, whether they're friendly catch-up chats or sharing suggestions and decisions.

With so many designers under one roof the company likes to ensure it offers a variety of collections that are different and sophisticated in style. I'm very happy to be surrounded by other amazing fabric artists, whose designs I admire so much.

The feeling of seeing other people liking and creating things with my fabrics is wonderful. There are many stunning and outstanding creations made with my fabrics and seeing new ones almost every day is an indescribable experience. Being part of an amazing, supportive and wide community of people engaged in the fabric industry is a dream come true.

For aspiring fabric designers, my advice is to believe in yourself and be unique! Don't try to follow trends – instead make them! 🍷

Katarina's Imprint Collection

Inspired by making clothes for her daughter, Katarina gives tutorials for her own clothing label. See her blog, Like Flowers and Butterflies.

<http://likeflowersandbutterflies.blogspot.com>

 Katarina_LFB  KatarinaRocellaDesign

 katarinarocella

THE GUIDE

ESSENTIAL QUILTERS' GUIDE!

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RETRO GEOMETRICS

Don't let crocheters have all the fun, you can sew and quilt a classic granny square, too! The concentric squares are easy to piece using nostalgic prints for a retro chic style.



Quilt as you go



MAKE IT
IN A DAY!

GRANNY SQUARES

We're channelling the vintage crocheted granny blanket look with this super quick and easy quilt-as-you-go project by Jo Avery.

Mix and match bright, cheerful colours...

YOU WILL NEED

- Central fabric 3½in square
- Print fabric 2½in strips, 3yds in total
- Batting 63in square
- Backing fabric 3½yds
- Binding fabric ½yd
- Basting spray (optional)

FINISHED SIZE

- 59in square approx

NOTES

- This project is a great scrap buster and especially good for left over 'Jelly Roll' fabric strips.

QUILT

CUTTING OUT

- 1 From the binding fabric cut six (6) 2½in x WOF strips.

PIECING THE QUILT

- 2 Prepare the backing fabric by cutting the yardage into two equal lengths. Remove the selvages and sew together along the length with a ½in seam allowance. Press well and trim to 63in square.



The geometric squares are utterly mesmerising.

TRY USING STRIPS IN GRADUALLY LIGHTER SHADES OF THE SAME COLOUR FOR A MODERN OMBRE COLOUR SCHEME.

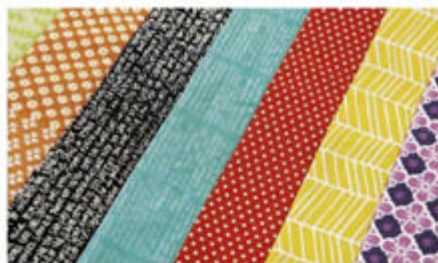
- 3 Lay the batting onto a flat surface and place your backing, right side up, on top. Peel back half of the backing and spray layers with basting spray. Carefully lay the backing fabric back over the batting, smoothing out any wrinkles. Repeat with the other side. Alternately, you can secure your batting with safety pins but these will need to sit on the batting side so you can easily remove them as you work.

- 4 Fold your backing/batting in half, towards the backing, then fold in half again so that you can see a centre cross on your batting side. Mark this with a pencil or removable pen.

- 5 Fold your 3½in square in half and in half again, right sides together, and line this up with the centre cross on your batting. Pin the square in place, right side up.



Each fabric strip is quilted in place as you sew.



TIPS FOR STRIP PIECING

After sewing a fabric strip, trim it as accurately as you can.

Use the middle of the block to line up your next strip, not the end of the strip you have just attached because this will not have been as accurately cut as your strip sides.

Make sure you really open out your seams when you finger press them. Give your work a proper press after every few rounds.



The binding is the final round so sew it with care.

Quilt as you go

6 Take your first 2½in strip and place right sides together with one side of the square, lining up the edges exactly. Pin then sew in place (fig a). Trim the strip in line with the centre square and finger press the seam open (fig b).

7 Lay your next strip along the next edge of your square, moving clockwise and including the edge of the last strip (fig c). Pin, sew and trim to line up. Continue placing strips around your square in this fashion until the centre square is surrounded (fig d).

8 Begin your next 'round' using a different coloured strip and start at a different corner of the square (this will help prevent distortion as your quilt grows). Pin and sew strips, trimming to size as you go. Roll the excess batting/backing so that it fits in your machine throat (fig e). We made each round a different colour, sewing together smaller strips where longer pieces were needed and mixing prints of the same colour within a round (figs f & g).

9 Keep going until you have completed fourteen rounds. Trim your batting and backing to square up (fig h).

PIECING THE QUILT

10 Prepare the binding by sewing the six strips end to end to form one long length. Fold along the full length, wrong sides together and press. Use this to bind the quilt.

Switch up your colour palette with each round. Jo's rainbow hues are gorgeous, but we think this would look fab in two-tone stripes!



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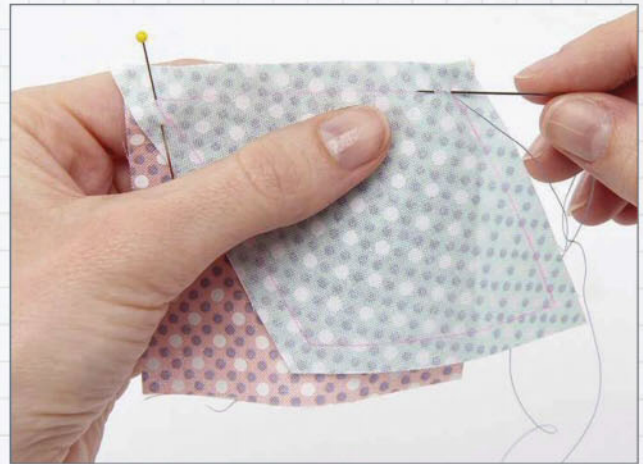
HAND PIECING

Want a quilting project for your holidays? In-house tech expert Sarah Griffiths takes you through the basics of hand piecing – a perfect technique for when you're on the go.



Come see what we've been pinning this month...

 [LoveQuiltingMag](#)

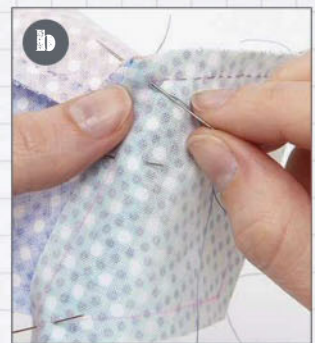
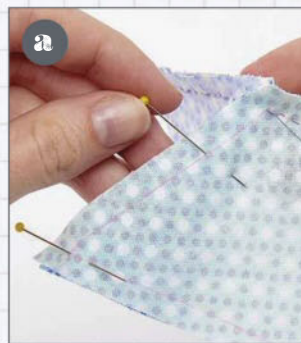


1 Cut a card or plastic template for each type of piece in your pattern, at full size with no seam allowances. If you have mirror-image pieces, you can make one template and label one side. Use your templates to trace the pieces onto fabric, using a fine pencil. Cut out each piece, adding $\frac{1}{4}$ in seam allowances. Cutting the seam allowances exactly makes sewing the pieces together a lot easier. You can eyeball the seams, but you'll have to be more careful checking your sewing lines later on.

2 Start with two pieces right sides together (RST), pinned in place. It's a good idea to pin at the beginning and end of the seam first. For short seams, these two pins will be enough, but you may want to add more in between for longer seams. Bring your needle up on the marked line, about $\frac{1}{8}$ in from the start of the seam. Make sure your needle is going through the line on the back and the front, especially if you didn't cut exact $\frac{1}{4}$ in seams around your pieces. Work two backstitches on top of each other.

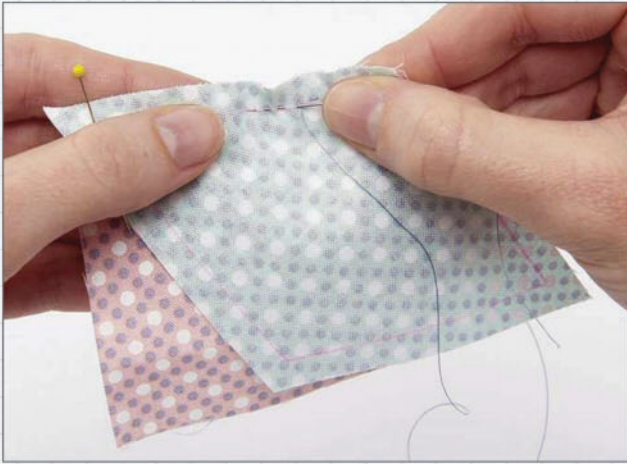
DESIGNING A BLOCK

■ You can easily adapt existing patterns, or make your own blocks for hand piecing. Make thumbnail sketches of your ideas first. Think about how you want to break up a block to make it easier for sewing. To start with, stick to shapes you're familiar with before using other ones. When you've decided on a design, make up a full-size drawing of how you want the finished block to look. You can use quilt rulers and graph paper, or a computer program to print out your design. Then use your full-size design to make the template pieces. Decide what order to sew your pieces in – sometimes it's best to work from the centre out (for hexagonal or circular designs), sometimes it's best to work in rows (more like traditional piecing). Try piecing smaller sections first and then joining them together.

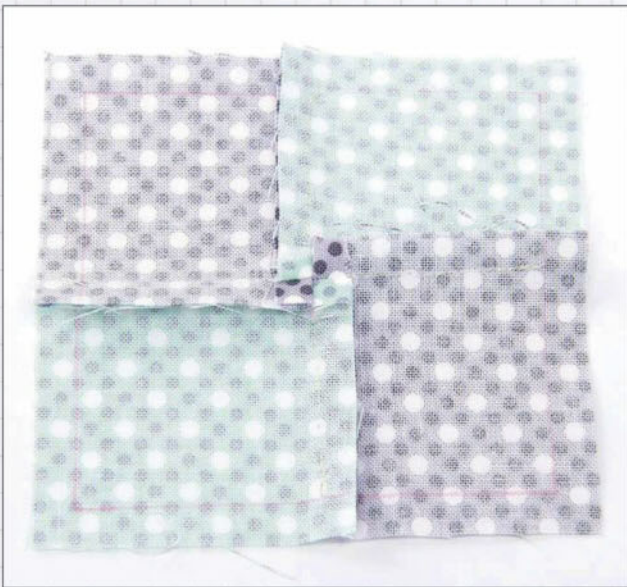


4 To stitch a Y-seam, stitch the first seam and backstitch at the end as normal, but don't cut the thread. Pin the second seam in place (a). Push the needle through to the back (b), then through the back seam allowance (c). Bring the needle up at the beginning of the new seam (d) and sew together as normal.

Essential techniques Try me now!



3 Hold your fabric pieces in both hands, so your thumbs are on top. Rock the fabric up and down to pick up three or four stitches on your needle before pulling through. Your needle should be flat against the fabric. Keep an eye on the other side to ensure you're working along the line. Work a backstitch every 2in and finish at the end of the line with a double backstitch, knotting off and trimming your thread. Don't stitch into the seam line or press your seams until you finish your block.



5 Work smaller blocks first, then add larger pieces to join up blocks. Once finished, press the entire block. Press all seams to one side, which will help to protect the more delicate line of hand stitching. Also, since you haven't sewn into the seam allowances, it will be easy to nest the seams, as we've done on this four-patch block.

COMMERCIAL TEMPLATES

There are a variety of hand-piecing templates available to buy, if you don't want to make your own. These will come in various shapes, with a small hole at each corner of the piece for marking seam allowances. Simply cut around the template and mark the piece through each of the holes with a fine pencil. Then use a ruler to join each mark and create your stitching lines.



EQUIPMENT

Piecing needles
These needles are thin, with the eye stamped into the shank, so it's not larger than the rest of the needle. A no 9 is the standard size for hand piecing. If you're not comfortable working with this smaller needle, start with the smallest size you do feel comfortable with and drop down as you get a better handle on the technique.

Add-A-Quarter ruler
This handy little tool has a 1/4in lip for adding seam allowances around your templates quickly and consistently. It also provides a straight edge for a rotary cutter.

Once you've used an add-a-quarter ruler, you'll never want to be without one again!



Visit www.eq.suk.com for more info on these pretty pastels!

YOU WILL NEED

- White, pink, blue, green and grey fabrics, one (1) fat quarter each
- Backing fabric, two (2) 14½in x 10in pieces
- 14in zip

FINISHED SIZE

- 14in square



PASTEL PIECING

Go for a blend of gorgeous soft pastel colours to welcome summer into your home!

NOTES

- Add seam allowances around each template piece.

CUTTING OUT

1 Cut out the pieces for the block, referring to the Layout diagram (below) and using the templates (page 86), as outlined in step 1 of the Technique Focus. The template piece numbers correspond with those in the Layout diagram. For piece No 2, cut one with template right side up, then flip over to cut a second.

2 Also cut two (2) 14½in x 1½in in green, two (2) 14½in x 1½in in white and one (1) 14½in x 2¾in in blue.

ASSEMBLING THE BLOCK

3 Sew the No 1 triangle pieces together first, alternating white and pink (Fig 1). Then add a No 2 piece to each end (Fig 1).

4 Sew the squares into pairs, then sew the pairs together to make four-patch blocks. Add the large triangles, then sew the triangle/square units together (Fig 2). Then add the small triangles to the ends. Line up the rows and sew together to finish the cushion top. Press all seams.

QUILTING & FINISHING

5 Baste the block to the batting and quilt as desired.

6 Attach one backing piece to one side of the zip. Press away from the zip and

We love the summery colours of these Dim Dots prints by Michael Miller.

Piecing the cushion...



Fig 1

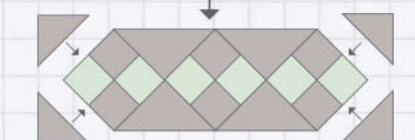
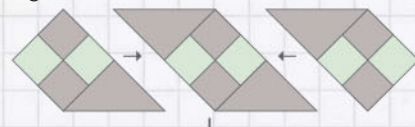


Fig 2

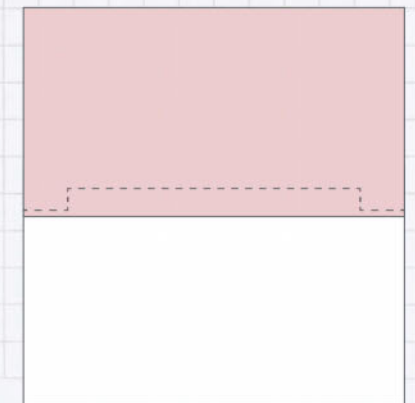
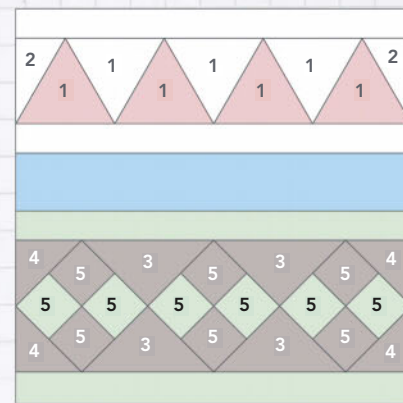


Fig 3

topstitch in place. Attach the second piece to the other side of the zip. Press this piece up, just below the line of topstitching, so the fold is covering the zip. Open the zip halfway and then topstitch it in place, as shown in Fig 3, to enclose the zip.

7 Trim your backing to 14½in square. Place the backing right sides together with the cushion top and stitch in place around the edges. Trim the corners and turn right side out through the opening in the zip. Insert a cushion pad to finish.



Layout diagram



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Image: Zsofi Atkins, Spring (detail)



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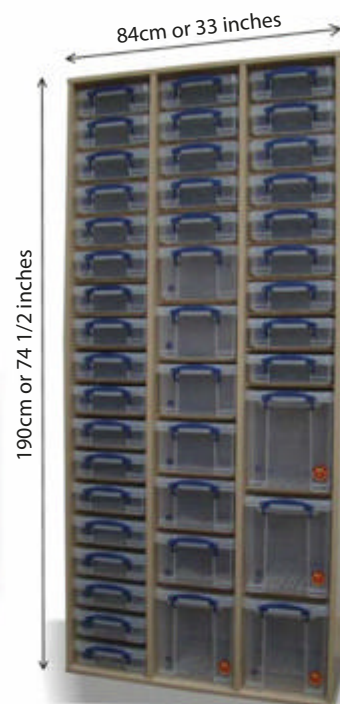


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CRAFTY
GIFT IDEA

FOLKSY TOTE

Sweet bird and flower motifs adorn this roomy bag by Fiona Hesford. Fill with your quilting and off you go!

A girl always needs a new ba,g, right? This one's perfect for summer hols!

YOU WILL NEED

- Outer fabric (we used orange needlecord) 40cm x 112cm
- Lining fabric 40cm x 112cm
- Cotton webbing, two (2) 40cm long strips, 2.5cm wide, for handles
- Fabric scraps in navy blue, green, turquoise blue, light pink, red, dark pink, and green, for the appliqué design
- Fusible web, 30cm square
- Embroidery thread in orange and pink
- One 2.5cm yellow button, two 1.5cm pink buttons and two small buttons for the birds' eyes
- Medium weight fusible interfacing 0.5m
- One magnetic clasp

FINISHED SIZE

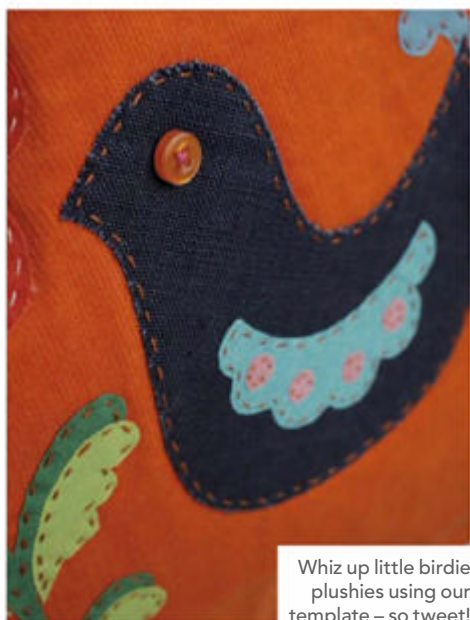
- 32cm x 30cm approx

NOTES

- RST = right sides together
- Seam allowances are 1cm, unless otherwise noted.

CUTTING OUT

1 Trace two (2) outer panels, two (2) top lining strips and two (2) lower lining panels onto the fusible interfacing using the templates (see page 86). Cut out each piece roughly.



Whiz up little birdie plushies using our template – so tweet!

Raid your stash for fabric scraps – lots of colours will look great in this project and felt works well too.

2 Fuse the outer panel and top lining strips to the reverse of your outer fabric, and fuse the lower lining pieces to the reverse of your lining fabric. Cut out each piece along the traced lines.

PREPARING THE APPLIQUÉ DESIGN

3 Trace each section of the appliqué design from the template (see page 86) onto the paper side of the fusible web. Press each shape to its respective fabric scrap and cut out, along the lines marked on the paper side. Peel off the backing paper and position in place on one outer panel (Fig 1). Then press in place.

4 Using a single strand of embroidery thread, handstitch around each of the

USE THREAD IN A CONTRASTING COLOUR TO GET THAT LOVELY CRAFTY LOOK – TRY AND KEEP YOUR STITCHES EVEN.

appliqué shapes – we used a simple running stitch (Fig 2). Attach the buttons to the flower centres and for the eye of each bird.

ATTACHING THE HANDLES

5 Place one outer panel right side up, then use the markers on the template to

Quick gift



We love the yellow button centre – or try a large sequin!

position the handles. Baste the handle in place using a 4mm seam allowance (Fig 3).

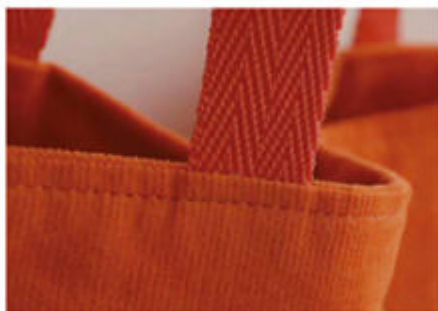
Repeat with the remaining outer panel and handle.

MAKING THE LINING

6 Take one top lining strip and lower lining panel and sew together using a 1cm seam allowance (Fig 4). Press the seam towards the lining fabric and topstitch 4mm down from the seam line to secure.

Repeat with the remaining top lining strip and lower lining panel.

7 Place one lining panel RST with the front bag panel. Pin and then stitch a 1cm seam across the top edge (Fig 5). Press the seam towards the front bag panel and topstitch 4mm down from the seam line to secure. Repeat with the back panel and remaining lining panel.



Make sure you stitch the handles on firmly.

Making your tote...

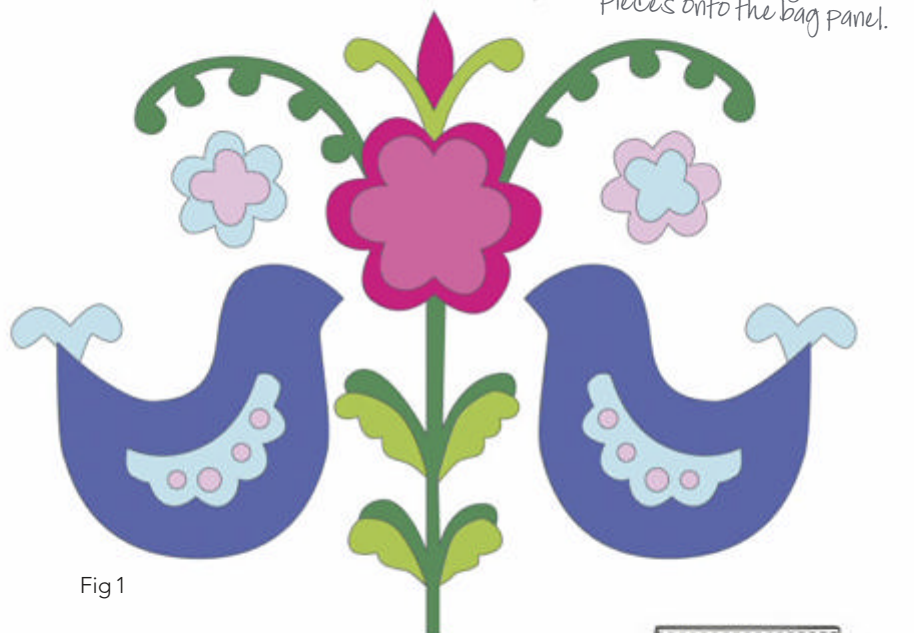


Fig 1

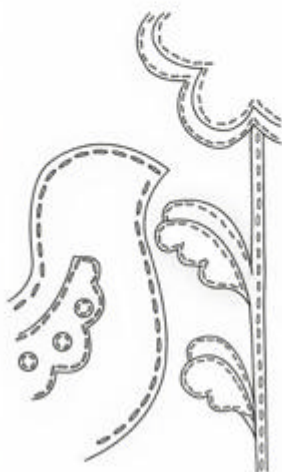


Fig 2



Fig 3



Fig 5

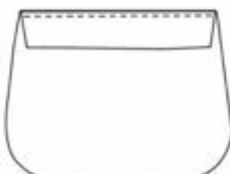


Fig 4



turning gap Fig 6

ASSEMBLING THE BAG

8 Place the front and back panels RST, with the two outer panels together and the two lining panels together, matching the centre seams. Pin and sew all around the bag, leaving a 10cm turning gap along the bottom edge of the lining (Fig 6). Clip curves and turn the bag right side out.

9 Stitch the gap in the lining closed by hand, and push down into the bag. Carefully press around the top edge and topstitch to secure.

10 Insert the clasp at the top, following the manufacturer's instructions, to finish.

FIONA HESFORD
England

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SQUARE DANCE

Take five colours and alternate dark and light shades with crisp white for this fresh and cheerful design.

Simple piecing

PLUS
MATCHING
CUSHION!



GLORIOUS GINGHAM

Give the humble check a modern twist with Jessie Fincham's fabulous quilt – it's perfect for summer picnics!

Easy to make, this is the perfect outdoors project!

YOU WILL NEED

- Light yellow fabric ½yd
- Dark yellow fabric ¼yd
- Light pink fabric ¾yd
- Dark pink fabric ¼yd
- Light purple fabric ¾yd
- Dark purple fabric ¼yd
- Light blue fabric ¾yd
- Dark blue fabric ¼yd
- Light green fabric ½yd
- Dark green fabric ¼yd
- White fabric 1½yds
- Backing fabric 3½yds
- Binding fabric ½yd
- Batting 58in square

FINISHED SIZE

- 54in square approx

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- WOF = width of fabric.
- RST = right sides together.
- FQ = fat quarter.

FABRICS USED

- Kona Cottons by Robert Kaufman; Maize, Lemon, Petunia, Pansy, Peach, Dusty Peach, Blueberry, Cloud, Aloe and Ice Frappe.



Straight-line quilting gives an ultra-modern look we totally adore!



Two-in-one: set a cool, calm mood with the gingham, or flip over your quilt for a profusion of flowers.

QUILT

CUTTING OUT

- 1 From the white fabric cut:
 - Fifteen (15) 2½in x WOF strips.
 - Three (3) 2½in x WOF strips. Subcut eighteen (18) 2½in x 6½in strips.
 - Four (4) 6½in squares.
- 2 From light yellow fabric cut six (6) 2½in x WOF strips. From two of these strips, subcut a total of ten (10) 2½in x 6½in pieces.
- 3 From the light green fabric cut:
 - Five (5) 2½in x WOF strips. From two of



these strips, subcut a total of ten (10) 2½in x 6½in pieces.

- 4 From each of the light pink, purple and blue fabrics cut four (4) 2½in x WOF strips.
- 5 From each of the five dark fabrics, cut two (2) 2½in x WOF strips.
- 6 From binding fabric cut six (6) 2½in x WOF strips.

PIECING THE QUILT TOP

- 7 For the yellow section, sew two (2) light yellow and two (2) dark yellow 2½in x WOF strips together lengthwise, alternating between light and dark shades. Subcut ten (10) 2½in wide units (Fig 1).
- 8 Sew two (2) light yellow and two white 2½in x WOF strips together lengthwise, alternating between light shade and white. Subcut nine (9) 2½in wide units and two (2) 6½in wide units (Fig 2).
- 9 Join the 2½in wide units, forming a row of nineteen (19) completed units, with the dark/light units at each end. Then add a 6½in wide unit to each end of the row (Fig 3).
- 10 Repeat to make the pink, purple and blue sections.

Simple piecing



11 Repeat to make the green section, using just two (2) dark and one (1) light strip for Step 7 and two (2) light and one (1) white strip for Step 8 (Fig 4).

12 Take ten (10) light yellow and nine (9) white $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strips. Sew together in one row, alternating yellow and white strips. Repeat with the remaining light green and white strips. Add a white $6\frac{1}{2}$ in square to the end of each row (Fig 5).

13 Sew the rows together in order, referring to the quilt layout diagram.

14 From border fabric sew all six (6) strips end to end lengthwise. Cut two (2) strips $50\frac{1}{2}$ in and sew to sides of quilt. Cut two (2) strips $54\frac{1}{2}$ in and sew to top and bottom.

QUILTING AND FINISHING

15 Cut the backing fabric in two equal lengths. Remove the selvages and sew the two pieces together to form one large piece and press. Sandwich the backing fabric, batting and quilt top together and quilt. We quilted horizontal lines.

16 Sew the binding strips together to form one continuous piece and use this to bind your quilt.

Piecing the quilt top...

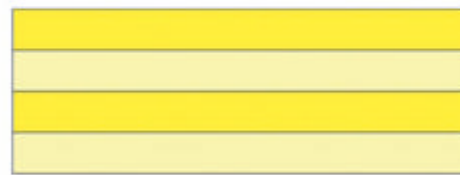


Fig 1

$2\frac{1}{2}$ in

Alternate 2 dark and 2 light yellow strips then cut 10 units. Easy peasy!



Fig 2

$2\frac{1}{2}$ in

$6\frac{1}{2}$ in



Fig 3

$2\frac{1}{2}$ in

When you come to the green section, you only need to stitch 3 strips.

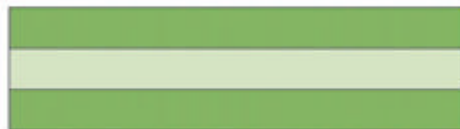


Fig 4

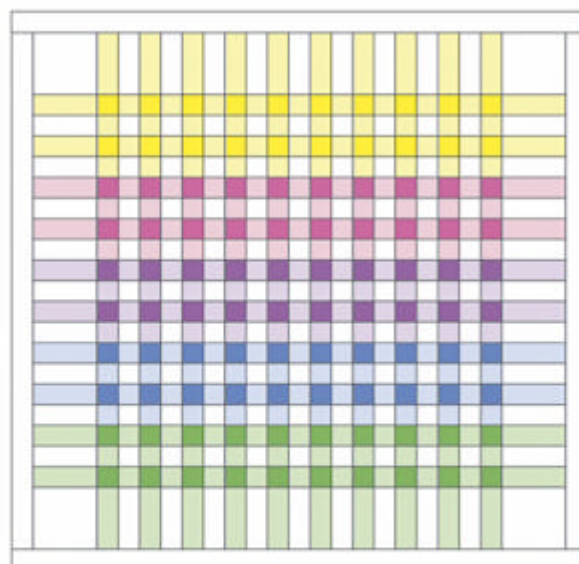
$2\frac{1}{2}$ in

$6\frac{1}{2}$ in



Fig 5

Add a white square to the end of each yellow and green row to finish the design.




Layout diagram

Refer to this simple diagram when you cut and stitch your pieces.


JESSIE FINCHAM
England



 messyjessecrafts.blogspot.com
messyjesse1
messyjesse1

Pick your favourite colour for this cute cushion.

YOU WILL NEED

For one cushion:

- Light yellow fabric one (1) fat quarter
- Dark yellow fabric one (1) fat eighth
- White fabric one (1) fat quarter
- Backing fabric ½yd
- Lining fabric 18½in square
- Batting 18½in square

FINISHED SIZE

- 18in square

CUSHION

CUTTING OUT

- 1 From light yellow fabric cut three (3) 2½in x 10in strips and four (4) 2½in x 7½in strips.
- 2 From dark yellow fabric cut three (3) 2½in x 7½in strips.
- 3 From white fabric cut four (4) 2½in x 10in strips. Cut two (2) 14½in x 2½in and two (2) 18½in x 2½in strips for sashing.
- 4 From backing fabric cut two (2) 18½in x 14in pieces.

PIECING THE CUSHION TOP

- 5 Sew together the 2½in x 10in strips along the long edges, alternating light and white fabric. Subcut into four (4) 2½in strips (Fig 1).
- 6 Sew the 2½in x 7½in strips along the edges, alternating light and dark fabric. Subcut into three (3) 2½in strips (Fig 2).
- 7 Join the seven (7) subcut strips together with alternating colours, as shown in the cushion layout diagram.
- 8 Sew the 14½in x 2½in sashing strips to the sides of the cushion. Then sew the 18½in x 2½in sashing strips to the top and bottom.

QUILTING AND FINISHING

- 9 Pin the lining, batting and cushion top together. Quilt as desired and square up,



LEMONADE BREAK

Mix bold gingham and pretty florals for the sweetest mismatched look this season.

trimming away excess batting and lining.

- 10 For the envelope closure, press under 1in along one long edge of each backing piece. Press under 1in again to enclose the raw edges and pin in place. Sew two straight seams along each folded edge to secure.

- 11 With your cushion top facing right sides up, place your backing pieces right side down on top, aligning raw edges with hems overlapping in the centre. Sew a generous ¼in seam allowance around the entire cushion. Clip the corners and trim the excess seam with pinking shears. Turn right sides out to finish.

Piecing the cushion top...

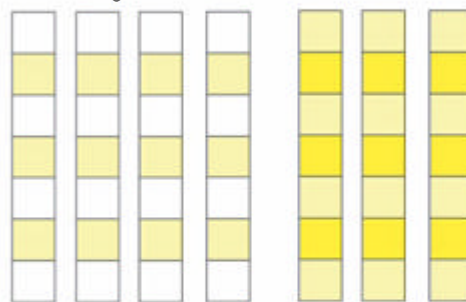
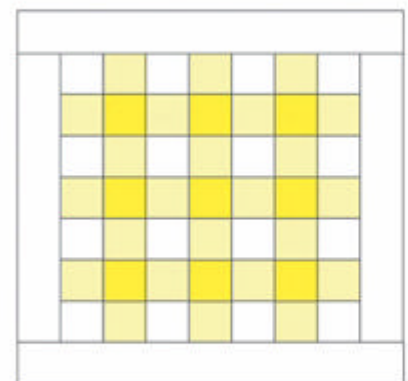


Fig 1

Fig 2

Sew light and dark fabric rows then cut into strips.



Cushion Layout Diagram

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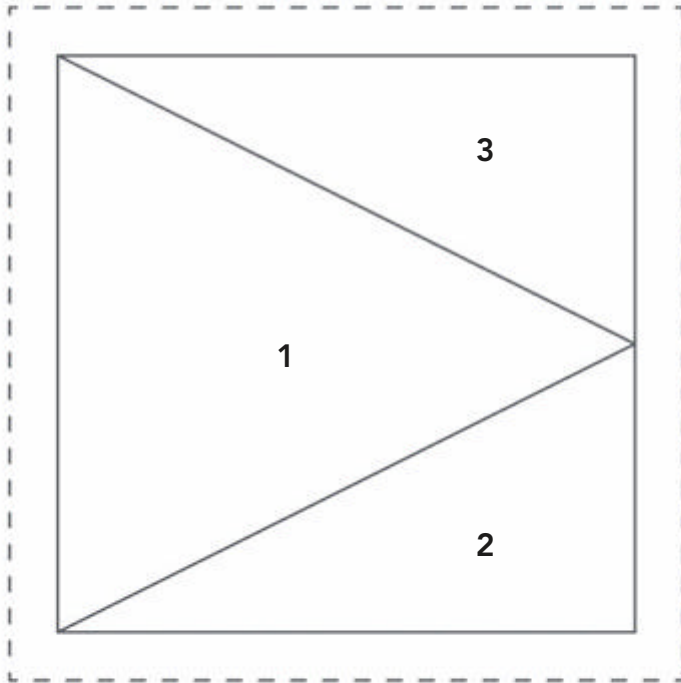
NEW LOOK

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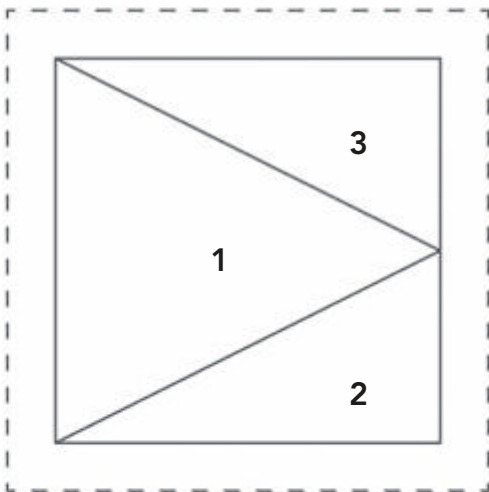
Templates

All the templates you'll need from issue 23...

HOTTING UP



Hotting Up
Quilt Triangle in Square
ACTUAL SIZE



Hotting Up
Cushion Triangle in Square
ACTUAL SIZE

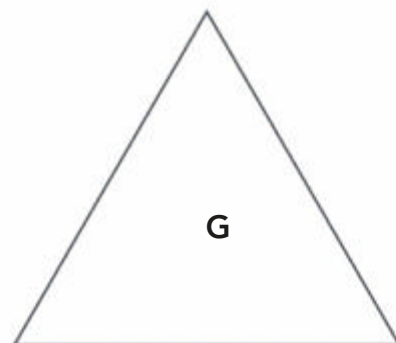
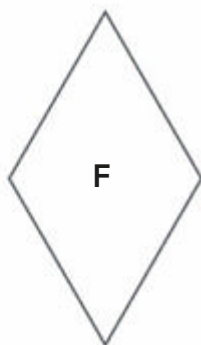
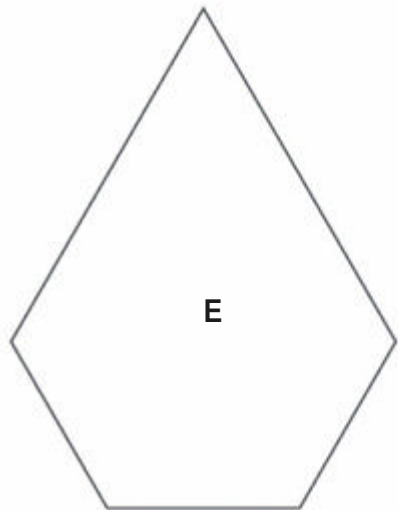
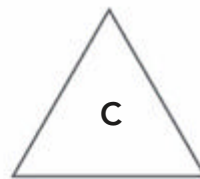
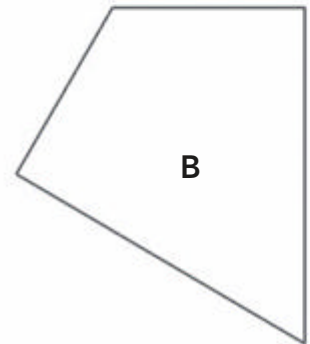
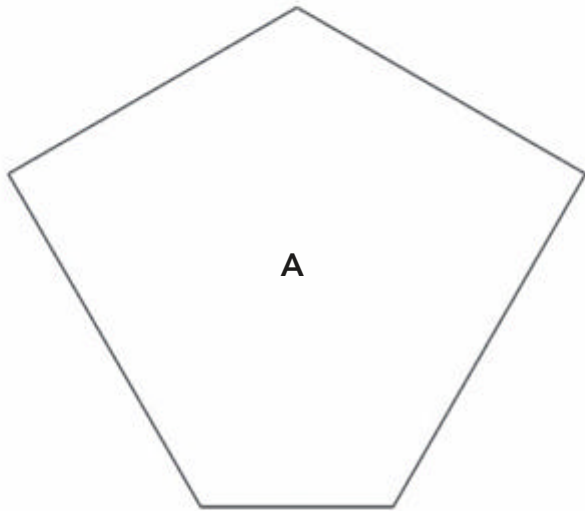
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FANTASTIC FUSSY CUT



Fantastic Fussy Cut

Templates A–G

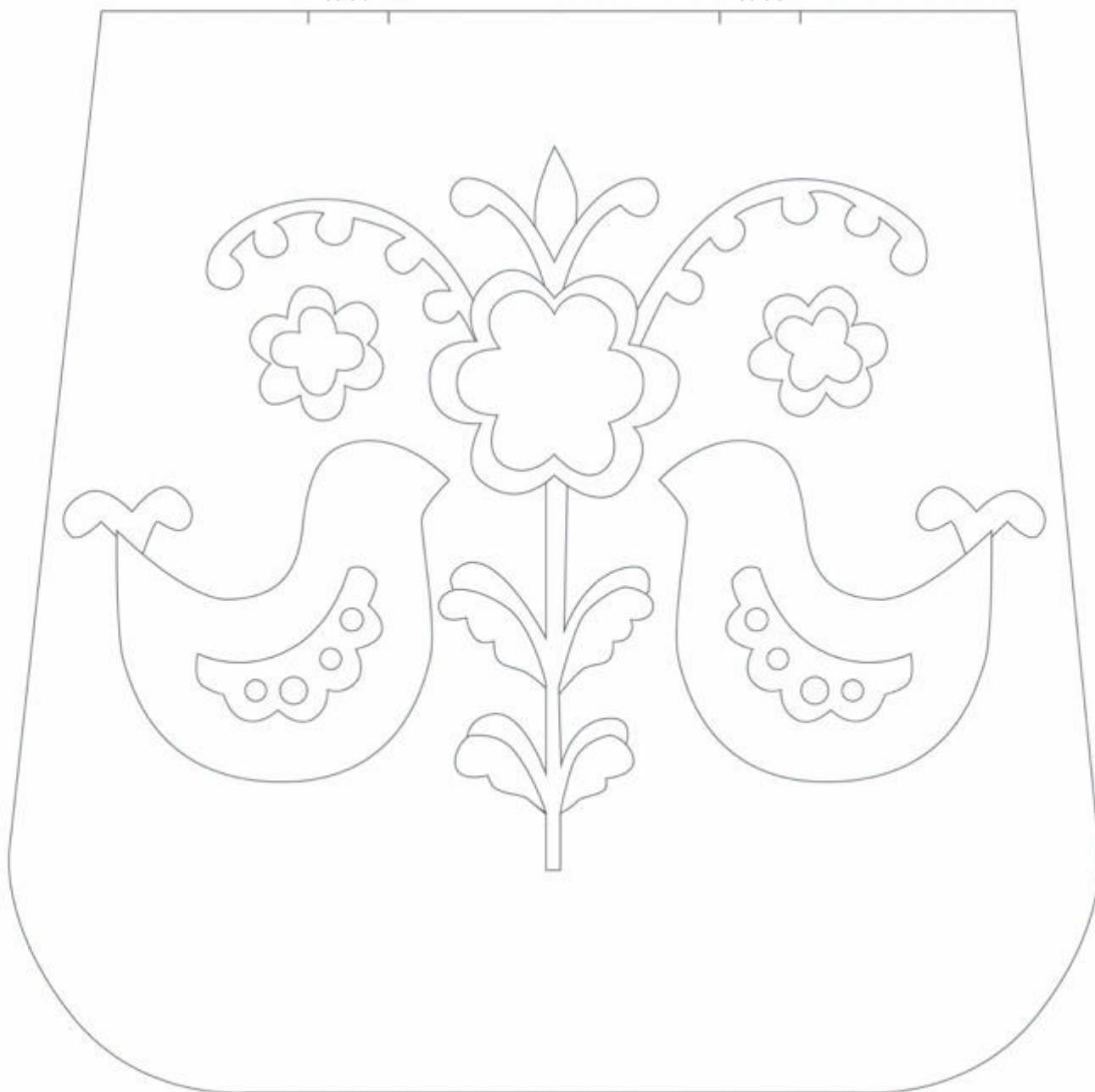
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FOLKSY TOTE

Handle
Position

Handle
Position



Folksy Tote
Outer Panel

ENLARGE 200%

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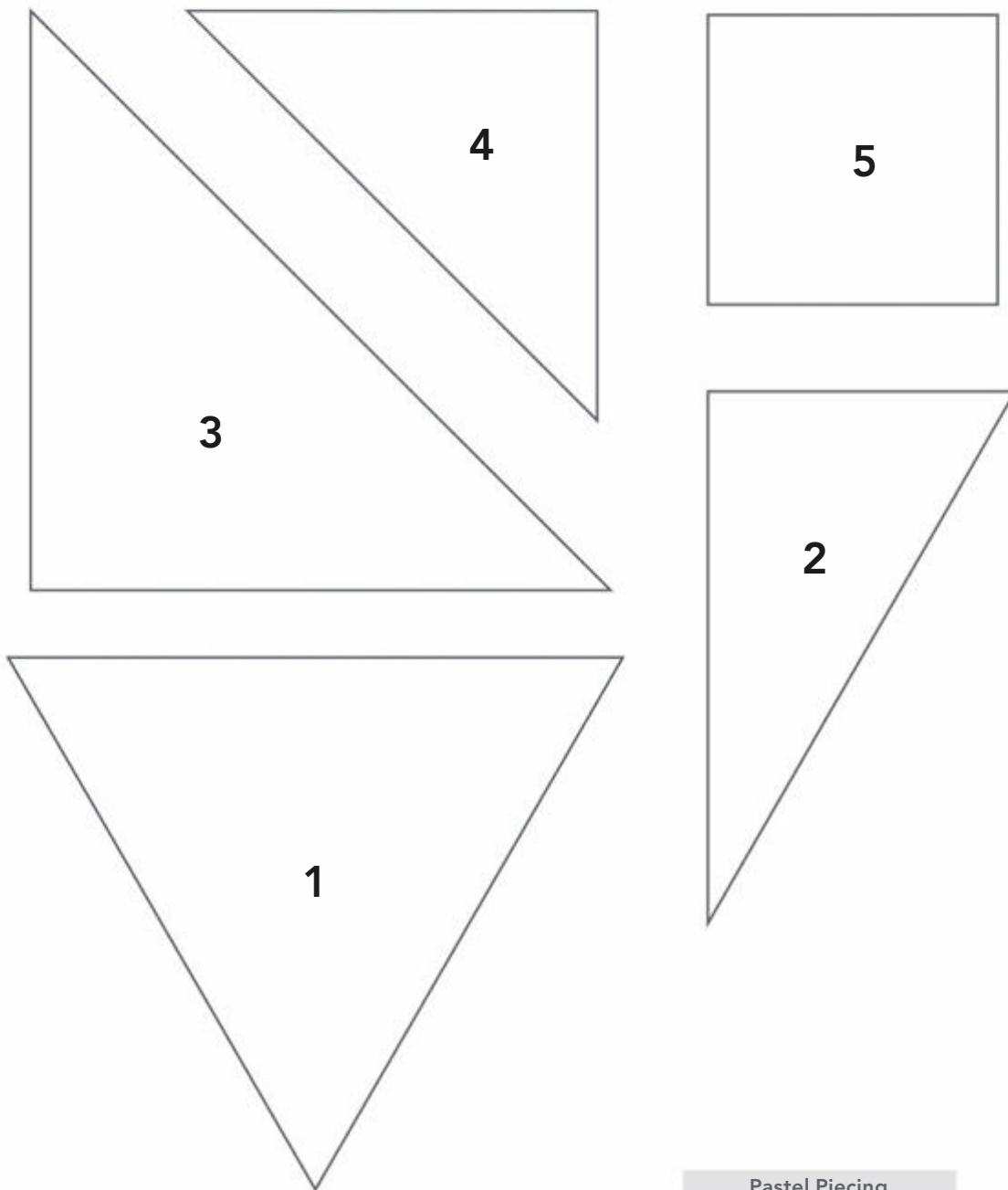
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Folksy Tote
Top Lining Strip
ENLARGE 200%

Folksy Tote
Lower Lining Panel
ENLARGE 200%

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PASTEL PIECING (TECH FEATURE)



Pastel Piecing

Templates 1-5

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Summer's here at last, so let's celebrate with sweet sorbet shades and sunny sewing projects!

NEXT ISSUE

Issue 24 on sale
22nd July



Cover gift subject to change.

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Sharing your passion for fabric!

MAKE IT... Vintage floral quilts > Rainbow rug > Spinning stars
> Snap-happy camera cushions > Modern Amish blanket
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Vintage Sweethearts
Love Patchwork & Quilting

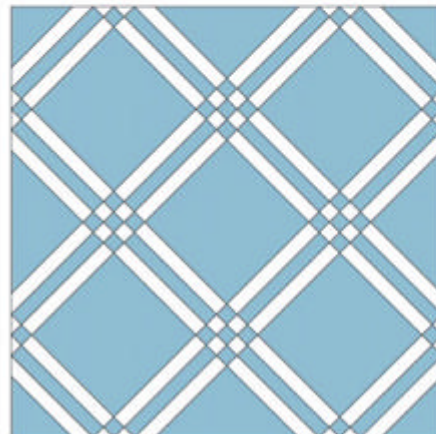
Block of the Month

by Lynne Goldsworthy



BEAUTIFUL BESSIE

Stick to traditional piecing, then turn your completed units on point and trim for a bold block design.



Layout diagram: Beautiful Bessie block

- QST = quarter-square triangle.
- Wash and press all of your fabrics well before cutting.

FABRICS USED

- Blossoms in Aqua from Mimosa collection for Windham Fabrics.

CUTTING OUT

- 1 Cut the print fabric as follows:
 - Eight (8) 3½in squares.
 - Thirty-six (36) 1in squares.
 - Sixteen (16) 1in x 3½in strips.
- 2 Cut the white fabric as follows:
 - Thirty-two (32) 1in x 3½in strips.
 - Thirty-two (32) 1in squares.

PIECING THE UNITS

- 3 Make eight framed square units. For each unit you will use one (1) 3½in print square, four (4) white 1in x 3½in strips and four (4) print 1in squares following steps below.
 - 4 For each unit, sew print 1in squares to each end of two white 1in x 3½in strips and sew two white 1in x 3½in strips to either side of a print 3½in square (Fig 1). Press seams towards the print fabrics.
 - 5 Sew the three rows of each framed square together (Fig 2) for a total of eight finished units. Press seams towards the centre of the unit.
 - 6 Cut two of the completed framed square units in half on the diagonal for a total of four HSTs (Fig 3). Cut one of the completed

YOU WILL NEED

- Print fabric one (1) fat quarter
- White fabric one (1) fat quarter

FINISHED SIZE

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

NOTES

- Seam allowances are ¼in throughout.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- HST = half-square triangle.



framed square units twice on the diagonal for a total of four (4) QSTs (Fig 4). You will have five (5) remaining framed square units.

7 Sew white 1in squares to the ends of sixteen print 1in x 3½in strips, pressing seams toward the print strips (Fig 5).

ASSEMBLING THE BLOCK

8 Arrange the units, pieced strips and the remaining four print 1in squares into rows as shown (Fig 6).

9 Sew rows 3, 5 and 7 together, pressing seams towards the framed squares (and HSTs). Sew rows 4 and 6 together, pressing seams towards the print 1in squares.

10 Sew the block together by sewing together all nine rows and matching seams. Press seams open or to one side as preferred.

11 Turn the block so that it is sitting square on the mat and trim to 12½in square, carefully centring your block.

ACCURATE ¼IN SEAMS

When sewing lots of pieces together, it's worth checking your seam allowance is an accurate ¼in, to make sure your final block measures up correctly. Cut three 1½in square scraps of fabric and sew into one row using a ¼in seam. Make sure you use the same type of fabric and thread you'll be using in your block.

Press this scrap row as you normally would. Then measure the centre block. If your seams are correct, it should be exactly 1in across. Also measure the whole row, it should be exactly 3in across.

If your measurements are smaller than this, you need to sew a narrower seam, and if your measurements are larger, you'll need a wider seam.

Making up Bessie!

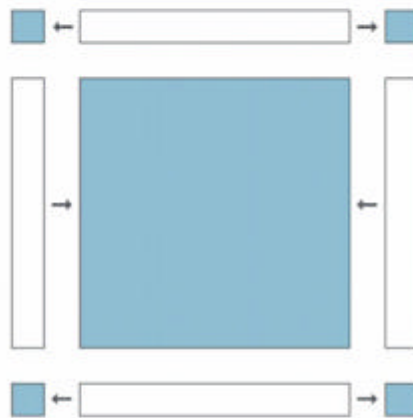


Fig 1

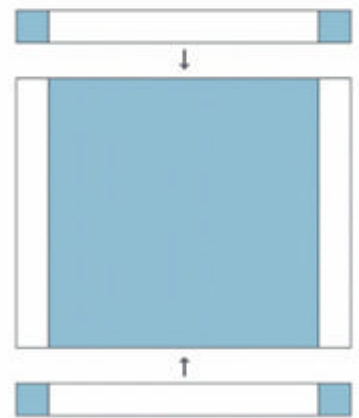


Fig 2

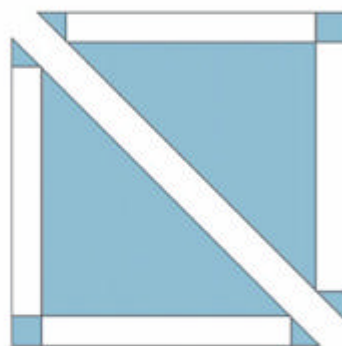


Fig 3



Fig 4



Fig 5

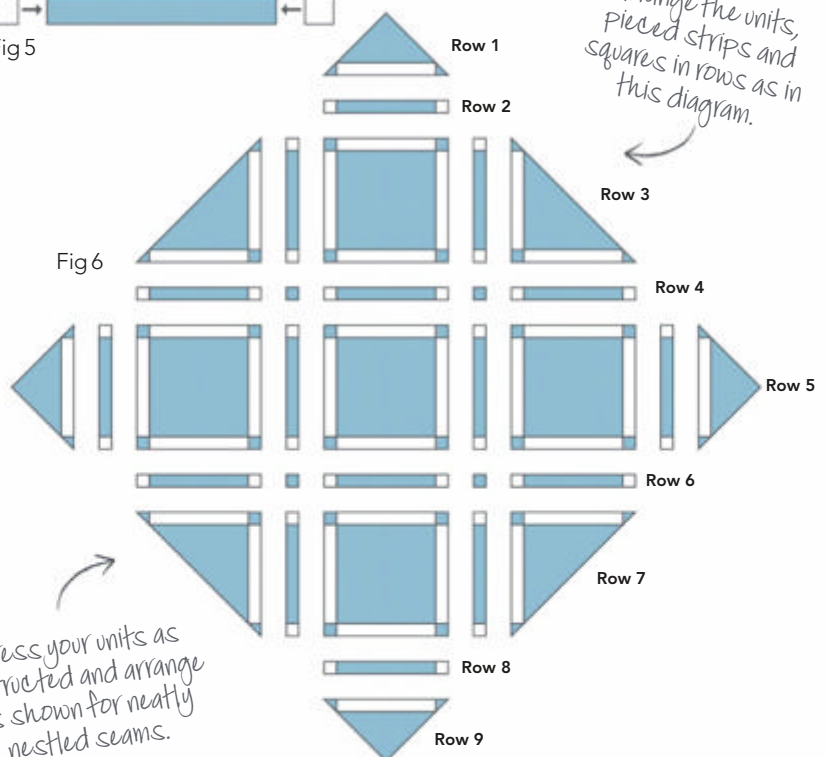


Fig 6

Row 1

Row 2

Row 3

Row 4

Row 5

Row 6

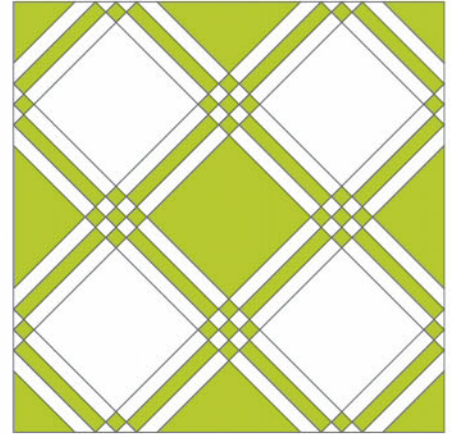
Row 7

Row 8

Row 9

BESSIE RESTYLED

Simply swap the placement of your print and solid pieces for a whole new look that's fresh and bright.



Layout diagram: Bessie Restyled block

CUTTING OUT

- 1 Cut the print fabric as follows:
 - Four (4) $3\frac{1}{2}$ in squares.
 - Thirty-six (36) 1in squares.
 - Sixteen (16) 1in x $3\frac{1}{2}$ in strips.
- 2 Cut the white fabric as follows:
 - Four (4) $3\frac{1}{2}$ in squares.
 - Thirty-two (32) 1in x $3\frac{1}{2}$ in strips.
 - Thirty-two (32) 1in squares.

ASSEMBLING THE BLOCK

- 3 Piece the units and then assemble the restyled block in the same way as the main block, but following the placement of the $3\frac{1}{2}$ in squares as in the layout diagram. You will use the print framed blocks to make the HSTs, QSTs and the centre of the block.

YOU WILL NEED

- Print fabric one (1) fat quarter
- White fabric one (1) fat quarter

FINISHED SIZE

- $12\frac{1}{2}$ in square (12in once pieced into project)

FABRICS USED

- Daisies in Lime from Mimosa collection for Windham Fabrics.

With thanks to The Village Haberdashery for the Merchant & Mills goodies!

Vintage Sweethearts
Love Patchwork & Quilting

Bessie

10
BLOCK OF THE MONTH
Daisies in Lime
MIMOSA



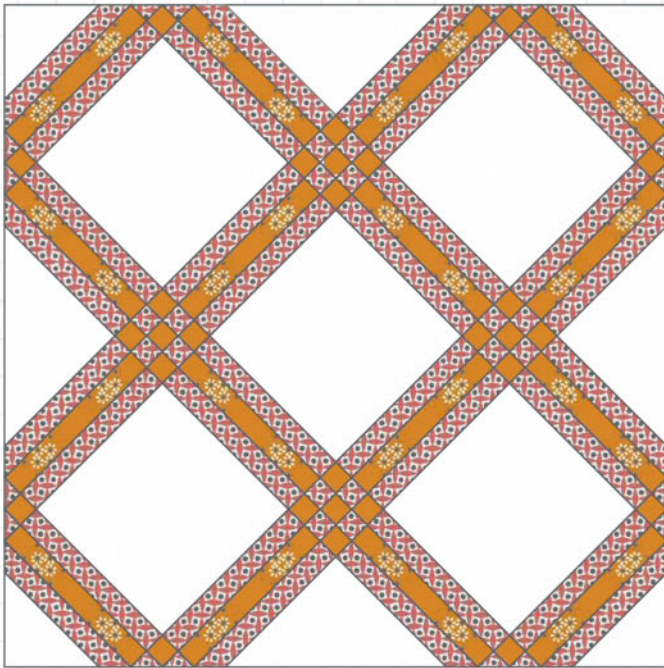
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DESIGN IT YOURSELF

Fancy trying something a little bit different? Audition your own fabric combos with our ready-to-colour blocks.

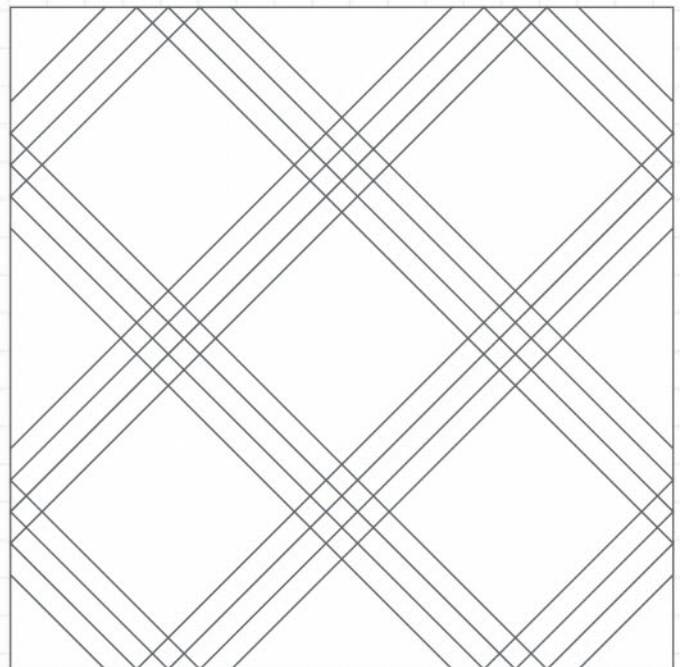
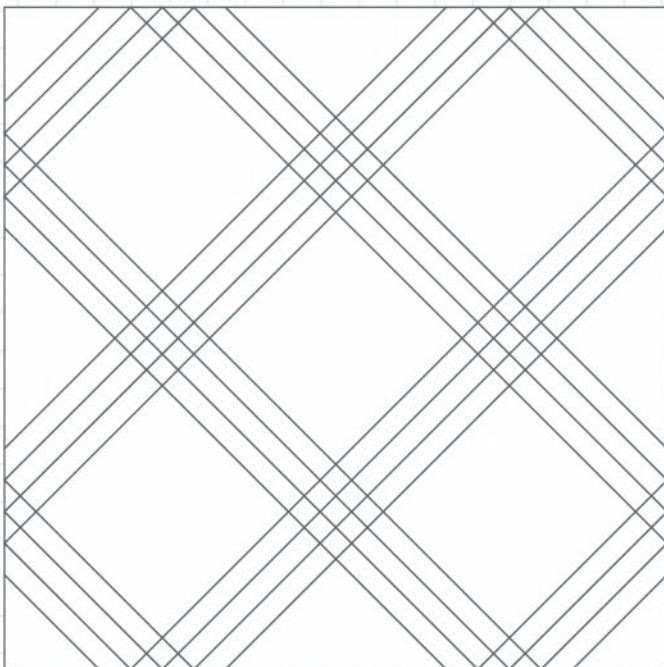


- VARIATION 1: FABRICS USED**
- A Fabric A – Daisies in Mandarin
 - B Fabric B – Uneven Squares in Coral



- VARIATION 2: FABRICS USED**
- A Fabric A – Blossoms in Sunflower
 - B Fabric B – Uneven Squares in Charcoal

Download more ready-to-colour blocks from our blog!



1



SUNSHINE YELLOW

We've been busy colour-matching our fave Etsy finds with these delectable Kona cottons...



CITRUS

SUNNY

CORN

BUTTERCUP

1 BOYS OR GIRLS
Brighten up a nursery with this gender-neutral print, 'You Are My' from **Made By Aiza**, the perfect gift for a special new baby.

2 STAND OUT
A yellow purse is a great way to stand out from the crowd. This one by **deLacy Accessories** works well with peach and grey.

3 HAPPY HOME
Add cheerful touches of yellow anywhere around the house. We love **RossLab's** little Handmade Ceramic Dish, for soap or jewellery.

4 SUMMER LOOK
Yellow is ideal for summer so get your hands on the ultimate seasonal accessory: a Yellow Butterfly Necklace from **Laura's Jewellery**.

5 NEON GEO
Tick two trend boxes at once with **Spray Fun's** gorgeous scarf, which combines neon yellow with trendy geometric triangles. Yum!

6 FRESH START
Cheer up your mornings with a perky print, like this New Day print by **The Lovely Drawer**. Every day will start with a smile!



2



Add a touch of trendy neon to any item with a few appliqué shapes.

6



3



4

5



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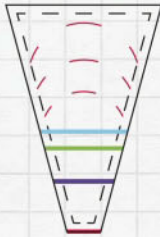
Mix and match to make over fifty Dresden Plates

50+
DESIGNS

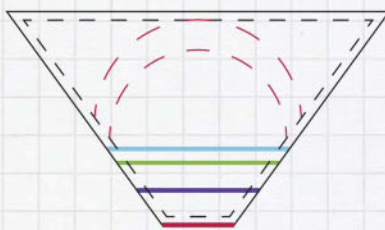


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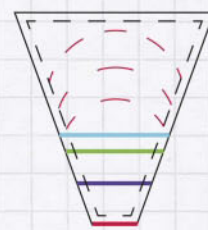
12-blade



5-blade

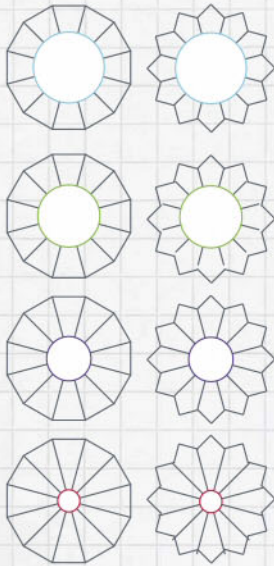


9-blade



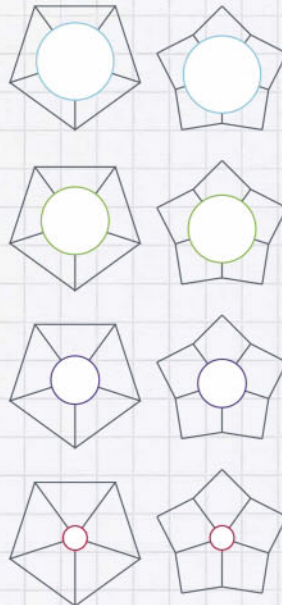
Straight

Point



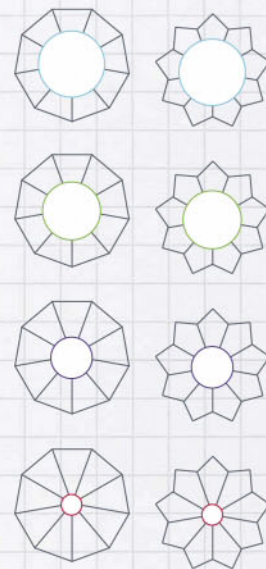
Straight

Point



Straight

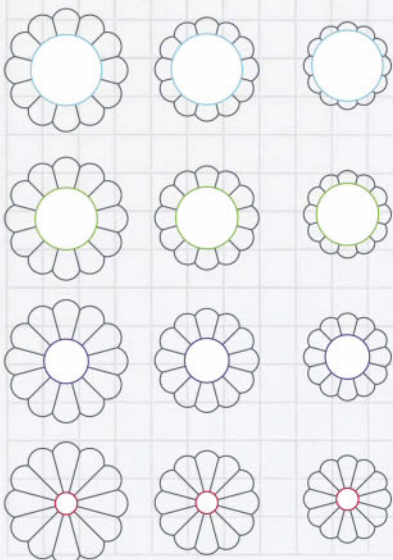
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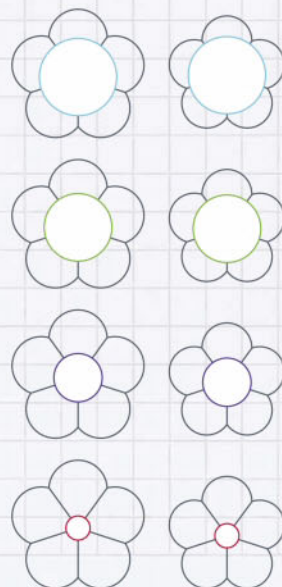
Curve 2

Curve 3



Curve 1

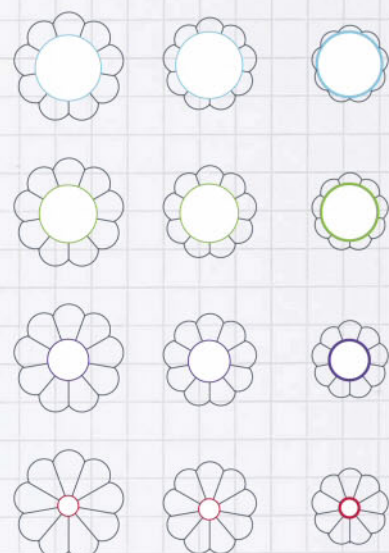
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Curve 1

Curve 2

Curve 3

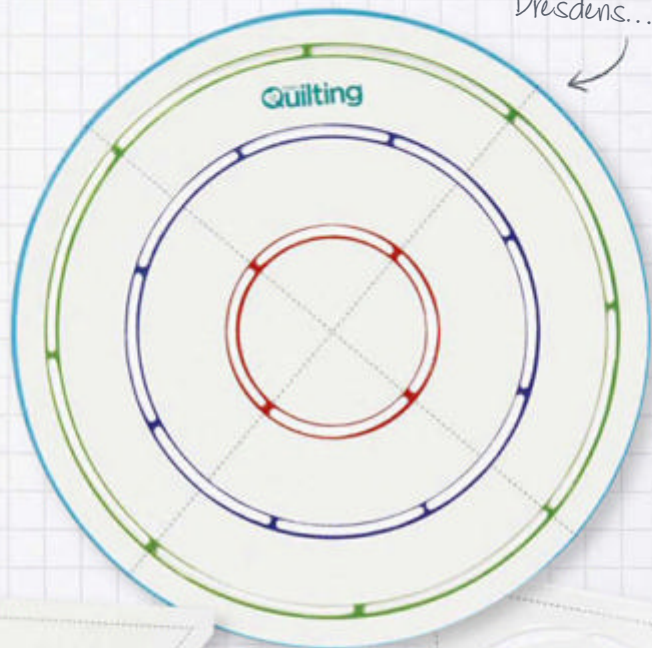


USING YOUR TEMPLATES

Dresden Plates are pieced circles made up of a number of blades (or wedges). We've mixed up modern prints and solids to give this traditional quilt block a fresh new look – and with your templates (exclusive to Love Patchwork & Quilting magazine, of course) you will be able to make Dresden Plates made of five, nine or twelve blades.

Using the templates, and the instructions featured here, you can make a whopping 56 different Dresden Plate designs, by varying the size or using a pointed, curved or straight blade. And once you've got the hang of the basic techniques, you can add your own details – so the possibilities really are endless!

Use the coloured marks on your templates to make different sized Dresdens...



...or mix and match different sizes to make your very own design!

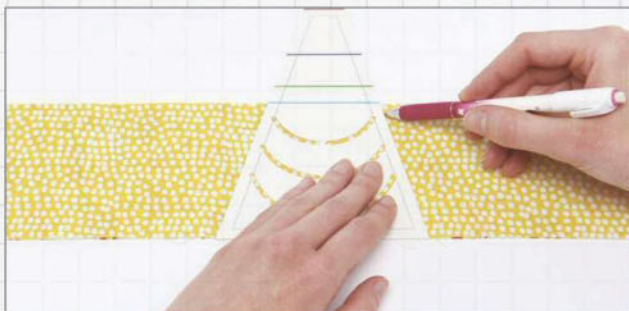


MAKING THE DRESDEN PLATE

PREPARE THE BLADES



1 Choose one of the blade templates to work with (we're using the 12-blade template) and choose the size you want your blades to be – use the red, purple, green or blue line and measure from the top down. We will be using the blue line in this tutorial, but the instructions are the same regardless of which you choose. Cut several strips of fabric to your measurement, as shown.



2 Align your template on your fabric strip with the top of the blade at the top of the strip. Use a removable fabric marker to mark both sides of the template. Turn the template around and line up against your marked line. Mark the other side of the template.

Continue marking your strip until you have enough blades for your ring. Then use a rotary cutter and quilt ruler to cut your blades. You can layer a few strips of fabric together to cut multiple blades at once.



3 Press under the top edge of each blade (the wide end) by $\frac{1}{4}$ in. This will give a straight finish to the outer edge of your ring. If you'd rather have pointed or curved blades, follow the methods on the back page to finish the top of your blades before moving on to the next step.

MAKE THE DRESDEN PLATE



4 Begin stitching your blades together. Start with two blades right sides together, stitching along one long straight edge and pressing the seam to one side. Repeat with the rest of the blades to sew together in pairs. Sew these pairs together, pressing all the seams in the same direction. Keep joining sections until you have completed your ring.



5 Give your ring a final press from the front and back. Fold your background fabric into quarters and lightly press. Use the folds to help you centre the Dresden Plate and pin in place. Carefully appliqué the ring to the background fabric. We machine topstitched carefully around the outer edge. For a more discreet finish, you can appliqué using small slip stitches.



6 Turn your block over and carefully trim away the excess backing fabric, leaving a $\frac{1}{4}$ in seam allowance around the sewn edge. Try to start close to the outer edge so you have a large whole piece from the centre, which you can use to make a matching centre circle in the next step.

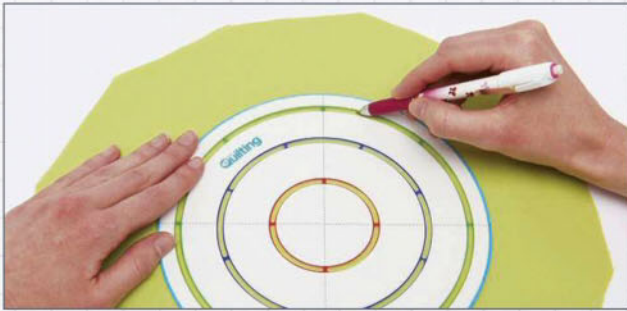


purple stitches

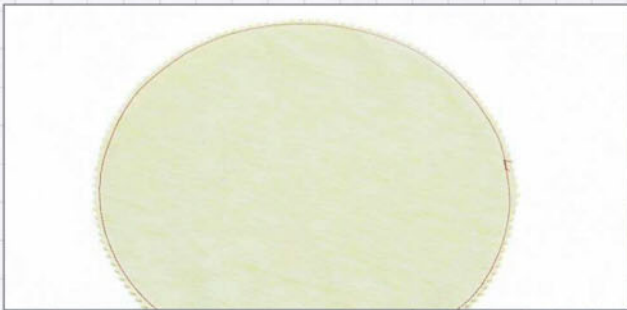
BEAUTIFUL FABRICS & HABERDASHERY

Purple Stitches is your one-stop-shop for beautiful modern quilting fabrics and they kindly supplied all of the prints used for our Dresdens...

FINISH THE CENTRE



Use the circle template to cut a piece of fabric and a piece of fusible interfacing for the centre of the block. Use the line on the circle template that matches the colour of the line you used for your blades in step 1.

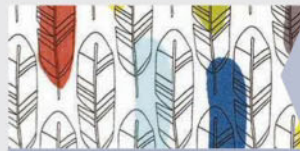


Place the two circles right sides together. The fusible side of the interfacing should be facing away from the fabric. Stitch around the outer edge of the circle using a $\frac{1}{4}$ in seam. Cut notches along the outer edge, or use pinking shears to grade the seam.

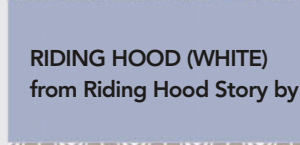


Cut a slit in the centre of the interfacing and turn your circle right side out. Use a hera marker to get a smooth line along the edge of the circle. Press from the front to fuse in place and finish the outer edges.

Pin the circle to the centre of your Dresden Plate and appliqué in place.



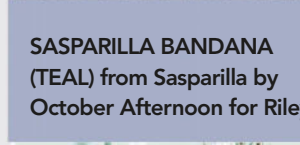
QUILL (WHITE)
from Birds of a Feather by
Mark Hordyszynski for



RIDING HOOD (WHITE)
from Riding Hood Story by



ASHBURY DECO (GREY)
from Ashbury Height by
Doohikey Designs for Riley



**SASPARILLA BANDANA
(TEAL)** from Sasparilla by
October Afternoon for Riley



**WILDWOOD FOREST
(Teal)** from Wildwood by
Bethan Janine for Dashwood



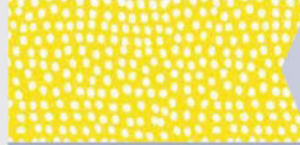
SIDEWALKS FLORAL (TEAL)
from Sidewalks by October
Afternoon for Riley Blake.



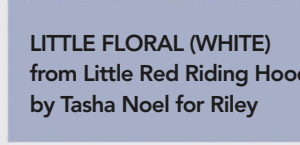
**FLEA MARKET FANCY
BOUQUET (Red)** from Flea
Market Fancy by Denyse



LITTLE SPOT (GREEN)
from Pierre's Famous



FLURRY (YELLOW)
from Flurry by



LITTLE FLORAL (WHITE)
from Little Red Riding Hood
by Tasha Noel for Riley

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ALTERNATIVE FINISHES

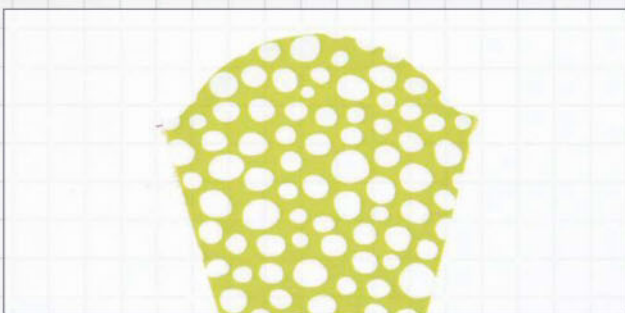
CURVED BLADES



1 Trace the shape of your curved blade onto a piece of fusible interfacing. You only need the top portion of the blade to make the curve, so you can trim the interfacing just below the bottom edge of the curve.



2 Place the interfacing RST against your fabric blade (so the fusible side of the interfacing is facing away from the fabric). Stitch the two pieces together along the drawn curve, backstitching at both ends.



3 Turn the interfacing to the reverse of your blade. Use a hera marker to push the curve out and make it smooth. Once you are happy with the curve, press from the fabric side to fuse the interfacing to your fabric.

FOR INFO ON MAKING YOUR DRESDEN PLATES INTO A MINI QUILT, COME JOIN US ON THE BLOG!
WWW.LOVEPATCHWORKANDQUILTING.COM

POINTED BLADES



1 Fold one blade in half lengthwise, right sides together. Sew along the outer straight edge, using a $\frac{1}{4}$ in seam, making sure to backstitch at the raw edge. Press with a hot, dry iron.



2 Unfold the blade, turning the stitched end to the reverse. Use a point turner to push the top of the seam into a point. Finger press the seam open and press the blade flat to finish the point.

MORE IDEAS

Mix up different blade finishes for a unique look

Try using a pointed finish on both the inside and outside edge of your blades

