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# Quilting

PATCHWORK & *Sharing your passion for fabric!*

ISSUE ONE HUNDRED AND FIFTY TWO • 2025

10

SKILL-BUILDING  
DESIGNS

**PLUS**

MASTER CURVED AND  
STRIP PIECING

Sunshine Sewing

BRING JOY TO YOUR HOME WITH FUN, BRIGHT PROJECTS



# JANOME

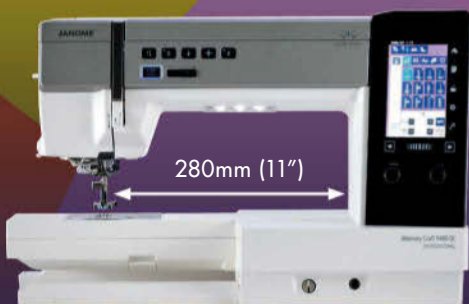
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# YOUR GIFT

Use the cards to help you choose your colours



## COLOUR CARD SET BUILD YOUR OWN COLOUR PALETTES TO EXPRESS YOUR PERSONALITY



Colour can be the most powerful tool in your quilting box. Crafting the right palette can express a different time, different place, even different sides of your personality. Use your 25 Colour Swatch Card Set to help you build your own palettes to express yourself. You can be adventurous, designing your colour palettes before taking a risk spending a lot of money on fabrics you won't use.

### Here are some hints and tips:

- Using equal amounts of warm and cool colours can make a quilt feel balanced. Using mostly warm colours gives a quilt a lot of energy, whereas using primarily cool colours can make a quilt feel calm and serene.
- Value is the relative lightness or darkness of a colour. Balancing the light and dark values of a quilt

gives it contrast – you can strategically use value to give the quilt a focal point, or use all low volume to create a soft, subtle quilt design.

- Ombré colour schemes typically use several values, tints, tones and shades of a single colour, arranged from light to dark.
- Don't forget, your thread choice will also affect the final outcome.





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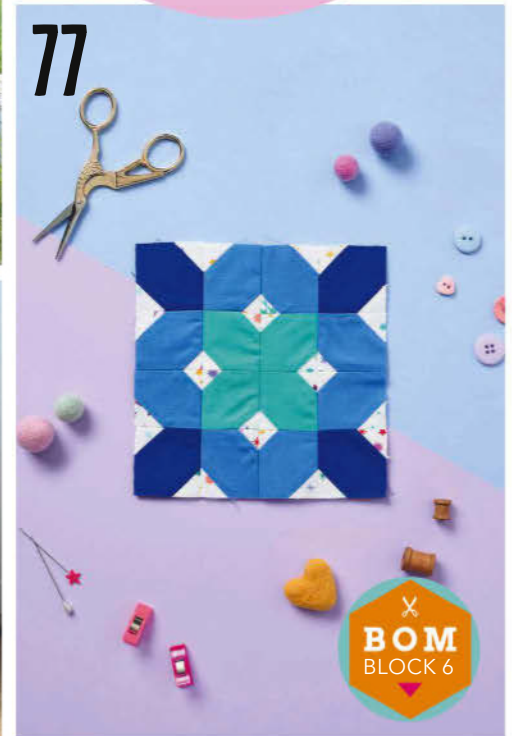


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**BOM**  
BLOCK 6

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## SKILLS & SEWING

I do love a single block or unit that can be made into incredible designs. We all know how useful half-square triangles can be, and if you go a bit larger, and make them in bold colours, you get Cait Moreton-Lisle's fab design. Sara Fernandez shows us that simple strip piecing can create stunning results in the 'River Blooms' quilt, one of my favourite for this issue. I love the pops of pink and yellow amongst the blues, but you could make it in your favourite colours for a totally different effect. And Gracey Larson takes four blocks, and mixes and repeats them to produce her 'Desert Flowers' quilt. And with the sun shining, we inevitably start looking at brighter colours to wear. So the 'Daisy Chain' quilt by Kate Colleran from her latest book, *Patchwork Braids*, brings you a rainbow of colourful blocks.

*Fiona*

Fiona Lawrence Editor

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Printed and bound by William Gibbons

Distributed in the UK by Frontline

## NEXT ISSUE

On sale from Wednesday 30 July 2025

## Meet our contributors!



### GRACEY LARSON

A sampler quilt doesn't have to be daunting! Gracey mixes pinks, oranges, greens and pop of turquoise to create this stunning design from four blocks (p14).



### KATE WEBBER

Make Kate's mini medallion on p63 from pretty pastel shades for a cool summer design that will look great displayed in your home or given as a gift for a special friend.



### SARA FERNANDEZ

Master strip piecing in this diamond dazzler and create the most striking blooms that will last all year long. Find the instructions on p24 to get started.

## QUILTING IS FOR EVERYONE

At Love Patchwork & Quilting, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the quilting community. Quilting is for everyone, regardless of ethnicity, religion, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @LoveQuiltingMag or get in touch at [lovequilting@ourmedia.co.uk](mailto:lovequilting@ourmedia.co.uk).



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US POSTMASTER: Send address changes to Love Patchwork & Quilting, World Container Inc., c/o BBT 150-15, 183rd St, Jamaica, NY 11413, USA. Subscription records are maintained at Our Media Limited, Eagle House, Colston Avenue, Bristol, BS1 4ST United Kingdom.



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The new BERNINA 3 Series allows you to enjoy your favourite hobby to the fullest, wherever you are. Whether you want to sew personalised clothes, create unique accessories, piece a quilt top, free-hand quilt or quickly mend something – the B 335 and B 325 are always at your side. Large enough for all your work, compact and light for easy transport, with the new BERNINA 3 Series anything is possible.

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# LIBERTY 150 YEARS

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To find out more visit [libertyfabric.com/crafting](https://libertyfabric.com/crafting)





# OUT THERE



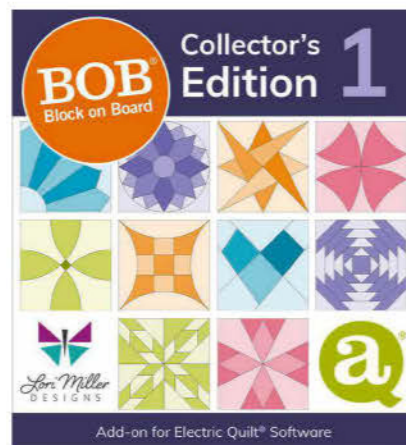
## Saddle up

Saddle up for something beautiful with the "Petals & Stable" quilt. The Blushing Boot was actually the first spark of inspiration, dreamed up after designer Wendy's son's first rodeo-themed birthday. And from there... the whole series snowballed! This Western-inspired design brings together the mini quilt blocks from the series - Blushing Boot, Desert Mare, and Wildflower Vine - into one charming and feminine quilt. [the-weekendquilter.com](http://the-weekendquilter.com)





Have you visited our website, [gathered.how](http://gathered.how)? Scan the QR code to get taken straight there – you'll find FREE projects, tutorials, templates, pattern corrections and much more!



## BLOCK ON BOARD

Block on Board (BOB) dies are the perfect combination to quickly design, cut, and sew your quilts. AccuQuilt and EQ8 have always been compatible, but now you can easily design quilts in EQ8 using AccuQuilt's popular BOB dies, which allow quilters to cut an entire block from a single die.

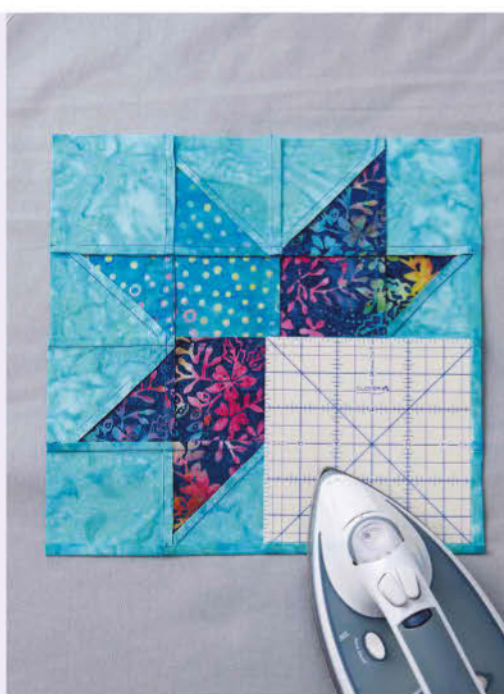
[electricquilt.com](http://electricquilt.com)

## BASKETS OF JOY

Stitch a stunning design that captures the beauty of blooming flowers using the classic basket block. The "Baskets of Joy" pattern, first published in issue 83 of *Today's Quilter*, is now available as a digital pattern. [gathered.how/quilting-shop](http://gathered.how/quilting-shop)

## MODERN TAKE HOT HEMMER

Give your projects that professional touch with Clover Hot Hemmers. They are made from 100% nylon fibre board, which holds position as the iron and steam penetrate through the fabric and ruler, ensuring sharp crease lines and total accuracy. The rulers aren't damaged by the iron and don't retain heat so they can be handled instantly after pressing. Choose from four products. [clover@stockistenquiries.co.uk](mailto:clover@stockistenquiries.co.uk)



## DESIGN BOARD

We love seeing our designs take shape but if you don't have a dedicated design wall in your home then Cheryl Ann's Design Wall is perfect for you. It's portable, collapsible, free-standing design is very convenient and will let you gain perspective as you work on your projects.

Available in three sizes: 36in square, 54in square, and 72in square.

[fatquartershop.com](http://fatquartershop.com)





## HOMEWARE

Featuring beautiful quilt designs, these towels are not only durable but also the perfect way to add a touch of 'quilting' to your kitchen!

[laundrybasketquilts.com](http://laundrybasketquilts.com)

## ONLINE COURSE

# PARTY ON

Love bold, playful quilts with a fun twist? The "I Like to Party" Mini Quilt is the perfect project to explore machine appliqué while creating a statement piece full of personality! In this online course, you'll learn how to create clean, precise appliqué using Fusible Web. To find out more and sign up, visit [tiedwitharibbon.com](http://tiedwitharibbon.com) and click 'online courses'.



## FABRIC CRUSH

# GEOMETRY

The latest collaborative collection for Ruby Star Society was inspired by upholstered wovens from the 60s and 70s, along with classic prints from double-knit polyester. The more you mix and match these prints, the more colour and texture your project gets. Shipping August 2025.

[modafabrics.com](http://modafabrics.com)



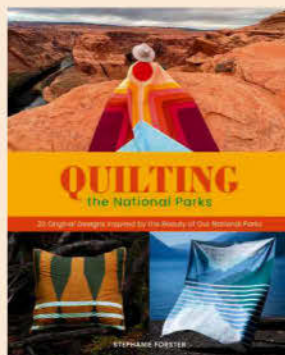




## MODERN TAKE ORANGE YOU SWEET

Give this patchwork quilt a pop of colour with AGF Studio's Tangerine fabric collection, an ode to bright, happy summer prints. The 'Orchard Bound' 2½in Edition Binding is the perfect finishing touch! Visit [liveartgalleryfabrics.com](http://liveartgalleryfabrics.com) to get your free 'Orange You Sweet' quilt pattern.

## GOOD READS



## INSPIRED BY NATURE

From Alaska's glaciers to the shores of Lake Michigan, each of the 20 quilt designs in this book by Stephanie Forster capture the spirit of the US National Parks using vibrant, high-quality AGF PURE Solids. [amazon.com](http://amazon.com)



## PERFECT PATTERNS

## RAMBLE QUILT

Have you checked with your favourite quilt shop to see if they're participating in the Ramble BOM?! Designed by the lovely Tara Faughnan the "Ramble BOM" quilt features Windham Fabrics Artisan Cotton. [tarafaughnan.com](http://tarafaughnan.com)



## FESTIVAL TIME

Let the wind of fantasy blow and take you to a world of flowery hot-air balloons, colourful swallows, lanterns and rosettes with Odile Bailloeu's new Festival Time collection. [freespiritfabrics.com](http://freespiritfabrics.com)



## SMOOTH OPERATOR

Having beautiful, high-quality quilting tools brings so much happiness and now you can be filled with joy when you are ironing with the new Tula Pink x Oliso Irons (in 2 sizes) that perfectly capture Tula Pink's iconic style and whimsical nature. [tulapink.com](http://tulapink.com)



# Chinoiserie

by PBS Fabrics



Chinoiserie captures the elegance and timeless beauty of traditional blue and white porcelain art. Inspired by classic motifs, this collection features intricate floral patterns, porcelain dogs, birds on umbrellas, and ornamental elements, all rendered in the iconic cobalt blue and crisp white. Perfect for creating sophisticated home décor or fashion pieces, these prints evoke a sense of refined luxury and cultural fusion.



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# **SYMBOLIC**

The desert flower is a symbol of resilience and beauty despite hardship





# DESERT FLOWERS

Stitch up beautiful blooms in this modern quilt  
that combines sharp edges with softer shapes to  
celebrate nature's hidden beauty

BY GRACEY LARSON



### YOU WILL NEED

- White fabric: 3½yds
- Peach fabric: ½yd
- Salmon fabric: ½yd
- Marmalade fabric: 1yd
- Mint fabric: ½yd
- Lettuce fabric: ¼yd
- Basil fabric: ¼yd
- Binding fabric: ½yd
- Batting: 70in square
- Backing fabric: 4yds

### FINISHED SIZE

- 62in square

### NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Label your cut pieces alphabetically for easy quilt block assembly.
- CST = corner square triangle.
- RST = right sides together.
- WOF = width of fabric.
- Quilted by Annie Seaboch (facebook.com/Annie-Leighs-Sew-Happy-331419585558/)

### FABRICS USED

- Riley Blake Confetti Cottons in White, Peaches 'n Cream, Salmon, Marmalade, Hint of Mint, Lettuce, Basil.



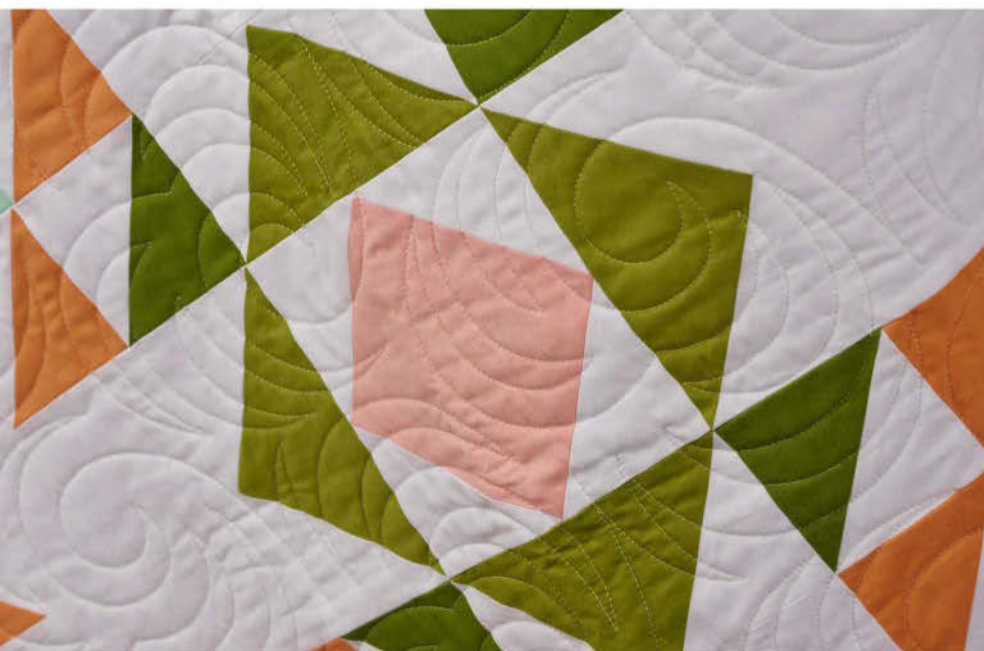
## FOUR BLOCKS, MIXED AND REPEATED MAKE UP THIS STUNNING MODERN DESIGN

### CUTTING OUT

- 1 From the binding fabric cut:
  - Seven (7) 2¼in x WOF.
- 2 From the white fabric cut:
  - Three (3) 2½in x WOF. Subcut six (6) 2½in x 18½in.
  - Six (6) 2½in x WOF. Sew together along the short edges, then subcut into four (4) 2½in x 58½in and two (2) 2½in x 62½in.

### CUTTING OUT: ARROW BLOCKS

- 3 From the white fabric cut:
  - Eight (8) 2in x 18½in (A).
  - Thirty two (32) 5in squares (B).
- 4 From the peach fabric cut:
  - Eight (8) 5in x 9½in (C).
- 5 From the salmon fabric cut:
  - Four (4) 3½in x 18½in (D).





- 6 From the marmalade fabric cut:  
■ Eight (8) 5in x 9½in (E).

- 7 From the mint fabric cut:  
■ Four (4) 3½in x 18½in (F).

#### CUTTING OUT: CACTUS BLOCKS

- 8 From the white fabric cut:  
■ Fifty six (56) 3½in squares (A).  
■ Eight (8) 3½in x 6½in (B).

- 9 From the mint fabric cut:  
■ Eight (8) 3½in squares (C).

- 10 From the marmalade fabric cut:  
■ Sixteen (16) 3½in squares (D).

- 11 From the lettuce fabric cut:  
■ Eight (8) 3½in x 6½in (E).

- 12 From the peach fabric cut:  
■ Two (2) 6½in squares (F).

- 13 From the basil fabric cut:  
■ Eight (8) 3½in squares (G).

#### CUTTING OUT: DESERT FLOWER BLOCKS

- 14 From the white fabric cut:  
■ Eight (8) 3½in x 6½in (A).  
■ Forty eight (48) 3½in squares (B).  
■ Sixteen (16) 2in squares (C).  
■ Eight (8) 1¼in x 6½in (D).  
■ Sixteen (16) 1¼in squares (E).  
■ Sixteen (16) 1¼in x 5¾in (F).

- 15 From the basil fabric cut:  
■ Eight (8) 3½in squares (G).

- 16 From the marmalade fabric cut:  
■ Two (2) 6½in squares (H).

- 17 From the salmon fabric cut:  
■ Sixteen (16) 2¾in x 5¾in (I).

#### CUTTING OUT: SUN BLOCK

- 18 From the white fabric cut:  
■ Four (4) 5in squares (A).  
■ Two (2) 2¾in x 5in (B).  
■ Four (4) 2¾in x 3½in (C).  
■ Two (2) 2in x 5in (D).  
■ Four (4) 3½in squares (E).  
■ Two (2) 2in x 7¼in (F).  
■ Two (2) 2in x 3½in (G).  
■ Two (2) 2in x 8in (H).  
■ One (1) 3½in x 5in (I).  
■ Four (4) 2¾in squares (J).

- 19 From the marmalade fabric cut:  
■ Two (2) 3½in squares (K).  
■ Four (4) 2¾in squares (L).  
■ One (1) 9½in squares (M).

- 20 From the peach fabric cut:  
■ Four (4) 2¾in squares (N).  
■ Two (2) 3½in squares (O).

#### PIECING THE ARROW BLOCKS

- 21 Sew an A piece to either side of D, along the long edges. Sew F to the left side of the stripe unit (Fig 1). Repeat to make four stripe units.

- 22 Take two B pieces and draw a diagonal line on the wrong side of each. Following the process in the CST box out, add B CSTs to the top left and top right corners of C (Fig 2). Repeat with the remaining C and E pieces to make all sixteen of the Flying Geese units.

- 23 Sew a C Flying Geese to the top of each E Flying Geese unit, then sew

### CORNER-SQUARE TRIANGLES (CST)

To make a CST, place a square in the corner of a fabric piece, right sides together. Draw a diagonal line on the wrong side of the small square, making sure it goes across the corner of the larger piece. Sew along the diagonal line. Trim the seam allowance to ¼in, outside the sewn line. Press the corner piece open to complete. If necessary, you can trim the edges of the corner piece even with the larger piece.

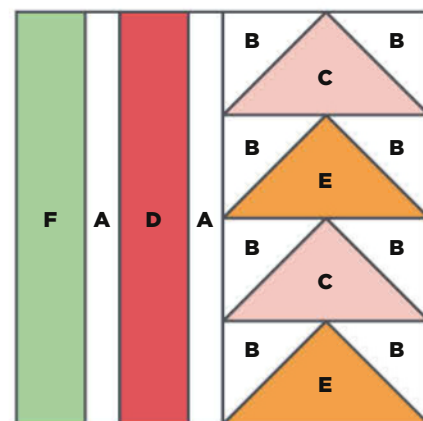
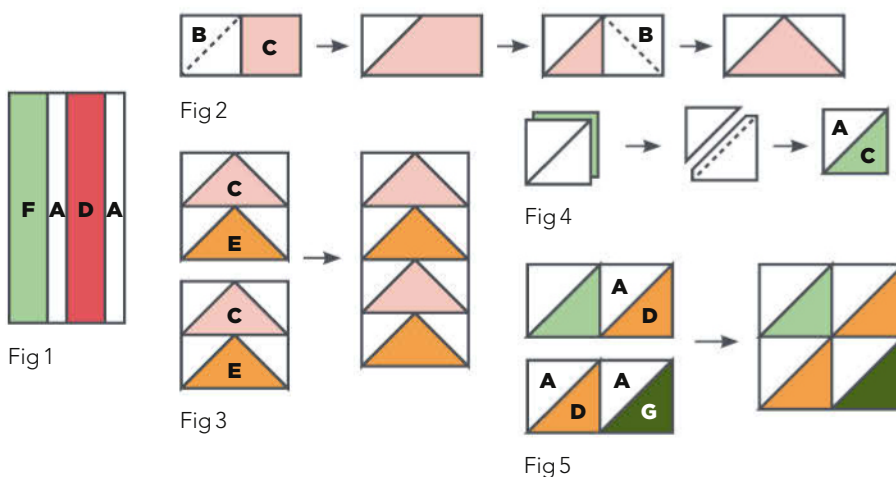


these together in pairs. Take care that all the geese units point upwards (Fig 3). Sew a stripe unit to the left of each Flying Geese column to make a total of four Arrow blocks.

#### PIECING THE CACTUS BLOCKS

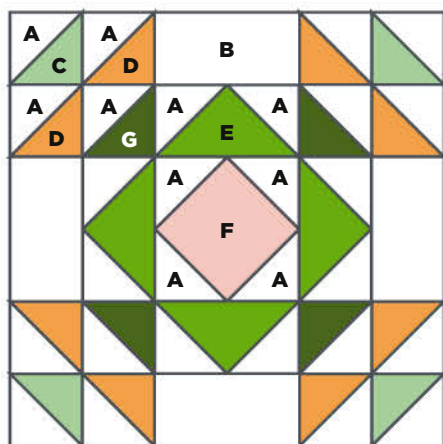
- 24 Place one A and C square RST. Draw a diagonal line on the wrong side of one square, sew along the line, trim ¼in outside the seam and press open to make one HST (Fig 4). Repeat, pairing each C, D and G square with an A square.

- 25 Arrange two A/D and one each of the A/C and A/G HSTs in a four patch. Sew together in pairs, then sew the pairs together (Fig 5). Repeat to make eight HST units.

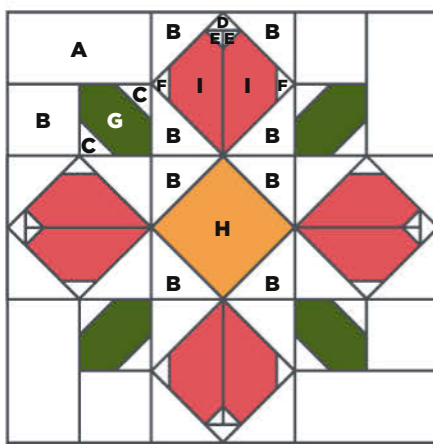


Arrow Block Layout Diagram

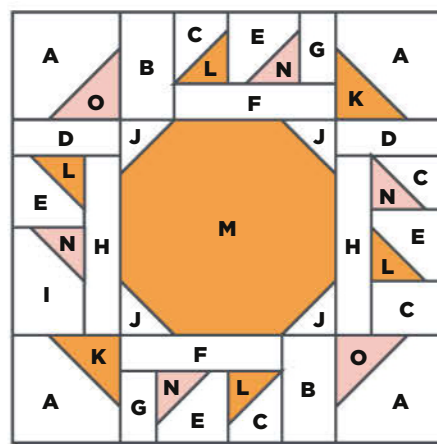




Cactus Block Layout Diagram



Desert Flower Block Layout Diagram



Sun Block Layout Diagram

**26** Add an A CST to the top left and top right corners of an E piece to make one Flying Geese unit. Repeat with each E piece to make eight Flying Geese. Sew a B piece to the top of each Flying Geese (Fig 6)

**27** Add an A CST to the top right and bottom left of each F piece. Then add A CSTs to the top left and bottom right corners (Fig 7).

**28** Arrange four HST units and four Flying Geese units around one unit from the last step, referring to the layout diagram. Sew the units together in rows,

then sew the rows together to complete one Cactus block. Repeat to make a second Cactus block.

### PIECING THE DESERT FLOWER BLOCKS

**29** Add C CSTs to the top right and bottom left corners of G. Sew a B piece to the left, then an A piece to the top to make a corner unit (Fig 8). Repeat to make eight corner units.

**30** Add a B CST to all four corners of H, working one corner at a time, to make the centre unit. Repeat to make a second centre unit.

**31** Take two I pieces, and add an E CST to the top right corner of one and the top left corner of the other. Sew the two units together, with the E CSTs in the centre. Sew a F piece to either side, then sew a D piece to the top (Fig 9). Repeat to make eight flower units.

**32** Add B CSTs to all four corners of each flower unit, working one corner at a time.

**33** Arrange four corner units and four flower units with one centre unit, referring to the Layout Diagram. Sew the units together in rows, then sew the rows

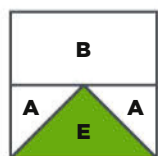


Fig 6

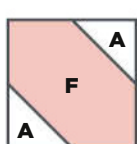


Fig 7

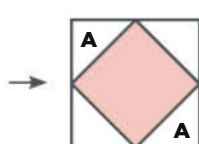


Fig 8

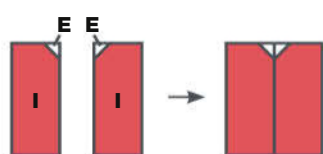


Fig 9

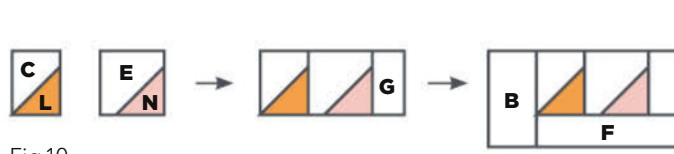


Fig 10

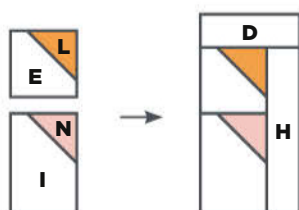


Fig 11

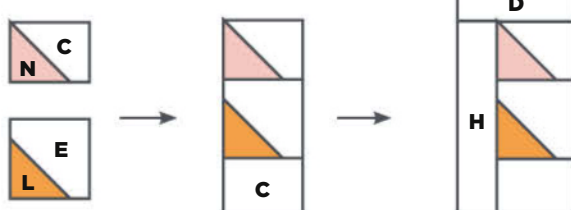


Fig 12



together to complete the Desert Flower block. Repeat to make a second block.

### PIECING THE SUN BLOCK

**34** Add one O CST to each of two A pieces. Add one K CST to each of two A pieces. These will be the corner units. Add a J CST to all four corners of M a piece to make the centre unit.

**35** Add a L CST to the bottom right of C and a N CST to the bottom right of E. Sew these two units together, then sew G to the side. Sew F to the bottom, followed by B to the left (Fig 10). This forms the top unit. Repeat to make the bottom unit.

**36** Add an L CST to the top right of E and an N CST to the top right of I. Sew these units on top of each other. Sew H to the side, then sew D to the top to make the left side unit (Fig 11).

**37** Add an N CST to the bottom left of C and an L CST to the bottom left of E. Sew the two units together, then sew C to the bottom. Sew H to the left, then sew D to the top to make the right side unit (Fig 12).

**38** Arrange the pieced units, referring to the Layout Diagram. Sew the units together in rows, then sew the rows together to complete the Sun block.

### PIECING THE QUILT TOP

**39** Arrange the blocks, referring to the Quilt Layout Diagram. Sew the blocks together in rows, adding the  $2\frac{1}{2}$ in x  $18\frac{1}{2}$ in sashing strips between the blocks

**40** Sew the rows together with the  $2\frac{1}{2}$ in x  $58\frac{1}{2}$ in sashing strips between each row, and at the top and bottom of the quilt top. Sew the  $2\frac{1}{2}$ in x  $62\frac{1}{2}$ in strips to either side to complete the quilt top.

### QUILTING AND FINISHING

**41** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces

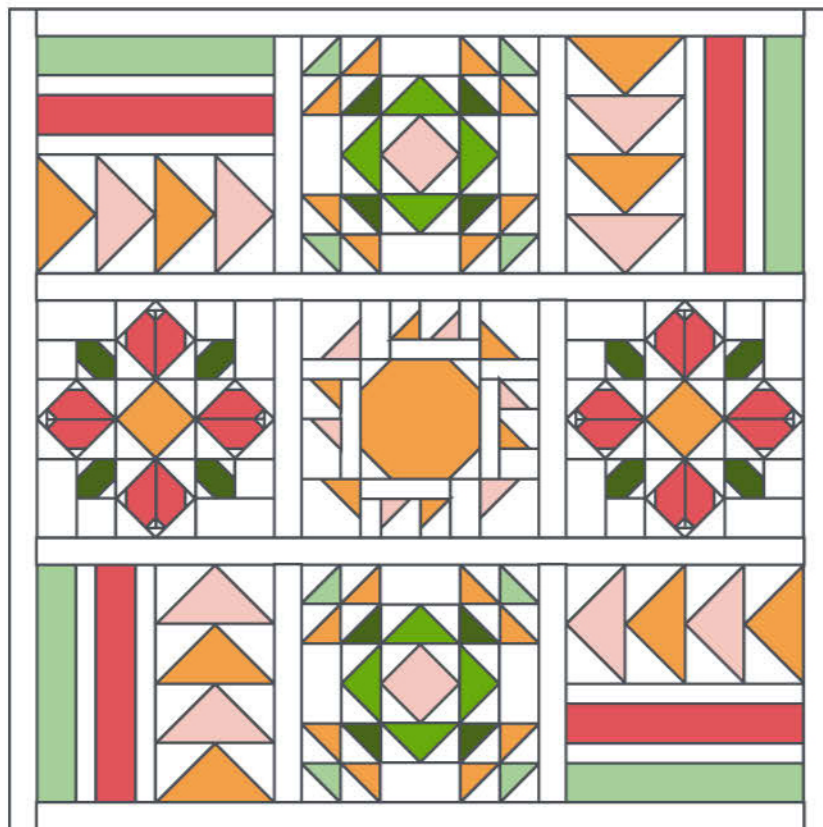
together using a  $\frac{1}{2}$ in seam. Press the seam open.

**42** Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

**43** Quilt as desired. Gracey free-motion quilted interlocking feathery swirls across the quilt top. Trim off the excess batting and backing fabric and square up the quilt.

**44** Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.

**45** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.



Quilt Layout Diagram





## YOU WILL NEED

### Cushion

- White fabric: ½yd
- Salmon fabric: one (1) fat eighth
- Basil fabric: one (1) fat eighth
- Marmalade fabric: one (1) fat eighth
- Backing fabric: ½yd
- Binding fabric: ¼yd
- Batting: 22in square
- Lining fabric: ⅝yd

### FINISHED SIZE

- 18in square

## CUTTING OUT

- 1 From the binding fabric cut:  
■ Three (3) 2¼in x WOF.
- 2 From the backing fabric cut:  
■ Two (2) 13in x 18½in.
- 3 From the white fabric cut:  
■ Four (4) 2½in x 4½in (A).  
■ Twenty four (24) 2½in squares (B).

## USING THE DESERT FLOWER BLOCK CREATE A MATCHING CUSHION TO FINISH THE LOOK

- Eight (8) 1½in squares (C).
- Four (4) 1in x 4½in (D).
- Eight (8) 1in squares (E).
- Eight (8) 1in x 4in (F).
- Forty eight (48) 1½in squares (J).
- Forty eight (48) 1in x 2½in (K).

- 4 From the basil fabric cut:  
■ Four (4) 2½in squares (G).  
■ Two (2) 1½in x 16½in (N).  
■ Two (2) 1½in x 18½in (O).

- 5 From the marmalade fabric cut:  
■ One (1) 4½in squares (H).  
■ Twenty four (24) 1½in x 2½in (L).

- 6 From the salmon fabric cut:  
■ Eight (8) 2in x 4in (I).  
■ Four (4) 2½in squares (M).

## PIECING THE CUSHION TOP

- 7 Follow steps 29–33 of the quilt instructions to piece one Desert Flower block. Note, you will only make four corner units, one centre unit and four flower units to make the block.





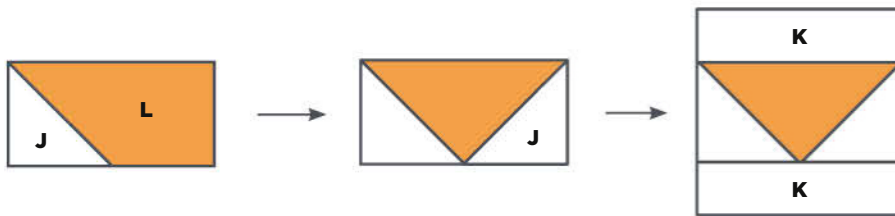


Fig 1

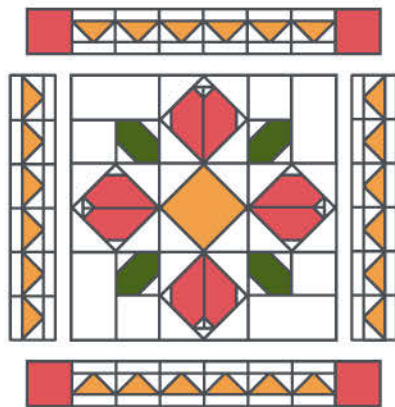


Fig 2

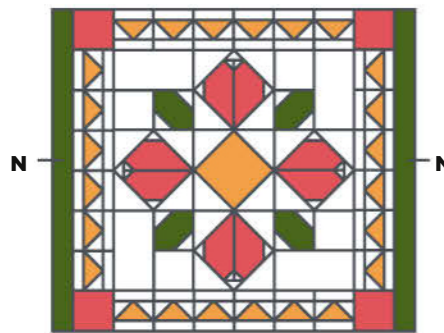
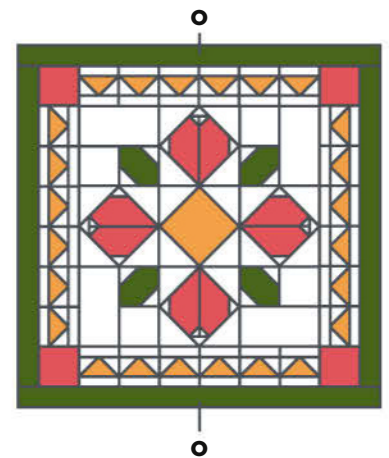


Fig 3

*Highlight your favourite block with a simple border of Flying Geese*



**8** Working one corner at a time, add a J CST to both bottom corners of L. Then sew K pieces to the bottom and top to complete the Flying Geese unit (Fig 1). Repeat to make a total of twenty four Flying Geese units.

**9** Sew the Flying Geese units together in rows of six. Sew an M square to either end of two of the rows. Arrange the rows around the Desert Flower block. Sew the shorter rows to either side, followed by the longer rows to the top and bottom (Fig 2).

**10** Sew N pieces to either side, then sew O piece to the top and bottom to complete the cushion top (Fig 3). Press well.

**11** Make a quilt sandwich with the lining, batting and completed cushion top. Quilt as desired. Trim the cushion top to 18½in square, removing excess batting and lining fabric.

#### FINISHING THE CUSHION

**12** Take one backing piece and press under ½in along one long edge. Press under ½in again to enclose the raw edge. Topstitch along the folded edge to form a hem. Repeat with the second backing piece.

**13** With the cushion top right side down, place both backing pieces on top right side up. Align the raw edges of the backing pieces around the cushion top, with the hemmed edges overlapping in the centre. Pin or clip in place, then baste using a ¼in seam allowance.

**14** Sew the binding strips together along the short edges using diagonal seams. Press in half lengthwise, WST. Bind the outer edge of your cushion as you would a quilt to finish.

the outer edge of your cushion as you would a quilt to finish.





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## VIBRANT

Stitch up this stunning star-blooms quilt as a timeless keepsake







# RIVER BLOOMS

Master strip piecing in this contemporary  
and striking take on flowers and add  
marvellous blooms to your home

BY SARA FERNANDEZ



### YOU WILL NEED

- Fabric A (coconut milk): 7½yds
- Fabric B (aero blue): 2yds
- Fabric C (warm wave): 1yd
- Fabric D (Georgia peach): ¾yd
- Fabric E (tranquil waters): 2¼yds
- Fabric F (raspberry rose): ¾yd
- Fabric G (coral reef): ¾yd
- Fabric H (turmeric): ¾yd
- Fabric I (mandarin): ¾yd
- Backing fabric: 9yds
- Binding fabric: ½yd
- Batting: 90in x 104in
- One (1) copy of the Triangle template

### FINISHED SIZE

- 83in x 96in

### NOTES

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

### FABRICS USED

- All fabrics are from the Art Gallery Fabrics Solids collection.



## SEW SOLID STRIP SET PAIRS TOGETHER TO CREATE THIS BEAUTIFUL EFFECT

### CUTTING OUT

- 1 From Fabric A cut:  
■ One hundred and seventy (170) 1½in x WOF.
- 2 From Fabric B cut:  
■ Forty four (44) 1½in x WOF.
- 3 From Fabric C cut:  
■ Twenty (20) 1½in x WOF.
- 4 From Fabrics D, F, G, H and I cut:  
■ Eight (8) 1½in x WOF.
- 5 From Fabric E cut:  
■ Fifty (50) 1½in x WOF.
- 6 From the binding fabric cut:  
■ Nine (9) 2½in x WOF.







### PIECING BLOCKS 1 AND 2

**7** Take one Fabric A and one Fabric E strip, and sew together along the long edges. Repeat to make fifty Fabric A/E pairs.

**8** Take one Fabric A/E pair, and mark  $\frac{3}{4}$ in from the left edge. Place a second pair RST with these strips, aligning the left edge with the  $\frac{3}{4}$ in mark. Sew together along the long edges. Repeat the process to make a set of five strip pairs, offsetting each pair (Fig 1).

**9** Repeat the last step to make a total of ten strip sets. Use the Triangle template

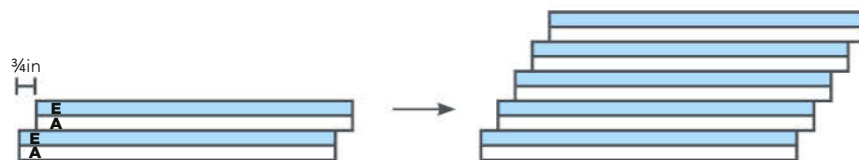


Fig 1

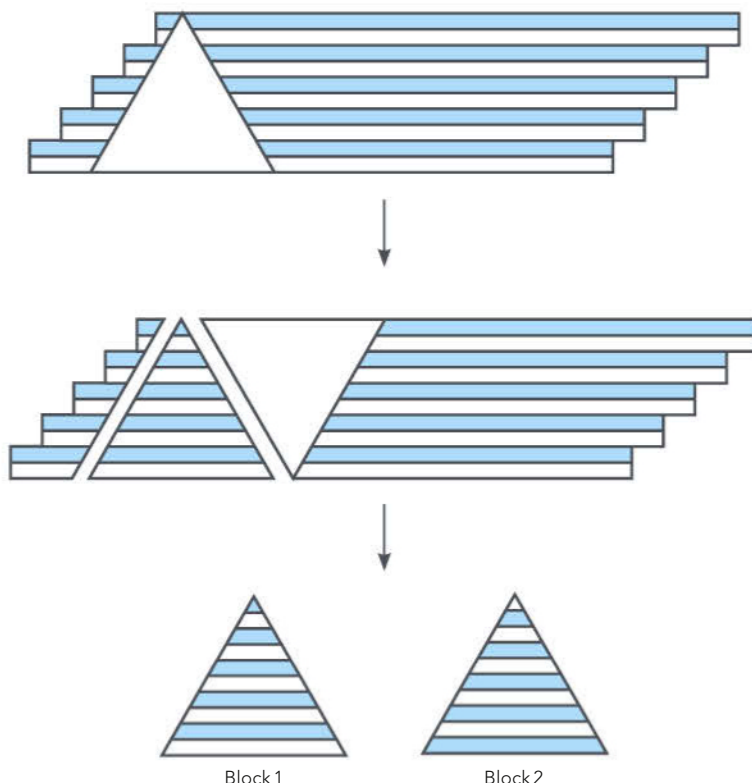


Fig 2



Fig 3

to cut twenty eight each of Block 1 and Block 2 triangles. Rotate the template between cuts, aligning the long flat edge with one long edge of the strip set. The Block 1 triangles will have a long Fabric A strip at the bottom, and Block 2 will have a long Fabric E strip at the bottom (Fig 2).

**10** Take one Fabric A strip, and cut in half. Take a Block 1 triangle and sew one

half strip to one side. Trim the edges even with the side of the triangle. Sew the other half strip to the other side, then trim the edges even to complete the block (Fig 3).

**11** Repeat the last step with each of the Block 1 and Block 2 triangles to complete the block. Take care that the stripes of the triangles run horizontally when sewing the strips to either side.



### PIECING BLOCKS 3 AND 4

**12** Sew a Fabric B and C strip together along the long edges. Repeat to make a total of twenty Fabric B/C pairs. Repeat the process in step 8 to make a total of four Fabric B/C strip sets (Fig 4).

**13** Cut twelve each of Block 3 and Block 4 triangles, as in step 9 (Fig 5). The Block 3 triangles will have a Fabric C strip at the bottom and the Block 4 triangles will have a Fabric B strip along the bottom edge.

**14** Add a Fabric B strip to either side of all the Block 3 and Block 4 triangles, following the same process as in step 10 to complete the blocks (Fig 6).

### PIECING BLOCK 5

**15** Sew a Fabric A and I strip together along the long edges, then repeat to make a second pair. Sew a Fabric A and H strip together, then repeat to make a second pair. Sew one Fabric A and F strip together.

**16** Sew the strip sets pairs together, off-setting as in step 8, but referring to Fig 7 for placement. Repeat the whole process to make a total of four of these strip sets.

**17** Cut twelve of Block 5 triangles from the strip sets, aligning the long edge of the Triangle template with the Fabric F strip each time. Add Fabric A strips to either side of each block as in step 10 (Fig 8).

### PIECING BLOCK 6

**18** Sew a Fabric A and D strip together along the long edges, then repeat to make a second pair. Sew a Fabric A and G strip together, then repeat to make a second pair. Sew one Fabric A and F strip together.

**19** Sew the strip set pairs together, offsetting as in step 8, but referring to Fig 9 for placement. Repeat the whole process to make a total of four of these strip sets.

**20** Cut twelve Block 6 triangles from the strip sets, aligning the Triangle template long edge with the fabric A strip each time. Add Fabric A strips to

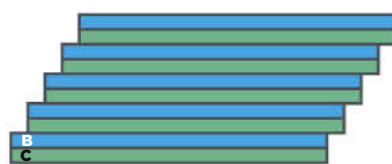


Fig 4



Block 3

Block 4

Fig 5



Block 3



Block 4

Fig 6

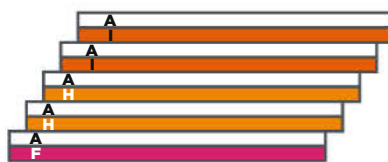


Fig 7



Block 5

Fig 8

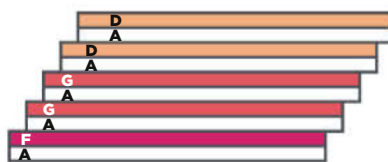


Fig 9



Block 6

Fig 10

either side of each block as in step 10 (Fig 10).

### PIECING THE QUILT TOP

**21** Arrange the triangles in rows, referring to Fig 11, turning the blocks as shown to achieve the pattern. Sew the blocks together in rows.

**22** Sew the rows together, carefully matching points between rows. Trim the quilt top to 83in x 96in, trimming evenly from opposite sides to centre the quilt top.

### QUILTING AND FINISHING

**23** Cut the backing fabric into three approx. 108in x WOF pieces. Remove the selvages and sew the pieces together using a 1/2in seam

along the long edges. Press the seams open.

**24** Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method – pins, hand tacking, machine basting or spray basting.

**25** Quilt as desired. Sara quilted a free-motion flower and vine pattern across the quilt top. Trim off the excess batting and backing fabric and square up the quilt.

**26** Sew the binding strips together end-to-end using diagonal seams.



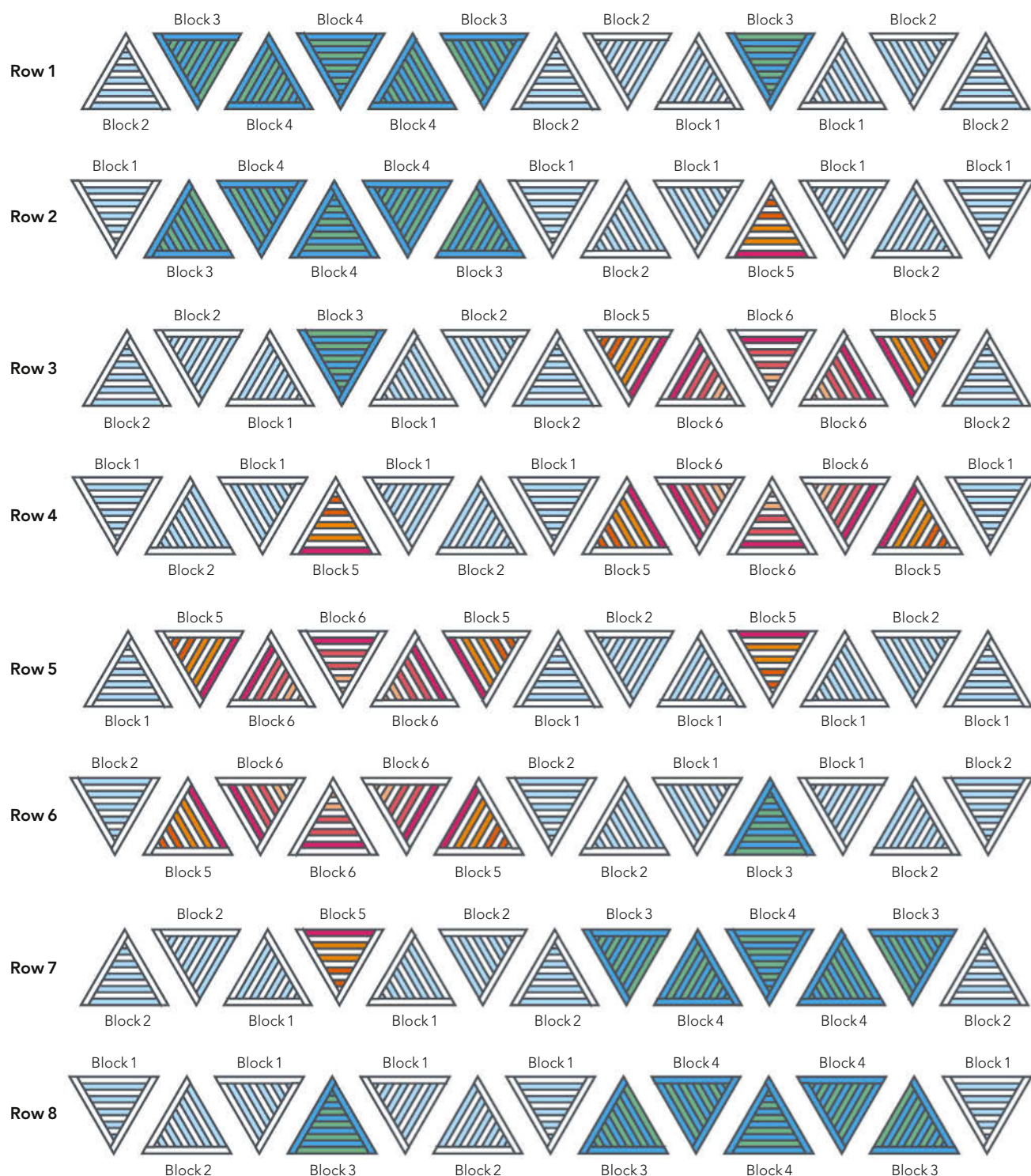


Fig 11

Press the seams open. Fold in half lengthways, wrong sides together, and press.

**27** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.

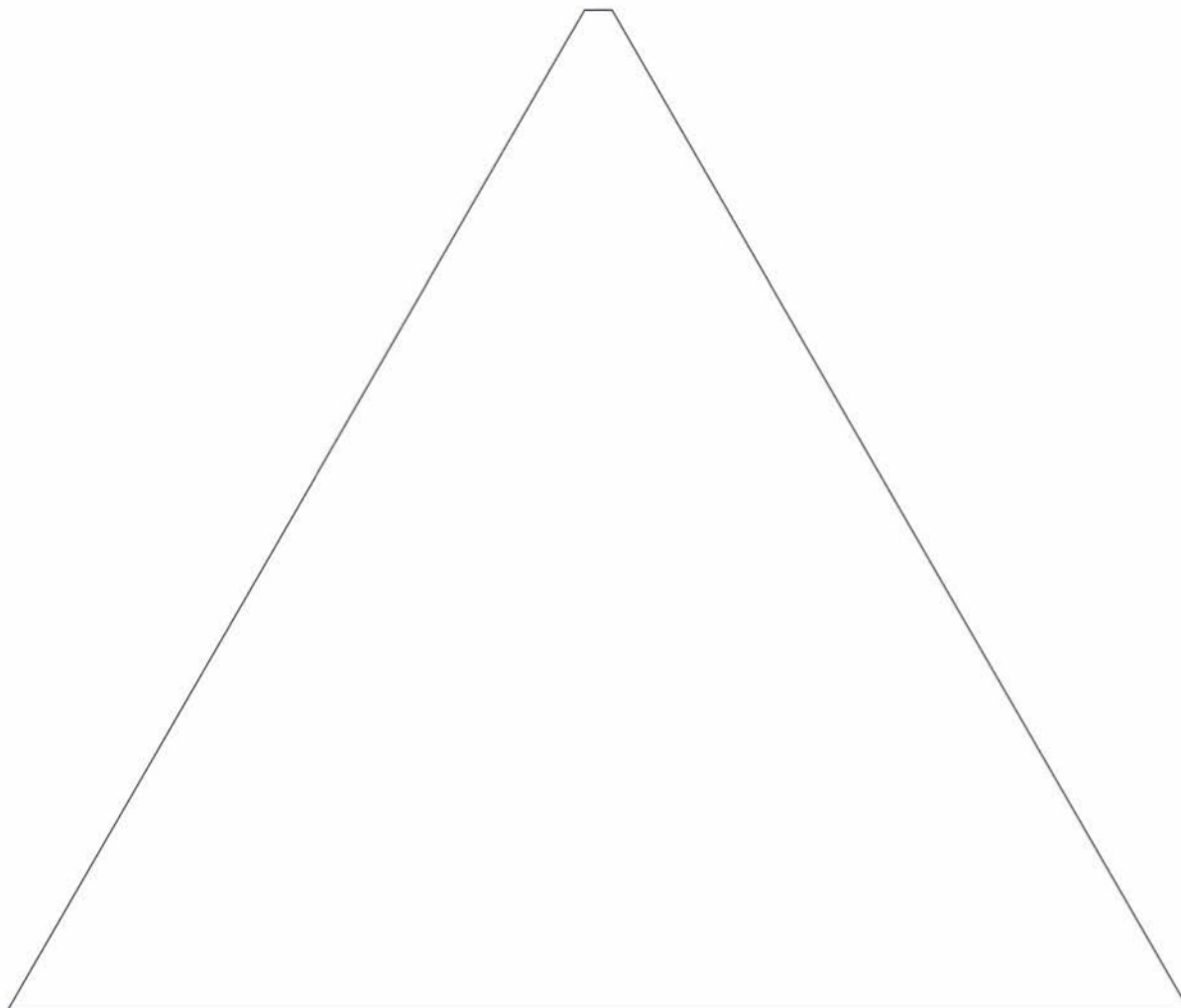




RIVER BLOOMS

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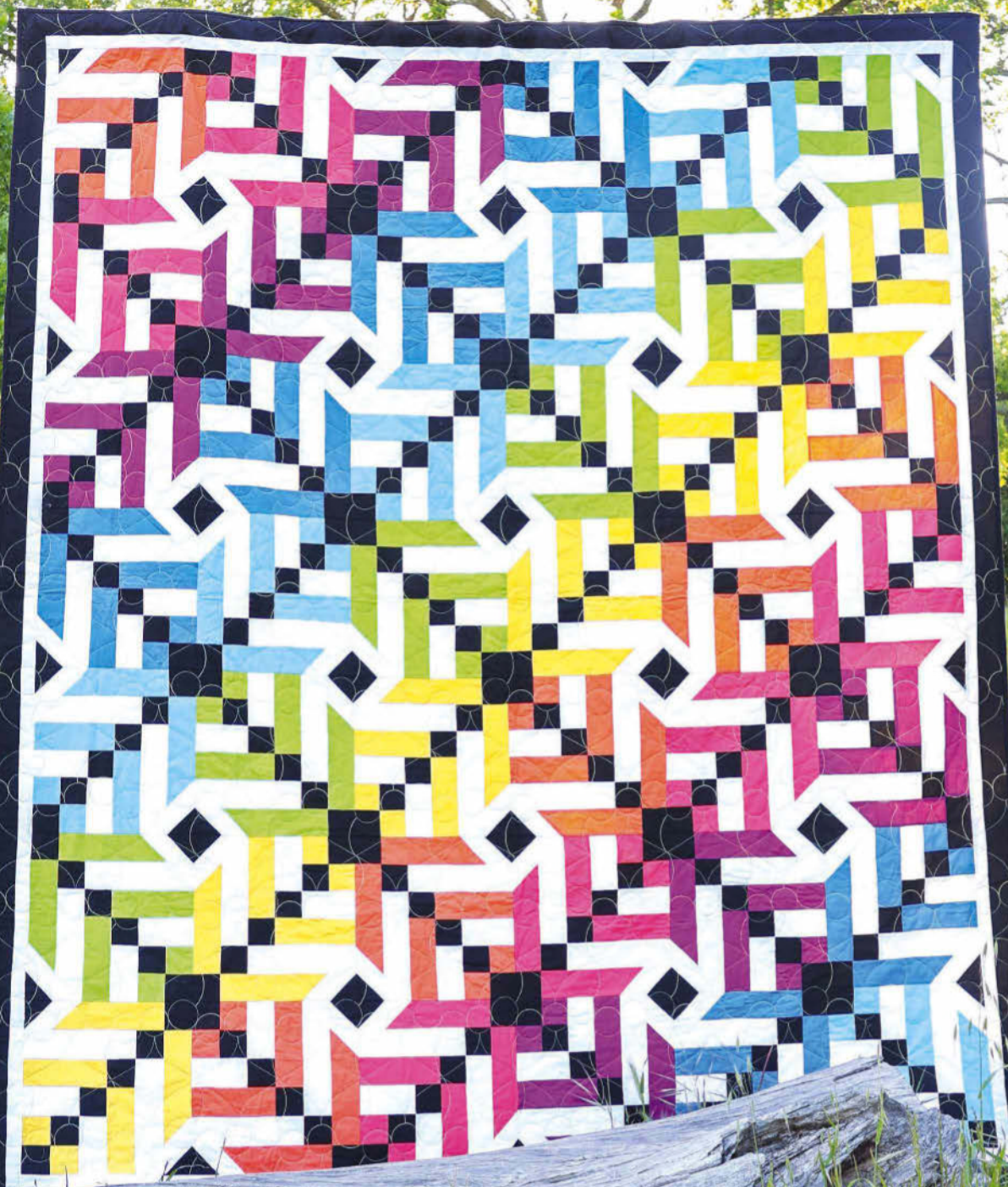
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# DAISY CHAIN

Create a rainbow braided effect  
in this stunning design

BY KATE COLLERAN





## YOU WILL NEED

- Coloured fabrics:  $\frac{5}{8}$ yd each of seven (7) different fabrics
- Black contrast:  $2\frac{3}{4}$ yds
- White background: 4yds
- Binding:  $\frac{3}{4}$ yd
- Backing:  $7\frac{1}{4}$ yds
- Batting: 86in x 98in

## FINISHED SIZE

- 78 $\frac{1}{2}$ in x 90 $\frac{1}{2}$ in

## NOTES

- Seam allowances are  $\frac{1}{4}$ in unless otherwise noted.
- Follow the arrows in the figures for pressing suggestions.
- Yardage is based on at least 40in of useable WOF.
- WOF = width of fabric.
- For this quilt, we are making our block look like a braid, but we aren't actually making a braid. So, I guess this quilt is a faux braid!



## THE BLACK FABRIC CREATES A CHAIN EFFECT THAT REALLY SHOWS OFF THE BRIGHT BLOCKS



## FABRIC USED

Designer chose the Kona solid line from Robert Kaufman because it has such a great range of colours.

## CUTTING OUT

1 From each of the Coloured Fabrics cut:

- One (1)  $2\frac{1}{2}$ in x WOF (strip sets).
- Six (6)  $2\frac{1}{2}$ in x WOF. Subcut twelve (12)  $2\frac{1}{2}$ in x  $10\frac{1}{2}$ in and twelve (12)  $2\frac{1}{2}$ in x  $6\frac{1}{2}$ in.

2 From the Black Contrast fabric cut:

- Seven (7)  $2\frac{1}{2}$ in x WOF (strip sets).
- Sixteen (16)  $2\frac{1}{2}$ in x WOF. Subcut two hundred and fifty two (252)  $2\frac{1}{2}$ in squares.
- Nine (9)  $2\frac{1}{2}$ in x WOF. Piece the ends together and subcut two (2)  $2\frac{1}{2}$ in x  $86\frac{1}{2}$ in (side outer borders) and two (2)  $2\frac{1}{2}$ in x  $78\frac{1}{2}$ in (top and bottom outer borders).

3 From the White Background fabric cut:

- Eleven (11)  $4\frac{1}{2}$ in x WOF. Subcut eighty four (84)  $4\frac{1}{2}$ in squares.
- Twenty nine (29)  $2\frac{1}{2}$ in x WOF. Subcut eighty four (84)  $2\frac{1}{2}$ in x  $8\frac{1}{2}$ in and eighty four (84)  $2\frac{1}{2}$ in x  $4\frac{1}{2}$ in.
- Nine (9)  $1\frac{1}{2}$ in x WOF. Piece the ends together and subcut two (2)  $1\frac{1}{2}$ in x  $84\frac{1}{2}$ in (side inner borders) and two (2)  $1\frac{1}{2}$ in x  $74\frac{1}{2}$ in (top and bottom inner borders).

4 From the Binding fabric cut:

- Nine (9)  $2\frac{1}{4}$ in x WOF.

## PREPARING THE BACKING

5 Cut the backing fabric into three approx 86in x WOF pieces. Sew together crosswise to make a backing approx 86in wide x 98in long.



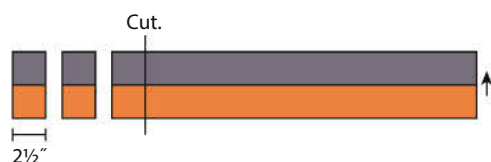


Fig 1

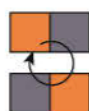


Fig 2

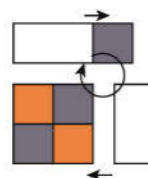


Fig 3

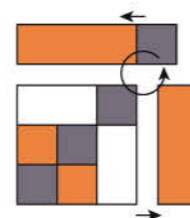


Fig 4

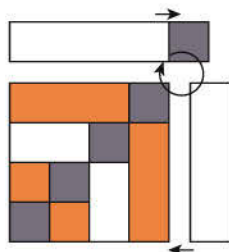


Fig 5

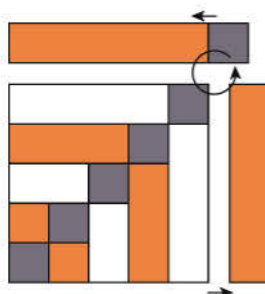


Fig 6

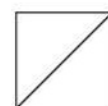


Fig 7

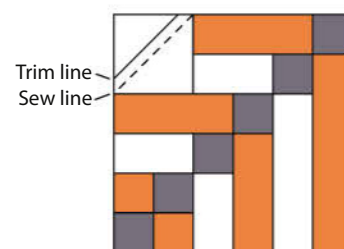


Fig 8

### MAKING THE BRAID BLOCKS

**6** You will be making six blocks in each colour. They all have the same construction; they just have a different coloured fabric.

**7** Sew a black  $2\frac{1}{2}$ in x WOF strip to a coloured  $2\frac{1}{2}$ in x WOF strip. Press toward the black strip. Subcut the strip set into twelve  $2\frac{1}{2}$ in x  $4\frac{1}{2}$ in units (Fig 1).

**8** Sew two units together to make a four-patch (Fig 2). Swirl the centre seam and press flat (see box out). Repeat to make six four-patch units.

**9** Sew a white  $2\frac{1}{2}$ in x  $4\frac{1}{2}$ in rectangle to the right edge of the four-patch unit. Press toward the Four-Patch unit. Sew a

black  $2\frac{1}{2}$ in square to a white  $2\frac{1}{2}$ in x  $4\frac{1}{2}$ in rectangle. Press toward the black square. Sew to the top of the Four-Patch unit (Fig 3). Swirl the center seam and press flat.

**10** Sew a coloured  $2\frac{1}{2}$ in x  $6\frac{1}{2}$ in rectangle to the right edge of the block. Press toward the coloured rectangle. Sew a black  $2\frac{1}{2}$ in square to a coloured  $2\frac{1}{2}$ in x  $6\frac{1}{2}$ in rectangle. Press toward the coloured rectangle. Sew to the top of the

block (Fig 4). Swirl the centre seam and press flat.

**11** Sew a white  $2\frac{1}{2}$ in x  $8\frac{1}{2}$ in rectangle to the right edge of the block. Press toward the block. Sew a black  $2\frac{1}{2}$ in square to a white  $2\frac{1}{2}$ in x  $8\frac{1}{2}$ in rectangle. Press toward the black square. Sew to the top of the block (Fig 5). Swirl the centre seam and press flat.

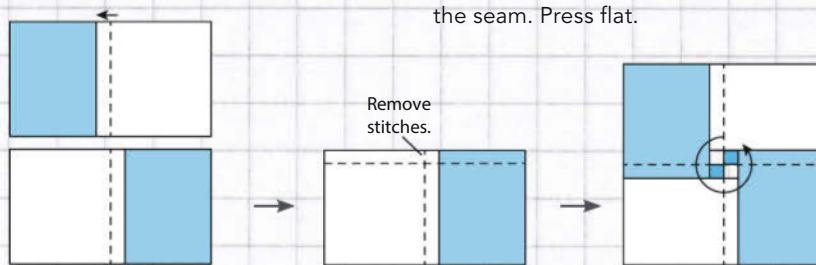
### HOW TO SWIRL THE SEAMS

This pressing technique can be used when making any block where four seams come together in the middle, such as a Four-Patch. Rotating the direction you press the seams helps the block lay flat. You can even use this technique when sewing four blocks together.

**1** Sew the two sets of pieces together and press with opposing seams.

**2** Layer the two units RST and sew together. Remove the couple of stitches in the centre seam allowance.

**3** Lay the block right sides down and rotate the seam allowances. You will see a little Four-Patch in the center of the seam. Press flat.





**12** Sew a coloured  $2\frac{1}{2}\text{in} \times 10\frac{1}{2}\text{in}$  rectangle to the right edge of the block. Press toward the coloured rectangle. Sew a black  $2\frac{1}{2}\text{in}$  square to a coloured  $2\frac{1}{2}\text{in} \times 10\frac{1}{2}\text{in}$  rectangle. Press toward the coloured rectangle. Sew to the top of the block (Fig 6). Swirl the centre seam and press flat. The block should measure  $12\frac{1}{2}\text{in}$  square.

**13** Repeat steps 7–12 to make a total of six blocks in each of the seven colours, for a total of forty two blocks.

## ADDING THE CORNERS

**14** Draw a diagonal line corner to corner on the wrong side of twelve white  $4\frac{1}{2}\text{in}$  squares (Fig 7). Also draw a diagonal line corner to corner on the wrong side of twelve black  $2\frac{1}{2}\text{in}$  squares.

**15** Position a white square in the upper-left corner of a block. Sew on the line and trim the seam to  $\frac{1}{4}\text{in}$  (Fig 8). Press toward the white triangle (Fig 9).

**16** Position a black square in the upper-left corner of the block on top of the white triangle. Sew on the line and trim the seam to  $\frac{1}{4}\text{in}$  (Fig 10). Press toward the black triangle (Fig 11).

**17** Repeat Steps 14–16 in the lower-right corner (Fig 12). Repeat with all forty two blocks.

## MAKING THE QUILT

**18** Refer to Fig 13 and the Layout Diagram, place the blocks as indicated. The quilt has seven rows with six blocks in each row. Sew the blocks into rows. Press each row in one direction; alternate the pressing direction of the rows. Note the rotation of the blocks in each row.

**19** Sew the rows together. The quilt top should measure  $72\frac{1}{2}\text{in}$  wide  $\times$   $84\frac{1}{2}\text{in}$  long.

## TOP TIP

You can set the blocks in many different arrangements. Kate set the quilt with each colour in diagonal rows, but you could put the colours in a line or mix them up!

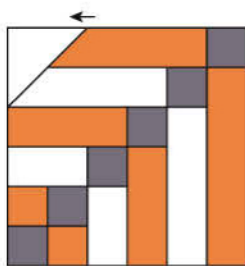


Fig 9

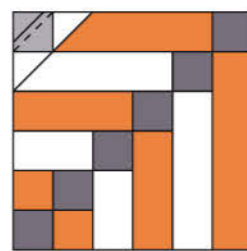


Fig 10

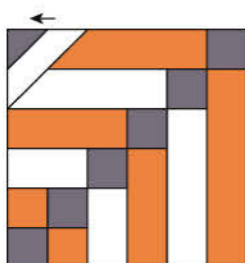


Fig 11

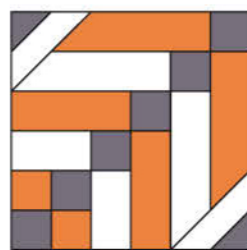


Fig 12

*Make six blocks in each of the seven fabric colours*

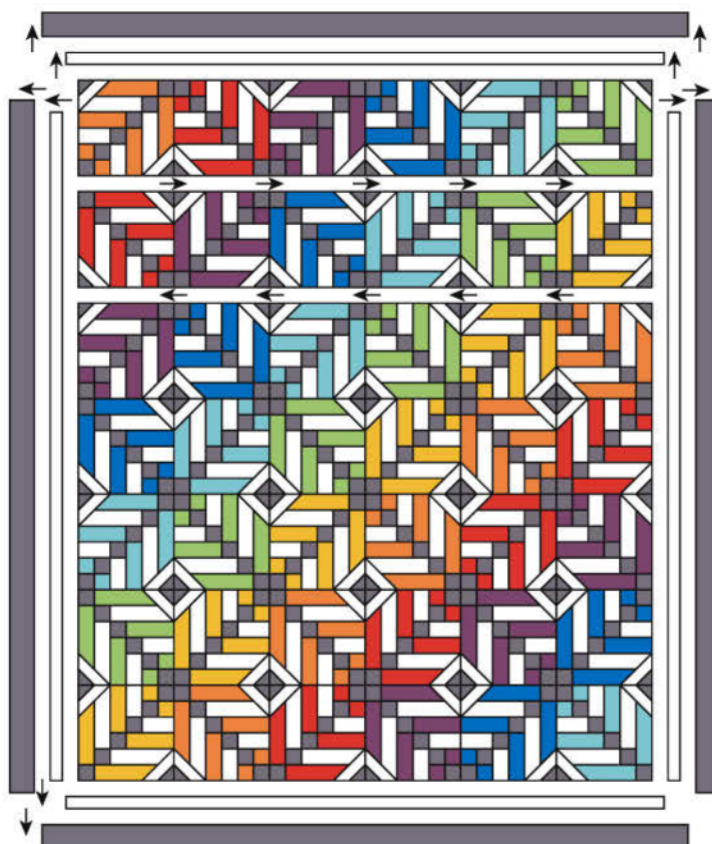


Fig 13





**20** Sew the white  $1\frac{1}{2}$ in  $\times$   $84\frac{1}{2}$ in side inner borders to the sides of the quilt top. Press toward the border. Sew the white  $1\frac{1}{2}$ in  $\times$   $74\frac{1}{2}$ in top and bottom inner borders to the quilt top. Press toward the border.

**21** Sew the black  $2\frac{1}{2}$ in  $\times$   $86\frac{1}{2}$ in side outer borders to the sides of the quilt top. Press toward the black border. Sew the black  $2\frac{1}{2}$ in  $\times$   $78\frac{1}{2}$ in top and bottom outer borders to the quilt top. Press toward the black border. The quilt top should measure  $78\frac{1}{2}$ in wide  $\times$   $90\frac{1}{2}$ in long.

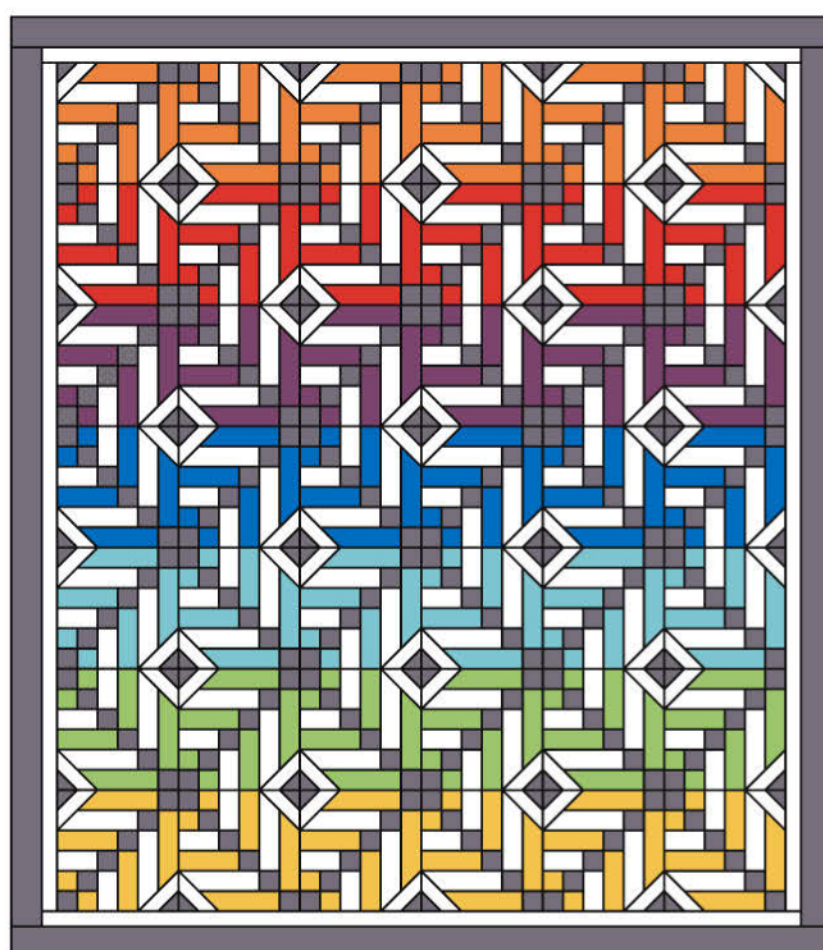
### QUILTING AND FINISHING

**22** Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

**23** Quilt as desired. Kate quilted circles and loops in white thread across the quilt top. Trim off the excess batting and backing fabric and square up the quilt.

**24** Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.

**25** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.



Layout Diagram

**KATE COLLERAN**  
Kate is an author, fabric and pattern designer and quilt instructor, and is known for her easy-to follow patterns.  
[katecollerandesigns.com](http://katecollerandesigns.com)  
[katecollerandesigns](https://www.instagram.com/katecollerandesigns)

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## 5 WAYS WITH

## APPLIQUÉ

Sewing fabric shapes on to a larger piece of fabric to form a picture or pattern is an ancient art. Here, Operations Editor Sarah Trevelyan chooses five variants of the technique

BIAS STRIP  
APPLIQUÉ

Use bias strips to give your fabric a nice stretch for when you want to make stems for appliqué projects, like this gorgeous cushion by Laura Pritchard. Position the stem, with the raw edges underneath, in curving arcs on the background fabric. Use an iron to help coax the bias strips into the curve if necessary. Pin and tack stitch in place. Appliqué the stem to the background using an invisible slip stitch, pictured right.







## NEEDLE-TURN APPLIQUÉ

Needle-turn appliqué is when you use the needle you are sewing with to tuck the fabric under to create a nice clean edge. The result is a beautiful and flat stitched appliqué.

To learn more about this method visit [gathered.how/sewing-and-quilting/quilting/how-to-applique-beginners-guide](https://gathered.how/sewing-and-quilting/quilting/how-to-applique-beginners-guide)

## MACHINE APPLIQUÉ

Machine appliqué is surprisingly easy to do with a little practise and quicker to work than hand appliqué, though you get quite a different effect. The appliqué shapes are more securely sewn on, so if your item is going to have a lot of wear then machine appliqué is the perfect option! Find out how it's done, step-by-step by visiting

[gathered.how/sewing-and-quilting/sewing/machine-applique](https://gathered.how/sewing-and-quilting/sewing/machine-applique)



## RAW-EDGE FUSIBLE METHOD

Fusible webbing is a key part of raw-edge appliqué. The raw-edge technique is great for complex shapes as it creates a flat, clean look and is a quick and easy method. Stitching can be done by hand or machine but you will need an iron and a fusible web product.

[gathered.how/sewing-and-quilting/quilting/how-to-applique-beginners-guide](https://gathered.how/sewing-and-quilting/quilting/how-to-applique-beginners-guide)

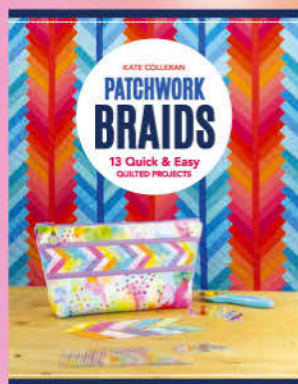


TURN TO  
PAGE 53 TO  
FIND AN EASY  
CUSHION PROJECT  
USING THIS  
TECHNIQUE

## PEEKABOO

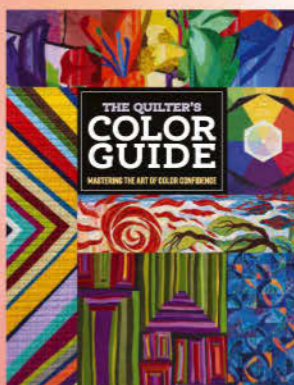
The peekaboo or the reverse appliqué technique is a great way to create those clever appliqué portholes to showcase a cute fussy cut or to add a little peek at some piecing! For more info visit: [gathered.how/sewing-and-quilting/quilting/what-is-reverse-applique-essential-guide](https://gathered.how/sewing-and-quilting/quilting/what-is-reverse-applique-essential-guide)





## Make It a Quilty Summer

Find your next project inside the pages of these inspiring quilt books.



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# AURORA CASCADE

Brighten up your home with a  
modern, fluid, curvy design in this  
on-trend colourway

BY DAISY ASCHEHOUG



## YOU WILL NEED

- Fabric A (curry):  $\frac{5}{8}$ yd
- Fabric B (maize):  $\frac{5}{8}$ yd
- Fabric C (kale):  $\frac{5}{8}$ yd
- Fabric D (julep):  $\frac{5}{8}$ yd
- Fabric E (hyacinth):  $\frac{5}{8}$ yd
- Fabric F (indigo):  $\frac{5}{8}$ yd
- Fabric G (navy):  $\frac{5}{8}$ yd
- Fabric H (celestial):  $\frac{5}{8}$ yd
- Binding fabric:  $\frac{1}{2}$ yd
- Batting: 68in x 60in
- Backing fabric:  $3\frac{1}{2}$ yds
- One (1) copy each of Templates 1 and 2

## FINISHED SIZE

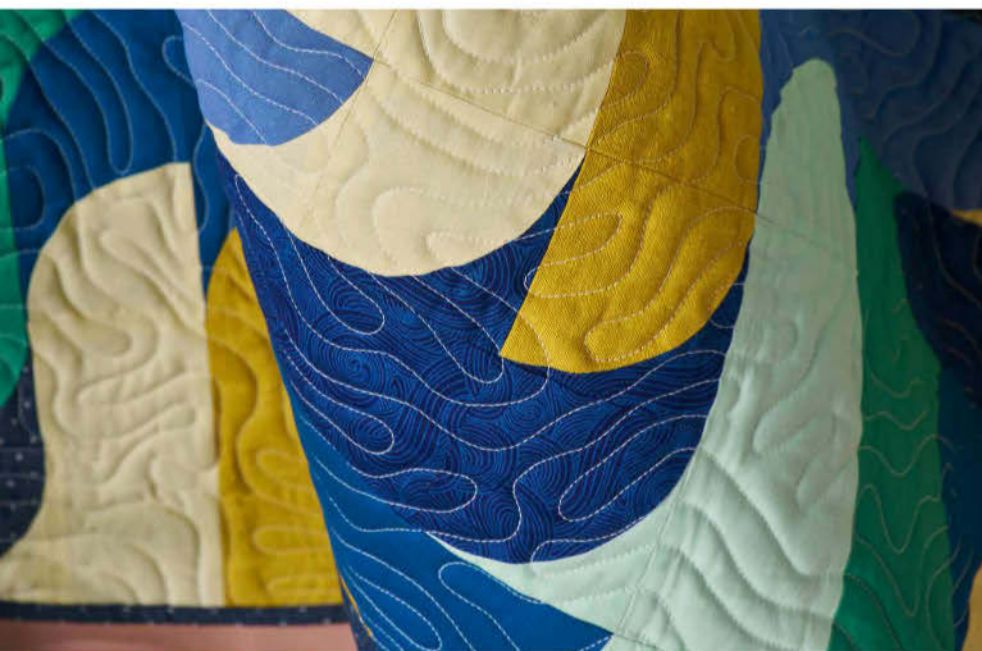
- 60in x 51in

## NOTES

- Seam allowances are  $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Templates include seam allowances.
- This project was designed for non-directional fabric. If directional fabric is used, consider template placement carefully. You may require more yardage.



**LIKE SUNLIGHT REFLECTING ON  
RIPPLES OF WATER, THIS QUILT  
WILL CREATE CALM IN ANY ROOM**



## FABRICS USED

- All fabrics are Robert Kaufman unless otherwise noted:
- Essex Yarn Dyed in Curry
- Kona Cotton Solids in Maize, Kale, Julep, Hyacinth and Celestial
- Chambray Dots in Indigo
- Studio E Just Color! Swirl in Navy

## CUTTING OUT

- 1 From fabric A cut:
  - Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty two (22) Template 1, and eleven (11)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.
  - Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty (20) Template 2.
- 2 From Fabric B cut:
  - Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty (20) Template 1, and ten (10)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.





Fig 1



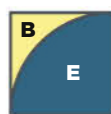
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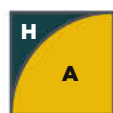
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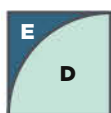
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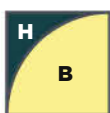
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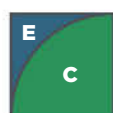
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Make 10



Make 10



Make 11



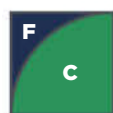
Make 10



Make 12



Make 11



Make 12



Make 11



Make 10



Make 10

Fig 2



Make 12



Make 10



Make 10



Make 11

Fig 3

- Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty two (22) Template 2.

5 From Fabric E cut:  
 Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty one (21) Template 1, and ten (10)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.

- Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty one (21) Template 2.

- One (1)  $3\frac{1}{2}$ in square.

6 From Fabric F cut:  
 Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty two (22) Template 1, and ten (10)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.

- Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty two (22) Template 2.

- One (1)  $3\frac{1}{2}$ in square.

7 From Fabric G cut:  
 Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty one (21) Template 1, and ten (10)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.

- Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty one (21) Template 2.

- One (1)  $3\frac{1}{2}$ in square.

8 From Fabric H cut:  
 Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty one (21) Template 1, and ten (10)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.

- Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty one (21) Template 2.

- One (1)  $3\frac{1}{2}$ in square.

9 From the binding fabric cut:  
 Six (6)  $2\frac{1}{2}$ in x WOF.

### PIECING THE CURVED UNITS

10 Place one Fabric A Template 1 piece RST with a Fabric G Template 2 piece, matching and pinning the mark from the templates along the curve. Match the ends and pin, then ease the curve between these points.

11 Sew along the curve. Press the seam towards the Template 1 piece. Trim to  $3\frac{1}{2}$ in square, leaving  $\frac{1}{4}$ in beyond the seam at each end of the curve (Fig 1).

12 Repeat step 11 with all the Template 1 and 2 pieces and referring to Fig 2 for fabric placement and amounts.

### PIECING THE BLOCKS

13 Join the required curved units in pairs, referring to Fig 3 for fabric placement

- Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty three (23) Template 2.

3 From Fabric C cut:  
 Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty three (23) Template 1, and twelve (12)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.

- Two (2)  $3\frac{3}{4}$ in x WOF. Subcut twenty (20) Template 2.

4 From Fabric D cut:  
 Four (4)  $3\frac{1}{2}$ in x WOF. Subcut twenty (20) Template 1, and ten (10)  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in.



and amounts. Also make the units in Fig 4, joining to the shown  $3\frac{1}{2}$ in squares of fabric as shown.

**14** To piece the larger blocks, first join the curved units as a pair. Then join a  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in strip to the top or bottom as shown. Refer to Fig 5 for fabric placement and amounts.

**15** To make the striped blocks, join ten each Fabric A and B  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in strips along the long edge. Then join ten each of Fabric C and D  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in strips along the long edge (Fig 6).

## PIECING THE QUILT TOP

**16** Arrange the blocks with the remaining  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in strips in ten rows, referring to Fig 7. Join the blocks together in rows.

**17** Join the rows together. Take care to match seams between rows and units to complete the quilt top.

## QUILTING AND FINISHING

**18** Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

**19** Press the quilt top and backing well. Make a quilt sandwich by placing the



Make 1



Make 1

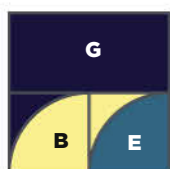


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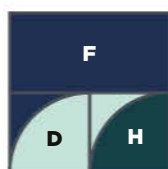


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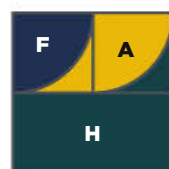
Fig 4



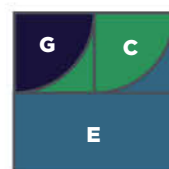
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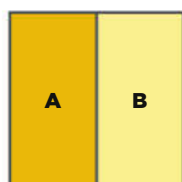


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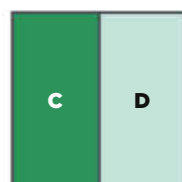


Make 10

Fig 5



Make 10



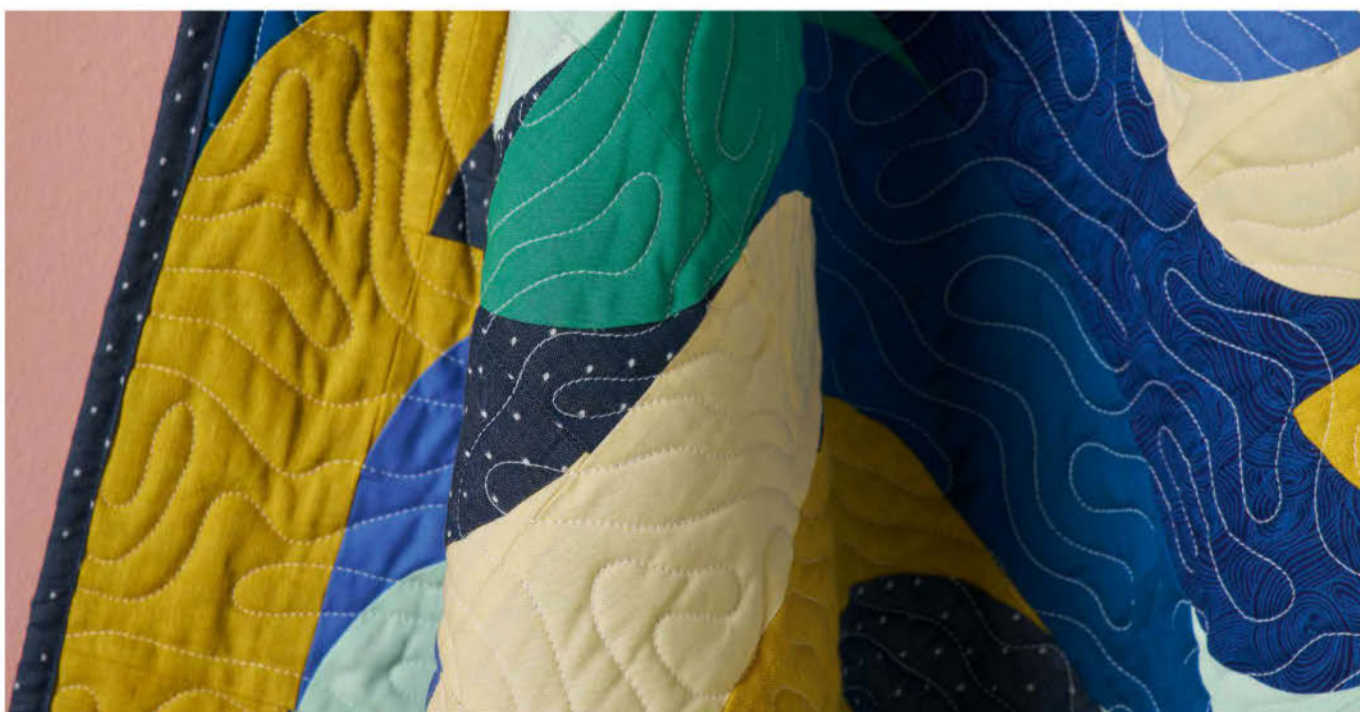
Make 10

Fig 6

Sew along the long edges

backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

**20** Quilt as desired. Daisy quilted a meandering pattern across the quilt. Trim off the excess batting and backing fabric and square up the quilt.





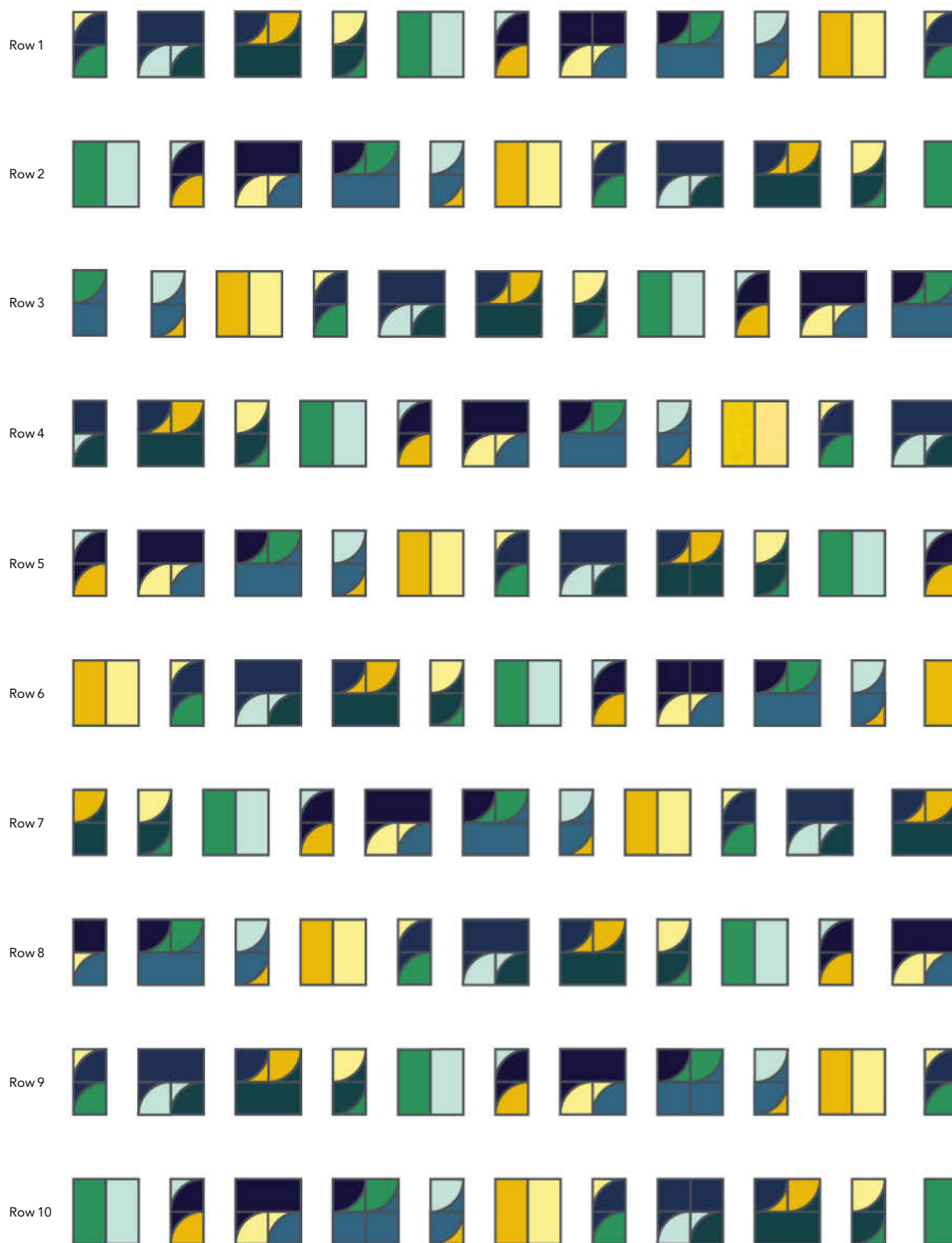


Fig 7

**21** Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.

**22** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.

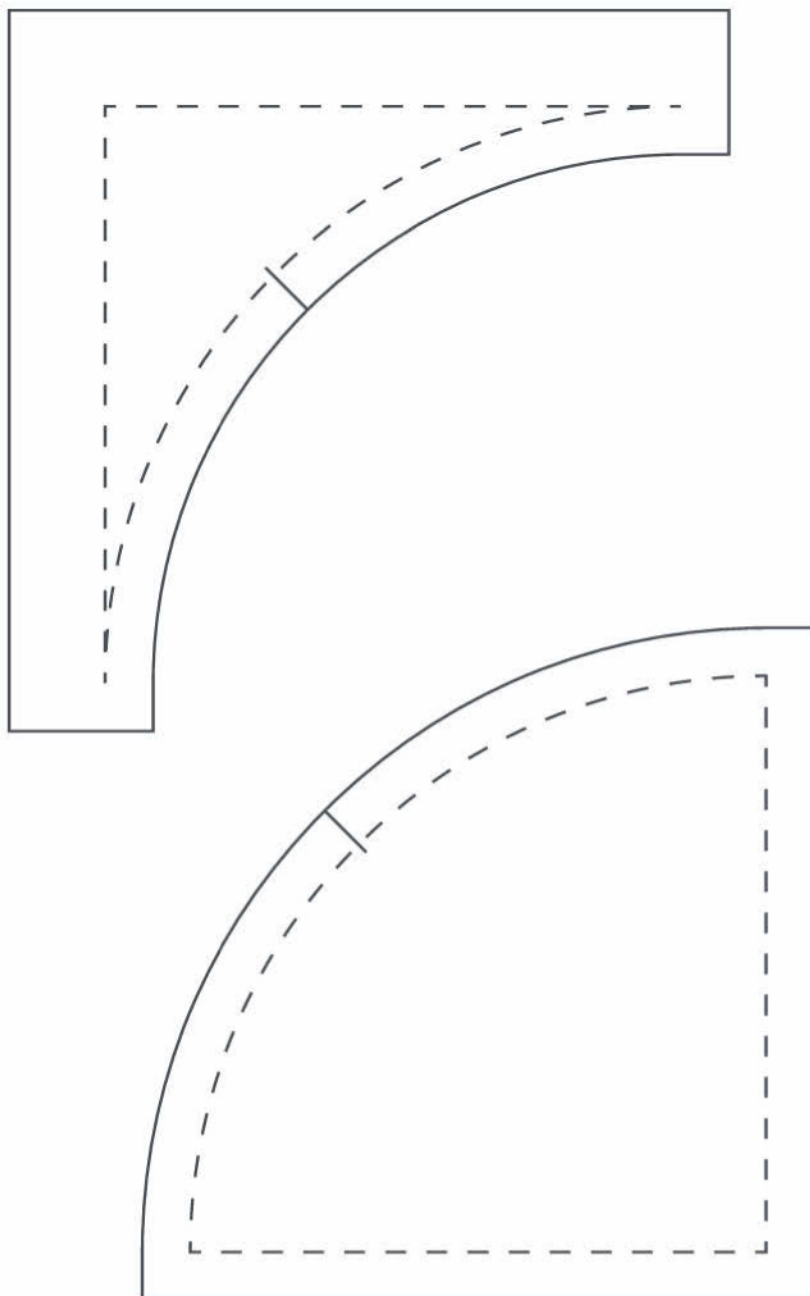




AURORA CASCADE

Template 2

ACTUAL SIZE



AURORA CASCADE

Template 1

ACTUAL SIZE

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# BY THE SEASIDE

Sew up a storm with this coastline-inspired play quilt and cushion perfect for picnics and lazy days

BY CAIT MORETON-LISLE





## YOU WILL NEED

### Quilt

- Fabric A (white):  $\frac{3}{4}$ yd
- Fabric B (light blue): 1yd
- Fabric C (turquoise):  $\frac{1}{4}$ yd
- Fabric D (navy):  $\frac{1}{4}$ yd
- Fabric E (yellow):  $\frac{1}{2}$ yd
- Backing fabric:  $3\frac{1}{4}$ yds
- Batting: 56in square
- Binding fabric:  $\frac{3}{4}$ yd

### FINISHED SIZE

- 48in square

### NOTES

- Seam allowances are  $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Fabrics provided by Wool Warehouse.

### FABRICS USED

- Print and binding fabrics are from the Ruby Star Society Speckled collection as follows:
- Fabric A: Sweet Cream.
- Fabric B: Metallic Bright Blue.
- Fabric C: Metallic Icebox.
- Fabric D: Bluebell.
- Fabric E: Metallic Sunshine.
- Binding fabric: Metallic Sunshine.
- Backing fabric is Ruby Star Society Washi Plus - Yay Its Tape in Bluebell.

### CUTTING OUT

- 1 From Fabric A cut:
  - Six (6)  $8\frac{1}{2}$ in squares.
  - Three (3) 9in squares.
- 2 From Fabric B cut:
  - Fifteen (15) 9in squares.
- 3 From Fabric C cut:
  - Three (3) 9in squares.
- 4 From Fabric D cut:
  - Four (4) 9in squares.
- 5 From Fabric E cut:
  - Five (5) 9in squares.



## MIX TURQUOISE, NAVY AND BLUE WITH A CONTRASTING YELLOW FOR A POP OF COLOUR





- 6 From the binding fabric cut:  
 ■ Five (5) 2½in x WOF.

### MAKING THE HSTS

- 7 Place one Fabric A and B 9in square RST, and mark a diagonal line on the wrong side of one square, using a removable fabric marker.

- 8 Sew ¼in from either side of the marked line, then cut along the line to make two HST units. Press each HST open and trim to 8½in square (Fig 1).

- 9 Repeat steps 7–8 to make the following HSTs:

- Six (6) Fabric A/B.
- Six (6) Fabric B/C.
- Eight (8) Fabric B/D.
- Ten (10) Fabric B/E.

### ASSEMBLING THE QUILT

- 10 Arrange the HSTs and remaining Fabric A squares in six rows of six blocks, referring to Fig 2, and rotating the blocks as shown. Sew the blocks together in rows. Press the seams in alternating directions between rows.

- 11 Sew the rows together, nesting the seams between blocks. Press these long seams open to complete the quilt top.

### QUILTING AND FINISHING

- 12 Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a ½in seam. Press the seam open.

- 13 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

- 14 Quilt as desired. Cait quilted diagonal lines across the quilt top. Trim off the excess batting and backing fabric and square up the quilt.

### TOP TIP

Press your HSTs carefully, without ironing side to side, to avoid warping the bias seams.

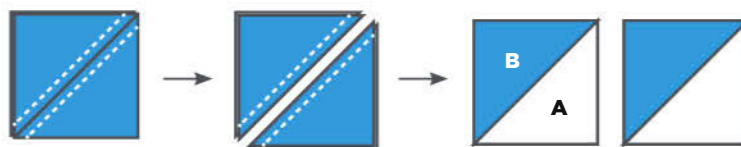


Fig 1

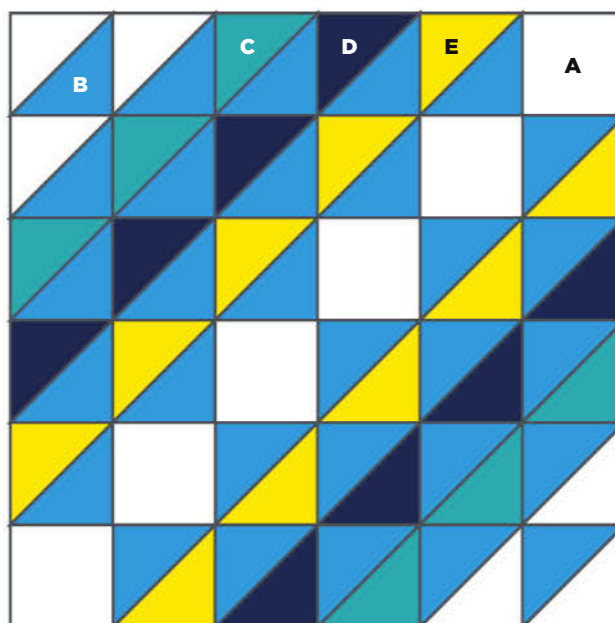


Fig 2

- 15 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.

- 16 Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.





## YOU WILL NEED

### Cushion

- Fabric A: one (1) fat eighth
- Fabric B: one (1) fat quarter
- Fabric C: one (1) fat eighth
- Fabric D: one (1) fat eighth
- Fabric E: one (1) fat eighth
- Backing fabric: ½yd
- Batting: 38in square
- Binding fabric: one (1) fat eighth

### FINISHED SIZE

- 18in square

## CUTTING OUT

- 1 From Fabric A cut:
  - Six (6) 3½in squares.
  - Three (3) 4in squares.
- 2 From Fabric B cut:
  - Fifteen (15) 4in squares.
- 3 From Fabric C cut:
  - Three (3) 4in squares.
- 4 From Fabric D cut:
  - Four (4) 4in squares.
- 5 From Fabric E cut:
  - Five (5) 4in squares.
- 6 From the binding fabric cut:
  - Two (2) 2½in x 22in.



## THIS EASY-TO-SEW ENVELOPE CUSHION MIRRORS THE QUILT ON A SCALED-DOWN VERSION

- 7 From the batting cut:
  - One (1) 24in square.
  - Two (2) 24in x 14in.

- 8 From the backing fabric cut:
  - Two (2) 12in x 18½in.

## MAKING THE CUSHION TOP

- 9 Following steps 7–8 of the main quilt instructions, pair the 4in squares to make the following HSTs. Trim each HST unit to 3½in square.
  - Six (6) Fabric A/B.
  - Six (6) Fabric B/C.
  - Eight (8) Fabric B/D.
  - Ten (10) Fabric B/E.

- 10 Arrange the HSTs and Fabric A squares in six rows of six, referring to Fig 2 of the main quilt instructions. Sew the units together in rows, then sew the rows together to complete the mini quilt top.

## QUILTING AND FINISHING

- 11 Baste the cushion top right side up on the batting square, and each of the backing pieces onto the remaining batting

pieces. Quilt as desired. Trim the cushion top to 18½in square, and each of the backing pieces to 12in x 18½in.

- 12 Bind one long edge of each of the backing pieces. Trim the ends even with the sides of the backing pieces.

- 13 With the cushion top right side up, place the backing pieces both right side down. Align the raw edges around the cushion top, with the bound edges overlapping in the centre. Pin or clip in place.

- 14 Sew around the outer edge of the cushion top. Clip the corners, then turn the cushion cover right side out. Push out the corners and press to finish.





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# PEEK A BOO

Make your home more cosy and inviting  
with this stunning reverse appliqué  
cushion that highlights your fave prints

BY REBECCA REID





### YOU WILL NEED

- Background fabric: one (1) fat quarter
- Appliqué fabrics: nine (9) 4in squares
- Backing fabric: one (1) fat quarter
- Lightweight fusible interfacing: 12in square
- One (1) 16in zip
- Stranded embroidery thread

### FINISHED SIZE

- 15¾in square

### NOTES

- Seam allowances are ⅝in unless otherwise noted.
- Press all fabrics well before cutting.
- RST = right sides together.

### CUTTING OUT

- 1 From each of the background fabric and backing fabric cut:
  - One (1) 17in square.

- 2 From the interfacing cut:
  - Nine (9) 4in squares.



## REVEAL SECTIONS OF YOUR FAVOURITE PRINTS WITH THIS FUN TECHNIQUE

### PREPARING THE FABRIC

3 Measure then baste a grid of lines to make nine squares on the 17in square cushion front (Fig A), ensuring there's an even seam allowance around the edge of the fabric. Each square needs to be 5¼in, with a ⅝in seam allowance around the outer edge.

4 Draw a 3⅞in diameter circle in the centre of each basted square (Fig B).

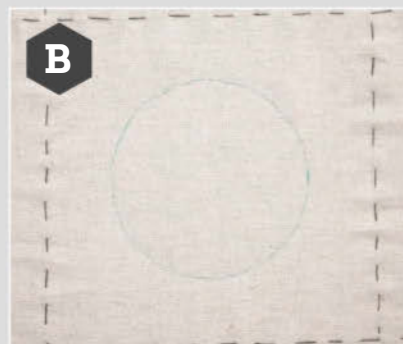
### TOP TIP

Using basting stitches to mark ensures you can accurately see your grid from both the front and back of the fabric.

5 Apply interfacing to the wrong side of each appliqué fabric square, following the manufacturer's instructions.



### PREPARING THE FABRIC





## STITCHING THE APPLIQUÉ SQUARES



### STITCHING THE APPLIQUÉ SQUARES

**6** Place the cushion front right side down, then baste one appliqué fabric square right side down over the centre of each basted square (Fig C). Ensure the marked circle will be covered, plus at least  $\frac{5}{8}$ in seam allowance all the way around.

**7** Turn your cushion front right side up and machine stitch  $\frac{1}{16}$ in outside the drawn circle, using a short stitch length (Fig D). Using a shorter stitch length will help you achieve a smooth curve.

### CREATING THE REVERSE APPLIQUÉ

**8** Once all the circles are stitched, cut along your drawn lines with a small, sharp pair of scissors, ensuring you only cut the main fabric (Fig E).

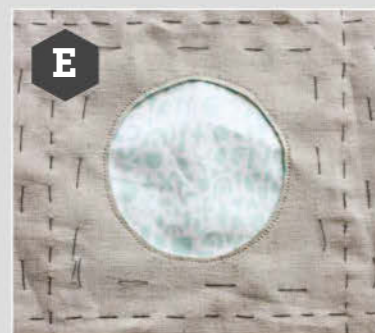
**9** Work a line of running stitch around each circle a short distance from the machine stitched line, using your stranded embroidery thread (Fig F).

**10** Carefully remove all the basting stitches from the cushion top. Trim the piece of appliqué fabric approx.  $\frac{5}{8}$ in outside the stitching on the back of the main fabric. Take care not to cut into the cushion front fabric or snip your stitches.

### TOP TIP

For a different look, try an envelope back finish for your cushion.

## CREATING THE REVERSE APPLIQUÉ

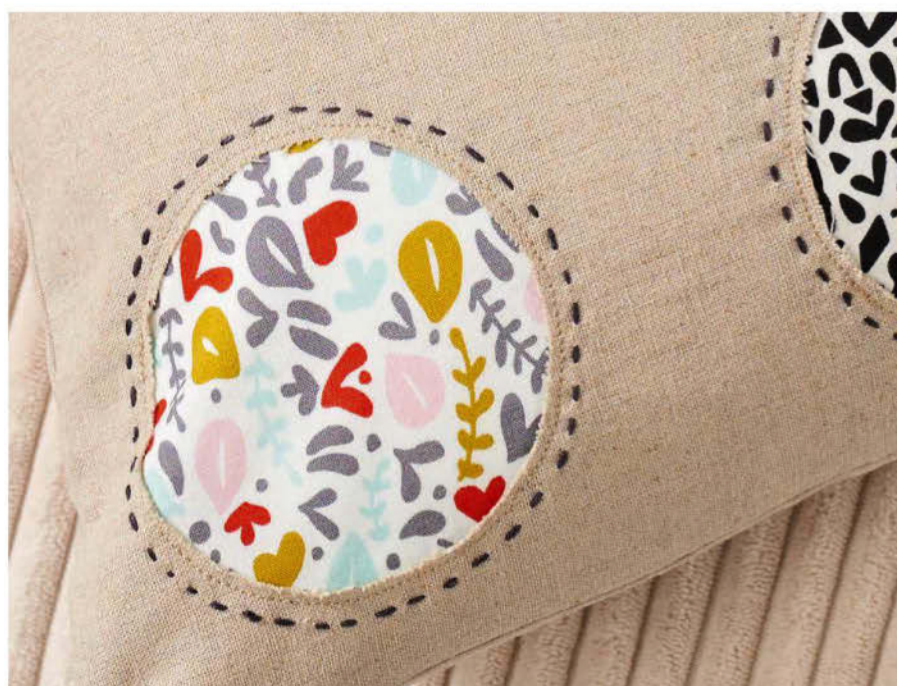


### FINISHING THE CUSHION

**11** Place the cushion front and backing fabric squares RST. Along one edge, mark  $\frac{1}{4}$ in from either side. Stitch from the edge to the mark at each side, back-stitching at the beginning and end to secure.

**12** Press the seam open, and press under the fabric between the two seams. Centre the zip in the gap, with the teeth along the seam line. Stitch along the sides and ends of the zip, using a zipper foot to secure.

**13** Unzip the zip at least halfway. Place the cushion front and back RST again. Sew around the remaining three sides. Clip the corners, turn right side out through the zipper and press to finish.



**Rebecca Reid**

Designer-maker Rebecca is co-founder of Amber Makes and is a regular on sewing TV channel Sewing Street.

ambermakesco.com  
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INSPIRING READS

# GIVING FURNITURE

A NEW LEASE OF LIFE

Image: iStock



From keepsakes to furniture, quilts have been used in a multitude of ways to expand the creativity of patchwork into new areas.

**Sadia Nowshin** finds out more.

Repurposing fabric or using up scraps is an increasingly popular way of bringing new life to tired furniture - which is exactly how Jen Frost of Faith and Fabrics revamped the kitchen chairs that now stand proudly around her dining table.

A few years ago, Jen and her husband had the opportunity to build their new home from the ground up. Alongside being an "unforgettable experience," it also meant that they were able to tailor every element of their house to reflect their personalities and preferences without restrictions. Jen says she kept three keywords in mind throughout the process: "thoughtful, custom, and low-waste".

When it came to furnishing the kitchen, they bought a reclaimed wood table, but couldn't find the right chairs to complement the centerpiece. With those keywords of 'custom' and 'low-waste' in mind, Jen made it a side project: "I found four secondhand Ethan Allen chairs and, after a good sanding, was ready to give them new life."

Delving into her stash of upholstery fabric scraps - many of which were leftovers from a previous project where she recovered some patio cushions - she found enough bits and pieces to cover her chairs. "While I didn't have enough of any single fabric, a bit of creative sketching revealed I could piece them into quilt tops," she says, using bold prints from Sun Shade for Waverly, HGTV Home, and the Robert Allen Group. These were also outdoor fabrics designed to withstand the weather of their coast-side location, which turned out to be a hidden gem for projects like this. "It's water-repellent, UV-resistant, fade-proof, and far more durable than quilting cotton," says Jen, making them a practical choice for dining.

### WELCOMING AND SUSTAINABLE

Using up leftovers and buying second hand also cuts down the cost of what can otherwise be a costly expenditure for a new home. "I loved how little it cost to create something that feels so custom and high-end," says Jen.

"Aside from purchasing new foam (the original cushions had lost their spring), everything else came from my stash."

The chairs became a symbol of what Jen hoped to achieve with the whole home renovation: "Our goal has always been to create a home that's warm, welcoming, and sustainable. Reusing leftover fabric and giving a fresh purpose to something secondhand was the perfect reflection of that."



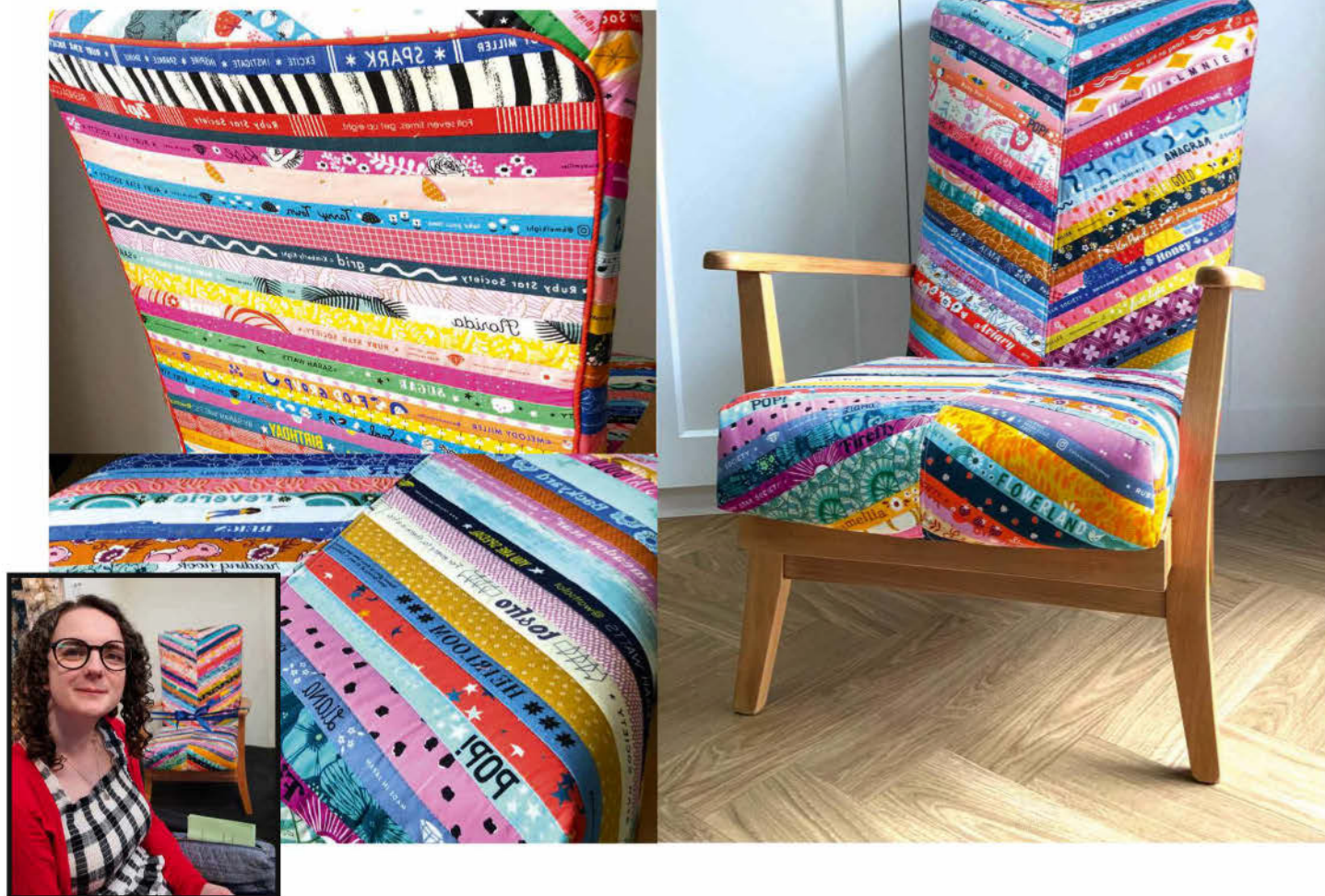
Image: iStock



Above and left: Jen Frost (@faithandfabric) and her Ethan Allen chairs which she reupholstered with fabric scraps from a previous project.







Above: Quilter Stacey Turner (@craftylilmouse) with her reupholstery project

For Stacey Turner, making the most of fabric scraps was also one motivation for her own reupholstery project, which was submitted in the quilted creation category of last year's Festival of Quilts. "I decided to do something different and enter a quilted armchair. They have a quilted creation category and after emailing to check if it was allowed, I got the thumbs up and made a start," she says. Though she had reupholstered furniture before, this was the first time she had tried to use something quilted to repurpose old pieces.

With the Festival of Quilts deadline looming, the pressure was on to pull something together.

"I spotted the chair in May last year and the deadline for festival entry was the end of July, so I had to get it done in the next two months or I'd have nothing to show," she says.

Despite the time pressure, it was the satisfaction of seeing the progress of the project that inspired her to push on. "I find working out and creating pattern pieces very satisfying. But, for me, it's the little spark of excitement at each stage seeing it come together, that's where the real joy is."

#### STAYING POSITIVE

But staying motivated wasn't all straightforward. "The hardest part for me was actually the self-doubt while making it," says Stacey. "I also struggle with the physical elements of upholstery being disabled, but I try not to let this limit my ambitions. Luckily, I have a willing helper with my sister, who became chief stapler

**"IT'S THE SPARK OF EXCITEMENT AT EACH STAGE SEEING IT COME TOGETHER, THAT'S WHERE THE REAL JOY IS"**

and gave me the reassurance it would be worth it."

Reworking furniture can be a daunting undertaking, and Jen also had her moments of self-doubt. It was the first time she had tried to use quilting on furniture, and she admits that she harboured concerns in the early stages of the project: "Would the seams hold up? Would the fabric fray over time? Would it stay straight and structured on the chair?"

But with a few adjustments, she gained confidence that it could work out - and recommends others considering a similar project also follow the rules she set. "Use high-quality, dense fabrics: outdoor fabrics were my go-to, but if using cotton, I recommend pairing it with a sturdy canvas or duck cloth backing," she says.

It's also about the technical details: she recommends that crafters "increase your seam allowance. A seam of  $\frac{3}{8}$ in -  $\frac{1}{2}$ in will hold up better under daily use."

Other tips include pressing seams closed to add strength, using a heavy-duty thread to secure thick fabric and add a durable backing, like an affordable canvas drop cloth.

Once she had begun, the project took less than a



week - but surprisingly, the sewing part wasn't the most taxing element of the task.

The most difficult part was sketching the designs, says Jen, which was made more complicated given that she was using scraps rather than whole fabrics. "I had limited amounts of each fabric, so I had to be strategic in my layout to make sure the pieces worked across all four chairs. It was like solving a creative puzzle," she says. But even the challenging sketching stage wasn't the most time-consuming: Jen spent the most time just deconstructing the chairs.

"Kitchen chairs usually have a wooden base, topped with foam and fabric, all stapled tightly in place. Removing the old staples took a while, and when we got the fabric off, we discovered saggy foam and worn-out bases that needed to be replaced."

Though it took some extra effort to replace the foam and bases, she believes it was worth it for quality: "If we had left the worn structure underneath, the quilt tops wouldn't have lasted nearly as long."

### MINI WORK OF ART

While they were initially daunted by their respective projects, Jen and Stacey would both still encourage others to give it a go - even if the first project they tackle isn't so ambitious. "Don't be afraid to dive in. Start with something small," says Jen.

"Chair cushions, footstools, or even a bench are all great beginner options." But if the heart desires the task of a chair, there are ways to make that first project easier, adds Stacey.

"My top tip would be to start with a chair which has a cover so you can strip it back carefully and use the old covering as a template. Arm chairs or ones which are in worse condition are harder to do, but it's still possible if you take the time to work it out. There's so much information out there, so just look up what you need at each stage to avoid being overwhelmed."

But above all, both crafters stress the importance of worrying less about the perfection of the final product and more about gaining the experience and being brave enough to take on the task. "Most importantly," says Stacey, "pick a shape or piece that you love - and even if it's not perfect, be proud that you did it."

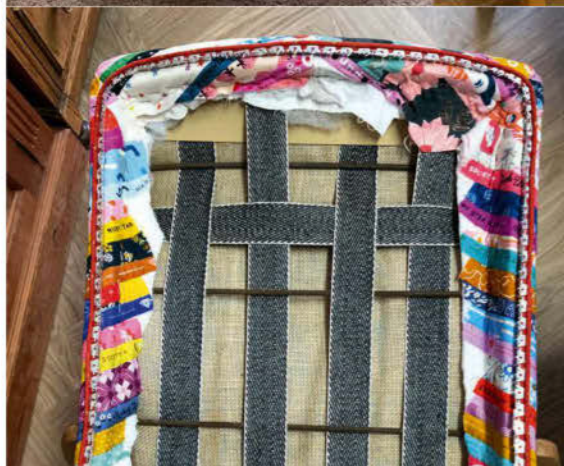
Jen shares that sentiment. "It doesn't have to be perfect to be beautiful," she says.

"Let your quilt reflect your creativity, your style, and your story. Whether you're using a brand-new quilt or giving new life to an heirloom piece, there's something incredibly rewarding about turning stitches into seating."

"Each piece feels like a mini work of art - unique, full of character, and stitched with love."



➔ [sadianowshin.journoportfolio.com](https://sadianowshin.journoportfolio.com)



Above and left: Behind the scenes progress photos of Stacey's chair upholstery taking place

## GET STARTED - REUPHOLSTERING

Follow our super quick guide on how to reupholster a chair with favourite quilt fabric in five easy steps

- 1** Sew your quilt top using heavy-duty materials and the tips given. Add at least 6in extra on each side to account for wrapping.
- 2** Remove the wooden base from your chairs and strip off the old fabric, foam, and staples.
- 3** Centre your new foam and quilt top over the wooden base making sure you are happy with the placement.
- 4** Flip it over and begin stapling from the centre of each side outward, keeping the fabric taut.
- 5** Tidy up the corners by folding and tucking the excess before stapling.



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# FLIGHT OF FANCY

Create this stunning quilt of motion and magic with a blend of a Sawtooth star and Flying Geese designs

BY KATE WEBBER



### YOU WILL NEED

- Fabric A: one (1) fat quarter
- Fabrics B–F: one (1) fat eighth each
- Background fabric: 1¼yds
- Binding fabric: ¼yd
- Batting: 36in square
- Backing fabric: 1yd

### FINISHED SIZE

- 32in square

### NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, or to one side, as preferred.
- RST = right sides together.
- WOF = width of fabric.

### FABRICS USED

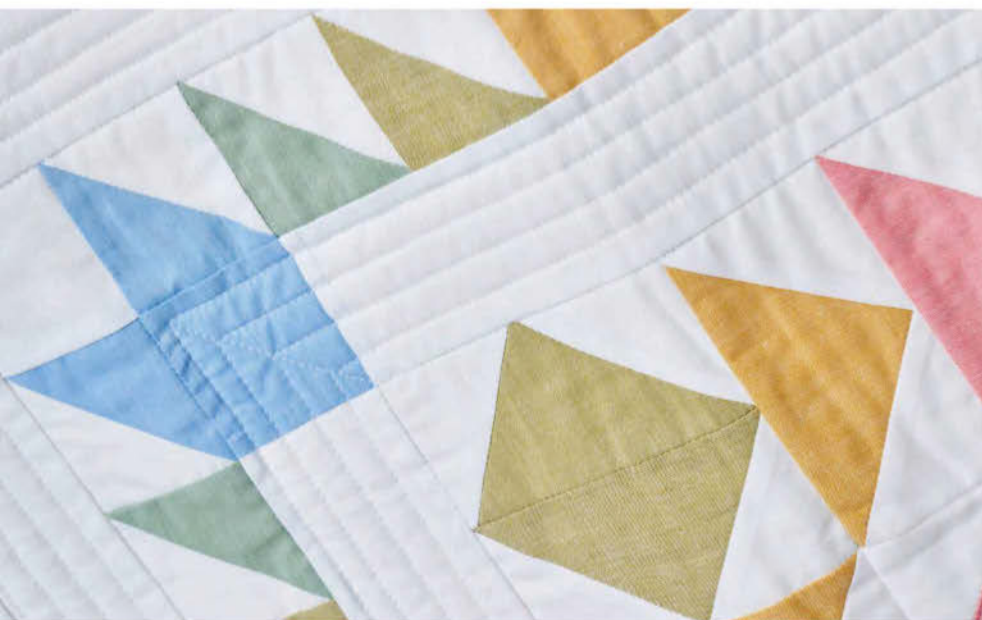
- Fabrics are Tilda Chambray basics in Cerise (A), Coral (B), Warm Yellow (C), Olive (D), Sage (E) and Blue (F).
- Background fabric is White Kona Solid.

### CUTTING OUT

- 1 From Fabric A cut:
  - Two (2) 5½in squares.
  - Eight (8) 3¼in squares.



## THIS COLOURFUL QUILT WITH ITS MEDALLION-STYLE WILL LIFT EVERYONE'S MOOD



- 2 From Fabric B cut:
  - Two (2) 5½in squares.
  - Six (6) 3¼in squares.

- 3 From Fabrics C and D cut:
  - Two (2) 5½in squares.
  - Four (4) 3¼in squares.

- 4 From each of Fabrics E and F cut:
  - Four (4) 3¼in squares.
  - Four (4) 2½in squares.

- 5 From the background fabric cut:
  - Eight (8) 2½in x WOF. Subcut into eight (8) 2½in squares, four (4) 2½in x 8½in, four (4) 2½in x 20½in, and four (4) 2½in x 28½in strips.
  - Three (3) 3¼in x WOF. Subcut into thirty (30) 3¼in squares.
  - Three (3) 3¼in x WOF. Subcut into



thirty two (32)  $3\frac{1}{2}$ in squares.

- One (1)  $4\frac{1}{2}$ in square.

6 From the binding fabric cut:

- Four (4) 2in x WOF.

### MAKING THE HST UNITS

7 Take one Fabric A and one background  $3\frac{1}{2}$ in square and place RST. Draw a diagonal line on the wrong side of one square. Sew  $\frac{1}{4}$ in from either side of the line, cut along the line and press the two HST units open (Fig 1). Trim each HST to  $2\frac{1}{2}$ in square.

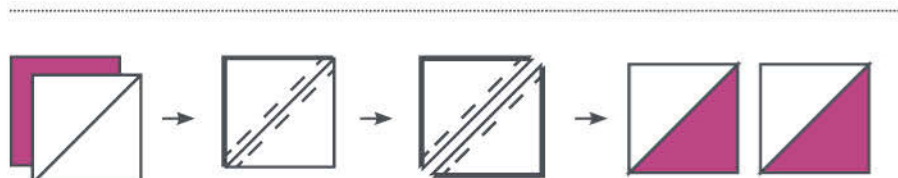


Fig 1

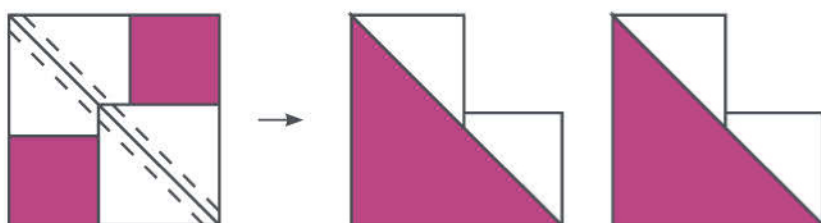


Fig 2

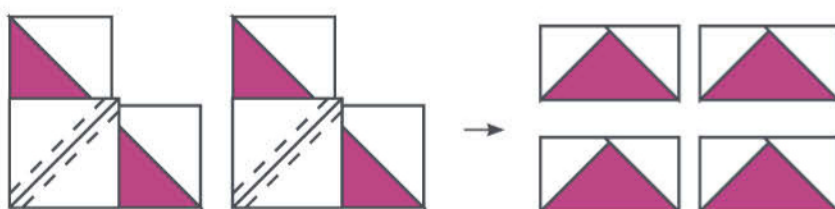


Fig 3

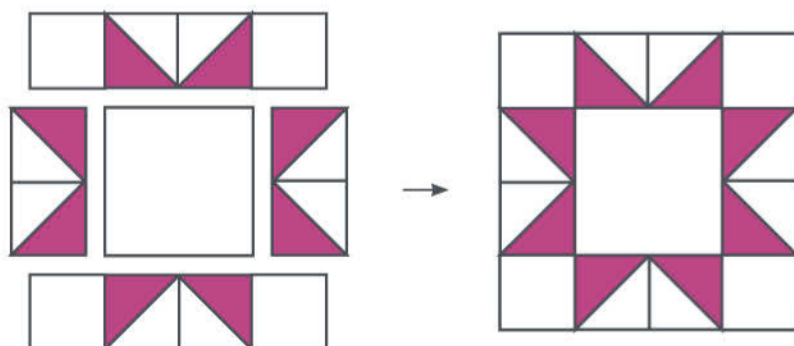


Fig 4

8 Repeat the last step to make a total of sixteen Fabric A, twelve Fabric B and eight each of Fabrics C–F HSTs.

### MAKING THE FLYING GEESE

9 Take one Fabric A  $5\frac{1}{2}$ in square and four background  $3\frac{1}{2}$ in squares. Draw a diagonal line on the wrong side of each background square.

10 Place two marked squares RST with the Fabric A square, in opposite corners, so the diagonal goes across the larger square. Sew  $\frac{1}{4}$ in from either side of

the line. Cut apart to make two units and press each unit open (Fig 2).

11 Place one of the remaining squares on the Fabric A corner of each unit RST, then sew  $\frac{1}{4}$ in from either side of the line. Cut along the line of each unit and press open for a total of four Flying Geese units (Fig 3). Trim each unit to  $2\frac{1}{2}$ in x  $4\frac{1}{2}$ in, taking care to leave  $\frac{1}{4}$ in above the point.

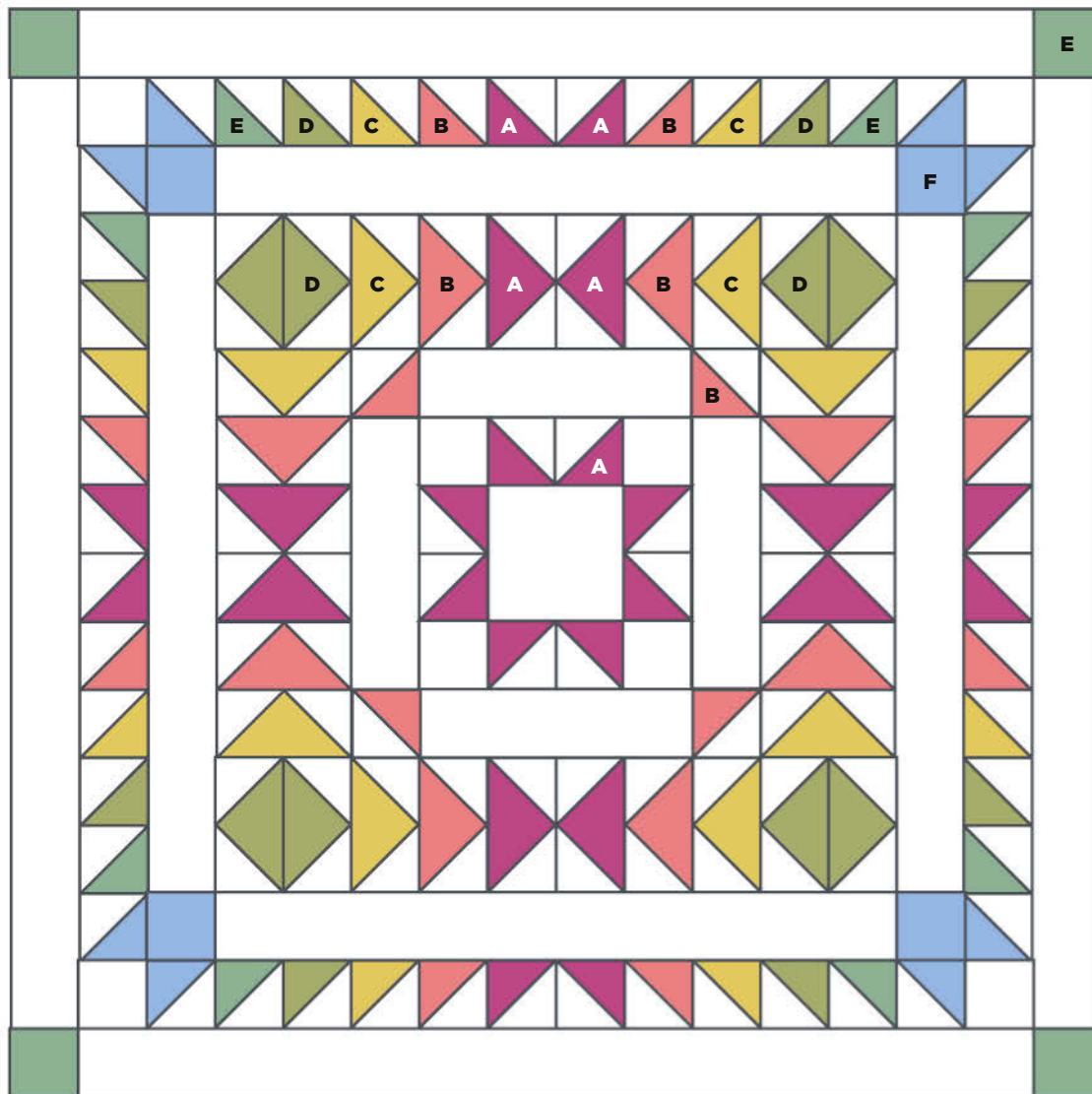
12 Repeat steps 9–11 to make a total of eight Flying Geese units in each of Fabrics A–D.

### PIECING THE SAWTOOTH STAR

13 Arrange one background  $4\frac{1}{2}$ in square with eight Fabric A HSTs and four background  $2\frac{1}{2}$ in squares, referring to Fig 4. Sew the HST units together in pairs.







Quilt Layout Diagram



**14** Sew the side units to either side of the large square. Sew the four background squares to either side of the top and bottom HST units. Then sew all the rows together to finish the Sawtooth Star for the quilt centre.

#### BORDER 1

**15** As you piece your borders, refer to the Quilt Layout Diagram for placement and orientation of the pieces.

**16** Arrange four Fabric B HSTs with four background  $2\frac{1}{2}$ in x  $8\frac{1}{2}$ in strips. Sew one strip to either side of the quilt centre. Sew the HSTs to either end of the top and bottom strip. Then sew these to the top and bottom of the quilt centre.

#### TOP TIP

If you have a design wall, try laying out all your pieces before you begin sewing the border rounds.

#### BORDER 2 - FLYING GEESE BORDER

**17** Arrange all the Flying Geese units around your quilt centre. Sew each set of Fabric A–C units together. Sew one set to either side of the quilt centre.

**18** Sew the Fabric D Flying Geese units in pairs. Sew these to either side of the remaining Flying Geese units. Then sew these to the top and bottom of the quilt centre.



**BORDER 3**

**19** Sew a background  $2\frac{1}{2}$ in x  $20\frac{1}{2}$ in strip to either side of the quilt centre. Sew a Fabric F  $2\frac{1}{2}$ in square to either end of the remaining  $2\frac{1}{2}$ in x  $20\frac{1}{2}$ in strips. Sew these to the top and bottom of the quilt centre.

**BORDER 4 - HST BORDER**

**20** Arrange the HSTs around the quilt centre. Sew each set together in a long row. Sew one set to either side of the quilt centre.

**21** Sew a background  $2\frac{1}{2}$ in square to either end of the remaining HST sets. Sew these to the top and bottom of the quilt centre.

**BORDER 5**

**22** Sew a background  $2\frac{1}{2}$ in x  $28\frac{1}{2}$ in strip to either side of the quilt top. Sew a Fabric E  $2\frac{1}{2}$ in square to either end of the remaining  $2\frac{1}{2}$ in x  $28\frac{1}{2}$ in strips. Sew these to the top and bottom of the quilt centre.

**QUILTING AND FINISHING**

**23** Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

**24** Quilt as desired. Trim off the excess batting and backing fabric and square up the quilt.

**25** Sew the binding strips together end to end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press.

**26** Sew the binding to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.







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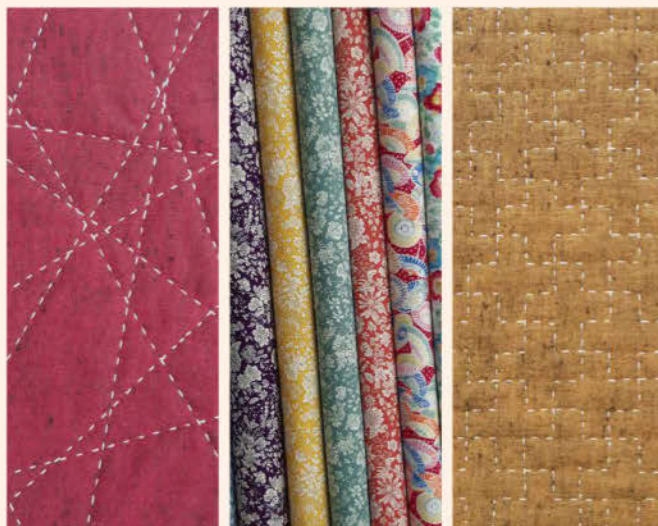
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# SPIRAL SETTING

Spruce up your tabletops with these  
coiled rope coasters and table mats  
made from fabric scraps

BY DEBBIE WAINHOUSE





## **YOU WILL NEED**

For one table mat

- Print fabric scraps (see notes)
- ¼in diameter cotton rope: 8¾yds

## **FINISHED SIZE**

- Table mat : 10in diameter approx.
- Coaster: 4½in diameter approx.



## **NOTES**

- Debbie used a variety of fat quarters to make coordinating table mats and coasters. You can use any scrap fabrics you like, varying the frequency to create the look you want.
- Debbie used a braided cotton cord, which is more durable and harder to unravel than a twisted cord.

## **YOU CAN RAID YOUR FABRIC SCRAPS STASH OR USE FAT QUARTERS TO MAKE THE ROPE**



## **MAKING THE COASTERS**

Use the same process as the table mat to make the coasters but use only 1⅓yd of cord for each one.

## **CUTTING OUT**

1 Cut your fabric scraps into 1¼in wide strips, cutting along the bias. Cut a variety of lengths, depending on how you want your finished mat to look (Fig A).

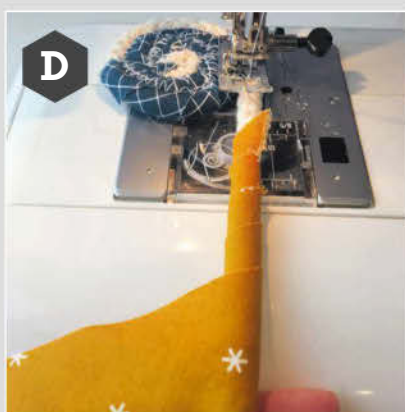
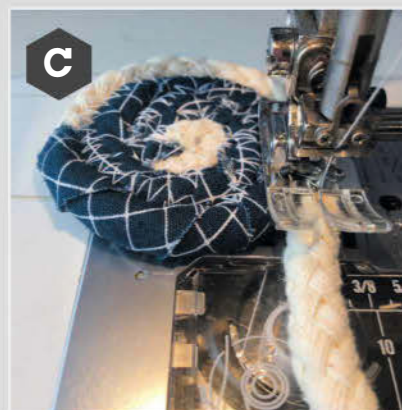
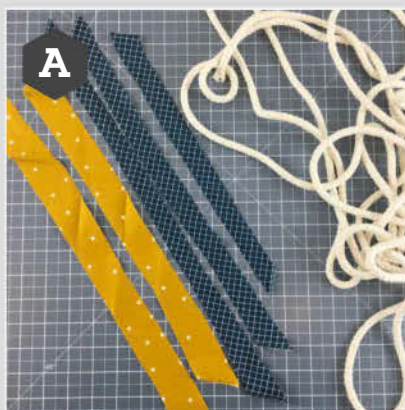
## **MAKING THE TABLE MAT**

2 Wrap a fabric strip around the cord near one end, overlapping the edges of the fabric so there are no gaps. Tightly coil the end of the rope to begin the circle (Fig B).

3 Place the coiled section under your sewing machine foot. With your



## MAKING THE TABLE MAT



## TOP TIP

Creating the centre coil is often the hardest part, so it's worth taking your time to get it started. As the centre section gets bigger, it will get easier and easier to sew in place.

machine set to a wide zig-zag, start stitching across the centre, backstitching at the end to secure.

**4** Then begin following the coil of the circle with the zigzag catching the rope on each side (Fig C). Keep coiling the rope around the centre in small sections and following the line with your stitching.

**5** At intervals, wind more fabric strips around the rope (Fig D). You can

temporarily hold the end of the fabric strip in place with pins, removing as you come to it. Leave some areas plain between the sections of fabric (Fig E).

**6** Continue working in the same way, until you have approx. 6in of cord remaining. Turn approx. 2in under at the end and tuck in. Stitch to the end, then backstitch (Fig F). Pivot to then sew the remaining loop section to the end at the other side, backstitching to secure.



**Debbie Wainhouse**

Multi-crafter Debbie loves making bags and clothes – she's striving for an entirely handmade wardrobe!

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TECHNIQUE FOCUS:

COURTHOUSE  
STEPS BLOCK

BY PAULA STEEL



EACH MONTH,  
OUR EXPERT  
**PAULA STEEL** WILL  
SHOW YOU HOW TO  
MASTER ONE OF THE  
FUNDAMENTALS OF  
QUILTMaking!



# MODERN TWIST COURTHOUSE STEPS BLOCK

The Courthouse Steps block is a traditional block design featuring a central square (representing a courthouse), with strips of fabric arranged around it forming a staircase effect. This block is a variation of the traditional Log Cabin block, and similarly is a great way to use up fabric scraps. The design also allows for playing with colour and block orientation to create different looks.

## BASIC COURTHOUSE STEPS BLOCK

A standard Courthouse Steps block has a square in the centre and then rectangles of increasing lengths, but the same width, sewn around the centre. Strips are sewn first to the sides of the square, then to the top and bottom. This differs from the Log Cabin Block, where pieces are sewn in a circular direction around the centre square. Figure 1 shows how a traditional Courthouse Steps block is laid out. This example has four rounds and finishes at 14in square.

### STARTING SQUARE

- A – 2½in

### ROUND 1

- B and C – 2½in x 2in
- D and E – 5½in x 2in

### ROUND 2

- F and G – 5½in x 2in
- H and I – 8½in x 2in

### ROUND 3

- J and K – 8½in x 2in
- L and M – 11½in x 2in

### ROUND 4

- N and O – 11½in x 2in
- P and Q – 14½in x 2in

## HOW TO SEW A COURTHOUSE STEPS BLOCK

1 Start with your central square 'A'. Use Paula's measurements above, or whichever size is indicated by your pattern.



2 Place rectangle B RST with the left edge and rectangle C RST with the right edge. Pin or clip in place (Fig A). Sew using a ¼in seam, then press each strip away from the centre (Fig B).



## TOP TIPS

- Just like the Log Cabin block the number of seams can start to add up, so always check your ¼in seam before you start.
- Because strips are added to opposite sides, you can sew two opposing strips in place before pressing. This allows you to complete blocks more quickly than a Log Cabin.
- If you're making a whole set of blocks, try chain piecing. You'll be amazed how quickly you can breeze through the piecing.

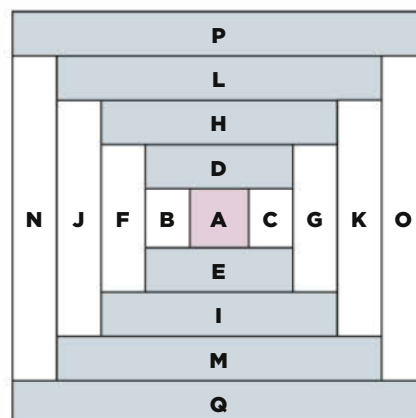


Fig 1



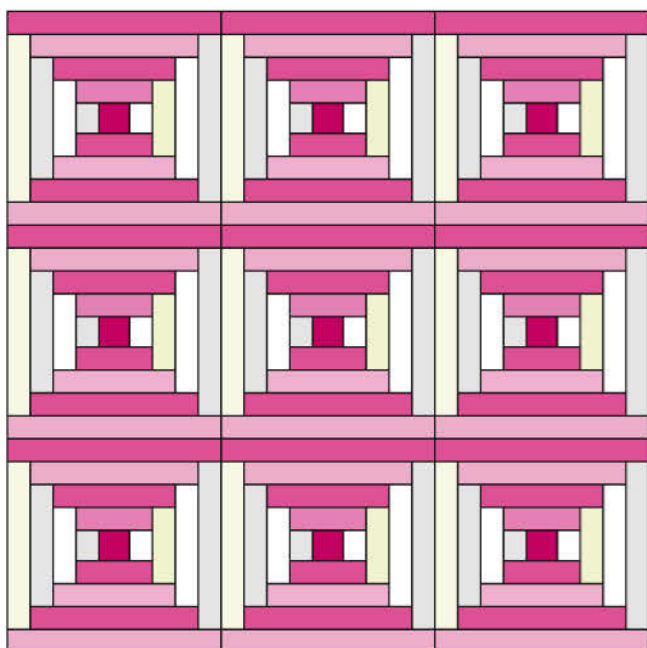


Fig 2

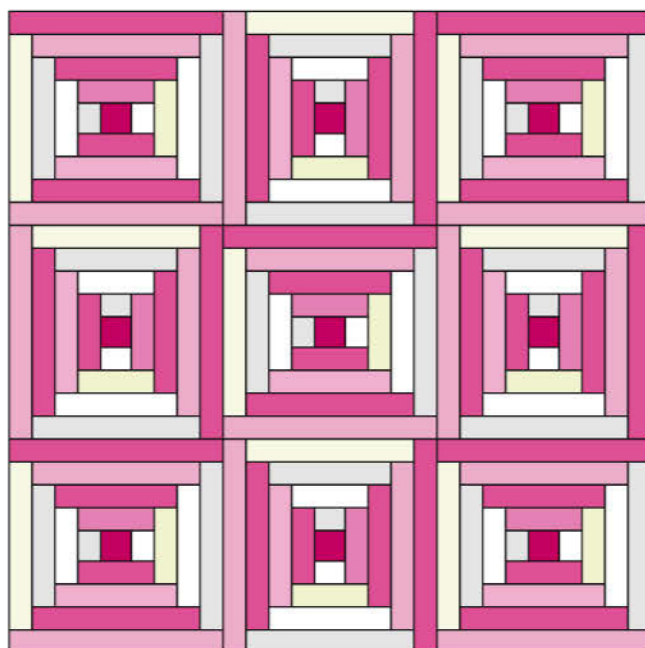


Fig 3

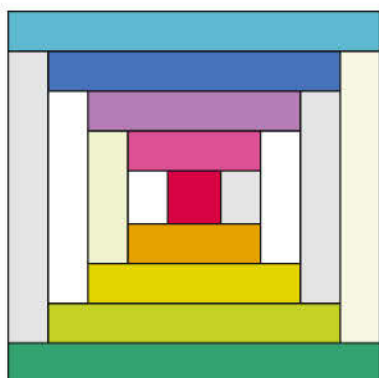


Fig 4

### TOP TIP

When sewing your first round of strips, take care not to catch the piece on the opposite side in your seam allowance. When piecing very small blocks, you may need to piece and press the round 1 pieces individually.

**3** Place rectangle D RST with the top edge and rectangle E RST with the bottom edge. Pin or clip in place (Fig C). Sew and press away from the centre as before. This completes the first round.

**4** Repeat the process in the last two steps to add rectangles F and G to the sides, then rectangles H and I to

the top and bottom to complete the second round (Fig D).

**5** Use the same process again to add rectangles J and K to the sides, followed by rectangles L and M to the top and bottom for round 3. Then add rectangles N and O to the sides

followed by rectangles P and Q to the top and bottom to complete round 4 (Fig E).

**6** This completes Paula's 14in square block, but you can continue the process to add as many rounds as required to create your desired design.

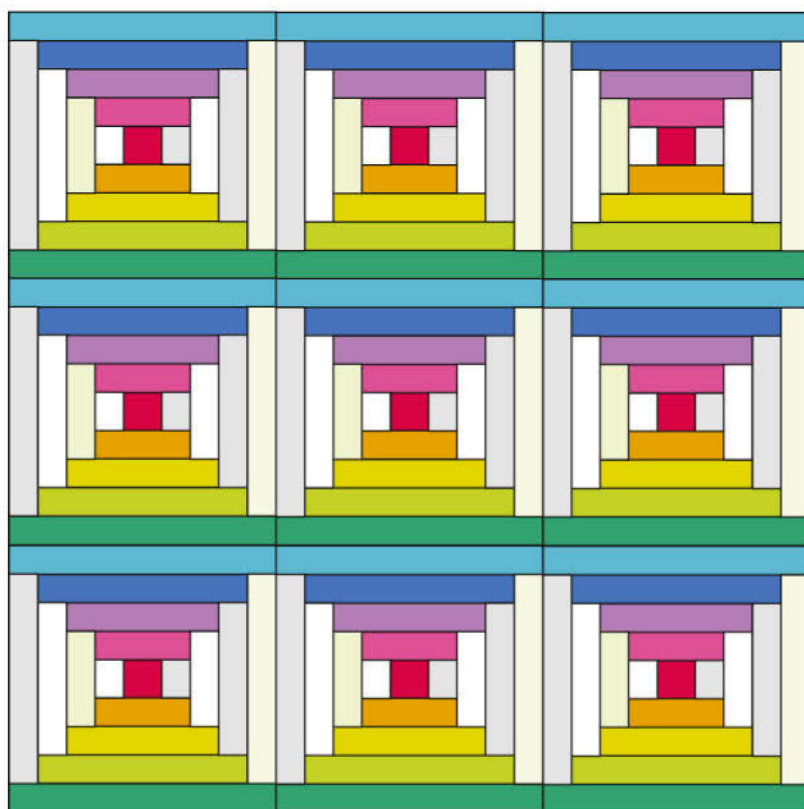


Fig 5



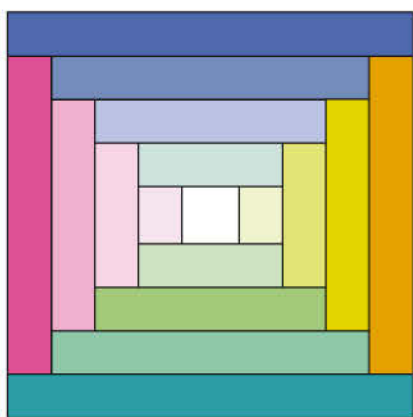


Fig 6

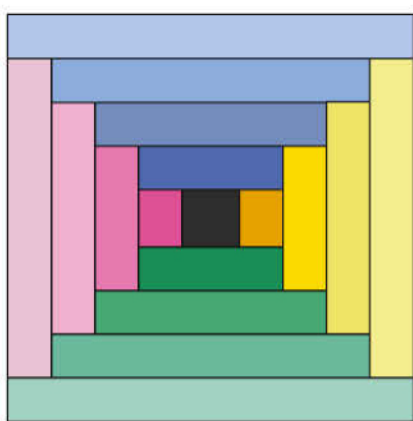


Fig 8

## TWO COLOUR / VOLUME VARIATIONS

Using blocks with one focus colour and low volume fabrics, there are two distinct layouts you can use when laying out the blocks in a quilt.

**1** Orienting all blocks in the same way yields a clustered look, creating diamonds of colour and low volume across the quilt (Fig 2).

**2** Alternating the direction of the blocks, gives a more varied look. Each set of "steps" is off-set from the other blocks (Fig 3).

## MORE COLOURS AND VARIATIONS

The Courthouse Steps block is a great block for experimenting with colours and shades, here are some of Paula's favourites.

**1** Create a rainbow effect by starting with a red square as the centre and then grow your rainbow above and

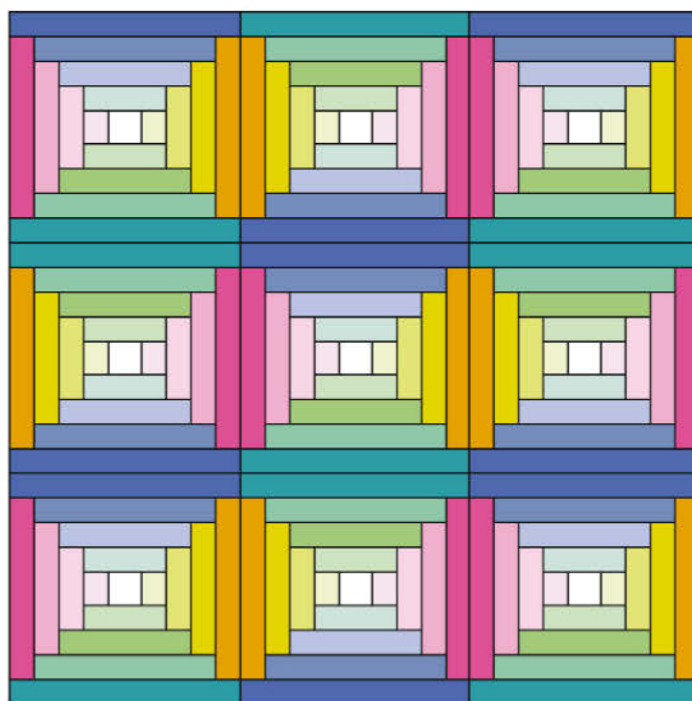


Fig 7

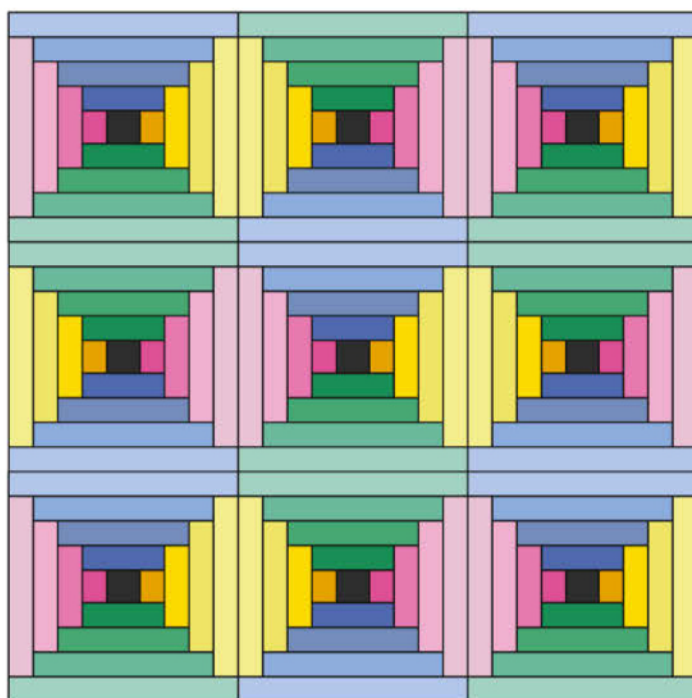


Fig 9

below. Fig 4 shows the block and Fig 5 shows a nine-patch layout, showing the full rainbow.

**2** Start with a white centre and then gradually increase the volume (or depth) of the fabric as the rounds increase. This can be done with one colour, two colours or all of the colours. Fig 6 shows a four-colour shaded block and Fig 7 shows one

of the layouts you can achieve. This can give a 3D effect to your quilt.

**3** You can use the same graduation of colour as in the previous example, but starting with a dark centre and getting lighter toward the edge of the block (Fig 8). Then alternate the blocks to create diamonds of colour across the quilt for a more pronounced 3D effect (Fig 9).

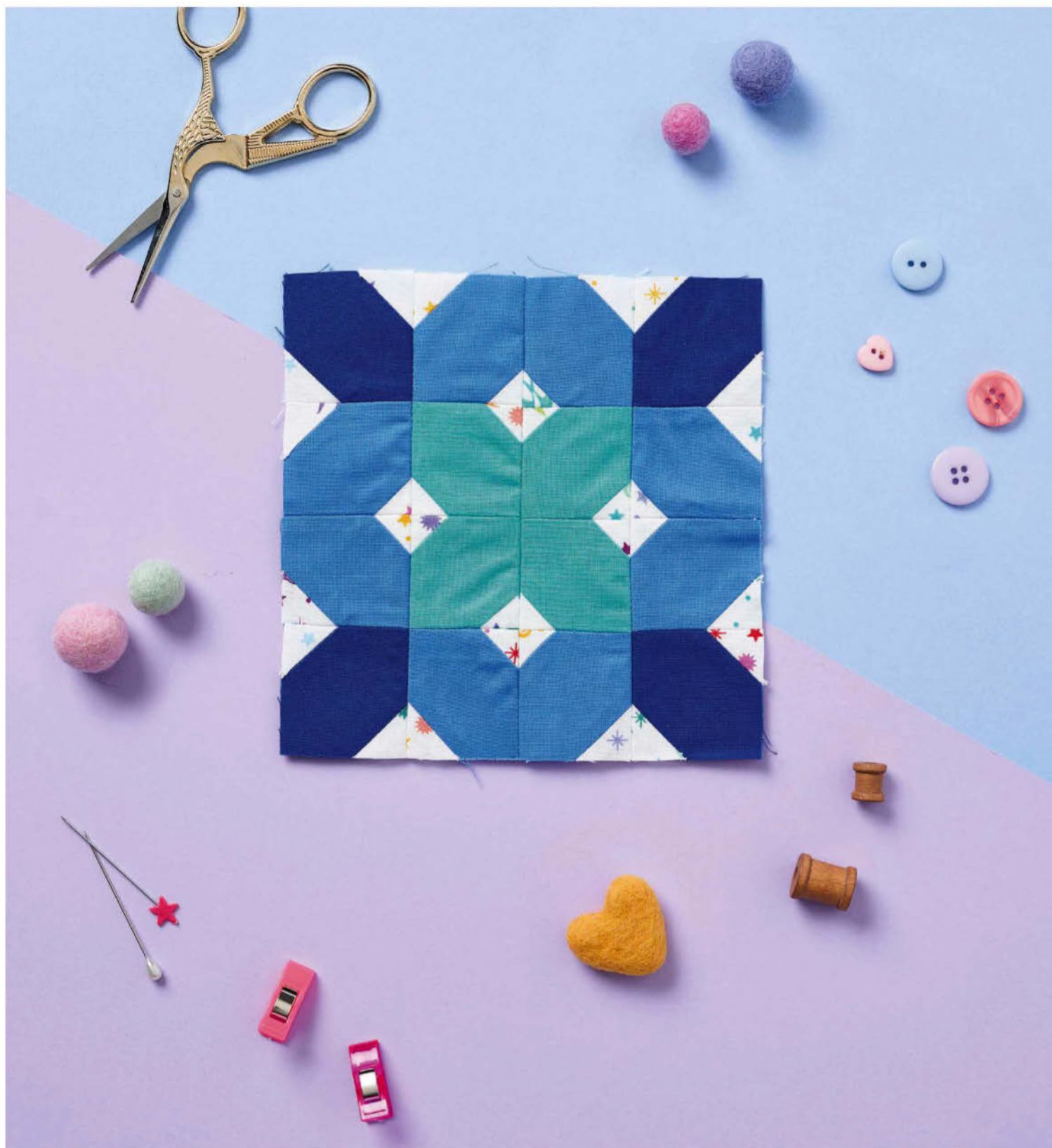




# CITY STREETS

We are so excited to share the sixth block in our BOM series with you!  
Join in making the series and finish off with a stunning City Streets Sampler Quilt.

**BY JEMIMA FLENDT**







## YOU WILL NEED

To make eight (8) Block 6

- Fabric A (Fairy Dust White):  $\frac{1}{4}$ yd
- Fabric M (Aegean):  $\frac{1}{8}$ yd
- Fabric N (Cornflower):  $\frac{1}{4}$ yd
- Fabric O (Sapphire):  $\frac{1}{8}$ yd
- Fabric M (Aegean):  $\frac{1}{8}$ yd

## FINISHED SIZE

- 6in square (6 $\frac{1}{2}$ in square unfinished)

## NOTES

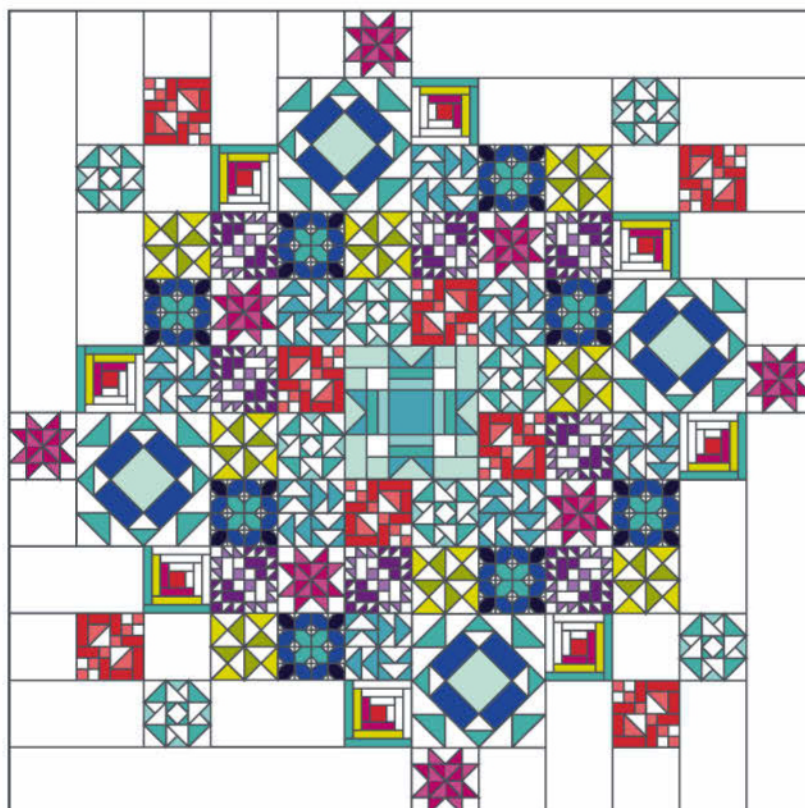
- Seam allowances are a scant  $\frac{1}{4}$ in, unless otherwise noted. Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Fabric: Tula Pink Basics and Solids fabrics by FreeSpirit Fabrics.

To make the whole quilt

- Fabric A (Fairy Dust White): 5yds
- Fabric B (Wildflower Azalea):  $\frac{5}{8}$ yd
- Fabric C (Fairy Dust Mint):  $\frac{1}{4}$ yd
- Fabric D (Sweet Pea):  $\frac{1}{4}$ yd
- Fabric E (Stargazer):  $\frac{1}{4}$ yd
- Fabric F (Taffy):  $\frac{1}{4}$ yd
- Fabric G (Cajun):  $\frac{3}{8}$ yd
- Fabric H (Mojito):  $\frac{1}{4}$ yd
- Fabric I (Matcha):  $\frac{1}{4}$ yd
- Fabric J (Cosmo):  $\frac{1}{4}$ yd
- Fabric K (Tanzanite):  $\frac{1}{4}$ yd
- Fabric L (Seabreeze):  $\frac{1}{4}$ yd
- Fabric M (Aegean):  $\frac{7}{8}$ yd
- Fabric N (Cornflower):  $\frac{1}{2}$ yd
- Fabric O (Sapphire):  $\frac{1}{8}$ yd
- Binding fabric (Hexy Rainbow Ink):  $\frac{5}{8}$ yd
- Backing fabric: 4 $\frac{1}{2}$ yds
- Batting: 80in square
- Fat quarters and fat eights may be used instead of yardage.
- FINISHED SIZE: 72in square



## MAKE THESE BEAUTIFUL BLUE BLOCKS TO ADD A POP OF CONTRASTING COLOUR



Quilt Layout Diagram





### CUTTING OUT

- 1 From Fabric A cut:  
■ Two hundred and fifty six (256) 1in squares.
- 2 From each of Fabrics M and O cut:  
■ Thirty two (32) 2in squares.
- 3 From Fabric N cut:  
■ Sixty four (64) 2in squares.

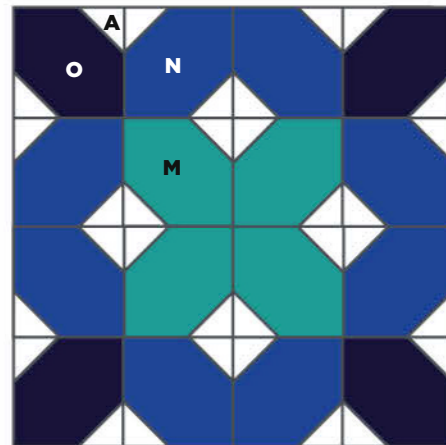
### MAKING THE BLOCKS

- 4 Draw one diagonal line on the wrong side of all Fabric A 1in squares, using a removable fabric marker.
- 5 Take a Fabric M square, and place a marked Fabric A square RST in the top right corner and pin in place. The diagonal line should go across the corner of the Fabric M square. Place a second square RST in the bottom left corner (Fig 1).
- 6 Sew along the marked lines of each Fabric A square. Trim  $\frac{1}{4}$ in outside of the seams and press each corner open (Fig 2). If necessary, trim the edges of the corners even with the sides of the larger square.

### TOP TIP

When pressing your corners open, handle carefully to avoid warping the seams.

- 7 Repeat steps 5–6 to add two Fabric A corners to each Fabric M, O and N square.
- 8 Take two Fabric N squares and one each of Fabric M and Fabric O, and arrange in a four-patch, referring to Fig 3. Sew together in pairs, then sew the pairs together, matching the seams between units. Repeat to make four units.
- 9 Arrange the four units in a four-patch, with the Fabric M units toward the



Block Layout Diagram



Fig 1

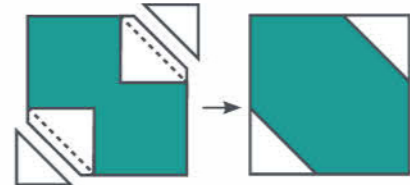


Fig 2

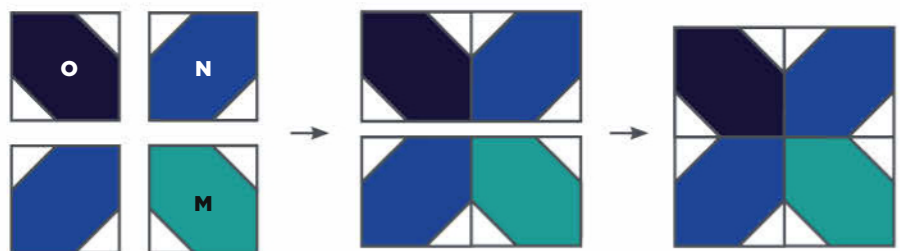


Fig 3

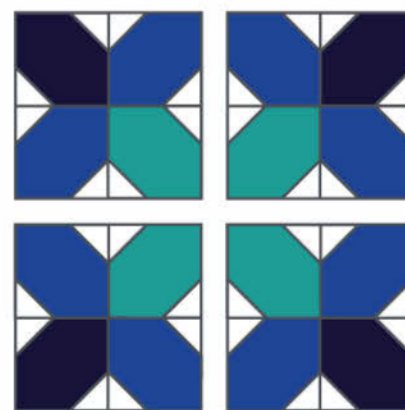


Fig 4

centre (Fig 4). Sew together in pairs, then sew the pairs together to complete one block.

- 10 Repeat steps 8–9 to make a total of eight blocks. Press well and trim to  $6\frac{1}{2}$ in square, if necessary.



### Jemima Flendt

Jemima has spent 15 years in the quilting industry. She has a love for bright and modern designs.

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# NEXT ISSUE

Issue 153 on sale  
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## MAKE IT...

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Clockwise from above: Samples of Kathleen's Hadaway Quilt; Kathleen Anderson who runs Cowden Quilt School; Kathleen's Minton Pattern.

Below: Love-A-Lot quilt pattern. All Kathleen's patterns are available on her website .



## WHY WE QUILT

# KATHLEEN ANDERSON

How a New Year's Eve craft session and a birthday gift turned into a new career

Quilting found me in my early 30s. I'd never sewn before but somehow, one New Year's Eve, my best friend and I decided to learn a craft and settled on patchwork and quilting. I'd recently moved to a little cottage in the countryside, was engaged and thinking about starting a family.

In a very traditional sense, the right conditions had fallen into place...

We took a course and learnt to make quilts entirely by hand. I was hooked: I loved the quiet, slow-stitching vibe. Without realising it, I'd been craving creativity as a contrast to my responsible job, which was all about

governance, rules and regulations. In time, quilting also gave me some peace and quiet during the crazy early years of raising small children!

Fast forward a few years and the same great friend gave me a simple sewing machine for my birthday. The rest is history! I discovered quilting blogs (these were the days before social media) and, by trial and error, figured things

out. I don't know why I was so determined to learn but that experience has been invaluable to me as a quilting teacher. I love to pass on everything I learned and help beginners avoid all my mistakes to make a first quilt that they love.

When I decided to leave my career in healthcare to care for my own children, a friend asked me to teach her how to make quilts. That lead to me running a course for friends and neighbours and soon complete strangers were booking to learn with me. Nearly 10 years later, teaching is the heart and soul of my quilting life. Sharing my passion and helping others to become quilters is the biggest buzz!

Over time, I've leaned into the modern quilting aesthetic. The saturated colours of solid fabrics, negative space and clean lines spark joy and inspired me to start designing my own patterns. Taking an online pattern writing course with Amber of Alderwood Studio during a covid lockdown also introduced me to an amazing group of people who are now cherished friends.



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



Above: Kathleen with a member of one of her quilting retreats.





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