

PATCHWORK & **Quilting**

ISSUE TWENTY FOUR ...

Sharing your passion for fabric!

2022 **MODERN** **DESIGNS + IDEAS**

EASY SUMMER **ESSENTIALS**

- VINTAGE FLORAL QUILT
- ON-THE-GO STITCHING
- PICNIC MUST-HAVES
- GARDEN CUSHIONS



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WELCOME

Bring on the sunshine!



Last month I was dreaming of sunsoaked holidays abroad. But wait – what's that fireball in the sky? Sunshine to brighten our day! In Scotland there's a saying: 'Taps aff, toes oot'. Roughly translated that means time to take off those well-worn winter woolies, and treat your tootsies to some hard-earned al-fresco action!

Karen Lewis' gorgeous vintage-sheet quilt is the epitome of lazy summer days outside. Pretty dusky florals mixed with a carefree vibe – very Summer of Love! With a similar muted palette but very different heritage is our Amish inspired quilt by **Jennifer Campbell Kirk**. The colour blocking combined with attention to detail evokes composure and simplicity without losing any warmth. Popping back indoors for a cool drink often results in bare feet on cold floors, so employ **Svetlana Sotak's** patchwork rug to make the transition less of a shock! Indoors or out, **Ali Burdon's** pretty cushions will make relaxing a breeze, while **Jessie Fincham's** lunch set keeps things nicely chilled.

For the ultimate fuss-free project, check out **The Cotton Club**, brand new to *LP&Q*. Not only do we have a stunning (if I do say so myself!) quilt pattern for you, but you can also have the fabric pack delivered straight to your door. Our friends at **The Cotton Patch** are waiting, scissors at the ready, to whip up your made-to-measure fabric bundle. Designer **Laura Pritchard** gets the ball rolling for summer with her juicy design using a selection of **Kaffe Fassett** prints. Now we just need to work out how to power our sewing machines in the garden!

Jenny

JENNY FOX-PROVERBS EDITOR

PS Join us on the LP&Q blog for free projects, template downloads, and to sign up for our newsletter! www.lovepatchworkandquilting.com

«« THE »»
COTTON
CLUB

Check out The Cotton Club on page 30. All the fabric with none of the hassle!

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FLOOR FILLER

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73 Tuck into your summer picnic with Jessie Fincham's trio of

cool makes. These stylish, insulated food and drink carriers use Insul-Shine.

HELLO PETAL

80 Dive into your fabrics and pull out your most precious prints – Karen Lewis has a scrap-happy quilt that's the perfect stash buster!

MEASUREMENTS NOTE

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

Block of the Month



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



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GNOME ANGEL

98 Welcome to the first of a new regular column by Angie Wilson, aka Gnome Angel.

THE BIG QUESTION

WHAT ARE YOU WORKING ON THIS SUMMER?



Designer Nicole Calver
This issue Twinkle Twinkle

"This is the summer of WIPs! I have stacks of unfinished quilts that I want to be using, so I'm hoping to finish at least a couple of them – when I'm not at the splash park with my two boys!"



Designer Svetlana Sotak
This issue Floor Filler

"I'm doing lots of hand stitching, with an EPP project and a needle-turn appliqué quilt. I love how they're portable and easy to pick up and put down – a win-win for summer."



Designer Laura Pritchard
This issue Summer Berry

"I have a handful of commissions lined up, including baby quilts and a wedding guestbook quilt. I'm also hoping to work on my UFOs – there are more than I'd like to admit!"



Four free fab designs,
 plus a bumper pack of
 EPP paper pieces!



Cover gift



MIX & MATCH

EPP gifts

We know how much you love EPP because we love it just as much! As an exclusive *LP&Q* treat, we've put together a handy booklet of four must-make projects to pep up your home by the wonderful Ali Burdon.

Whether you're already an EPP addict or haven't tried it yet, you'll love our free *LP&Q* gifts this month. As well as four fun projects, we've also prepared a template download, so all you need to do is print and cut-out ready for EPP action!

The four projects offer something for everyone, including two traditional blocks mounted in hoops so you can show off your handiwork. The classic Lone Star design uses just diamond shapes and is a great place to kick-start your adventures in EPP. If you have more EPP experience you'll love

the Starburst block, which uses all the shapes in your free pack: octagon, squares and diamonds. These two have a portable charm that's perfect for summer. Or if you fancy a more substantial make, get stuck into the octagon-themed tote bag, or the zip pouch with diamond motifs – perfect for storing your EPP pieces and projects!

Why not cut out a few extra shapes and experiment to create your very own EPP effects. It's easy with our mix + match shapes! Whatever you make, don't forget to share your photos with us – we love to see what you're up to.



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Quilting

Sharing your passion for fabric!

- ♥ Our readers spend over 6 hours patchworking and/or quilting per week, with 49% also sewing for home and gifts!
- ♥ 80% say they find advertising useful and 83% regularly buy from independent shops or online retailers.
- ♥ Our readers love fabric, quilting patterns, accessories, craft courses and workshops*

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*LPO reader research Jan 2015

LOVELIFE

Celebrate the fabric of life

CRAFTING GOES DIGITAL

Libs Elliott combines digital design with fresh fabric combos to make ultra-modern quilts that we love. With bright, bold geometric patterns that play with light and dark, her creations are sure to brighten up your home!



JENNY LOVES...

■ 'Wrap yourself in code' says Libs Elliott. This made me stop and think about the contrast between the precise, scientific nature of patchwork, and the tactile, sensory end result. Our quilts are composed of so much – from complex mathematical formulas to centuries of compelling heritage. Thanks for the reminder, Libs!



DIGITAL QUILTS

This Rebel Quilt is just one of Elizabeth (Libs) Elliott's fascinating digital quilt creations. They're all random generative designs, made using a programming language called Processing. The pattern for this quilt and several others is available at libselliott.com. Search Instagram for #RebelQuilt to see some fab examples of this quilt made in both solid and print fabrics.

COLOUR IT IN!

■ Tula Pink's distinctive, intricate paisley prints are legendary and now you can add your own touch to her whimsical designs. *The Tula Pink Coloring Book* lets you get those creative juices flowing by colouring in Tula's animal and nature scenes just as you wish, and the perforated pages mean you can take out and frame the artworks you're particularly proud of! The book isn't available until October but go to www.fatquartershop.com to pre-order.



ALL POINTS PLEASE!

English paper piecing traditionally uses hexagons but in Diane Gilleland's latest book *All Points Patchwork*, she shows you how to EPP using triangles, octagons, diamonds, jewels, triangles, tumblers, pentagons, and curved shapes. With step-by-step photos to guide you along, the book even offers ideas for incorporating the pattern designs into clothing, pillows, quilts and home décor items. Find out more at storey.com



Hello you

These new quilt labels are such a simple but lovely idea and are a wonderful way to make a handmade gift even more personal. Each label is cross-stitched by hand and sewn into the back of the quilt if you're buying it from the shop, otherwise it'll be sent unfinished, ready for you to stitch onto your own project. You can order your label on white or cream fabric and request any thread colour. Each label measures approx 4 x 6in and there's a choice of three options and prices for your cross-stitch message. Buy yours now www.saltyoat.etsy.com



THINK POSITIVE

If you're after beginner-friendly quilts, you'll love this new ebook, *Positive Trio* by My Fabric Relish. It features three different quilts in four sizes, from mini quilt to large throw, depending on how adventurous you're feeling! It includes full colour instructions, with easy-to-follow fat quarter cutting diagrams. If you're a new quilter, it's a great way to start small and progress to bigger projects as your confidence grows! Buy it at craftsy.me/1RsLI2M



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PICNIC PLAY

At this time of year, everybody loves a picnic and one that comes in the form of a cute new fabric collection is our favourite kind! Fun and playful with a vintage twist, Melody Miller's new Picnic range for Cotton + Steel can't fail to bring a smile to your face. They're perfect for bags, home furnishings and, of course, picnic accessories! Our fave is the beautiful Rose Garden, which comes in neutral and mustard. But those apples look pretty tasty, too! Find out more at cottonandsteelfabrics.com

RETRO PASTELS

■ If there's two things we love, it's solids and vintage fabrics, so imagine our delight when we discovered this bundle of 22 Kona solids from the 1930s colour palette. Each piece measures approx 50 x 56cm each and they blend perfectly with Sew and Quilt's speciality reproduction 1930s fabrics. If you love vintage, like us, then these colour solids are a must. Best of all, you save 10 per cent on the bundle than when buying the fat quarters individually. To find out more and to order, go to www.sewandquilt.co.uk

SEW TOGETHER

We're in love with this sew-together Bionic Gear Bag from the Alice Caroline blog. The bag pattern is originally by RipStitcher, and won the Crafts 2014 Pattern Design Contest (so you know it must be good!). Adored by bloggers the world over, we love that it incorporates storage for all your crafty accessories in handy separate compartments. It's great for keeping things neat in your work area at home, but it comes into its own when you're out and about, such as when you're going to a café or craft group. Give your bag an extra-special finish with gorgeous Liberty prints à la Alice Caroline. Get the fabrics pictured from www.alicecaroline.co.uk and the pattern from www.craftsy.com





ON-TREND
EPP QUILT

STAR QUALITY

We love this stunning new Chevron Star quilt from Freshly Pieced. Contemporary and fresh, the pattern has plenty to offer – there are elaborate paper-pieced blocks but you don't have to make too many of them, plus there's modern negative space but without abandoning piecing entirely. The result is a bang-on-trend, show-stopping quilt that doesn't make too many unrealistic demands! Buy the pattern now at www.freshlypieced.com



TIME FOR TEA

■ Perfect for a stitchy crafters' afternoon, how fab is this new print 'Suzy Elizabeth', one of many Liberty Tana Lawn fabrics. The design features all the crockery needed for the perfect tea party! Suzy Elizabeth comes in four colours and is part of the Liberty Art Fabrics Spring Summer 2015 collection, which has been inspired by *Alice's Adventures in Wonderland* by Lewis Carroll. We'd use the adorable ditsy teapot print to patchwork piece oven gloves, aprons or sewing any kitchen project. Buy it at www.duckeggthreads.co.uk

HELLO DARLING

This new set of prints by Bonnie & Camille is cheerier than the brightest summer's day! Hello Darling is perfect for any fun and colourful project on your list, with plenty of bold florals, pretty dots, bias stripes and vintage ribbon – all in ruby red, aqua, coral, apple green and a touch of orange. There are also six projects that go with the fabrics – four quilts and two mini quilts. Our favourite is Vintage Tulips, which is ideal for a retro-inspired project. See more at camilleroskelley.typepad.com



Playing Pop

As the name suggests, this upbeat collection is bursting with playful energy. Playing Pop by Art Gallery Fabrics Studio is full of mouth-watering candy colours – saturated tones dominate while the patterns feature a fun mix of dots, stripes, plaids, florals and quirky shapes. There are two colour palettes, Fizzy

Floats Fun and Soft Serve Sound, plus there are four knit fabrics and one voile. Sweet and sugary, they're ideal for all those fun summer makes at this time of year. We're thinking a quilt for a picnic at the park – with lots of fizz and pop, of course! View the full range at www.artgalleryfabrics.com

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STAR GAZING

You'll have nothing but sweet dreams with this stunning star-motif quilt on your bed. Best of all, it's surprisingly simple to piece together.



Cover star

PLUS HST
CUSHION



TWINKLE TWINKLE

It's all in the prep with
Nicole Calver's super-simple
spin on friendship stars.

Starry, starry night... in a palette of blue and grey

YOU WILL NEED

- Fabric A (black) ½yd
- Fabric B (dark teal) ½yd
- Fabric C (teal) ½yd
- Fabric D (aqua) ½yd
- Fabric E (light aqua) ¼yd
- Fabric F (gold) ½yd
- Background fabric 2¾yds
- Backing fabric 3¼yds
- Binding fabric ½yd
- Batting 58in x 76in

FINISHED SIZE

- 54in x 72in approx

NOTES

- If you are using scraps or multiple print fabrics, see note in 'Cutting Out' for requirements.
- Seam allowances are ¼in, unless otherwise noted.
- RST = right sides together.
- FE = fat eighth.

QUILT

CUTTING OUT

1 From print fabrics, cut a total of ninety-six (96) 3½in x 6½in rectangles, in the following colour groups:

- Fabric A: twenty (20)
- Fabric B: sixteen (16)
- Fabric C: eighteen (18)
- Fabric D: fourteen (14)
- Fabric E: ten (10)
- Fabric F: eighteen (18)

Mix and match whole and half star blocks.

Note: The quilt is made up of seventeen (17) full stars and fourteen (14) half stars. If you want your stars to match, you will need four (4) pieces for each full star and two (2) pieces for each half star.

- 2 From your background fabric cut twenty-eight (28) 3½in x WOF strips.
- Subcut twelve (12) of these strips into a total of forty-eight (48) 3½in x 9½in pieces.
- From the remaining sixteen (16) strips subcut a total of ninety-six (96) 3½in x 6½in pieces.

3 Cut the binding fabric into seven (7) 2½in by WOF strips.

MAKING THE BLOCKS

- 4 On the wrong side of each 3½in x 6½in background piece, mark a diagonal line from the bottom-left corner using the 45-degree line on your ruler (Fig 1).
- 5 Arrange your 3½in x 6½in print fabric and marked background fabric pieces RST, perpendicular to each other, and sew along the marked line (Fig 2).

YOU CAN REPRODUCE THE SUBTLE COLOUR GRADIENT OF THE STAR MOTIFS BY CHOOSING PRINTS IN SHADES OF GREY, BLUE AND YELLOW.

6 Trim away the corner, leaving a ¼in seam allowance and press open (Fig 3). Repeat with your remaining print and background pieces, making sure the diagonal is in the same direction for all pieces.

TOP TIP

After step 4, take the time to mark an additional line ½in below the line you just made. When you sew your pieces together in step 5, sew along this line as well and it will yield ninety-six (96) HSTs, which you can use to make the cushion on page 53.



Keep it simple with straight line quilting!

Cover star



We love the low volume background.

7 Sew two of the diagonal units to either side of one white $3\frac{1}{2}$ in x $9\frac{1}{2}$ in strip (Fig 4). Be careful to sew the longer edge of the print piece to the centre background strip to achieve the correct layout. Repeat the above process to make a total of forty-eight (48) blocks, referring to the Layout Diagram (below right) for the colour placement on each block.

ASSEMBLING THE QUILT

8 Following the Layout Diagram, lay out all your blocks in the correct order by rows. Place the first block with its seams running horizontally, then alternate back and forth from horizontal to vertical. It's critical that your blocks are in the correct order so a design wall is a handy tool to help.

9 Sew all the blocks together in rows, pressing your seams towards the vertically seamed blocks. Then sew all your rows together. The seams should nest nicely together. Press seams toward the bottom.

QUILTING AND FINISHING

10 Cut your backing fabric in half and remove selvages. Sew together along the long edges. Make a quilt sandwich and quilt as desired. Trim away excess batting and backing, and square up.

11 Sew your seven strips of binding fabric together end to end with diagonal seams. Fold along the full length, wrong sides together and press. Machine sew the binding to the front of your quilt then hand stitch it down on the back to finish.

Piecing the quilt top...

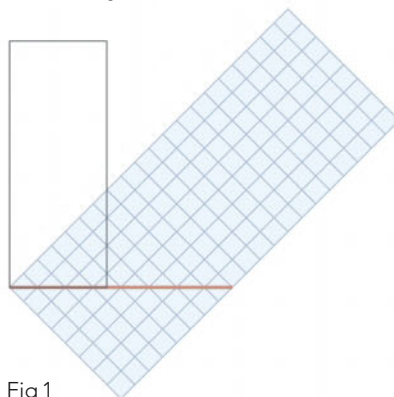


Fig 1

Make sure these pieces are at a 90-degree angle.

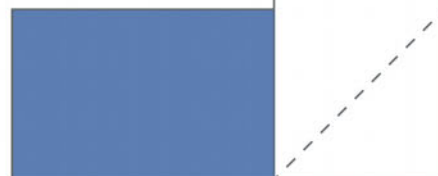


Fig 2



Fig 3

Make sure this diagonal line runs in the same direction.

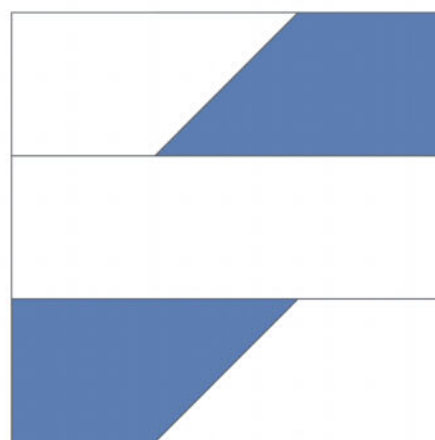
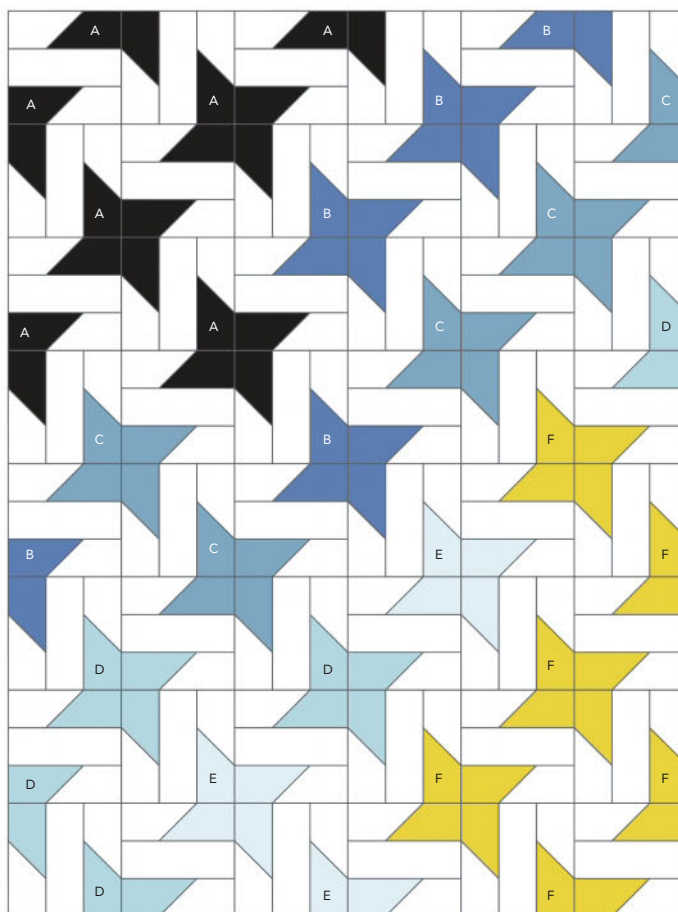


Fig 4



Alternate blocks so the seams run horizontally and then vertically.

Layout diagram

YOU WILL NEED

- Ninety-six (96) 2½in square HSTs (leftover from Twinkle Quilt)
- Two (2) 3in low volume squares
- Two (2) 3in coloured squares
- Batting 22in square
- Lining fabric 22in square
- Backing fabric 20½in square

FINISHED SIZE

- 20in square approx

NOTES

- If you don't have the ninety-six (96) HSTs from making the quilt, use forty-eight (48) more low volume/colour square pairs to make them following steps 1–2.

CUSHION

MAKING THE BLOCKS

1 Draw a line diagonally on the back of both your low volume squares, from corner to corner. Pair up the low-volume squares with the coloured squares RST, and sew ¼in from the line on both sides.

2 Cut along the drawn line. Press each square open and trim to 2½in square.

ASSEMBLING THE CUSHION

3 Arrange your HSTs in ten rows of ten and sew the HSTs together. Press your seams to the side so the allowances alternate in direction from row to row.

4 Sew your rows together, nesting the seams together neatly.

WASTE NOT

This simple yet colourful design is a great idea for using up HSTs leftover from other projects.

QUILTING AND FINISHING

5 Make a quilt sandwich with your lining, batting and cushion top. Quilt as desired. Trim away the excess batting and lining fabric and square up.

6 With RST sew one side of your zipper to the bottom edge of your cushion cover. Then again with RST sew the other side of the zipper to your backing fabric. Make sure that the zipper is lined up evenly on both the front and back pieces of your cushion.

7 Open your zipper up at least halfway. With RST sew around the remaining three sides of the cushion to close your cushion cover. Trim off any excess zipper, clip your corners and turn right side out to finish.



Add contrast with diagonal quilting through each triangle.





NICOLE CALVER
United States
snipssnippets.blogspot.ca
[snippets101](https://www.instagram.com/snippets101)



Take care to line up the points for a flawless finish.





CATCH A FALLING STAR
Vertical quilt lines draw the eye downwards and make us think of shooting stars. Random quilted circle shapes add extra interest.

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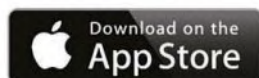
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STASH BUSTER



SNAP HAPPY

Say cheese! Brighten up your home and your mood with these contemporary camera-themed cushions by Amber Carrillo.

Whip up a pair of picture-perfect cushions in no time!



YOU WILL NEED

- Fabric scraps to make up the camera
- Background fabric 12¼in x 16¼in
- Calico (UK) or muslin (US) 13in x 17in
- Batting 13in x 17in
- Backing fabric one (1) fat quarter
- Fusible web 18in square
- Binding fabric two (2) 2¼in x 16¼in pieces

FINISHED SIZE

- 11¼in x 15¾in approx

NOTES

- Seam allowances are ¼in, unless otherwise noted.

CAMERA CUSHION

CUTTING OUT

- 1 From the backing fabric cut two (2) 9in x 16¼in pieces.
- 2 Trace each of the pieces for the camera onto the paper side of your fusible web

and cut out roughly. You will need to trace the following shapes:

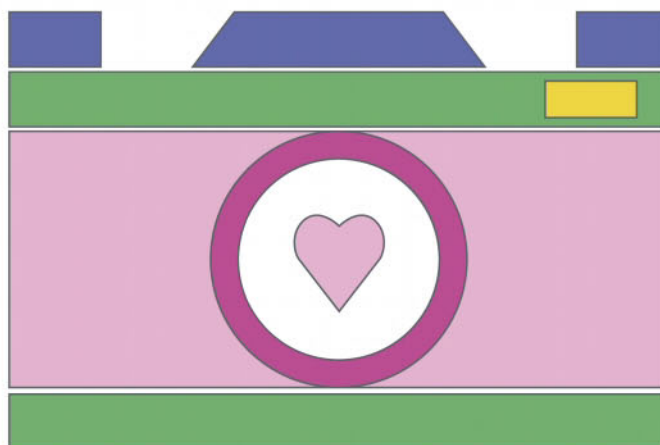
- For the camera body, cut one (1) 3½in x 9in piece.
- For the camera top and bottom, cut two (2) ¾in x 9in pieces.
- For top corners, cut two (2) ¾in x 1¼in pieces.
- For flash, cut one (1) ½in x 1¼in piece.

Also, trace the following pieces using the template on page 88:

- One (1) large circle.
- One (1) small circle.
- One (1) trapezoid.
- One (1) heart shape.

3 For the camera design, use different fabric scraps for each of the different pieces – audition your prints before cutting

Constructing the camera...



Cut out your pieces, using matching prints where indicated in this colour-coded diagram.

Layout diagram

Easy appliqué

MIX AND MATCH FABRIC SCRAPS FROM YOUR STASH. AUDITION YOUR FAVE PRINTS BEFORE CUTTING TO MAKE SURE THEY WORK TOGETHER.

to ensure that they work together. Once you've chosen your print fabrics, press the corresponding fusible web pieces to the reverse, and cut out using your drawn line.

ASSEMBLING THE CUSHION FRONT

4 Press the background fabric and place right side up on your ironing board. Position the camera body piece in the centre of the background fabric, right side up. Remove the backing paper from the fusible web and press in place.

Repeat for each of your remaining camera pieces, referring to the Layout Diagram and images for placement.

5 Once all of the camera pieces are securely fused in place, make a quilt sandwich using the cushion top, batting and calico/muslin. Baste together using your preferred method.

6 Using black thread and a free-motion quilting foot (be sure to lower your feed dogs), sew around each shape in the camera 2–3 times. Once complete, trim the cushion top to 12¼in x 16¼in.



The camera design would also look good as a wall-hanging, decorating a bag or even on a T-shirt.

FINISHING OFF

7 Finish one 16¼in edge on each backing piece using your binding strips.

8 With your cushion top right side up, place one backing piece right side down, aligning the top and side raw edges. Repeat

with the second backing piece at the bottom, so the two bound edges overlap at the centre of the cushion. Pin together along the edges and sew around all four sides. Finish the raw edges using a zigzag stitch or pinking shears.

Match your backing fabric pieces to the camera body print.



Free-motion stitched outlines create a stylish sketched look.

Guaranteed to cheer up any room...

YOU WILL NEED

- Dark pink fabric one (1) fat eighth
- Light pink fabric one (1) fat eighth
- Background fabric one (1) fat quarter
- Calico (UK) or muslin (US) 13in x 17in for lining
- Batting 13in x 17in
- Backing fabric one (1) fat quarter
- Binding fabric two (2) 2¼in x 16¼in pieces

FINISHED SIZE

- 11¾in x 15¾in approx

NOTES

- Seam allowances are ¼in, unless otherwise noted.

SMILE CUSHION

CUTTING OUT

- 1 From dark pink fabric cut sixteen (16) 2in squares.
- 2 From light pink fabric cut fifteen (15) 2in squares.
- 3 From background fabric cut:
 - Five (5) 2in squares.
 - Five (5) 1½in squares.
 - Four (4) 1in x 4½in strips.
 - Two (2) 1½in x 4½in strips.
 - One (1) 1in x 3½in strip.
 - One (1) 1½in x 7in strip.
 - One (1) 1½in x 3½in strip.
 - Two (2) 4¾in x 16¼in strips.

- 4 From backing fabric cut two (2) 9in x 16¼ pieces.

PIECING THE CUSHION TOP

- 5 You will need to pair the blocks as follows to make enough half-square triangles (HSTs) for all the letters:
 - Dark/light pink – thirteen (13) pairs for twenty-six (26) HSTs (although you will only use twenty-five (25) HSTs).
 - Light pink/background – two (2) pairs for four (4) HSTs (although you will only use three (3) HSTs).



Constructing the cushion...



Fig 1



Fig 2

Easy appliqué

■ Dark pink/background – three (3) pairs for six (6) HSTs.

For each pair, mark a diagonal line on the reverse of one square. With the squares RST, sew $\frac{1}{4}$ in from the line on each side. Trim along the marked line and press each HST open. Trim to $\frac{1}{2}$ in square.

6 Arrange the HSTs and $\frac{1}{2}$ in background squares for each letter (and exclamation point!) as shown in Fig 1. Assemble by sewing the squares together in rows, then sew the rows together.

7 Join the 'S' and 'M' with a $1\text{in} \times 3\frac{1}{2}\text{in}$ strip between. Then add a $1\frac{1}{2}\text{in} \times 7\text{in}$ strip on top. Add the $1\frac{1}{2}\text{in} \times 3\frac{1}{2}\text{in}$ strip to the top of the 'E'. Now join all the letters together using the $1\text{in} \times 4\frac{1}{2}\text{in}$ strips between each letter and adding the $1\frac{1}{8}\text{in} \times 4\frac{1}{2}\text{in}$ strips at each end (Fig 2).

8 Add the $4\frac{3}{8}\text{in} \times 16\frac{1}{4}\text{in}$ pieces to the top and bottom of the 'smile!' strip to finish the top. Make a quilt sandwich using the cushion top, batting and calico/muslin. Baste together using your preferred method. Quilt as desired.

FINISHING THE CUSHION

9 Finish one $16\frac{1}{4}\text{in}$ edge on each backing piece using your binding strips.

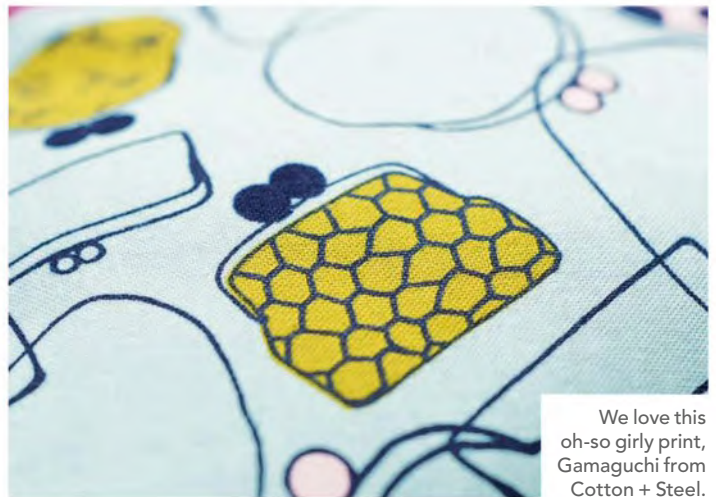
10 With your cushion top right side up, place one backing piece right side down, aligning the top and side raw edges. Repeat with the second backing piece at the

bottom, so the two bound edges overlap at the centre of the cushion. Pin along the edges and sew around all four sides. Finish the raw edges using a zigzag stitch or pinking shears.

11 Turn the cover right side out and press. Insert a cushion pad to finish.



The half-square triangles make this so quick to piece.



We love this oh-so girly print, Gamaguchi from Cotton + Steel.



AMBER CARRILLO
United States

www.oneshabbychick.typepad.com
[oneshabbychickhawaii](#)





Jeni Baker's

Stitching notes

Jeni's taken on some pretty big projects and now she shares her advice on how to tackle them!

Working on large projects can be daunting. They often feel too big to be possible when you're first getting started. Over the past year I wrote my first book, *Patchwork Essentials: The Half-Square Triangle*. When I first started working on it, it felt like something I couldn't do. It's for this reason I put off writing a book for so long. I had worked on large projects before, including

building a Quilt Market booth and releasing a set of patterns, but nothing like this. This was big on a whole other level!

There's no magic formula or system for approaching a big or long-term project, but after tackling a few myself I've learned a lot about what works and what doesn't. I think the key is tailoring a strategy to fit your individual work style. I like to have a plan or do-to list and assign myself deadlines. Deadlines can be stressful, but personally they keep me motivated. I'm a

serial procrastinator, which can be dangerous when mixed with a big project, but by breaking it up into pieces and assigning each its own deadline, not only helps to keep me on track, but also makes me feel like I'm making progress. I love checking things off to-do lists!

Being organised can be a huge help when tackling any project, but in particular with large projects. Take advantage of any organisation techniques that appeal to you. I love to make spreadsheets to track

Jeni dedicates space in her sewing room to specific projects so things don't get confused and it makes it easier to find the things she needs to get started on her work each day.





my progress over the long term and lists to keep on top of tasks on a daily and weekly basis. I create space on my computer and sewing room dedicated to specific projects, so things don't get lost. Knowing exactly where to find what I need to get started each day saves time and energy.

PERSONALISE YOUR APPROACH

Keeping in touch with your personal work style can be a game changer when working on a large project. I tend to think clearest in the mornings and need the afternoons to be a little more relaxed. Knowing this is how I work best, I split my tasks up most days. I tackle things that take more creative brainpower, like writing, maths and design, in the mornings. After lunch I focus on menial tasks like chain piecing, pressing and administrative work.

Don't forget to take care of yourself while working. It's so easy to get burnt out



Jeni advises breaking up projects into pieces, assigning each its own deadline. This helps to keep you on track and gives you that satisfying feeling of having completed a task.

and that can make finishing a large project difficult. You don't want to expend all your energy in the beginning and not have enough energy to get you through to the end. I make sure to get enough sleep and enjoy non-work related activities when I can. Taking time away from a project can lead to greater clarity when you return.

Take it one day at a time. Thinking about completing the whole project all at once will simply overwhelm you. Focus on what you can do today and suddenly it will all seem more doable.



Catch up with George the bunny too!

GET CONNECTED

Follow Jeni's adventures online...

Blog: www.incolororder.com

Twitter: @jenib320

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Jeni's Tips for Jumpstarting Creativity



1 SEEK OUT INSPIRATION

Get outside, take a walk in the countryside, visit your favourite museum, or listen to meaningful music. Immerse yourself in something that reminds you how beautiful the world is.



2 CHALLENGE YOURSELF

Work with a technique you've not tried before or aren't comfortable with. It's mentally refreshing to try something new or to conquer a technique you've struggled with in the past.



3 RELAX

Take time out to let yourself disconnect from your work and the virtual world. This can be hard as so much revolves around it, but it helps to eliminate distractions and can really clear your mind.

«« THE »»
COTTON
CLUB

SIZZLING WAVES

Invite summer into your home with hot colours, fab geometric zigzags and bold print fabrics that are unmistakably Kaffe Fassett.





SUMMER BERRY

Try our modern chevrons
in feisty Kaffe Fassett
colours – Laura Pritchard's
first in the series of Cotton
Club quilts.

Indulge in bright, bold Kaffe Fassett prints...

«« THE »» COTTON CLUB



We've teamed up with the UK's leading fabric store, The Cotton Patch, to bring you a kit to make this very pattern. Containing all of the gorgeous Kaffe Fassett prints, background fabric and binding to

make this quilt – all you need to do is add batting and backing fabric! Head over to: www.cottonpatch.co.uk/acatalog/Cotton-Club.html

The **COTTON PATCH**

NOTES

- Seam allowances are a scant $\frac{1}{4}$ in, unless otherwise noted.
- RST = right sides together.
- HST = half-square triangle.
- WOF = width of fabric.

CUTTING OUT

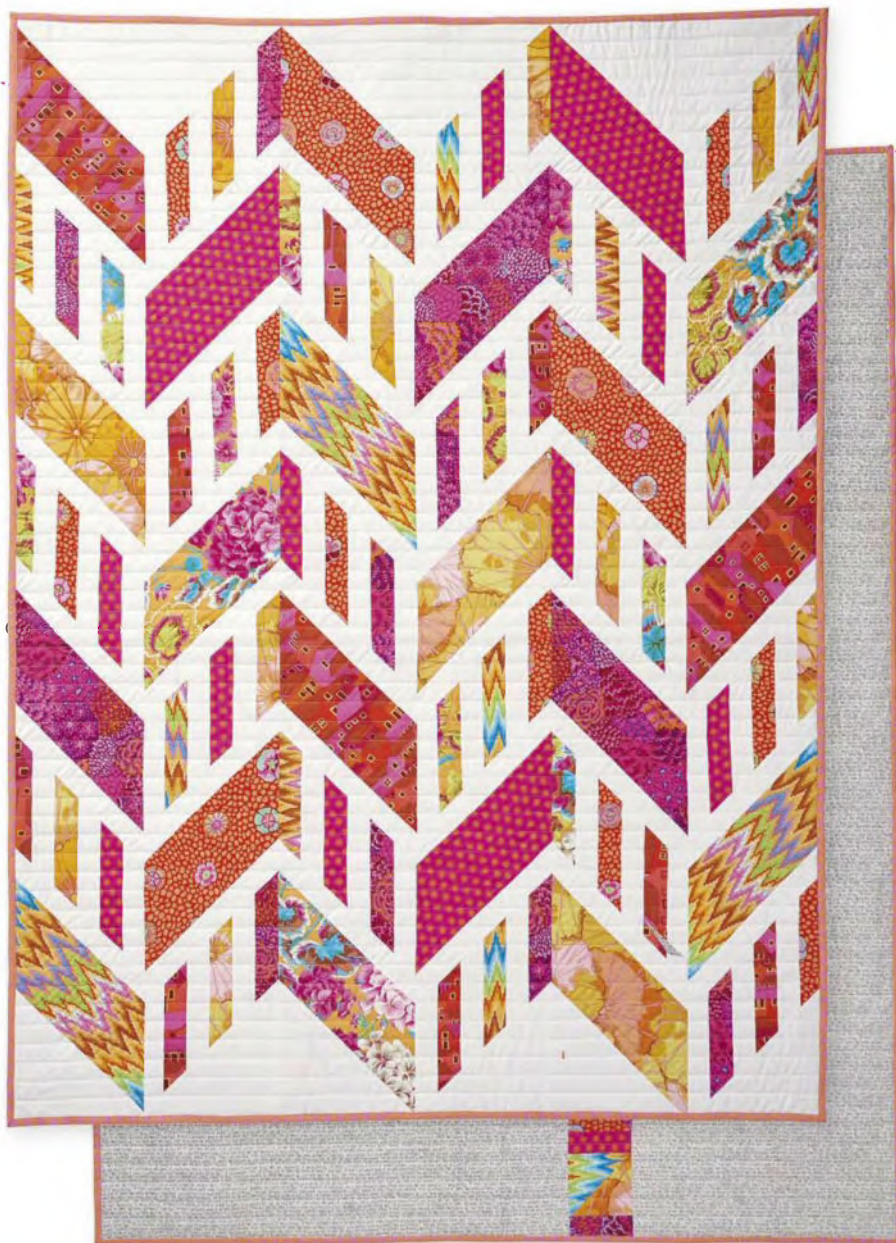
1 To cut all the parallelograms for this quilt, first cut fabric into strips, then angle one end using the 45-degree markings on your ruler. Align the appropriate measure of your ruler with the angled edge of the fabric and cut to appropriate lengths – 8in or 5in (Fig 1).

YOU WILL NEED

- Print fabric seven (7) fat quarters
- Background fabric $1\frac{3}{4}$ yd
- Binding fabric $\frac{1}{2}$ yd
- Batting 47in x 63in
- Backing fabric 49in x 65in

FINISHED SIZE

- 45in x 61in approx



Laura's design is an instant classic you'll keep using.

Some pieces will need the angle to slope down to the left (L) and the others down to the right (R). This is important for the patterned fabrics, so pay careful attention to cutting instructions and diagrams. The plain background fabric can be flipped to create either angle.

Note: In the cutting diagrams, $1\frac{3}{4}$ in x 5in parallelograms are shaded blue and $1\frac{3}{4}$ in x 8in parallelograms are shaded grey, to make it easier to see which pieces to cut. R and L refer to the right and left angle of the pieces.

- 2** From the background fabric (as per the cutting diagram) cut:
- Sixty-three (63) $1\frac{3}{4}$ in x 5in parallelograms with 45-degree angles.
 - Thirty-six (36) $1\frac{3}{4}$ in x 8in parallelograms with 45-degree angles.
 - Six (6) $8\frac{1}{4}$ in squares, subcut diagonally into twelve (12) HSTs.

- 3** From Fabrics A, B, C, D and E cut:
- One (1) $1\frac{3}{4}$ in strip down the long edge.

SAVE £5 OFF THE KIT PRICE OVER AT THE COTTON PATCH WEBSITE WITH PROMOTIONAL CODE CC3921 – ENJOY!

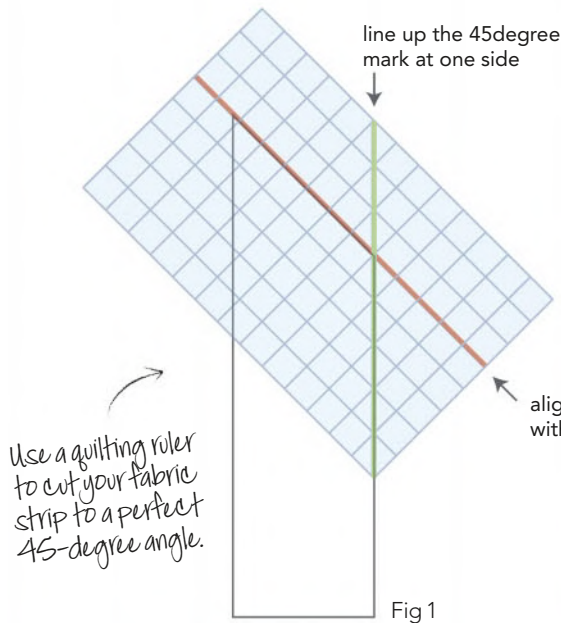
Angle the top edge 45-degrees R.
Subcut into two (2) 5in R pieces.

- Four (4) $1\frac{3}{4}$ in strips down the short edge. Angle the top edge on one strip 45-degrees R. Subcut into two (2) 5in R pieces. Subcut the remaining strips into two (2) 5in L pieces each, to give you six (6) L sloping pieces.

- 4** Cut the remaining fabric (A, B, C, D and E) into three (3) $4\frac{3}{4}$ in strips along. Angle the top edge of two 45-degrees L and one 45-degrees R and cut to 8in long.

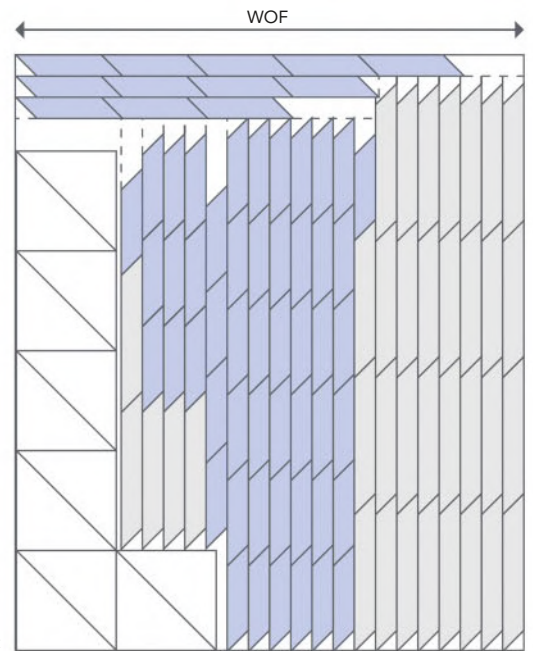
The Cotton Club

Cutting the fabric...



The grey parallelograms need to be $1\frac{3}{4}$ in wide and 8in long.

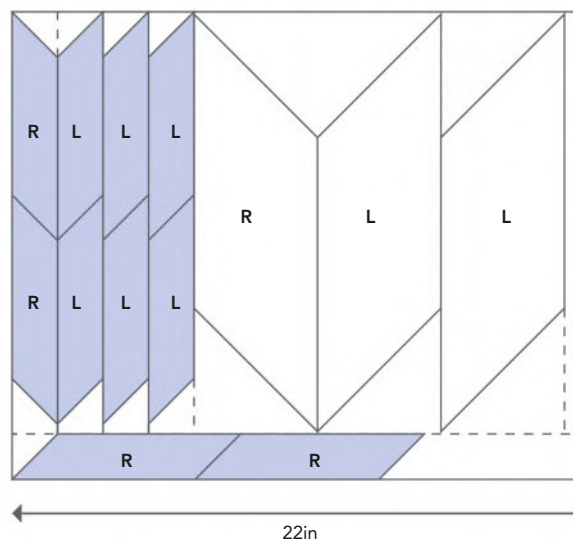
Cutting diagram:
Background fabric



Careful cutting out makes for easier piecing.

- 5** From Fabrics F and G cut:
- Four (4) $1\frac{3}{4}$ in strips down the short edge. Angle the top edge of one strip 45-degrees L. Subcut into two (2) 5in L strips. Subcut each of the remaining strips into two (2) 5in R strips.
 - One (1) $1\frac{3}{4}$ in x 5in L strip from the long edge of the remaining fabric.

- 6** Cut the remaining fabric (F and G) pieces into three (3) $4\frac{3}{4}$ in strips. Angle the top

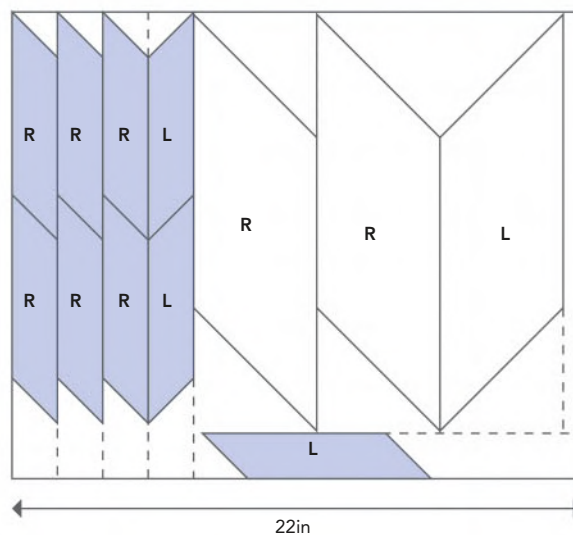


Cutting diagram:
Fabrics A, B, C, D and E

The blue coloured parallelograms are $1\frac{3}{4}$ in wide and 5in long.

TOP TIP

Handle your bias edges with care. Starch can help stabilise them while pressing your fabrics but don't use steam.



Cutting diagram:
Fabric F and G

'R' and 'L' refer to the right and left angle of the pieces.

edge of two (2) 45-degrees R and one (1) 45-degrees L and cut to 8in long.

7 In total, you should now have the following print pieces:

- Twelve (12) L sloping $4\frac{3}{4}$ in x 8in
- Nine (9) R sloping $4\frac{3}{4}$ in x 8in
- Thirty-six (36) L sloping $1\frac{3}{4}$ in x 5in
- Thirty-two (32) R sloping $1\frac{3}{4}$ in x 5in (you will only use twenty-seven)

8 Cut the binding fabric into six (6) $2\frac{1}{2}$ in x WOF strips.

PIECING THE STRIPED BLOCKS

9 Assemble your striped blocks – for each block you'll need three $1\frac{3}{4}$ x 5in patterned pieces and three $1\frac{3}{4}$ x 5in background pieces with the 45-degree angles sloping in the same direction. You will make nine (9) R striped blocks and twelve (12) L striped blocks (Fig 2). Because of the way the blocks will be sewn together in columns, the R sloping pieces will make an L sloping block and vice versa (it will all make sense when we put the quilt together!).

10 Line up the long edges of one patterned piece and one background piece RST, offsetting the ends by $\frac{1}{4}$ in to create an 'ear' on each end. Sew together using a scant $\frac{1}{4}$ in seam and press seam open. Make three (3) pairs and then sew together the pairs, alternating the patterned and background fabrics (Fig 3).



We quilted lines with a pretty lemon thread.

THE HORIZONTAL QUILT LINES COMPLEMENT THE LEFT-TO-RIGHT FLOW OF THE CHEVRONS, YET THESE LINES ALSO CREATE CONTRAST WITH THE SLOPED FABRIC SHAPES.

11 Place your ruler along the short edge and check that your angles are at 45 degrees. Trim away the 'ears' of the block so it is exactly $4\frac{3}{4}$ in wide.

ASSEMBLE THE QUILT TOP

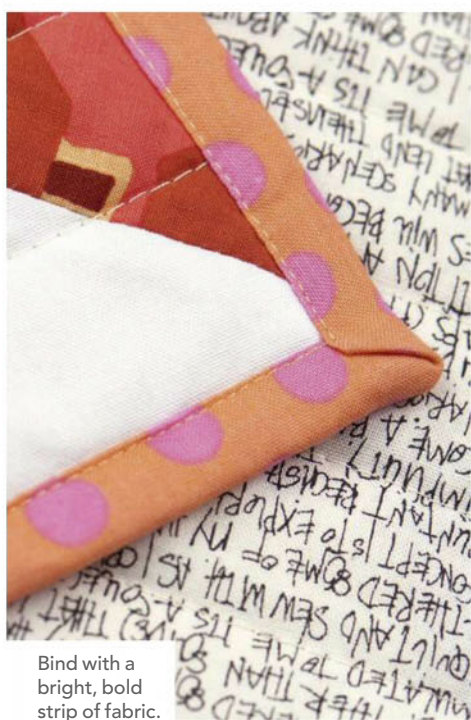
12 Assemble your columns. Line up the long edges of an L sloping $4\frac{3}{4}$ in x 8in piece with a $1\frac{3}{4}$ in x 8in background piece, offsetting the ends by $\frac{1}{4}$ in. Sew together and press seam open. Attach an L sloping striped block in the same way to the other side of the background piece (Fig 4). Continue attaching more pieces and striped blocks as shown in Fig 4, working your way down the first column.

13 Square off the column by adding a HST to the top and bottom, again offsetting the edges by $\frac{1}{4}$ in. You've completed the first column, which slopes left.

Make two more L columns and then three (3) R columns, referring to the Layout Diagram for placement. Make sure you start the R columns with a striped block.

Trim off the seam ears for straight edges.

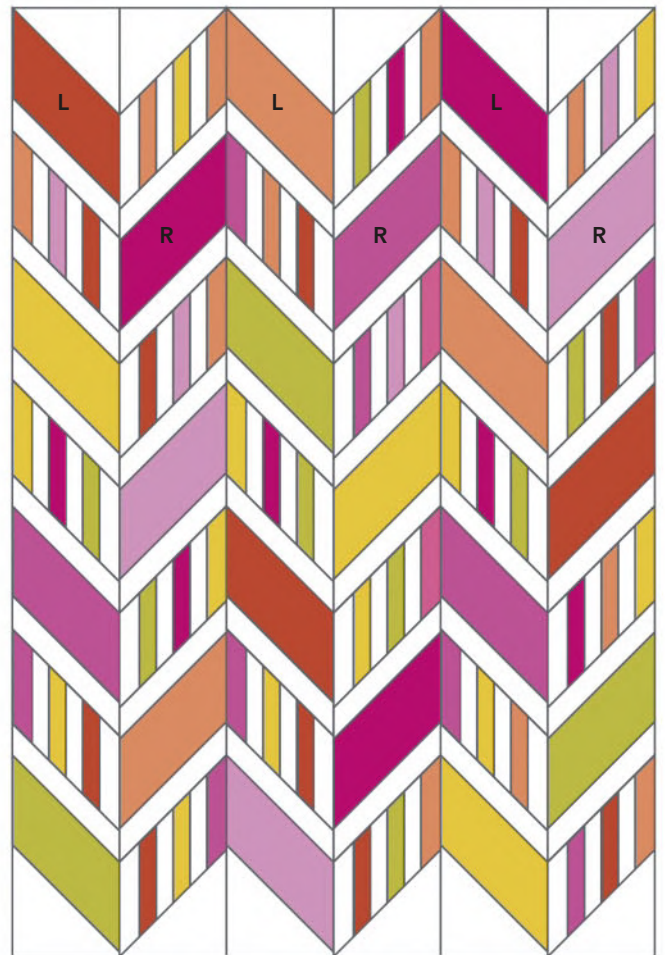
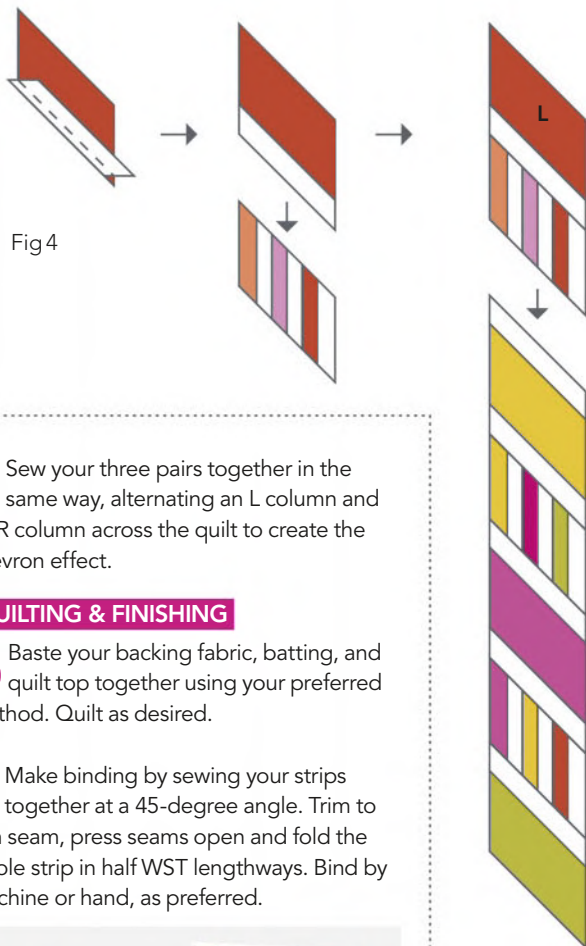
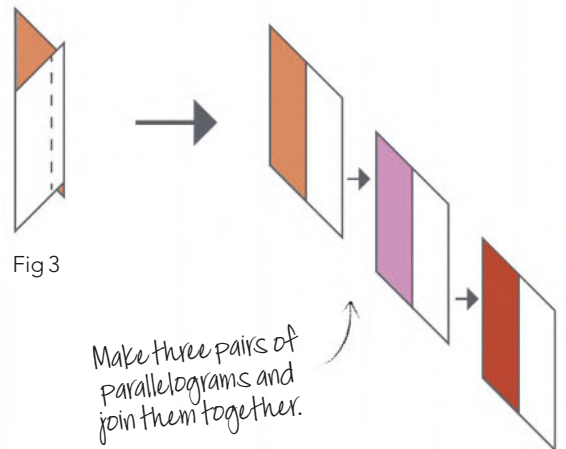
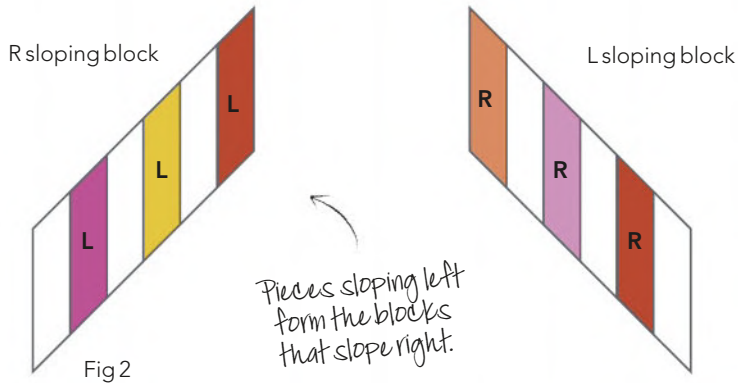
14 Sew your columns together. Pair up an L column with an R column and line up the long edges, making sure you align each seam. Use lots of pins here, pinning right through each seam. Sew together with a $\frac{1}{4}$ in seam and press open.



Bind with a bright, bold strip of fabric.

The Cotton Club

Constructing the quilt...



Layout Diagram

15 Sew your three pairs together in the same way, alternating an L column and an R column across the quilt to create the chevron effect.

QUILTING & FINISHING

16 Baste your backing fabric, batting, and quilt top together using your preferred method. Quilt as desired.

17 Make binding by sewing your strips together at a 45-degree angle. Trim to 1/4in seam, press seams open and fold the whole strip in half WST lengthways. Bind by machine or hand, as preferred.



LAURA PRITCHARD

England

www.dimplestitch.wordpress.com

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

[@DimpleStitch](https://twitter.com/DimpleStitch)



Sew the columns into three pairs and then join the pairs.

TOP TIP

For super-flat blocks, place a heavy book on top of your pieced block while it's still hot and leave to cool.

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LOVE FABRIC

Make fabric your passion



BOWLED OVER

Memories of watching her parents ten-pin bowl is the inspiration for Kim Kight's new Lucky Strike collection. One floral print was even inspired by the wallpaper in a bowling alley coffee shop!



JENNY LOVES...

■ Kim's Domino Plaid reminds me so vividly of the formica surfaces found in the coffee shops of my 1970s childhood. As a wee girl sitting at a table for four, my head and shoulders just peeping over the top, I would trace the smooth patterned surface with sticky fingers while mum gossiped over coffee with pals. Thanks for the lovely memory, Kim!

LOVE FAB RIC

LUCKY STRIKES

By Kim Kight for
Cotton + Steel

Inspired by Kim's childhood memories of watching her parents play in bowling leagues in the 70s, this delightful collection features bowling-related motifs and patterns influenced by that era. The collection features 18 quilting cottons, two cotton lawns and two cotton-linen blend canvases, and is ideal for lovers of all things retro. www.kight.kim



Nine Pin Lawn: Black



Score Card: Dark Plum

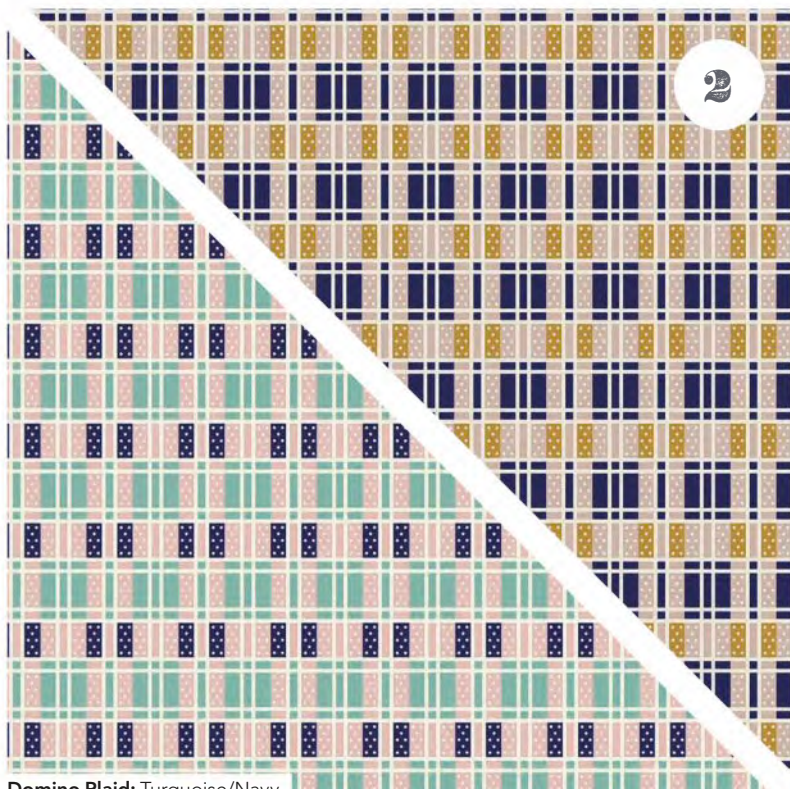


Clothesline Floral: Red

- 1 These strike motifs are simple yet so delightful.
- 2 This dotty plaid has a strong 70s feel. It's perfect for retro homeware.
- 3 The key design in the range, these lucky motifs are oh-so cute.



Strikes: Gray



Domino Plaid: Turquoise/Navy



Lucky: Neutral



Air Brush: Flight



Delineament: Sepia



Speckled: Jade



Doodlie: Meander



Framework: Crystal/Golden



Tiny Dancer: Fall

SKETCHBOOK

By Sharon Holland
for AGF

Nature and flora and fauna are the primary sources of inspiration for Sharon Holland's stunning new Sketchbook fabric collection. It features motifs of birds, florals and leaves, as well as dots, swirls, doodles and textured circles, all hand-drawn by Sharon, in graceful colours of indigo, spruce, berry, bark and flax. To complete the look, two Aurifil thread sets designed to coordinate with the collection are also available.

www.liveartgalleryfabrics.com



Ink Outburst: Atelier

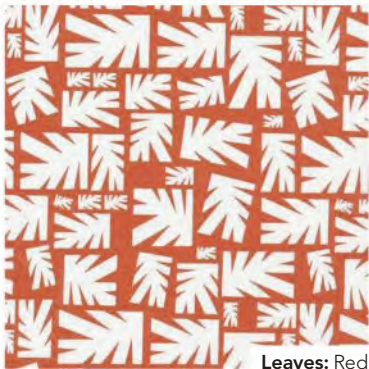


Botanical: Impression

1 These graceful birds are bang on trend and ideal for bags and cushions.

2 We adore these dandelions – so graceful!

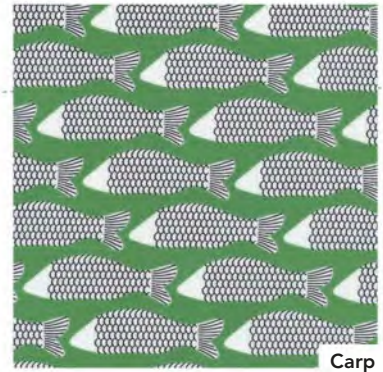
3 This design feels like it's been lifted from the pages of a vintage sketchbook.



Leaves: Red



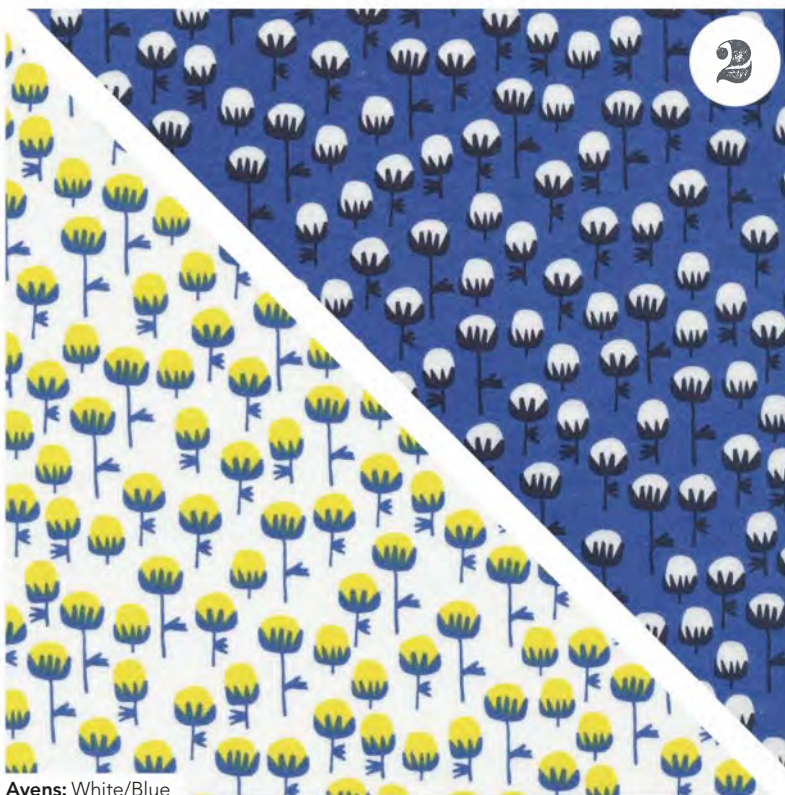
Geese



Carp



Lotus



Avens: White/Blue

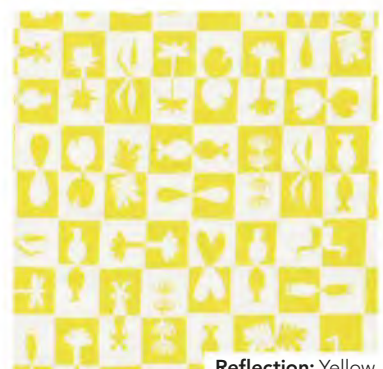


Float

WATER LAND

By Jessica Nielsen for
Cloud9 Fabrics

Beautiful geometric water-related motifs feature in this fabulous collection by Jessica Nielsen. Fish, geese, birds, reeds, florals, floating leaves and more are printed on 12 fabric designs in vibrant colours, including yellow, green, red and – of course, given the theme – blue. Perfect for making all kinds of summer-inspired décor, any fans of nature and the great outdoors will love this collection, especially since the fabric is an eco-friendly 100 per cent organic cotton.
<http://cloud9fabrics.com>



Reflection: Yellow

1 Who knew geese could be so adorable? Ideal for a children's project.

2 These ditsy florals are available on a green background as well.

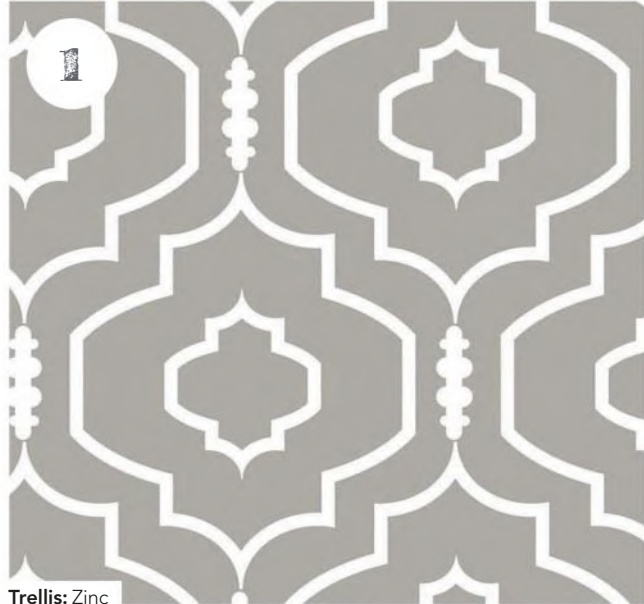
3 Delicate little birds combined with geometric stripes has a retro feel that we adore!



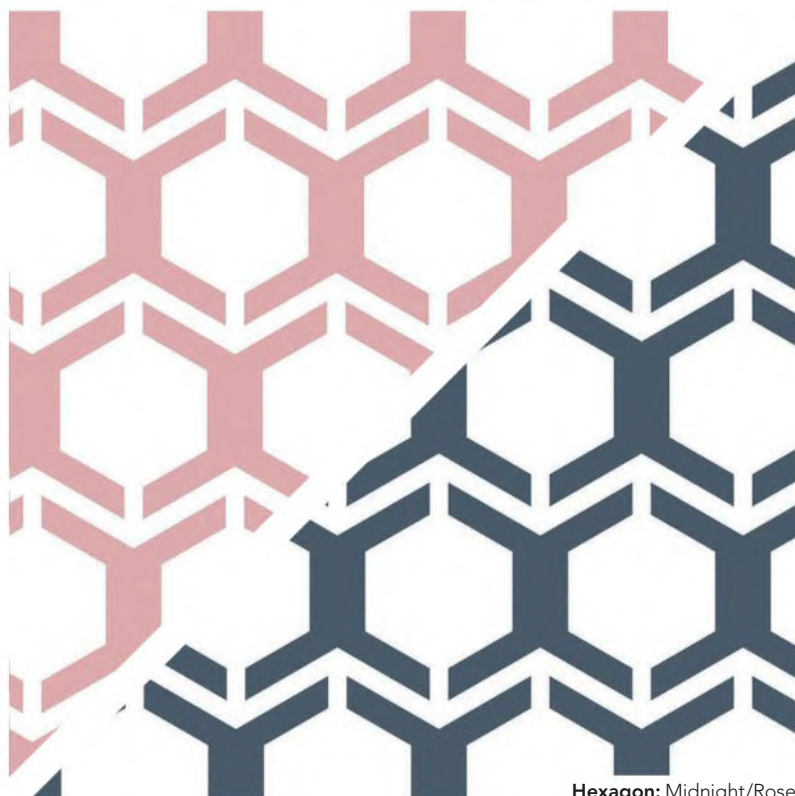
Bells



Floral: Midnight



Trellis: Zinc



Hexagon: Midnight/Rose

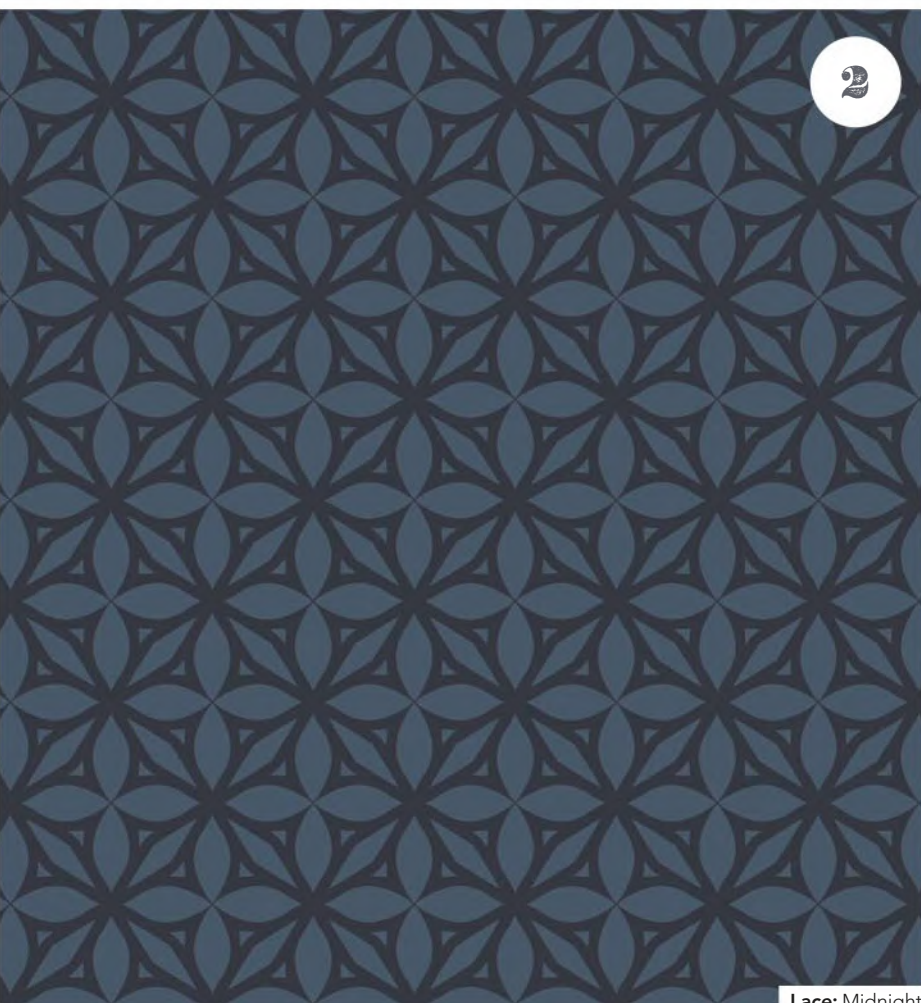
DARLING

By Camelot Design Studio

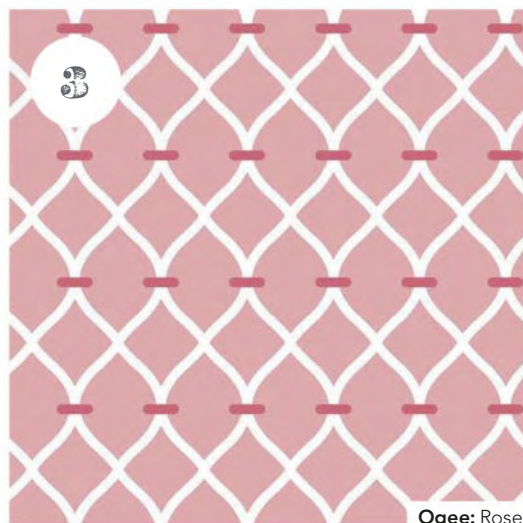
This elegant new collection from Camelot features florals and geometrics with each design available in soft pink, grey and navy. They're wonderfully complementary and perfect for adding a subtle touch of colour and interest to a neutral, light-filled room.
<http://camelotfabrics.com>



Lace: Zinc



Lace: Midnight



Ogee: Rose

1 This geometric design has a subtle grandeur.

2 Lace works so well alongside Floral.

3 A seemingly simple pattern can result in a surprisingly dynamic effect – how clever!



Trellis: Rose

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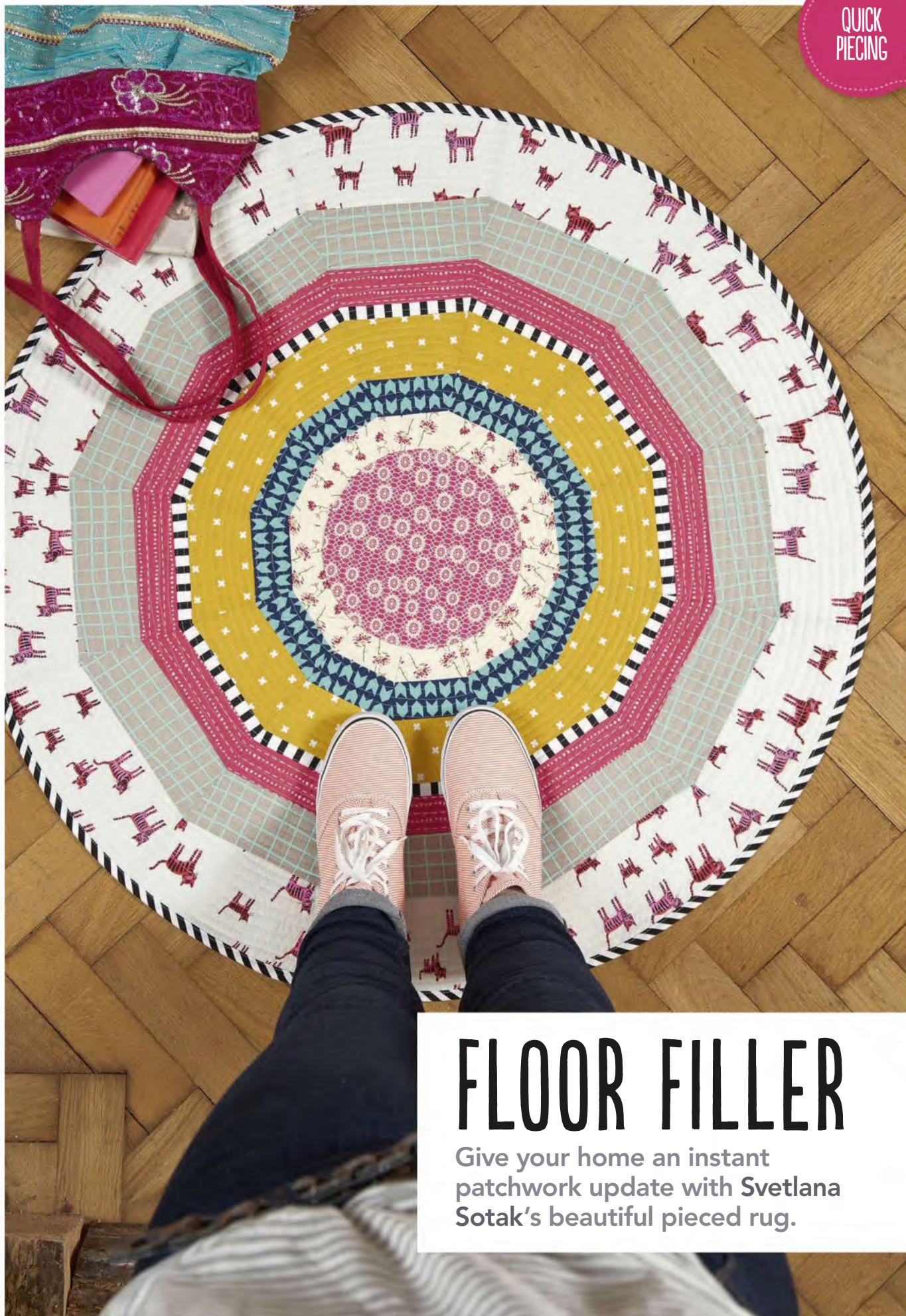
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FLOOR FILLER

Give your home an instant patchwork update with Svetlana Sotak's beautiful pieced rug.

Add a pop of colour to any room with a cosy-on-the-toes rug!

YOU WILL NEED

- Fabric A $\frac{3}{8}$ yd
- Fabric B $\frac{1}{4}$ yd
- Fabric C $\frac{1}{4}$ yd
- Fabric D $\frac{1}{8}$ yd
- Fabric E $\frac{1}{4}$ yd
- Fabric F $\frac{1}{4}$ yd
- Fabric G $\frac{1}{4}$ yd
- Fabric H 9in square
- Light coloured solid fabric 9in square
- Backing fabric $1\frac{1}{8}$ yd
- Batting 40in square
- Binding fabric 18in square
- Template plastic or cardboard 15in x 10in

FINISHED SIZE

- 36in diameter approx

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Templates include seam allowances.
- RST = right sides together.
- WOF = width of fabric.



We just can't resist that pink tiger print by Alexia Abegg for Cotton + Steel!

CUTTING OUT

1 Subcut each of the seven print fabrics (A–G) into strips as follows:

- From Fabric A cut three (3) $4\frac{1}{4}$ in x WOF strips.
- From Fabric B cut three (3) 3in x WOF strips.
- From Fabric C cut three (3) 2in x WOF strips.
- From Fabric D cut three (3) 1in x WOF strips.
- From Fabric E cut three (3) 3in x WOF strips.
- From Fabric F cut three (3) 2in x WOF strips.
- From Fabric G cut three (3) $2\frac{1}{2}$ in x WOF strips.

2 Place the 18in square of binding fabric on your cutting mat and cut diagonally through the middle starting in upper-left corner going down to lower-right corner. You'll have two identical triangles, subcut these into $2\frac{1}{4}$ in-wide strips along the

WHEN PIECING YOUR PANELS, SET YOUR MACHINE TO A SLIGHTLY SMALLER STITCH LENGTH THAN USUAL, TO SECURE THE SEAMS FOR CUTTING TEMPLATE PIECES.

diagonal edge and sew end to end to make 3yds of bias tape.

PIECING

3 Arrange A–G strips of fabric into three groups (each group has one of each Fabric A–G).

4 Sew the strips of fabric together along the length of the strips. Start with Fabric



Quilting lines in concentric circles are super-simple.

Homestyle

Use contrast in colour and prints for defined stripes.



A (this will be the top fabric) and continue with the rest of the strips in order. Press the seams to one side. Your patchwork strip will now measure $14\frac{3}{4}$ in x WOF.

5 Assemble all three panels, making sure to use fabric in exactly the same order for all three groups.

6 Trace and cut out Template A (see page 85) on card. Place one assembled strip panel on the cutting mat. Place Template A as close to the right edge as possible, aligning the marked line on the template to match the B–C and E–F seams – this will ensure your template is centred (Fig a).

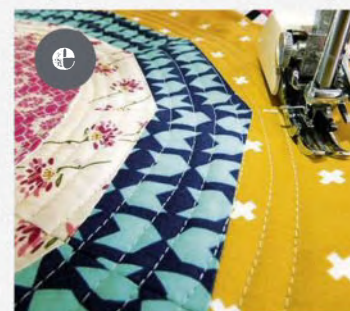
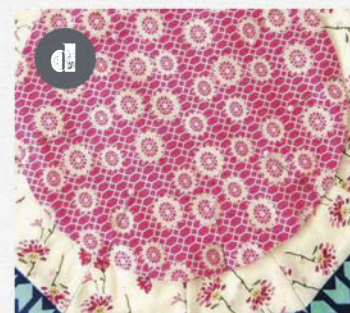
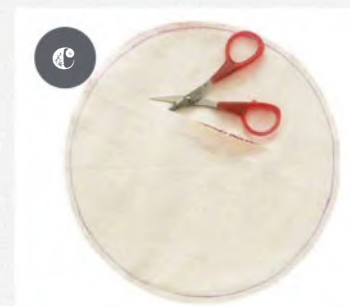
7 Cut four wedges from each of the three patchwork panels. You'll have twelve wedges in total.

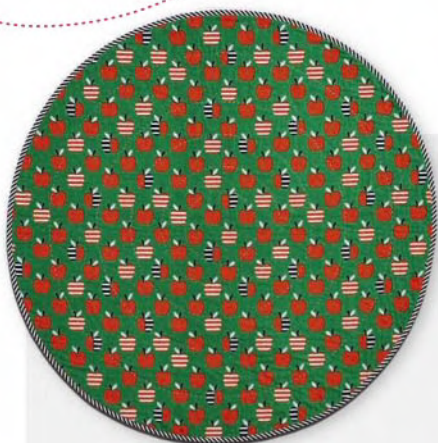
8 Place two of the wedges RST, pin and stitch along one side, carefully matching seams (Fig b). Press the seam open. Repeat to make six pairs of wedges.

9 Join the pairs together to form a circle. Press all the seams open.

10 Make a quilt sandwich by placing backing fabric (right side down) on a flat surface. Place the batting and the patchwork circle (right side up) on top. Baste together

Constructing the rug...

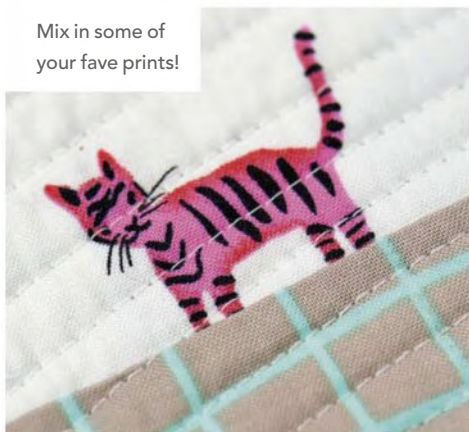




FREE DOWNLOAD

Like the look of this rug, but pushed for time? Just head to our website, lovepatchworkandquilting.com to download the pattern for making a version from one piece of fabric, no piecing required. You're welcome!

Mix in some of your fave prints!



WANT A SCRAPPIER LOOK? TRY IMPROV PIECING TWELVE 15IN X 10IN RECTANGLES, THEN USE YOUR TEMPLATE TO CUT EACH WEDGE BEFORE SEWING TOGETHER.

all three layers with pins or spray adhesive. You'll have a hole in the middle of the main patchwork at this point.

11 Place your Fabric H and light solid 9in squares RST. Trace an 8in-diameter circle onto your solid fabric. Pin the squares together and stitch along the drawn line all the way around the circle.

12 Cut around the outside of the circle, leaving a 1/4in seam allowance all the way around. Press to set the stitches. Cut a 4in slit in the centre of the solid fabric layer only, being careful not to cut into the main fabric layer (Fig c). Turn the circle right side out through the slit. Push the seams out and roll them between your fingers to give your circle a nice edge. Press.

13 Use this circle to cover up the hole in the middle of the basted patchwork piece from step 10. Pin the inner circle in place at the centre of the patchwork ring (Fig d). Attach a walking foot to your sewing machine and stitch all the way around the pinned circle using an 1/8in seam allowance.

QUILTING AND FINISHING

14 Quilt as desired, we quilted our rug using concentric circles, using the edge of the walking foot on our sewing machine as a guide for the quilting lines (Fig e).

15 Trim off the excess batting and backing all the way around your quilted patchwork, following the outline of the patchwork circle.

16 Press your binding in half lengthways, WST. Sew this double-fold bias binding first to the backing of your patchwork rug. Fold the binding up over the top edge and clip in place, then machine stitch to your rug using a 1/8in seam allowance.



Take care to match up seams when you piece the wedges.



SVETLANA SOTAK

United States

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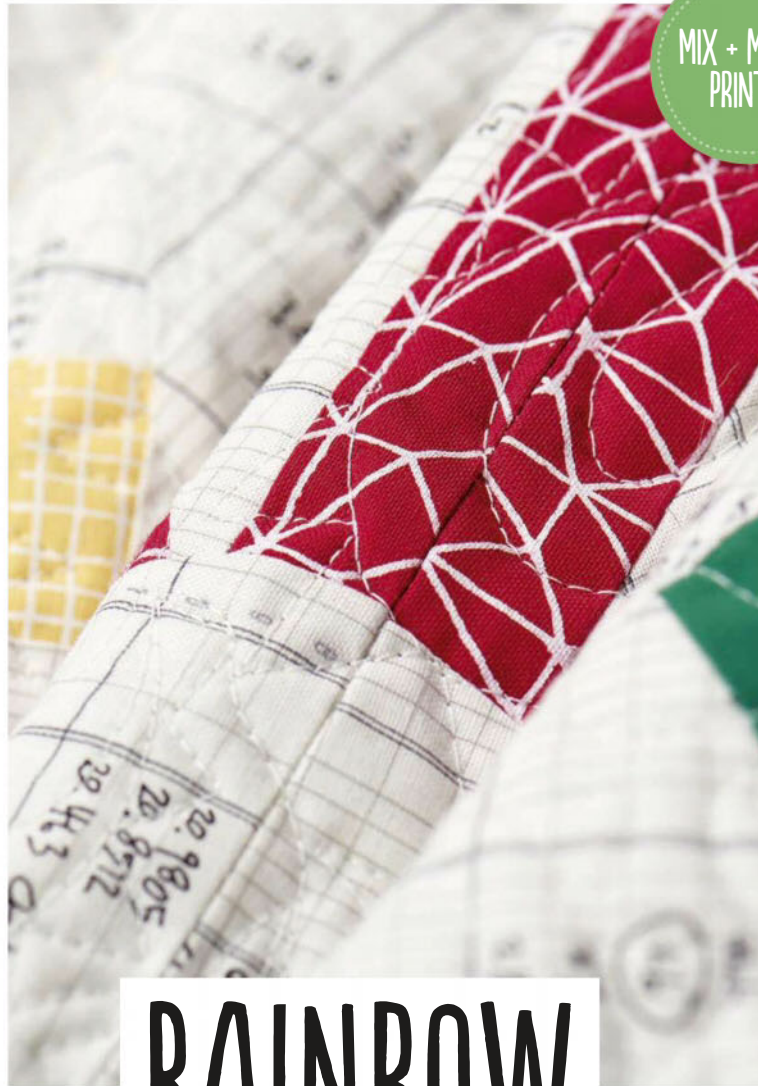


SING A RAINBOW

We love the clean, contemporary look of bright colours on a low volume background.

Colour play

MIX + MATCH
PRINTS!



RAINBOW ROUNDS

Jo Avery's colourful blocks are her take on that oh-so frustrating spinning wheel that pops up while your web pages load!

Why use one colour when you can have 'em all!

YOU WILL NEED

- Selection of different coloured fabrics 1¾yds total
- Background fabric 5yds
- Batting 65in square
- Backing fabric 3¾yds
- Binding fabric ½yd

FINISHED SIZE

- 60in square approx

NOTES

- Seam allowances are ¼in throughout, unless otherwise stated.
- Shorten your stitch length to 1.5 for foundation paper piecing.
- RST = right sides together.
- WOF = width of fabric.

FABRICS USED

- We used Karen Lewis Textiles screen printed fabric for the wheels and the background fabric is from the Architextures range by Carolyn Friedlander for Robert Kaufman.

CUTTING OUT

- 1 From the background fabric cut sixty-four (64) inner and sixty-four (64) outer quarter circle pieces, using the templates on page 85. Save any excess fabric and cut it into 4½in strips to be used for piecing the



This quilt is proof that inspiration can be gleaned from the most unexpected of places!

MAKE SURE THE BACKGROUND FABRIC IS ALWAYS COVERING THE WEDGES AND THE COLOURED FABRIC IS ALWAYS COVERING THE RECTANGLE SECTIONS



A plain white fabric would look just as good, if you prefer.

quarter wheel sections. Also cut six (6) 1¾in x WOF strips for the border.

2 From the coloured fabrics cut 4¼in strips.

3 From the binding fabric cut seven (7) 2½in strips.

4 Cut out sixty-four (64) quarter wheel templates (see page 85), ready for foundation paper piecing.

PIECING THE BLOCKS

5 Trim a piece from one of your coloured fabric strips wide enough to cover section 1 plus ¼in seam allowance along each edge. Place it on the back of one of the paper wheel templates, with the wrong side facing the back of the paper and ensuring that the fabric covers the whole of section 1 plus at least ¼in overlapping the section 2 wedge (Fig a).

Colour play



6 Pin one of the background fabric strips RST with the coloured fabric piece so that when flipped over at the seam line the background fabric will cover section 2 plus have at least $\frac{1}{4}$ in overlapping the section 3 wedge. Flip the template so that the paper is uppermost (Fig b) and sew along the seam line between sections 1 and 2, extending into the marked seam allowance (Fig c).

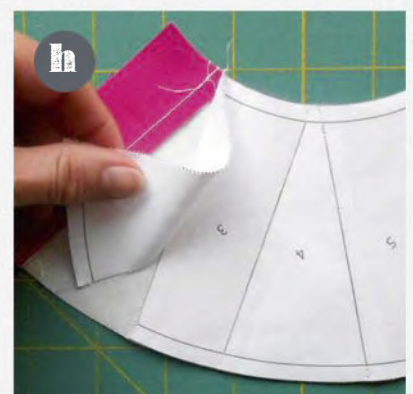
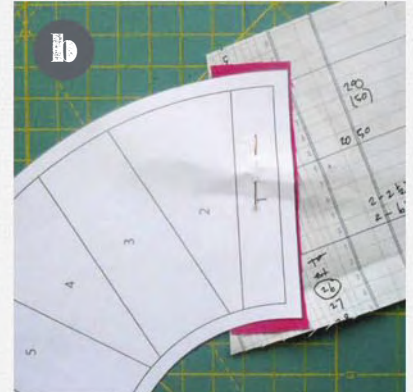
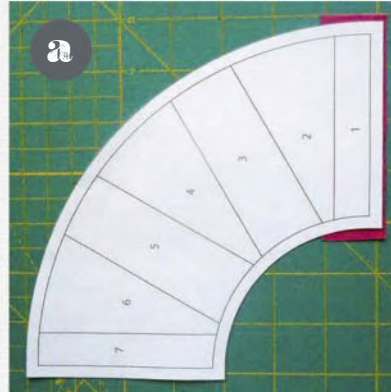
7 Fold and then press the background fabric over so it covers section 2 (Fig d). Fold the paper back at the seam line between sections 2 and 3 and trim the fabric to $\frac{1}{4}$ in beyond the paper fold.

8 Repeat the process to cover section 3 with a coloured fabric strip (Fig e). Continue until all the sections in your quarter wheel are covered (Fig f). Make sure you alternate your background and coloured fabric, with the background fabric always covering the wedges and the coloured fabric covering the rectangle sections.

9 Turn your completed quarter wheel to the wrong side and trim away any excess fabric to size along the outer dashed line of the paper template (Fig g). Remove the papers by tearing carefully along the seam lines (Fig h). Press.

10 Take one of your background fabric inner quarter circles and with RST piece to the wheel quarter, sew carefully and slowly, easing your curved seams and

Piecing the blocks...



Piecing the blocks...



pivoting every few stitches. Press (Fig i).
Using the same technique, piece your outer quarter circle to the other side of your wheel (Fig j). Trim to $7\frac{3}{4}$ in square.

11 Repeat this process to make another three (3) quarter-wheel blocks, making sure to match fabrics at sections 1 and 7 to the other quarter-wheel blocks. Place your coloured quarter pieces so that the colours blend from light to dark around the wheel. Sew together all four blocks to make one large wheel block.

SEW SLOWLY ALONG
THE CURVED EDGES,
PIVOTING WITH YOUR
NEEDLE DOWN EVERY FEW
STITCHES FOR PERFECTLY
PIECED BLOCKS



Jo used an all-over free-motion design for the quilting.

ASSEMBLING THE QUILT TOP

12 Make sixteen (16) large wheel blocks in total, using a variety of colours. Arrange the blocks in a square layout and then sew them together row by row – creating four rows of four blocks each. Sew the rows together to make the quilt top.

13 Take your border strips and sew them together in sets of three. Sew a joined strip to the top and bottom of the quilt top. Trim the excess from the strips and sew these to each side of the quilt to finish off the border.

14 Piece the backing fabric by cutting the yardage into two equal lengths. Remove the selvages and sew them together along the length with a $\frac{1}{2}$ in seam allowance to form a centre seam. Press well all over.

15 Make a quilt sandwich and baste using your preferred method. Quilt as desired, we used an all-over free-motion design.

16 Once quilted, trim off the excess backing fabric and batting, and square up the quilt. Prepare the binding by sewing the six strips end to end to form one long length. Use this to bind your quilt.



JO
AVERY
Scotland



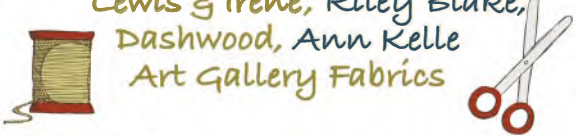
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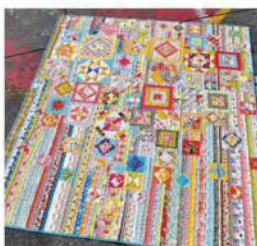
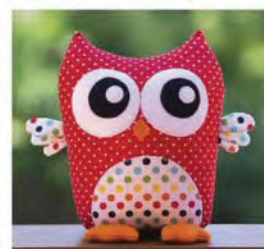
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BOHO FLORALS

Save time sewing with Ali Burdon's quick-to-make foundation blocks, then relax with some pretty hand sewing.



Combine pretty florals with simple shapes...

YOU WILL NEED

- Fabric A (white) 1½yd
- Fabric B (polka dot) 5½in x 14in
- Fabric C (paisley) 7in x 10in
- Fabric D (large floral) 9¾in x 20in
- Fabric E (small floral) 1yd
- Sew-in interfacing 1yd
- Batting 25in square
- Cotton Perlé thread #8
- Fusible fleece 24in x 26in
- Lining fabric 25in square
- Zip, at least 22in

FINISHED SIZE

- 24in diameter approx

NOTES

- Seam allowances ¼in unless otherwise noted.

FABRICS USED

Print fabrics are from The Linen Cupboard collection by Emma Jane Jansen for Ella Blue – for more, visit www.eqasuk.com

ROUND CUSHION

CUTTING OUT

- 1 From Fabric A cut:
 - One (1) hexagon with 3½in sides.
 - Six (6) 1¼in x 10¾in strips.
 - Six (6) 3in x 15½in strips.
 - Two (2) 23½in x 12½in pieces.
- 2 From Fabric B cut six (6) 2¼in x 5½in strips.
- 3 From Fabric C cut six (6) 1½in by 7in strips.
- 4 From Fabric D cut six (6) 3in x 9¾in strips.
- 5 From Fabric E cut:
 - Six (6) 2in x 12¾in strips.
 - Two (2) 23½in x 12½in pieces, for the back.
 - Two (2) 1in x 4in pieces, for zip ends.
 - One (1) 2in x 23½in strip, for zip cover.
- 6 From fusible fleece cut two (2) 12½in x 23½in pieces.

PIECING THE BLOCKS

- 7 Trace the Wedge template (see page 86) onto the interfacing piece six times. Cut out each wedge along the outer traced line.

The hand-embroidered flower at the centre finishes the cushion perfectly!

- 8 Working on the unmarked side of the interfacing, place the first piece of Fabric B right side up on the first section, making sure the strip is accurately centred in the section. Place a Fabric C strip on top RST, and pin in place, making sure you pin through the foundation fabric (Fig a).

- 9 Turn to the marked side of the interfacing and stitch along the first line. Press Fabric C strip up to cover the next section (Fig b).

- 10 Put a Fabric D piece on top and repeat. Then add a 1¼in x 10¾in strip of Fabric A, followed by a 2in x 12¾in strip of Fabric E and a 3in x 15½in strip of Fabric A (Fig c).

- 11 Trim away excess fabric using the edge of interfacing as a guide (Fig d). Repeat steps 8–11 to make a total of six (6) blocks.

ASSEMBLING THE CUSHION TOP

- 12 Pin two blocks together along one angled edge, matching seams carefully. Mark ¼in from the narrow end of the wedge. Stitch down the side, backstitching at the mark, leaving the last ¼in unsewn.

Repeat this process until you have joined all the blocks in a ring. Press seams open.

- 13 Turn in ¼in around the central hexagon (Fig e), using the marks you made to guide you. Press to create a sharp crease.

- 14 Turn wrong side up and cover the centre with the hexagon of Fabric A. Use a little fabric glue to fix in place around the edges.

- 15 Place the 25in-square piece of lining fabric right side down on your work surface. Put the batting on top. Carefully put the completed block on top. Pin the central hexagon firmly in position (Fig f).

- 16 Stitch around the centre of the block, quilting a line very close to the edge.

- 17 Transfer the round flower motif (see page 87) to the central hexagon using your preferred method. Stitch with cotton perlé #8. Quilt the rest of the cushion top as desired – we used a combination of machine stitching and more hand quilting with perlé.

PREPARING THE ZIP

- 18 Trim the zip so it measures exactly 23in from end to end.

- 19 Press under ¾in on each short edge of the 4in x 1in pieces of fabric E, then fold in half widthways to form two zip end covers.

- 20 Insert one end of the zip into the cover. Align the zip edge with the raw edges of the cover, NOT the middle fold (Fig g).

- 21 Use washable glue or pins to secure (we recommend using glue). Repeat with the other zip end cover. Make sure the fabric



Fabric focus

does not cover the zip stop at the open end. Stitch the covers in place close to the fabric edge, moving slowly over the teeth (Fig h).

SEWING THE ZIP

22 Iron fusible fleece to the corresponding pieces of Fabric E and set aside.

Fold the 2in x 23½in piece of Fabric E in half lengthwise and press. Place on the right side of the zip, with the raw edges aligned with one of the zip edges. Pin or glue, then machine baste the cover to the zip, stitching close to the raw edges.

23 Place one of the fleece-lined Fabric E pieces right side up and align the zip, face down, with one of the long edges. The zip cover piece will be between the zip and Fabric E, with its raw edges aligned at the top. Your zip may be a little shorter than the fabric – just position it centrally (Fig i). Take one of the 12½in x 23½in pieces of Fabric A and place it on top, right side down.

24 Open your zip about half way. Glue or pin the zip in place, then use a zipper foot to stitch one side of the zip through all the layers. As you reach the zip pull, keep the needle lowered, lift the presser foot, pivot your fabric and move the zip pull back to where you have just sewn, out of the way, then complete your line of stitching.

25 Press the lining and outer fabric away from the zip, leaving the zip cover over the zip. Topstitch along the edge of the zip.

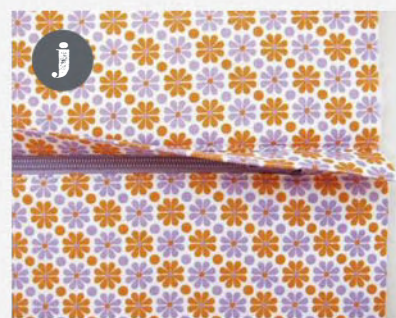
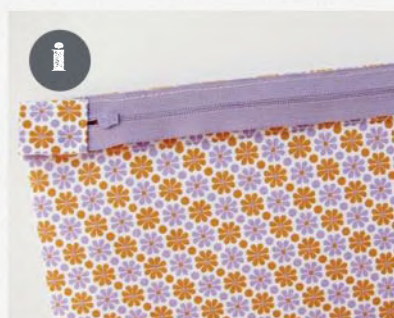
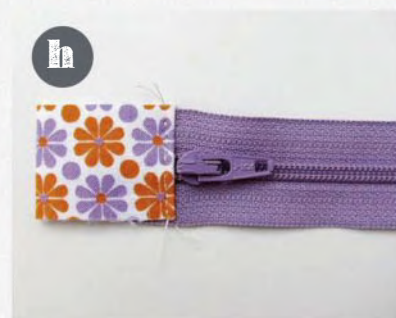
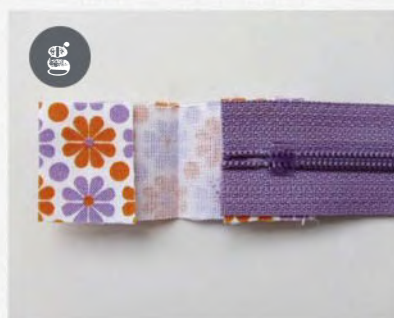
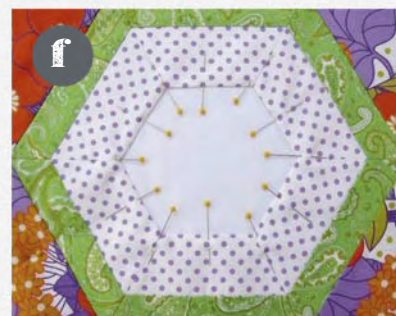
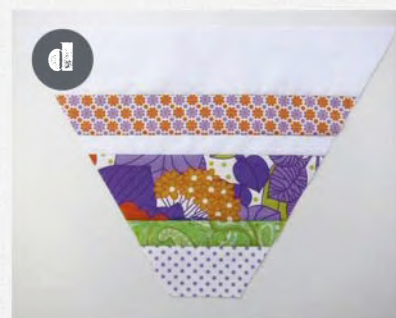
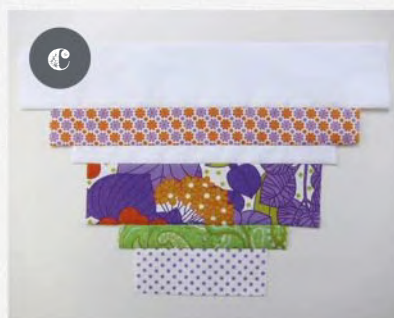
26 Pin the zip cover out of the way. Then stitch the remaining Fabric E and Fabric A pieces to the other side of the zip. Press away from the zip and topstitch in place as before, being careful not to catch the zip cover in your stitching (Fig j).

FINISHING

27 Trim the cushion back and front to circles measuring 23½in in diameter.

28 Leaving the zip halfway open, place the two halves of the cushion right sides together. Stitch around the edge with a generous ¼in seam. Make sure you catch the ends of the zip cover in your stitching. Turn through, check everything is ok, then turn wrong side out again. Cut notches in the seam allowance every 1½–2in. Turn right side out, press the seam and insert a cushion pad to finish.

Constructing the round cushion...



YOU WILL NEED

- Fabric A (white) 1yd
- Fabric B (small floral) 6in x 8in
- Fabric C (large floral) 11in x 12½in
- Fabric D (green paisley) 10in x 17in
- Fabric E (polka dot) one (1) fat quarter
- Lightweight sew-in interfacing, 18in square
- Batting 18in square
- Cotton Perlé thread #8
- Fusible fleece 17in x 21in

FINISHED SIZE

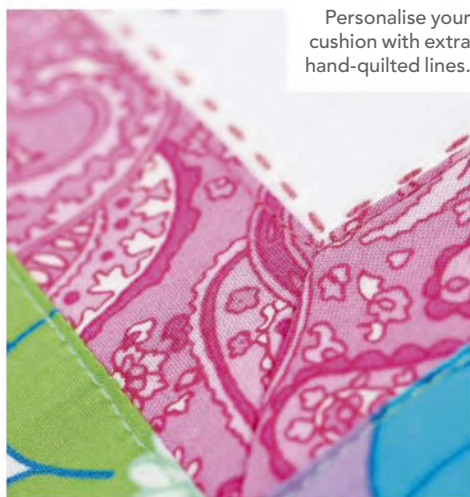
- 16in square approx

SQUARE CUSHION

CUTTING OUT

- 1 From Fabric A cut:
 - One (1) 18in square, for lining.
 - One (1) 5in square.
 - Two (2) 10½in x 17in pieces.
 - Four (4) 5in x 9½in strips.
- 2 From Fabric B, cut four (4) 1½in x 8in strips.
- 3 From Fabric C cut four (4) 2¾in x 12½in strips.
- 4 From Fabric D cut:
 - Four (4) 2in x 12½in strips.
 - One (1) 2in x 17in strip.
- 5 From Fabric E cut two (2) 10½in x 17in pieces.

Personalise your cushion with extra hand-quilted lines.



Diamonds are a quilter's best friend with this cushion, while the hand-embroidery makes it unique.

- 6 From fusible fleece cut two (2) 10½in x 17in pieces.

PIECING THE BLOCKS

- 7 Trace four (4) of the square templates (see page 86) onto your interfacing and cut out along the outer edge. (Fig a).
- 8 Working on the unmarked side of the interfacing place a strip of Fabric B, right side up, lined up with the angled corner, making sure that the fabric is centred on the foundation block (Fig b).
- 9 Place a strip of Fabric C on top, RST, aligning the upper edge and pin in place, making sure you pin through the interfacing (Fig c). Turn to the marked side of the



Shades of green, blue, pink and white create a fresh look.

interfacing and stitch along the first line.

- 10 Fold the strip of Fabric C strip back and press. Repeat this process with a strip of Fabric D, and finally with a 5in x 9½in strip of Fabric A. Trim away excess fabric around the edge of the interfacing to complete the first block (Fig d).

- 11 Repeat steps 8–10 to make a total of four (4) blocks.

FINISHING THE CUSHION TOP

- 12 Take two blocks and pin together along one of the shorter sides. Before stitching, make a mark ¼in from the angled end of the seam line. Stitch the seam, stopping at the mark and backstitching a few stitches.

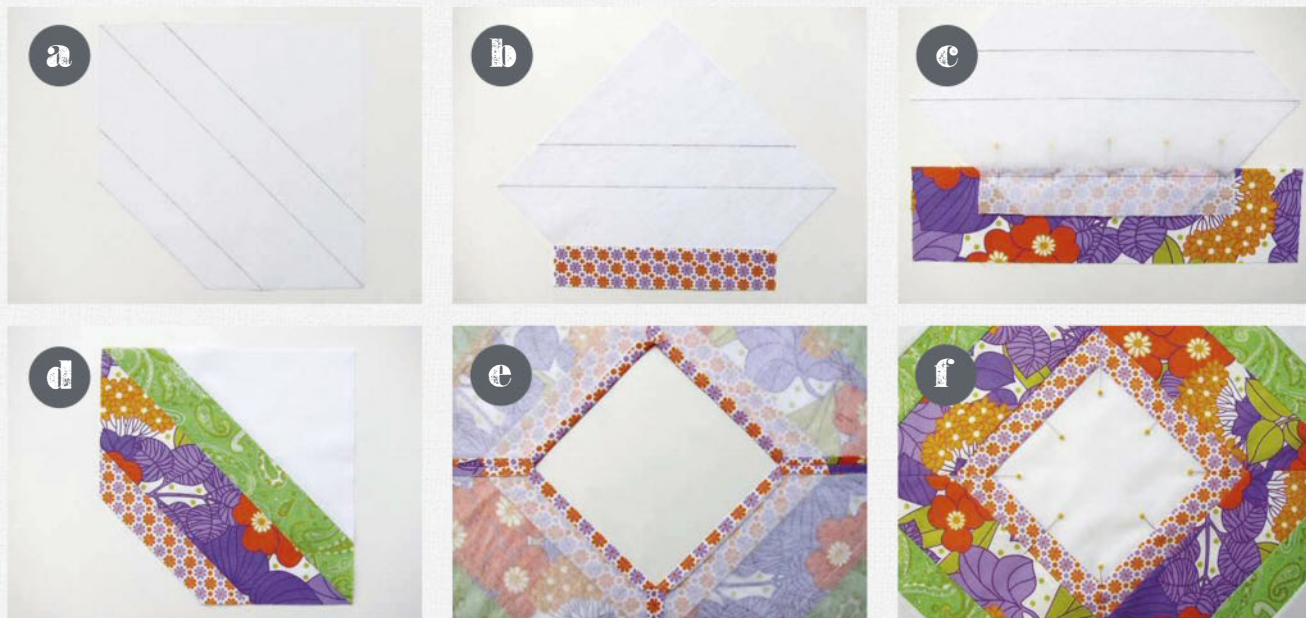
- 13 Join the other two squares in the same way, then join the two halves together. Press the seams open.

- 14 Turn under ¼in around the central square, using the marks you made to guide you and press (Fig e).

- 15 Working on the wrong side of the block, cover the central section with the 5in square of Fabric A. Use a washable fabric glue stick to fix in place around the edges.

Fabric focus

Constructing the square cushion...



WE LOVE THE RETRO STYLE OF THESE FABRICS FROM THE LINEN CUPBOARD COLLECTION, THEY'LL BRING A TOUCH OF NOSTALGIA AND A COLOURFUL ENERGY INTO YOUR HOME.

16 Place the 18in square piece of lining fabric right side down on your work surface and put the batting on top. Carefully put the completed cushion front on top of the batting, right side up, and then pin the central square more firmly in position (Fig f) before attaching with a line of quilting very close to its outer edge.

17 Transfer the square flower motif (turn to page 86 to find the template) onto the central square, using your preferred method.

Stitch the flower motif by hand using cotton perlé #8 thread. Quilt the rest of the cushion top as desired. We used a combination of machine stitching and more hand quilting using the perlé thread.

PREPARE THE BACKING PANELS

18 Iron the fusible fleece to the two pieces of Fabric E. Take the 2in x 17in piece of Fabric D, fold it in half lengthways and press. Put one of the 10½in x 17in pieces of Fabric A wrong sides together with the fleece-lined piece of Fabric E, pin the binding along one of the long edges, aligning the raw edges, and stitch in place.

19 Fold the binding around the raw edge, pin and then machine stitch or slip stitch it in place.

20 Take the remaining fleece-lined piece of Fabric B, and place RST with the other piece of Fabric A. Stitch together along one of the 17in edges. Turn right side out and press, then topstitch the seam.

21 Put the cushion top, right side up, on your work surface. Place the back piece with the bound edge RST with it, making sure the long raw edge is aligned with one side of the cushion top.

Place the other back piece on top, again right side down, covering the other side of the cushion with finished edges overlapping in the centre.

22 Pin and then stitch around the edge of the cushion, with a scant ½in seam. You can curve around the corners if you like, but it's not essential. After stitching, trim the seams to neaten and clip corners. Finish the seams with a zigzag stitch and reinforce the section where the two back pieces overlap with some extra zigzag stitching inside the seam allowance.

Turn the cushion cover right side out and press. Insert a cushion pad to finish.



Binding the edges of the back opening gives a neat finish.


ALI BURDON
England

 veryberryhandmade.co.uk
 alib



THE GUIDE

ESSENTIAL QUILTERS' GUIDE!

For everything you need to get started on your quilt, head on over to the **Love Patchwork & Quilting blog**, where we've got a comprehensive guide with tips and tricks that every quilter should know!



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LOVEQUILTERS

The people who share your passion



PRACTICAL AND PRETTY

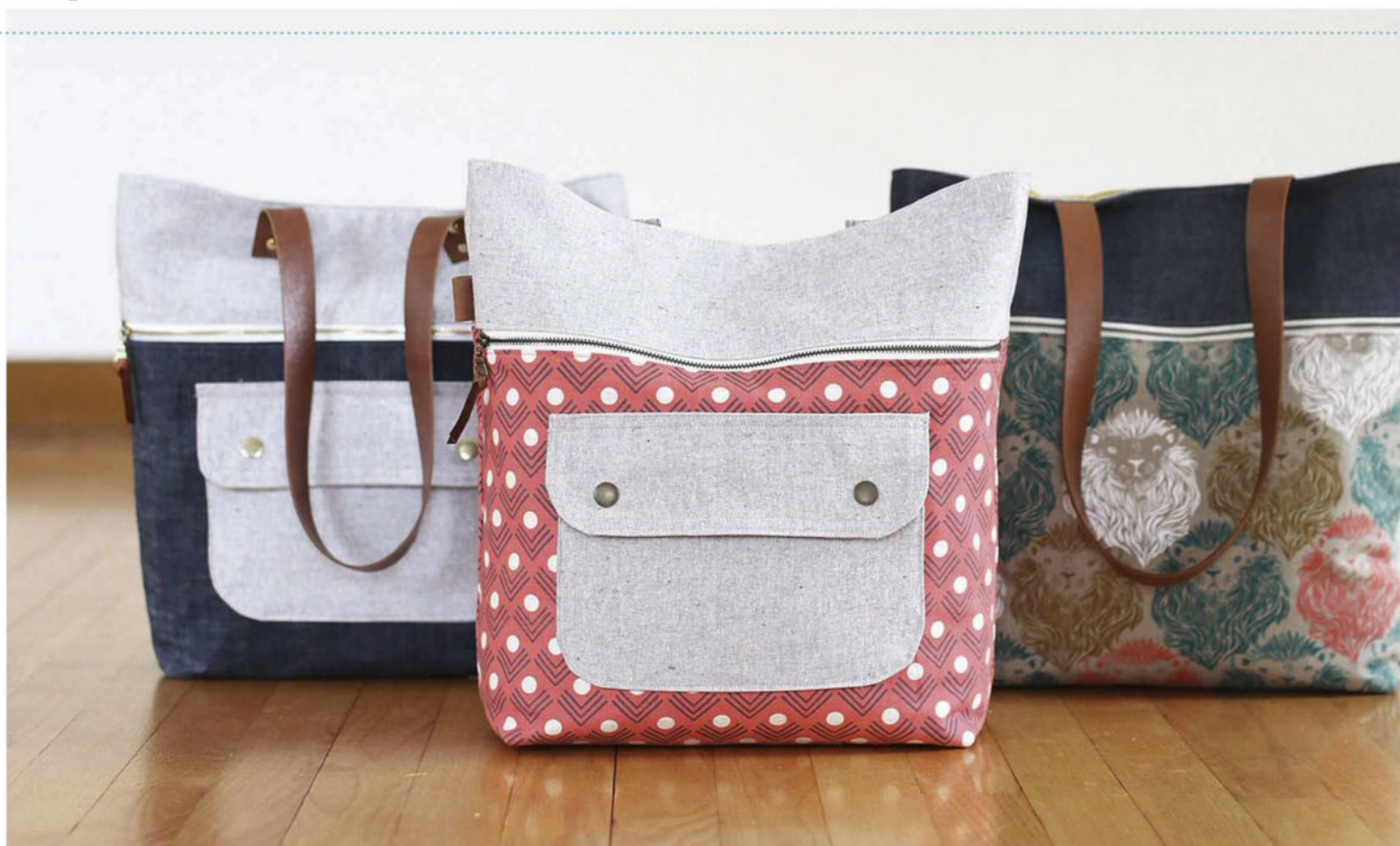
From simple beginnings, Anna Graham has become a name to watch in sewing circles. Not content just to sew gorgeous things, she often incorporates items of hardware so you can create almost anything.



JENNY LOVES...

■ I don't know how many times I've spotted a fab, cleverly designed bag on Pinterest, and clicked through to find Anna at the other end. Her designs are problem solvers, which is very appealing. We spend so long choosing fabric, measuring, cutting and sewing, that the end result has to be beautiful and practical. Trust Noodlehead to deliver just that!

LOVE QUILTERS



What started as a hobby blog in 2009 called Noodlehead, Anna Graham has risen to the dizzy heights of launching her own book, *Handmade Style*, and designing a fabric collection, *Rain Walk*. We asked Anna to talk us through how it all happened...



When I first started my blog, my two daughters were just a toddler and a baby. Noodlehead was my nickname for my oldest daughter, who had the curliest blonde hair! Since then, her hair has become not quite as curly and my blog (which started as a hobby) has expanded. When my blog was new, I loved sharing tutorials – I felt it was a great way to make friends and attract readers (I didn't like the idea of blogging to no one!). After feeling my way to learning new skills, designing my own patterns came as a natural stepping stone.

My design process is fairly straightforward: I design to solve certain problems in my life. When I struggled to find a bag roomy enough to take to the swimming pool, for example, I designed my Poolside Tote. It's the same with all of my patterns: I see a need for it in my life and the design follows. Once I've done the fun part of figuring out elements of the design and construction, I make a prototype – in most cases, I go through at least three prototypes to get as close to being just right as I can.

After the prototype, I write the instructions, draw the illustrations and lay out the pattern pieces. My background is in graphic design, so



Is there anything that Anna Graham can't do? As well as designing quilts, she also creates must-have bags and cute clothing for her kids, and now she has a new book and her own fabric range. Phew! She says: "Don't try to start a blog or design a fabric in the hope that you'll get rich. Do it because you are passionate about your craft."

I feel grateful to have the ability to pull the whole pattern together. I read and re-read the instructions, then send it off to a technical editor. After making changes suggested by my technical editor, I send the pattern to testers. I usually have six or so friends who test the pattern and I incorporate their feedback into the final version. At that point, I usually panic a bit and quadruple check everything, just in case – it's always easier to catch an error at that point than later on.

I wish I knew when a pattern was going to be a hit. I actually try not to strive to make patterns that I think would be great sellers. That's not my main goal and I think it's served me well. I want to share sewing with everyone and hopefully people will enjoy the things that I find useful and helpful. I'm always blown away when I see people making my patterns, it's such an honor. I love how they weave their own creativity into a project. And it's inspiring to me! I think that a successful pattern is: a) finished; b) easy to use; and c) makes someone (besides me) happy.

My new book *Handmade Style* is the ultimate expression of my own sewing happiness. I was able to compile a dream list of projects and run with it. I don't like to classify myself as one thing: a bag maker, a quilter, a garment sewist. I just like

to sew everything! I felt liberated to not be constricted in terms of picking a theme. Overall, my goal with *Handmade Style* is to have anyone be able to grab the book, pick a project and make it their own.

Planning for the book started in 2012, when I first toyed with the idea of writing a book. I knew it would be a huge undertaking and an intense commitment on my part. I began by sketching ideas and showed them to Susanne at Lucky Spool Media, the book publishers. We then agreed on the sketches of proposed projects and I got to work writing instructions and making projects. It was hard to get started, but once I did it was great to see my progress. Looking back, that was the most fun in the whole process.

I also took half the photos for the book – photography is one of my favorite parts of sharing my sewing projects. With Lucky Spool, each author has a lot of control over the final output, including photography. I had my friend Holly DeGroot (www.bijoulouslydesigns.com) photograph the remaining projects in and around my hometown.

As well as the book, I've designed my first fabric collection with Cloud9 Fabrics, called Rain Walk. It's a dream to be able to work with a company like Cloud9! I've worked with them for a few years, making samples and enjoying all their



Get your hands on Anna's new book, *Handmade Style* (£18.99)



Visit Anna's blog to catch up with her latest news and be inspired. You'll also find plenty to make, either by following one of her many free tutorials, or purchasing one of her pattern pdfs.



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amazing fabrics. It was a natural progression to do my own designs. And the best part of designing fabric is: there's no right or wrong!

Designing sewing patterns is harder because the end users are a variety of people, with different levels of experience and ability. Instructions need to be user-friendly and accurate, otherwise it doesn't work – it might sound easy to accomplish this, but it's by far the most difficult struggle for me! Designing fabric felt like a huge creative weight was lifted. 🌈



BEAUTIFULLY SIMPLE

Sometimes less really is more and the minimalist style of this design allows the diagonal quilt lines to enjoy the limelight.

Quick quilty fix

SUMMER
BRIGHTS



COLOUR BLOCKING

Keep it super-simple with
Jennifer Campbell Kirk's
Amish-inspired quilt in
bright, bold colours.

Have a play with deliciously summery solids...

YOU WILL NEED

- Fabric A 2¼yd (white)
- Fabric B one (1) fat quarter (coral)
- Fabric C ½yd (light yellow)
- Fabric D ¾yd (red)
- Fabric E ¾yd (dark yellow)
- Backing fabric 3¾yds
- Binding fabric ½yd
- Batting 69in square

FINISHED SIZE

- 58in square approx

NOTES

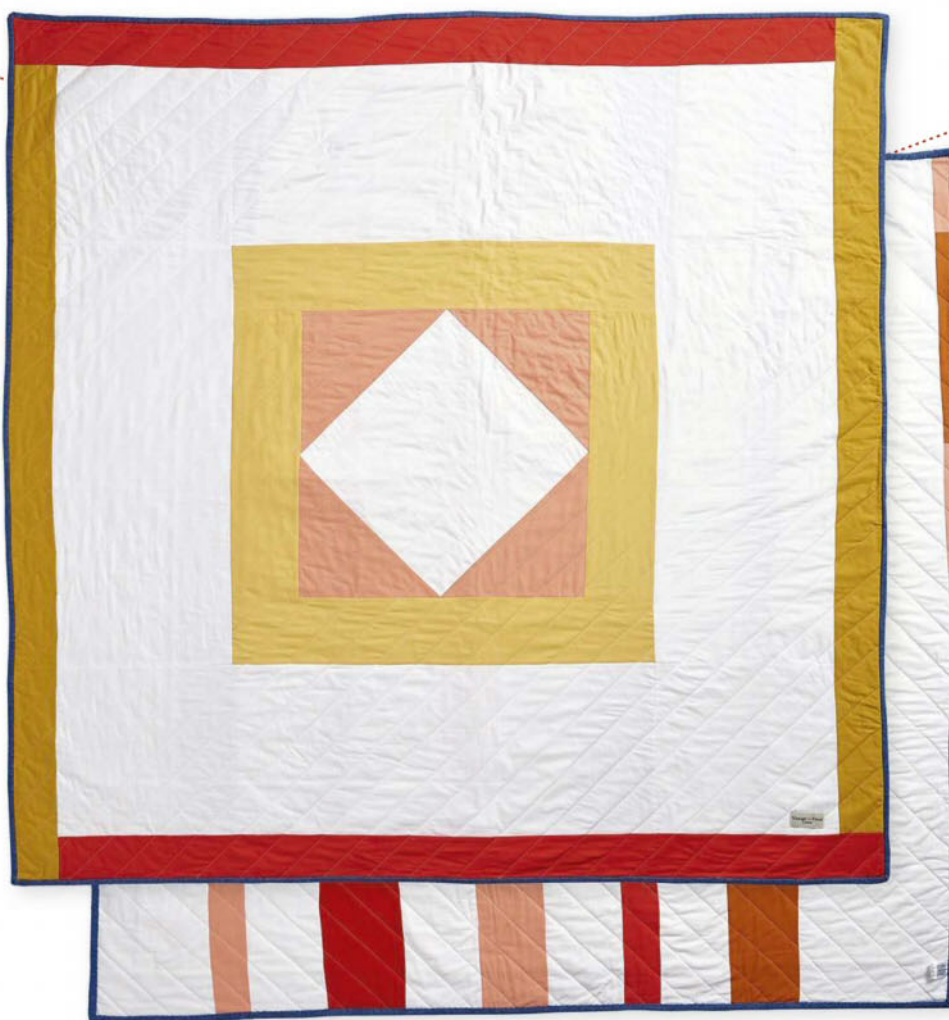
- Seam allowances are ¼in, unless otherwise stated.
- Press seams towards the darker fabric, unless otherwise instructed.
- WOF = width of fabric.
- RST = right sides together.

FABRICS USED

- We've used Kona solids in White, Creamsicle, Daffodil, Lipstick and Curry.

CUTTING OUT

- 1 From Fabric A cut:
 - One (1) 14in square.
 - Two (2) 12½in x 28½in strips.
 - Two (2) 12½in x 52½in strips.
- 2 From Fabric B, carefully cut two (2) 10¼in squares.



We love the modern look of this quilt, with its chunky piecing using complementary solid shades.

THE STRAIGHTFORWARD DESIGN MAKES THIS A QUICK MAKE, SO YOU'VE GOT TIME TO TRY DIFFERENT COLOUR COMBINATIONS AND EVEN INTRODUCE PRINT FABRICS.



Keep things simple with diagonal quilting or try a more complex pattern.

- 3 From Fabric C cut:
 - Two (2) 5in x 19½in strips.
 - Two (2) 5in x 28½in strips.

- 4 From Fabric D cut three (3) 3½in x WOF strips. Join the strips end to end, into one long length, and then cut two (2) 3½in x 58in strips.

- 5 From Fabric E cut three (3) 3½in x WOF strips. Join the strips end to end to form one long length, and then cut two (2) 3½in x 58in strips.

PIECING THE QUILT TOP

- 6 Draw a diagonal line on the reverse of each Fabric B 10¼in square. Cut along the diagonal line on each square to give a total of four triangles.
- 7 Place the diagonal edge of one triangle along the edge of your Fabric A 14in square RST and sew. Press open and repeat

Quick quilty fix



A deep blue binding makes the perfect outline for the quilt.

Constructing the quilt top...



Fig 1

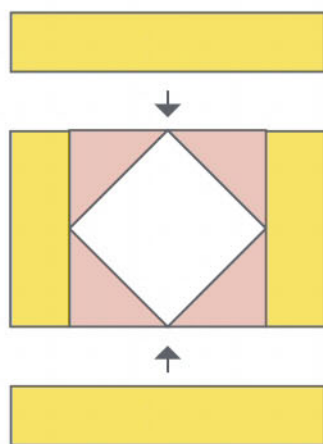


Fig 2

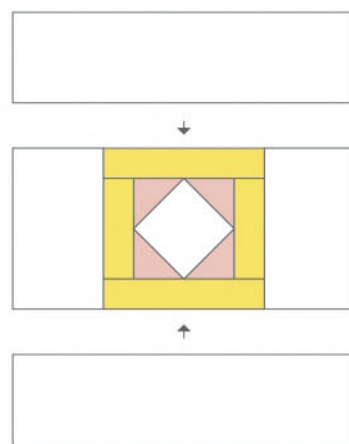
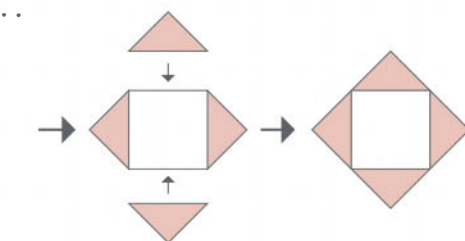


Fig 3

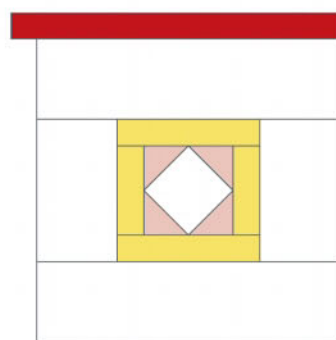


Fig 4

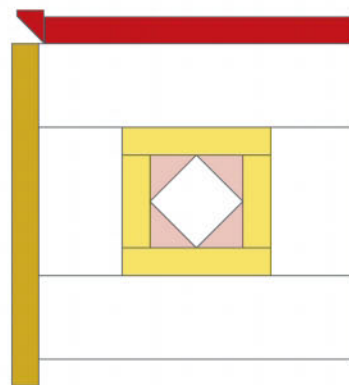


Fig 5

for the other three sides of the square (Fig 1).

8 Sew a 5in x 19½in Fabric C strip on either side of the diamond block using a scant ¼in seam. Press open.

9 Sew a 5in x 28½in Fabric C strip to the top and bottom of the diamond block and press the seams open (Fig 2). Trim to 28½in square.

10 Sew the 12½in x 28½in Fabric A strips on either side, then add the 12½in x 52½in Fabric B strips on the top and bottom, pressing each strip open (Fig 3).

11 Add a 3½in x 58in Fabric D strip to the top of the quilt. Line up the end of the strip with one side of the quilt top and sew until ¼in from the end. Backstitch a few stitches to secure (Fig 4).

12 Fold the Fabric D strip out of the way and add a Fabric E strip to the next side, as before (Fig 5). Add the remaining Fabric D and E strips in the same way, working around the quilt.

13 Fold the quilt at one corner to line up the remaining edges of a Fabric D and Fabric E strip and sew together. Repeat at each corner. Trim excess fabric from strips.

QUILTING AND FINISHING

14 Cut your backing fabric in half and remove selvages. Sew together along the long edge to create your backing.

15 Make a quilt sandwich and baste using your preferred method. Quilt as desired – we quilted diagonal lines, approximately 2in apart all over the quilt.

16 Cut the binding fabric into six (6) 2½in x WOF strips. Sew into one long length and use to bind the quilt, taking care to mitre the corners.



JENNIFER
CAMPBELL
KIRK
England



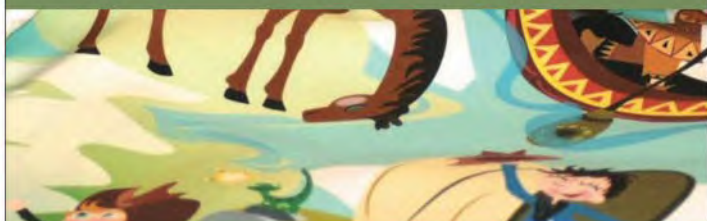
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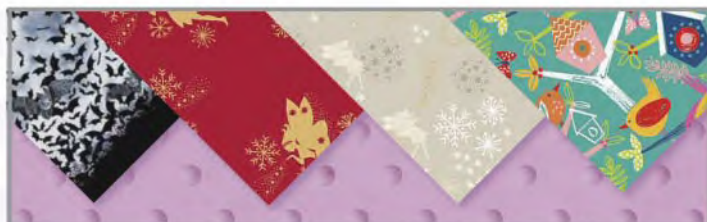


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Essential techniques
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SASHIKO QUILTING

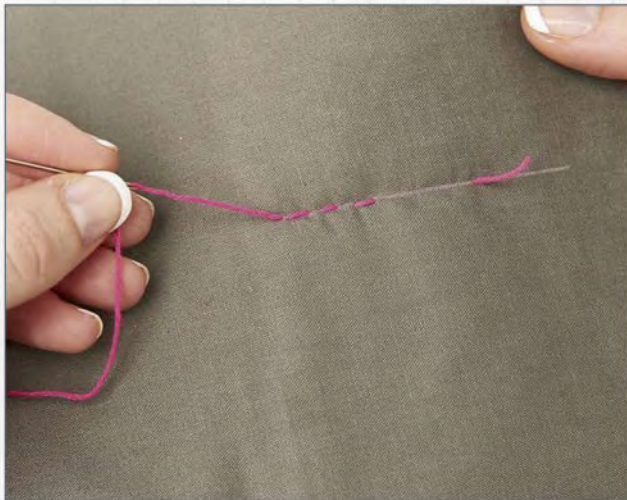
This beautiful form of Japanese folk embroidery uses a running stitch to create elegant patterns. Our in-house tech guru Sarah Griffiths shows you how to perfect the technique.



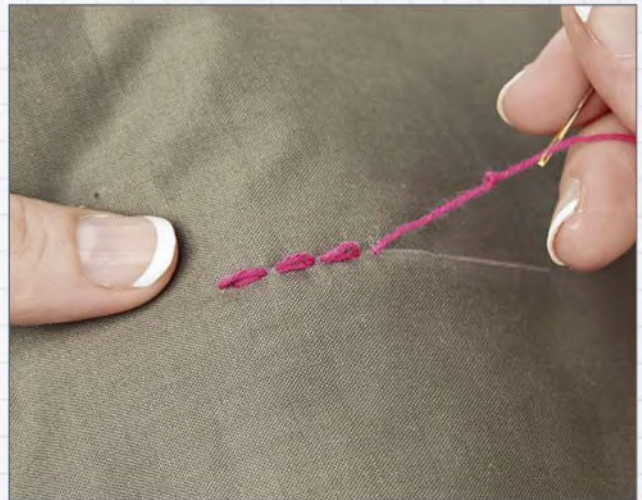
Come see what we've been pinning this month...

 LoveQuiltingMag

BEGINNING AND ENDING A THREAD



- 1 To begin a thread, bring your needle up about 1½in in from the end of your stitching line. Take three small anchoring stitches back to the start of your line, working through the batting and top layer only. End with your needle going down and up at the start of the stitching line, only taking a couple of threads with this stitch. Make sure the tail of the thread is carefully pulled up between the layers of your quilt.



- 2 Now begin stitching along the line, carefully covering your first three stitches. Try to use the same holes for the thread, or get as close as you can. Be careful not to split the thread of the anchor stitches and leave the thread a little bit loose to help cover them.

HANDLING THREAD

- Remove the paper from your skein and pull apart, forming one continuous loop. Look for the end of the loop where it's tied together and snip through all the threads. At the opposite end of the skein, use a bit of waste thread or yarn to tie the bundle together.

- Divide one side in half and then braid the threads together loosely. Tie off at the end with another bit of waste thread.

- You can now pull single strands from the top of the braid to use. Your waiting threads will stay untangled and they're each just the perfect length for working Sashiko.



STITCHING



- 1 Load your needle with several stitches. Sashiko needles are rigid, so you'll need to move the fabric onto the needle, rather than the other way around. The stitches on the back should be about half the length of the stitches on the front, giving long stitches with small gaps between.



3 To end a thread, carefully make three stitches in reverse, this time taking small stitches beneath the previous stitches. Work these stitches through the top and batting layer only. Gently pull the thread end and clip close to the quilt top, allowing the raw end to slip back into the batting.

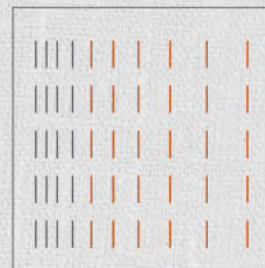
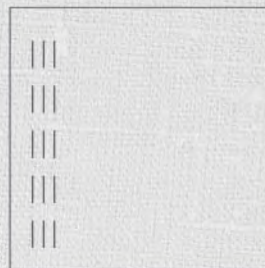
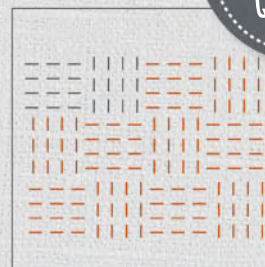
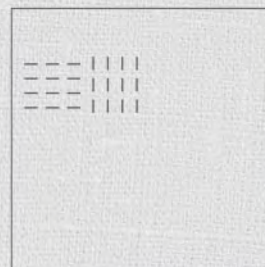
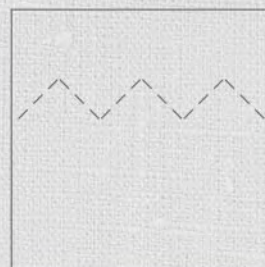
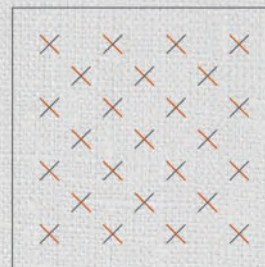
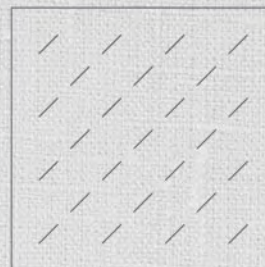


2 Once you have a few stitches on the needle, push the needle through the fabric using a thimble. Pull the thread through, but don't pull it taught. You'll notice your fabric is slightly puckered. Use your thumbs to smooth the fabric over the thread, removing any puckers.

If you still have thread left when you reach the end of a line, you can start a new line by running the thread a short distance through the batting layer. When you come up at the start of a new line, allow some slack in the thread to avoid puckering between the lines.

PATTERN IDEAS

Stitching in straight lines is the easiest way to learn this technique, but that doesn't mean your stitching has to be boring! Here are a few ideas on how to mix it up.



Essential techniques Try me now!

YOU WILL NEED

- One (1) fat quarter each of white, cream, stone, charcoal and black fabric
- Backing fabric 24in square
- Batting 24in square

FINISHED SIZE

- 20in square

LINED UP

Put your new-found skills to the test with our elegant mini quilt

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Binding fabric is included in the specified yardage.

CUTTING OUT

1 From white cut:
Ten (10) 3in x 5½in pieces.
One (1) 3in square.

2 From cream cut:
Five (5) 3in x 5½in pieces.
Two (2) 3in squares.

3 From stone cut:
Two (2) 3in x 5½in pieces.
Two (2) 3in squares.
One (1) 3in x 10½in strip.

4 From charcoal cut:
Two (2) 3in x 5½in pieces.
Three (3) 3in squares.
One (1) 3in x 8in piece.
One (1) 3in x 15½in strip.

5 From black cut:
One (1) 3in square.
One (1) 3in x 8in piece.
One (1) 3in x 18in strip.

6 From your remaining scraps, cut 2½in strips and sew together to give about 95in of binding.

MAKE THE QUILT

7 To make a Flying Geese unit, draw a diagonal line on the reverse of a stone



Use simple stitching to add a pop of colour!

SASHIKO
QUILTING

■ Sashiko needles – long, sharp and thick, they help you get straight, even lines of stitching.

■ Thimble – makes it a lot easier to push the needles through the layers.

■ Thread – traditionally white or black, but now available in brights, too. Visit www.sewhot.co.uk for an amazing selection!

3in square. Place at one end of a white 3in x 5½in piece, RST. Stitch along the marked line, trim the seam allowance to ¼in and press open. Repeat with a cream square at the other end.

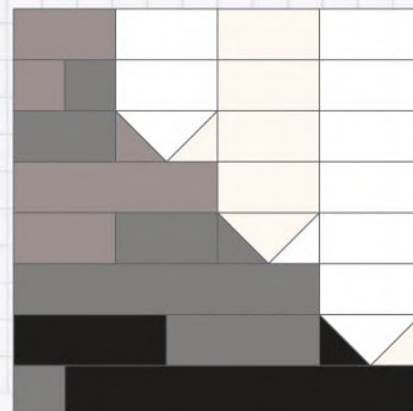
8 Repeat this process to make two more Flying Geese, referring to the layout diagram for colour placement.

9 Lay out your Flying Geese units with the rest of your pieces in rows, again referring to the layout diagram. Sew the pieces into rows, then sew the rows together.

10 Make a quilt sandwich with your backing, batting and finished quilt top, and baste in place.

11 Quilt using Sashiko stitches, as outlined in the Technique Focus. We used straight lines about ½in apart in the light section of the quilt, then added lines in a basket weave pattern to the dark section.

12 Press your binding in half, wrong sides together, and use it to bind your quilt.



Layout diagram

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Tuck into your summer picnic with Jessie Fincham's stylish, insulated food and drink carriers using Insul-Shine.

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YOU WILL NEED

- Upper tote fabric one (1) fat quarter
- Lower tote fabric one (1) fat quarter
- Contrast fabric one (1) fat eighth
- Handle fabric one (1) fat eighth
- Muslin (US) or Calico (UK) 19in x 18½in
- Insul-Shine 1⅞yd
- Cotton batting 19in x 18½in
- Firm iron-on interfacing ½yd
- Magnetic snap
- Jute webbing 1yd
- Cotton webbing 1yd
- Binding clips (optional)
- Cardboard or plastic bag base 9½in x 7in

FINISHED SIZE

- 12½in wide x 11in high x 7½in deep



These sweet Bonnie Christine prints are perfect for an alfresco dining experience.

LUNCH BAG

NOTES

- Seam allowances are ½in, unless otherwise noted.
- RST = right sides together.
- WST = wrong sides together.
- Insul-Shine is a reflective insulated batting. If you'd rather not use this, quilt a piece of lining fabric on top of a large piece of batting and use to cut your lining pieces.

FABRICS USED

- Hello Bear by Bonnie Christine for Art Gallery Fabrics.

CUTTING OUT

- 1 From the upper tote fabric cut:
 - Two (2) 19in x 8in pieces.
 - One (1) 4in x 2in piece.
- 2 From the lower tote fabric cut:
 - One (1) 19in x 18½in piece, for base.
- 3 From the contrast fabric cut:
 - Two (2) 5in x 2¼in piece, for bag flap.
 - Two (2) 19in x 2in strips, for bias edge.
- 4 From the handle fabric cut:
 - Two (2) 18in x 4½in pieces, for handles.

SWAP THE INSULATED LINING FOR SOME QUILTED FABRIC FOR A TOTE YOU CAN TAKE ANYWHERE.

- 5 From the interfacing cut:
 - Two (2) 19in x 8in pieces, for top section.
 - Two (2) 5in x 2¼in pieces, for bag flap.

- 6 From Insul-Shine batting cut:
 - One (1) 31in x 19in piece.
 - Two (2) 11in x 8in pieces.

SEW THE BODY OF THE BAG

- 7 Pair up the interfacing pieces with the matching fabric pieces and fuse each one to the wrong side of the fabric.

- 8 Create a quilt sandwich with your muslin, cotton batting and bag base piece right sides up. Quilt as desired – we quilted ½in lines lengthways across the fabric. Square up the quilted section, and trim to 19in x 17½in.

- 9 Sew the interfaced top sections to the 19in edges of the base. If you're using a directional print, make sure the bottom of the print is attached to the base on each side (Fig 1).

- 10 To create a finished contrast strip for the middle of the bag, fold one 19in x 2in strip in half lengthwise and press. Unfold and then fold both long raw edges into the centre crease and press. Position this piece over the join between one of the base and side sections. Topstitch in place ⅛in from the long edges of the strip, using a matching thread colour. Repeat with the remaining strip on the other side (Fig 2).

ATTACH THE FLAP

- 11 Using a round object (like a large spool, or the end of a closed rotary cutter), trace a curve at one end of one flap piece. Attach one half of the magnetic snap to this flap, approximately ¾in from the curved end, following manufacturer's instructions, and reinforcing with a scrap of webbing.

- 12 Place the two flap pieces RST and sew the two long edges using a ¼in seam and following the curved line at the top. Leave the short straight end open (Fig 3). Trim the seam allowance around the curved edge, and clip a few notches to ease. Turn

Picnic set



right sides out through the unsewn bottom end and press.

13 Position the flap in the centre at the top of the bag, RST so the magnetic snap is facing upwards and raw edges are together. Baste in place (Fig 4).

ATTACH THE HANDLES

14 Place your fabric handle pieces right sides down and centre the jute webbing on top. Fold the long edges of the fabric over the jute webbing to enclose and sew in place, $\frac{1}{8}$ in from each edge.

15 Centre the cotton webbing over the back of each handle and topstitch $\frac{1}{8}$ in from the edge of the webbing on each side.

16 Measure and mark 6in from the sides of your bag at the top and bottom. Position the centre of each handle end at these marks, with RST. Baste in place (Fig 5).

CONSTRUCT THE BAG

17 Press under 1in of fabric at the top and bottom of the bag, and hold in place with binding clips. Now fold the bag in half

Constructing the lunch bag...



Fig 1

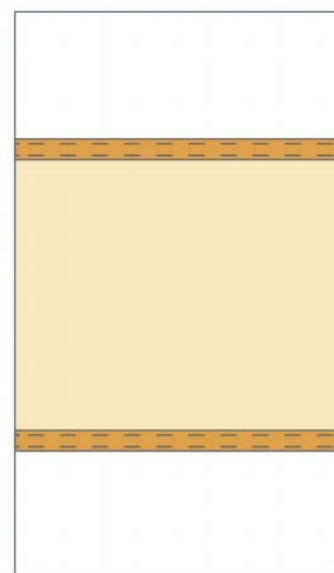


Fig 2



Fig 3

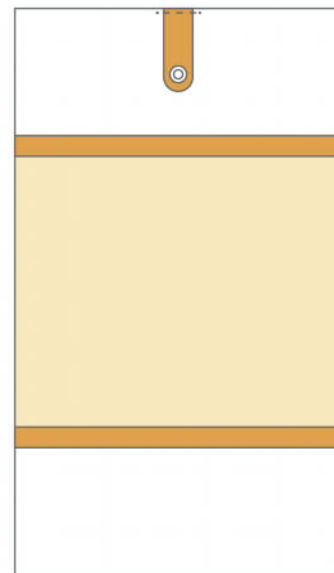


Fig 4

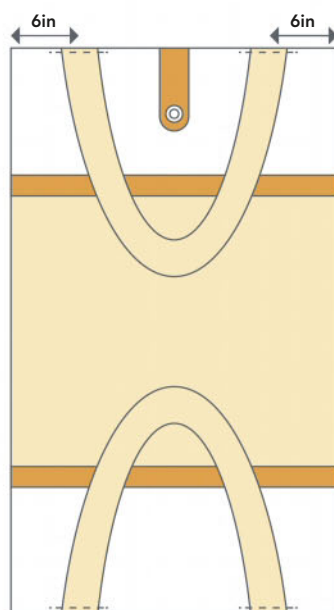


Fig 5

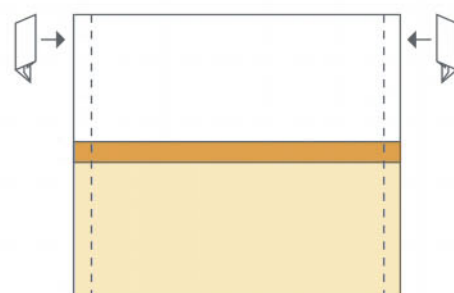


Fig 6

with RST, making sure the contrast strips line up at each side. Pin together and then sew down both sides of the bag.

18 Fold your 4in x 2in upper fabric in half lengthways, unfold and press the long raw edges into the centre in the same way as you did with your contrast strip. Press under $\frac{1}{4}$ in at the short end of each strip. Now, refold the strip in half along the length, enclosing all raw edges and press. Cut the strip in half so you have two 2in x $\frac{1}{2}$ in strips with one short raw edge.

19 Place your folded strips at the top of the bag, enclosing the seam, with the raw edge toward the bottom (Fig 6). Topstitch along the folded edge. This piece will hide the raw edges of the seam when the lining is sewn in later (Fig a).

20 Flatten the bag and pinch out the corners to create points. Measure $3\frac{1}{2}$ in from the tip of the seam and draw a line across the measurement (Fig b). Sew along this line. Repeat on the other side. Turn right sides out and you should now have a boxy bag shape.

21 Mark a dot approximately $1\frac{1}{4}$ in from the top of the bag in the centre of the side opposite the flap, on the right side of the fabric. Position the other half of the magnetic clasp over the dot you marked, piercing the fabric and reinforcing with a scrap of webbing on the reverse.

ADD THE INSUL-SHINE

22 Take the larger piece of Insul-Shine and fold both shorter edges to the wrong



The clasp closure makes sure the contents of the bag are secure, but you could use a button instead.

side by 1in. Sew in place with a $\frac{1}{4}$ in seam. Fold in half with RST so the short edges meet and sew the sides together. Finish the seam allowances with a zigzag stitch and pink the edges to reduce bulk.

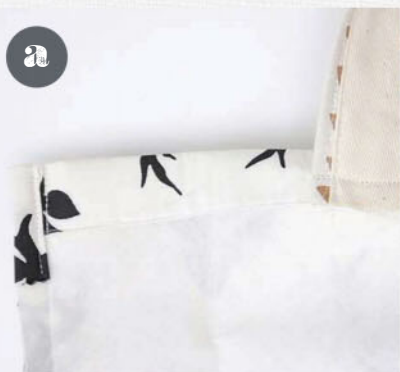
23 Create the boxed corners on the Insul-Shine lining bag, following the instructions in step 20.

24 Place the Insul-Shine lining inside the fabric bag with WST, lining up the seams, and clip in place. Topstitch around the upper edge with a $\frac{1}{2}$ in seam. Make sure

your closure flap is folded upwards so it's poking out the top.

25 Take the smaller pieces of Insul-Shine, fold over one short edge by 1in and sew $\frac{1}{4}$ in from the fold on each piece. Place the two pieces RST and stitch around the three unfolded sides. Zigzag stitch and pink the seam allowances to finish. Turn right sides out and insert your cardboard or plastic base inside (Fig c). Position this at the base of the finished bag to give you a removable bag base, which will allow you to machine wash your bag and base pocket!

Finishing the lunch bag...



Picnic set

YOU WILL NEED

- Main fabric 11½in x 9¼in
- Top fabric 16in x 5in
- Contrast fabric 11½in x 2in
- Drawstring fabric 18in x 2in
- Insul-Shine 16in x 9¼in
- Iron-on interfacing 16in x 9¼in

FINISHED SIZE

- 12½in high x 3½in diameter

DRAWSTRING BOTTLE COOLER

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- RST = right sides together.
- WST = wrong sides together.

CUTTING OUT

- 1 From the top fabric, cut one (1) top section 12in x 5in and one (1) 4in diameter circle
- 2 From the iron-on interfacing, cut one (1) 11½in x 9¼in rectangle and one (1) 4in diameter circle.
- 3 From the Insul-Shine piece, cut one (1) 11½in x 9¼in rectangle and one (1) 4in diameter circle.

SEW THE TOP

- 4 Take the 12in x 5in piece of top fabric and press under ¼in along each short end. Topstitch in place ½in from the fold. Press under ¼in along one long edge and topstitch in place. Fold and press this edge under again by 1in. Topstitch ½in from the fold, forming a channel for your ties (Fig a).

- 5 Fold in half RST, bringing the short ends together. Mark a line 2in up from the lower raw edge. Sew along the side, from the bottom edge up to your mark (Fig b).

SEW THE BODY

- 6 Centre the interfacing on the wrong side of the main fabric piece and press. Fuse the interfacing circle to the reverse of the top fabric circle.

FIZZ FOR YOU

The perfect accompaniment to a picnic in the park is surely a bottle of something bubbly!



Constructing the top...



Picnic set



Add a contrasting channel.

ADDING THE CONTRAST STRIP ALLOWS YOU TO STITCH THE LINING IN PLACE WITHOUT YOUR STITCHES SHOWING UP ON THE OUTSIDE

7 Press your contrast fabric strip in half lengthwise, WST. Layer the contrast piece over the top of the main fabric piece, aligning the raw edge at the top. Topstitch in place $\frac{1}{8}$ in from the folded edge of contrast fabric (Fig 1). Fold in half lengthwise, RST. Sew along the long edge to create a tube (Fig 2).

8 Position the circular base at the bottom of the body section, RST. Sew in place, stitching slowly around the circle. Turn right side out.

9 Place the top section over the body, RST, matching seams and raw edge. Sew around the upper edge, then press the top section up, away from the body.

SEW THE LINING

10 Take the Insul-Shine piece and fold one long edge to the wrong side by $\frac{1}{2}$ in and

topstitch in place. Fold in half with RST and sew along the side seam, as you did for fabric body piece. Finish the seam with a zigzag stitch in the seam allowance, then pink the edge to reduce bulk.

11 Place the Insul-Shine base piece RST with lining and sew in place as before. Finish the seam with a zigzag stitch and pinked edge as before to finish the lining.

12 Turn the lining bag right side out. Place the body inside the lining, WST.

13 Whipstitch along the upper edge of the lining tube to attach it to the body tube. Stitch slowly and carefully so that your stitches only pass through one layer of the lining and are hidden by the contrast strip of fabric on the body piece.

ADD THE TIES

14 Press under $\frac{1}{2}$ in at each short edge of your drawstring fabric strip. Press the strip in half lengthways, WST. Unfold and press the long raw edges in to the centre. Fold in half again, to enclose the raw edges. Topstitch along each edge to finish.

15 Knot each end of the strip and insert a safety pin in one end. Insert the closed pin into the drawstring channel of the fabric top and push through to the other end.

Constructing the body...

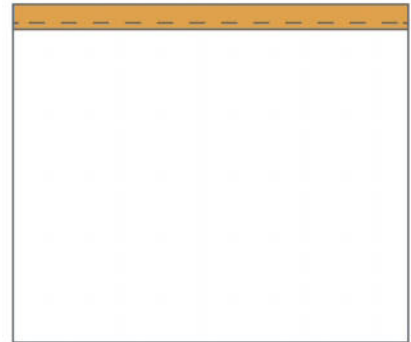


Fig 1

Line up the top seams carefully before sewing into a tube.

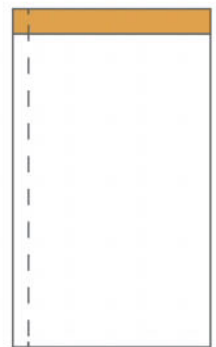


Fig 2



A drawstring keeps your bottle secure!

JESSIE FINCHAM
England



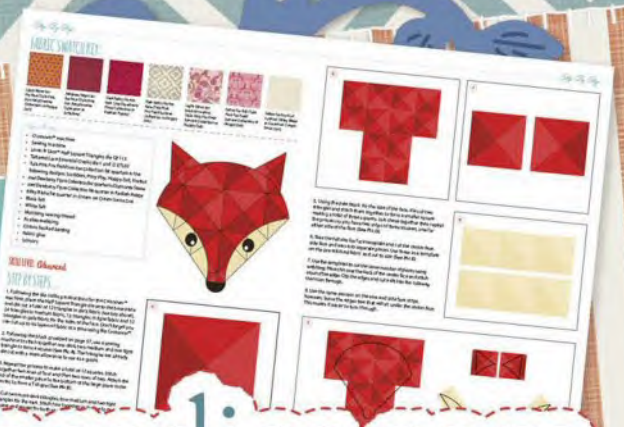
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BEAUTIFUL BLOOMS

Oh-so dainty and delicate, a variety of vintage florals come together in this strip-pieced quilt that's fresh yet feminine.



Vintage prints

VINTAGE
PRINTS



HELLO PETAL

Dive into your fabrics and pull out your most precious prints – Karen Lewis has a scrap-happy quilt that's the perfect stash buster!

Indulge your feminine side with ladylike florals...

YOU WILL NEED

- Assortment of print fabrics, 3½yds total
- White fabric ¼yd
- Backing fabric 56in x 80in
- Batting 56in x 80in
- Binding fabric ½yd

FINISHED SIZE

- 48in x 72in approx

NOTES

- All seam allowances are ¼in, unless otherwise noted.
- HST = half-square triangle.
- Press all fabrics well before cutting.
- RST = right sides together.
- Press seams open unless otherwise instructed.

FABRICS USED

- Fabrics used for this project are vintage scraps supplied by Gertrude Made (gertrudemade.com) and lace trim supplied by Fabworks (fabworks.co.uk)

QUILT

CUTTING OUT

1 From print fabrics cut an assortment of 1½in, 2in, 2½in and 3in strips. These will be trimmed down as needed when piecing your blocks.

2 From white fabric cut:
 ■ One (1) WOF x 1½in strip.
 ■ One (1) WOF x 2in strip.

With so much going on, you need a plain binding.



The looped quilting pattern is simple to work and adds a freestyle feel that suits the floral prints.

- One (1) WOF x 2½in strip.
 - One (1) WOF x 3in strip.
- 3 From binding fabric cut six (6) 2½in x WOF strips.

We love all the colours and little details in each floral print.



PIECING THE BLOCKS

4 The quilt is made up of fifty (50) blocks – you will need to make a total of forty-one (41) Block A, five (5) Block B and four (4) Block C, as follows.

BLOCK A

5 Trim 9in long pieces from an assortment of print strips and sew them together along the length, making a panel approximately 9in x 30in.

6 Cut three (3) 8½in square blocks from the panel. Using any remaining scraps from this panel, start piecing a second panel. Keep sewing strips in panels and cutting blocks until you have forty-one (41) Block A in total (Fig 1).

BLOCK B

7 Trim pieces from your print strips to between 3in – 6in long. You will need approximately twenty-five (25) pieces.

Vintage prints

8 Sew one of the print pieces to the end of a white strip of the same width. Trim the unit to 9in long, measuring from the print end (Fig 2). Repeat with each print strip.

9 Sew the 9in strips together along the length into a panel approximately 9in x 45in. Cut five (5) $8\frac{1}{2}$ in square Block B from the panel (Fig 3).

BLOCK C

10 Trim your remaining print strips to between 10in–14in long. Sew these to the ends of matching white strips as before, but trim each unit to 17in long.

11 Sew the 17in strips together along the length to form a panel approximately 17in x 36in, then cut four (4) $8\frac{1}{2}$ in x $16\frac{1}{2}$ in Block C from the panel (Fig 4).

ASSEMBLING THE QUILT TOP

12 Arrange your blocks as shown in the layout diagram. Rows 1, 3, 5, 7 and 9 will each have five (5) Block A and one (1) Block B with the Block A's alternating direction across the row. Rows 2, 4, 6 and 8 will each have four (4) Block A and one (1) Block C, with the Block A's alternating direction across the row in the opposite configuration.

13 Sew the blocks together in rows and press. Then sew the rows together, again pressing the seams when you're done.

QUILTING AND FINISHING

14 Make a quilt sandwich and baste using your preferred method. Quilt as desired, we used an all-over looping design.

15 Trim away any excess batting and backing fabric and square up the quilt ready for binding. Join the binding strips together into one long length and use this to bind your quilt.

Constructing the quilt...

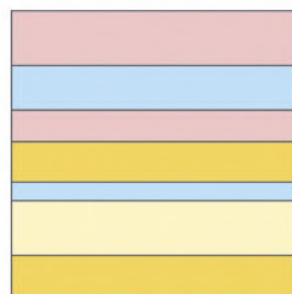


Fig 1: Block A

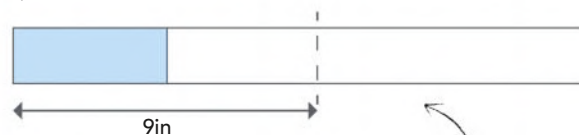


Fig 2

Measure 17in from the print end to form the wider Block C.

Make sure you measure 9in from the print fabric end to form Block B.

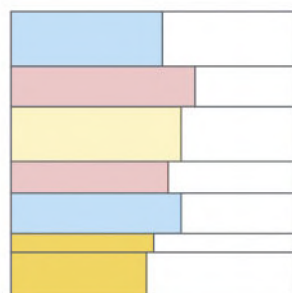


Fig 3: Block B

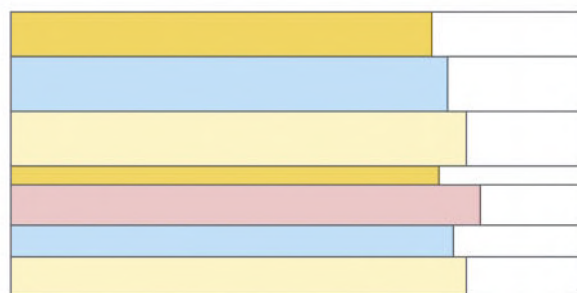
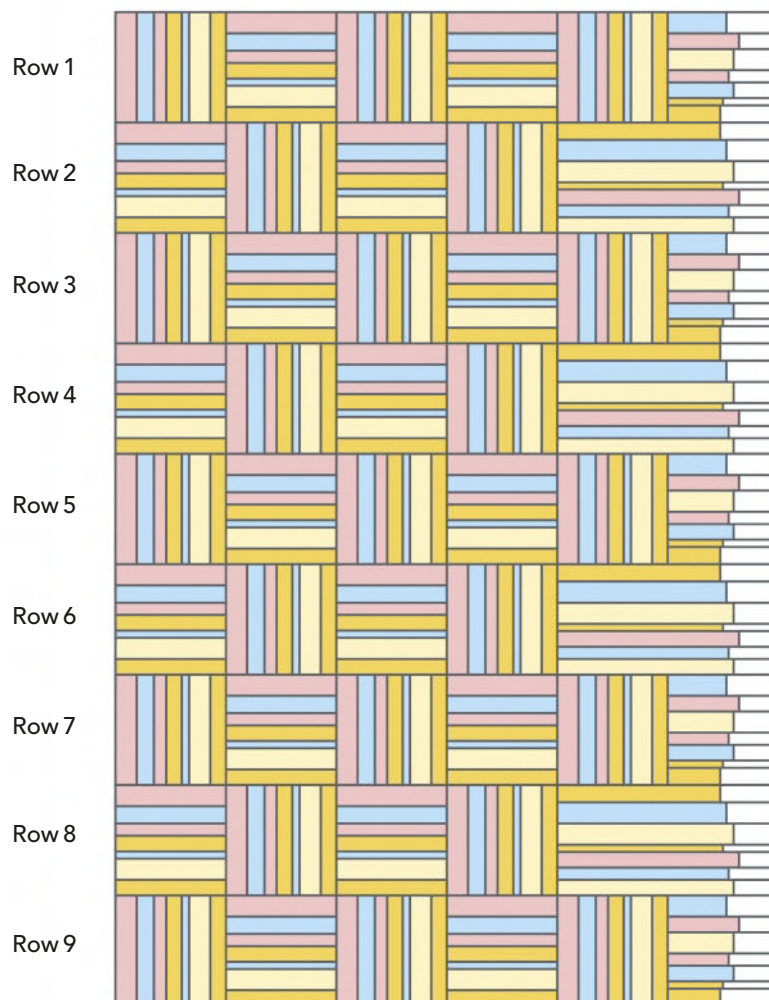


Fig 4: Block C



Layout diagram



KAREN
LEWIS

England



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YOU WILL NEED

- Assortment of print fabrics, 1½yd in total
- White fabric one (1) fat eighth, plus one (1) 32½in x 6in piece
- Lace trim 35in long
- Backing fabric 40in square
- Batting 40in square
- Binding fabric one (1) fat quarter

FINISHED SIZE

- 32in x 37in approx

WALL HANGING

CUTTING OUT

1 From print fabrics cut an assortment of 1½in, 2in, 2½in and 3in strips. These will be trimmed down as needed when piecing your blocks.

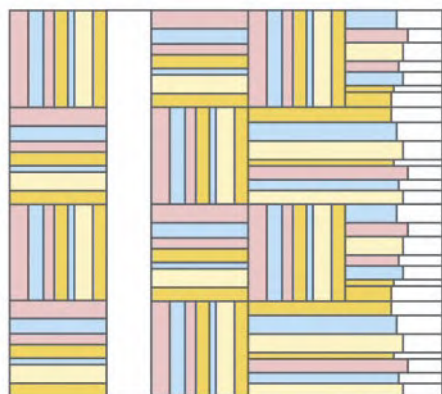
2 From white fabric cut:
 ■ One (1) 22in x 1½in strip.
 ■ One (1) 22in x 2in strip.
 ■ One (1) 22in x 2½in strip.
 ■ One (1) 22in x 3in strip.
 ■ One (1) 32½in x 6in strip.

3 From binding fabric cut seven (7) 2½in x 22in strips.

PIECING THE BLOCKS

4 The wall hanging is made up of fourteen (14) blocks – you will need to make a total of ten (10) Block A, two (2) Block B and two (2) Block C, as per the quilt instructions on pages 82 and 83.

Piecing the wall hanging...



Layout diagram



LACY LOVELINESS

For extra vintage charm, add some lace trim over a strip of white fabric.

ASSEMBLING THE QUILT TOP

5 Arrange the blocks as shown below left, with the 32½in x 6in strip of white fabric in between the two columns of Block A.

6 Sew the right-hand section of blocks together into rows, then sew the rows together. Sew the blocks on the left into one column. Now sew these two sections together with the 32½in x 6in white strip in between and press.

QUILTING AND FINISHING

7 Make a quilt sandwich and baste using your preferred method. Quilt as desired – we used an all-over looping design over the blocks.

8 Position the lace trim over the white strip and pin in place. Sew using horizontal lines of quilting across the length of the white strip.

9 Trim away any excess batting and backing fabric and square up the quilt ready for binding. Join the binding strips together into one long length and use this to bind the wall hanging.



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BOHO FLORALS

BOHO FLORALS

Wedge

ENLARGE 200%

BOHO FLORALS

Square

ENLARGE 200%

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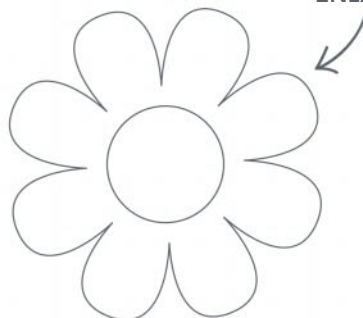


BOHO FLORALS

BOHO FLORALS

Round Flower

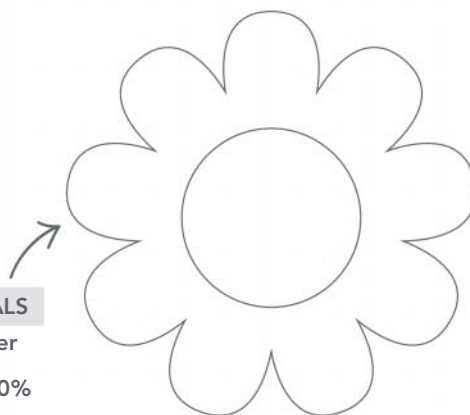
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BOHO FLORALS

Square Flower

ENLARGE 200%

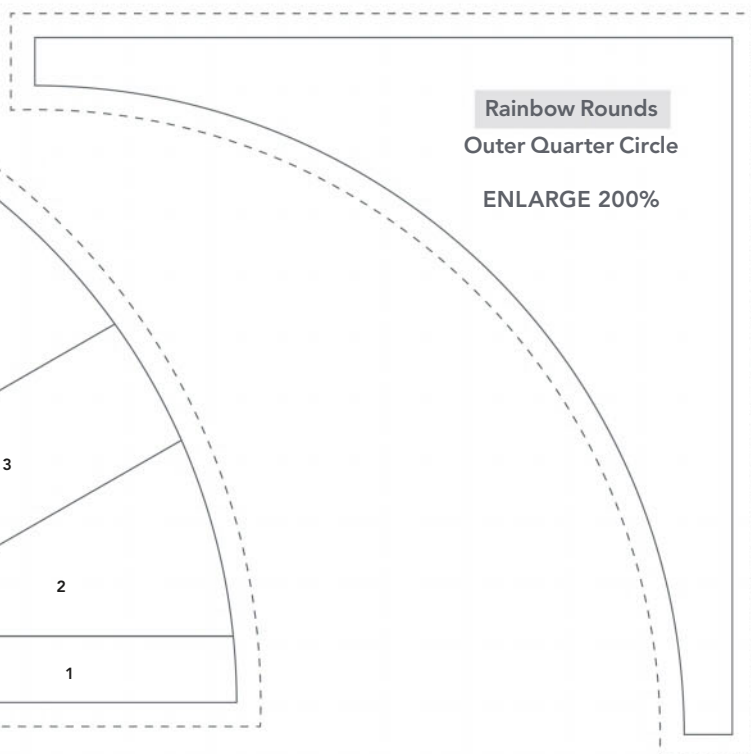


RAINBOW ROUNDS

Rainbow Rounds

Outer Quarter Circle

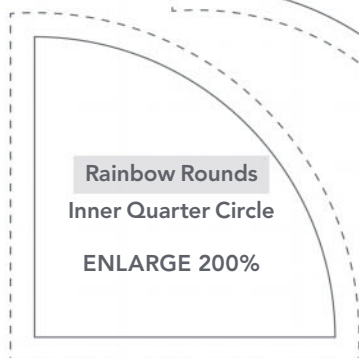
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Rainbow Rounds

Inner Quarter Circle

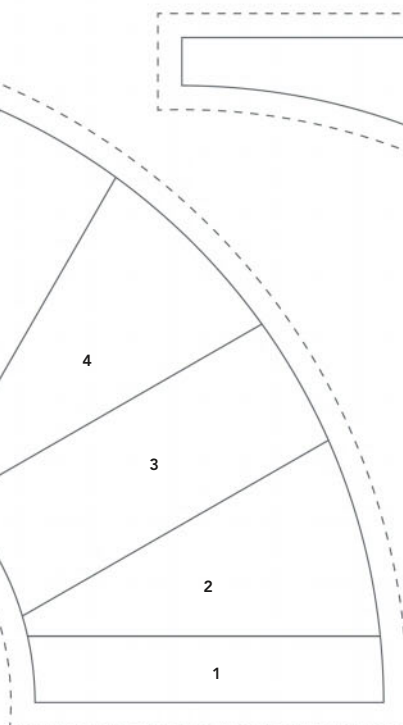
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Rainbow Rounds

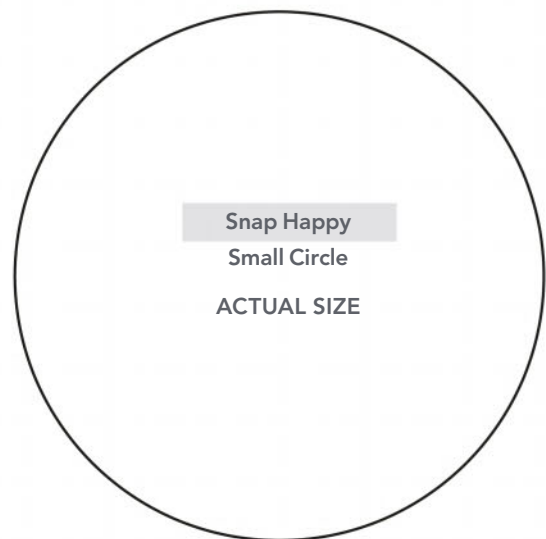
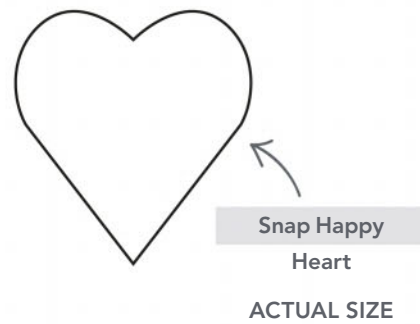
Quarter Wheel

ENLARGE 200%



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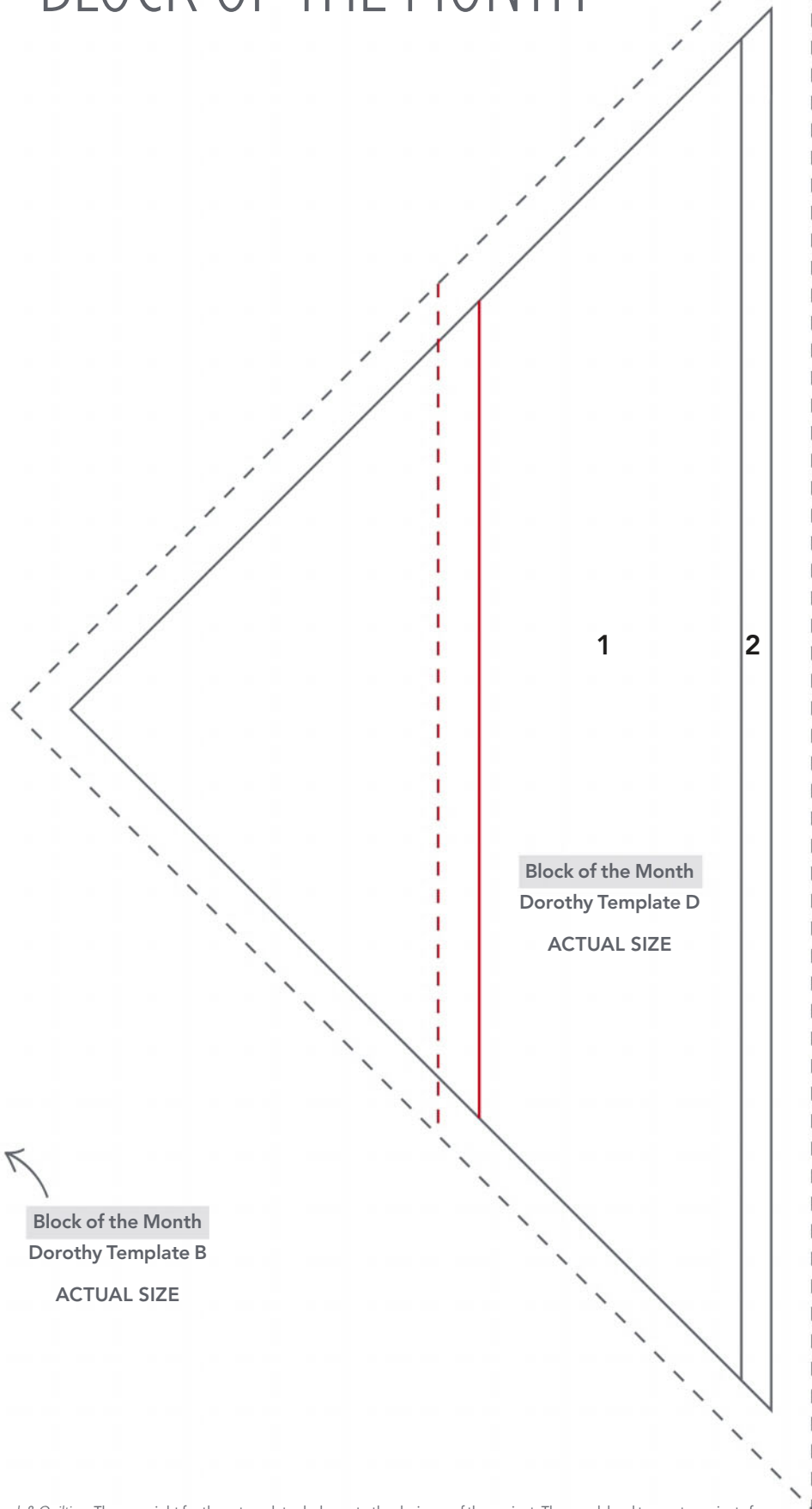
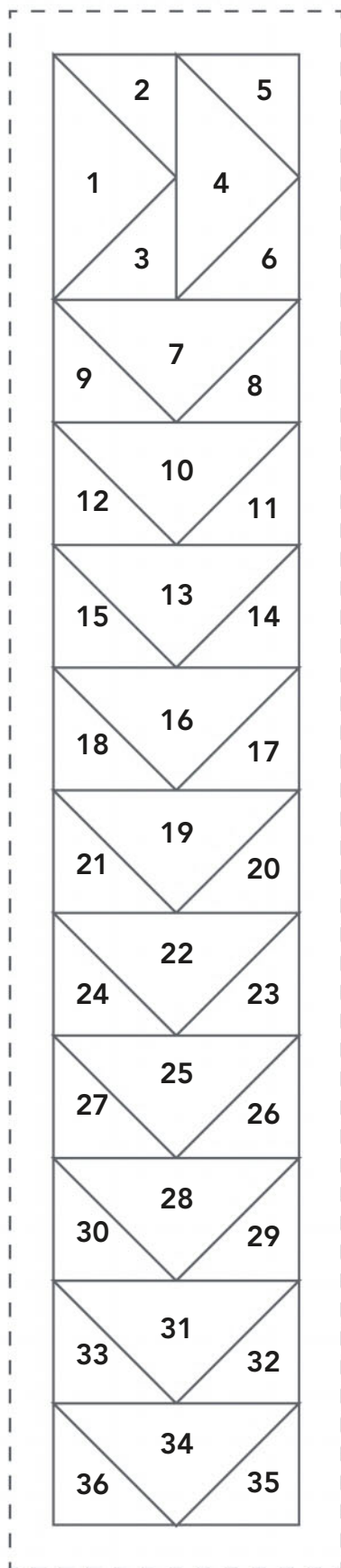
SNAP HAPPY



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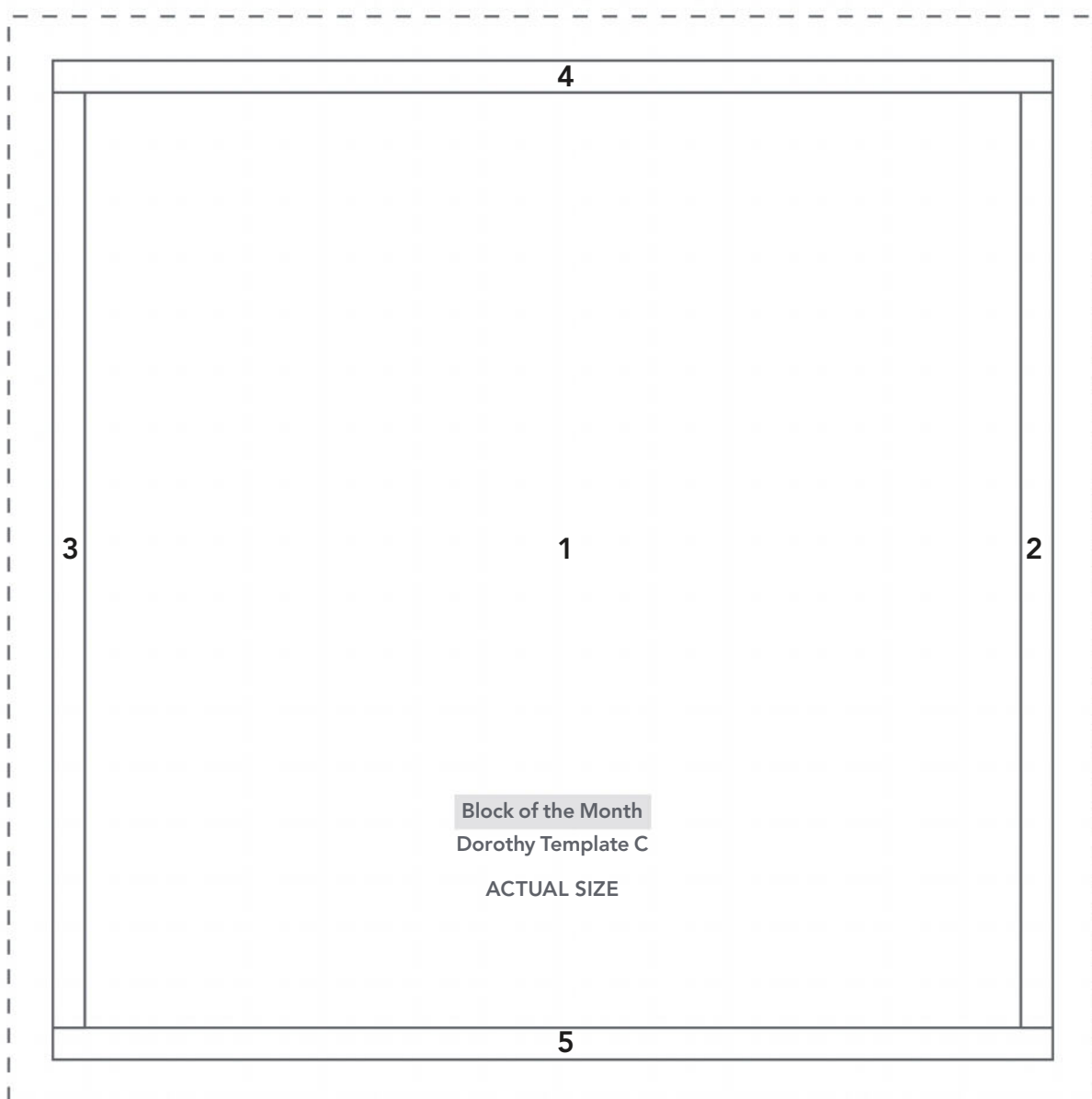
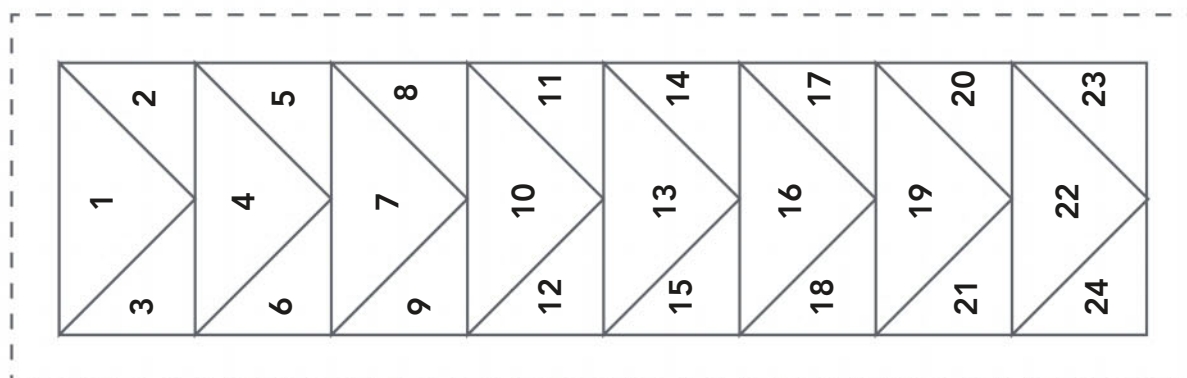
BLOCK OF THE MONTH



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Block of the Month
Dorothy Template A

ACTUAL SIZE



Block of the Month
Dorothy Template C

ACTUAL SIZE

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NEXT ISSUE

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With so much quilty
goodness, we think next
month's issue is the
cat's whiskers!



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folksy.com/shops/JennySibthorp

Jessica Nielsen

jessicanielsen.nl

Jessie Fincham

messyjessecrafts.blogspot.com

Jo Avery

mybearpaw.com

Karen Lewis

karenlewistextiles.com

Kim Kight

kight.kim

Laura Pritchard

dimplestitch.wordpress.com

Libs Elliott

libselliott.com



The Little White House

www.littlewhitehouse.co.uk



The Log Cabin

www.logcabin-brentwood.co.uk

Lynne Goldsworthy

lilysquilts.blogspot.co.uk

Nicole Calver

snipssnippets.blogspot.co.uk



Plush Addict

www.plushaddict.co.uk

Salty Oat

saltyoat.blogspot.co.uk



Sew Creative

www.sewcreative.co.uk

Sew and Quilt

sewandquilt.co.uk

Sharon Holland

sharonhollanddesigns.com

Svetlana Sotak

sotakhandmade.blogspot.co.uk

Tula Pink

tulapink.com



MEET THE TEAM

EDITOR Jenny Fox-Proverbs

ART EDITOR Robin Coomber

DEPUTY EDITOR Alice Blackledge

TECHNICAL EDITOR Sarah Griffiths

CONTRIBUTORS

Ali Burdon • Amber Carrillo • Anna Graham • Becky Skuse
Elizabeth Elliott • Jeni Baker • Jennifer Campbell Kirk
Jessie Fincham • Jo Avery • Karen Lewis • Laura Pritchard
Lynne Goldsworthy • Nicole Calver • Svetlana Sotak • Tina Glencross

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ADVERTISING

Senior Advertising Manager Penny Stokes • 01173 008 206
Senior Sales Executive Beckie Pring • 01173 008 205
Sales Executive Tiffany Jackson • 01173 008 203
Adsetting by ITM

MARKETING AND CIRCULATION

Direct Marketing Manager Elizabeth Daly
Newstrade Marketing Manager Janine Smith

PRODUCTION

Production Controller Derrick Andrews
Production Manager Emma McGuinness / Sian Rodgers
Production Director Sarah Powell

LICENSING

Director of International Licensing & Syndication Tim Hudson

PUBLISHING

Publisher (Sewing Portfolio) Liz Taylor
liz.taylor@immediate.co.uk
Group Senior Editor Julie Taylor
Group Art Director Matthew Hunkin
Chairman Stephen Alexander
Chief Executive Officer Tom Bureau
Managing Director, Bristol Andy Marshall
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BUYING

Paul Torre • Karen Flannigan • Corinne Mellerup

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WRITE TO US

Love Patchwork & Quilting,
Tower House, Fairfax Street, Bristol, BS1 3BN.



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Vintage Sweethearts
Love Patchwork & Quilting

Block of the Month

by Lynne Goldsworthy

MERCHANT & MILLS

25

MERCHANT & MILLS
1 OUNCE DRESSMAKING
PINS

Carlygn & H. Graham

BRIDGES CLOTHES PATTERNS NOTIONS



Vintage Sweethearts
Love Patchwork & Quilting



Dorothy

Whip up a batch of these teeny weeny Flying Geese, and pair with a simple white centre to make this classic combo block!

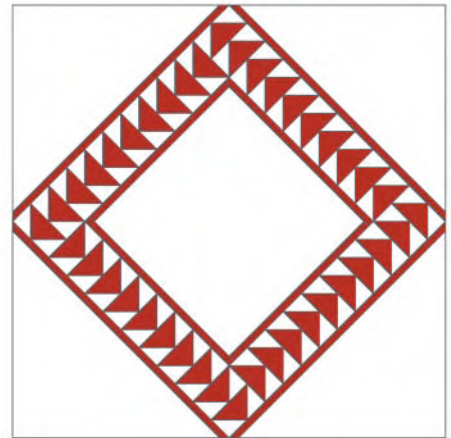
Circles and Dots in Cherry

MIMOSA

WorldMags.net

DARLING DOROTHY

Mix and match paper-pieced templates to make an on-point block that dazzles!



Layout diagram: Darling Dorothy block

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press all of the seams open, unless otherwise instructed.
- Templates include seam allowances, where necessary.
- Wash and press all of your fabrics well before cutting.
- Shorten your stitch length to 1.5 for paper piecing.
- RST = right sides together.
- HST = half-square triangles.

FABRICS USED

- Circles and Dots in Cherry from Mimosa collection for Windham Fabrics.

CUTTING OUT

- 1 Cut the print fabric as follows:
 - Twenty (20) 2in squares, each cut in half on the diagonal (for sections 1, 4, 7, 10, 13, 16, 19 and 22 on Templates A and B, and sections 25, 28, 31 and 34 on Template B).
 - Four (4) 1in x 7in rectangles (for sections 2, 3, 4 and 5 on Template C).
 - Four 1in x 10in rectangles (for section 2 on Template D).
- 2 Cut the white fabric as follows:
 - One (1) 6in square (for section 1 on Template C).
 - Two (2) 8in squares, each cut in half on the diagonal (for section 1 on Template D).
 - Forty (40) 2in squares, each cut in half on the diagonal (for sections 2, 3, 5, 6, 8, 9, 11, 12, 14, 15, 17, 18, 20, 21, 23 and 24 on Templates A and B, and sections 26, 27, 29, 30, 32, 33, 35 and 36 on Template B).

YOU WILL NEED

- Print fabric one (1) fat quarter
- White fabric $\frac{1}{2}$ yd
- Two (2) copies of Template A (see page 85)
- Two (2) copies of Template B (see page 85)
- One (1) copy of Template C (see page 85)
- Four (4) copies of Template D (see page 85)

FINISHED SIZE

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



PIECING THE TEMPLATES

3 The Dorothy block is made up of two Template A units, two Template B units, one Template C unit and four Template D units. Each is foundation paper pieced, trimmed to size, the papers removed and the block is then assembled as shown in the layout diagram. For the main block, ignore the red lines on the C templates.

4 Pin one print fabric 2in HST to the back of one of the A templates making sure that it covers the whole of section 1 plus at least $\frac{1}{4}$ in on each side (Fig 1). The wrong side of the fabric should be facing the back of the template.

5 Pin a white fabric 2in HST RST with the white HST, pinning along the seam line between sections 1 and 2 so that, once the seam is sewn and the print fabric is folded over, it will cover section 2 by at least $\frac{1}{4}$ in on each side.

6 Flip the paper template over so the printed side is up and sew along the line between sections 1 and 2 extending the seam by approximately $\frac{1}{4}$ in beyond each end (Fig 2).

7 Press the print fabric over so it covers section 2 and extends at least $\frac{1}{4}$ in beyond each side (Fig 3).

8 Repeat using a white fabric 2in HST for section 3 on the template.

9 Trim sections 2 and 3 to $\frac{1}{4}$ in beyond each seam line between those two sections and section 4 (Fig 4). This enables you to line up the next HST against the $\frac{1}{4}$ in seam allowance. Be careful to only trim the fabric and not the paper.

10 Continue to piece the rest of Template A in the same way until all sections are pieced. Make two of Template A.

11 Piece two (2) Template B, one (1) Template C and four (4) Template D, using the same method.

12 Trim to size along the dashed lines.

13 Fold the papers along the seam lines and then remove them in reverse number order from highest to lowest.

ASSEMBLING THE BLOCK

14 Sew the two A units to either side of the C unit so the geese point in opposite directions (Fig 5). Press seams.

15 Sew the two B units to the top and bottom of the block, checking the geese point in the correct direction (Fig 6).

16 Sew the four D units to the four corners of the block and trim to $12\frac{1}{2}$ in to finish the block.

Making up Dorothy!

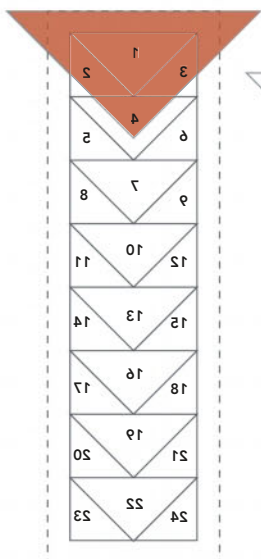


Fig 1

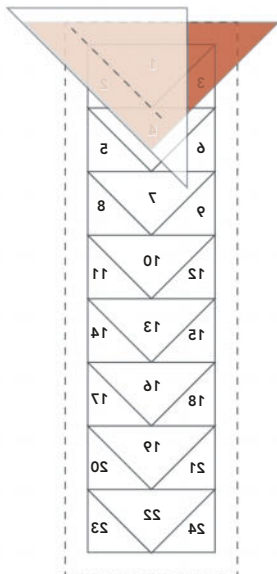


Fig 2

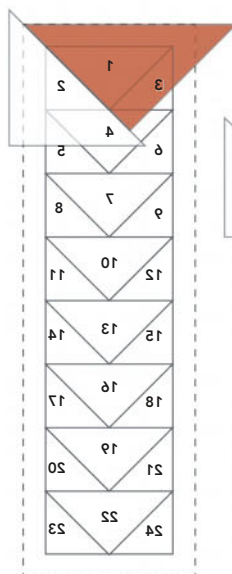


Fig 3

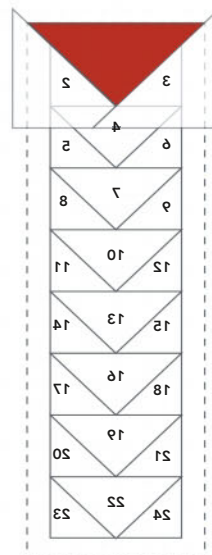


Fig 4



Fig 5

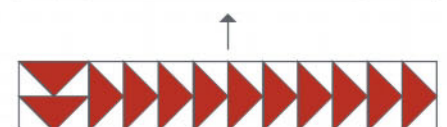
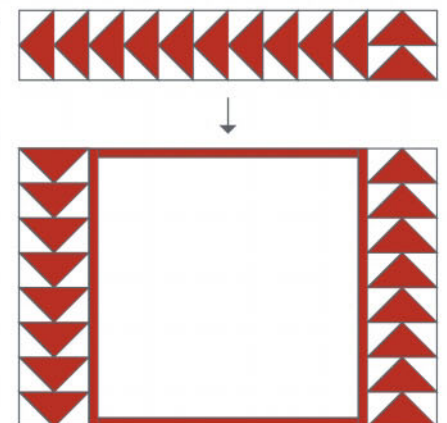
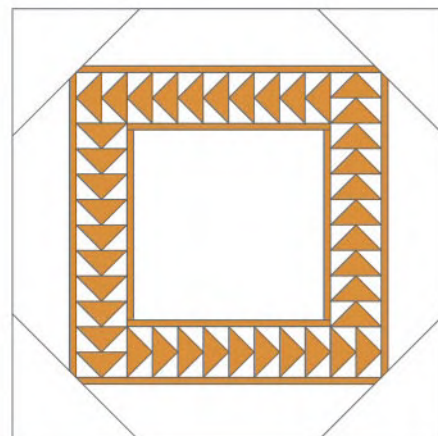


Fig 6

Sew a little beyond each seam line and backstitch at each end to secure.

DOROTHY RESTYLED

Give your Flying Geese a quick twist and shake to put the spin on your block.



Layout diagram: Dorothy Restyled block

FINISHED SIZE

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

FABRICS USED

- Leaves and Berries in Mandarin from Mimosa collection for Windham Fabrics.

CUTTING OUT

- 1 Cut the print fabric as follows:
 - Twenty (20) 2in squares, each cut in half on the diagonal (for sections 1, 4, 7, 10, 13, 16, 19 and 22 on Templates A and B, and sections 25, 28, 31 and 34 on Template B).
 - Four (4) 1in x 7in rectangles (for sections 2, 3, 4 and 5 on Template C).
 - Four 1in x 10in rectangles (for section 2 on Template D).
- 2 Cut the white fabric as follows:
 - One (1) 6in square (for section 1 on Template C).
 - Four (4) 3in x 10in rectangles (for section 1 on Template D).
 - Forty (40) 2in squares, each cut in half on the diagonal (for sections 2, 3, 5, 6, 8, 9, 11, 12, 14, 15, 17, 18, 20, 21, 23 and 24 on Templates A and B, and sections 26, 27, 29, 30, 32, 33, 35 and 36 on Template B).
 - Two (2) 5in squares, each cut in half on the diagonal (for the four corners of the block).

ASSEMBLING THE BLOCK

- 3 Piece the block in the same way as the main block, but first trim Template D to the red dashed line. Once the block is pieced, add the four 5in HSTs to the corners of the block and trim to 12½in square to finish it off.

YOU WILL NEED

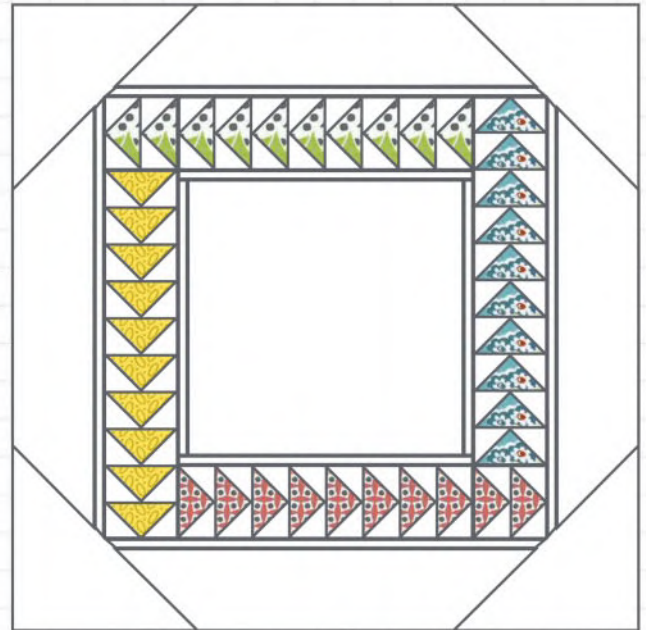
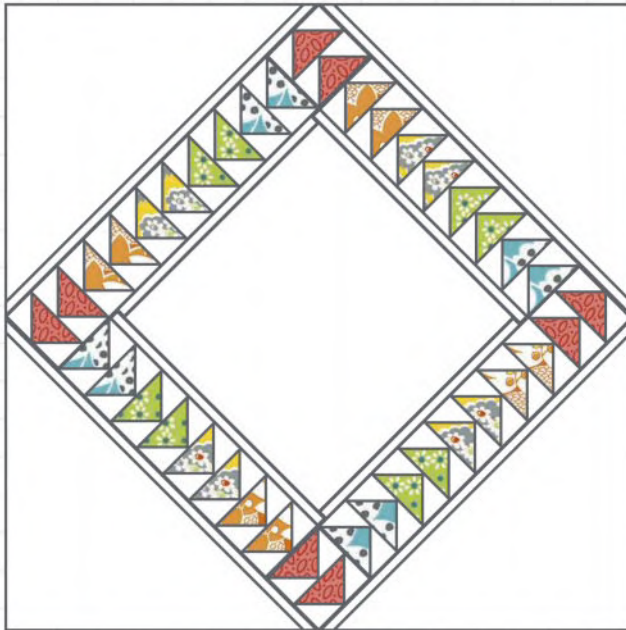
- Print fabric one (1) fat quarter
- White fabric ½yd
- Two (2) copies of Template A (see page 85)
- Two (2) copies of Template B (see page 85)
- One (1) copy of Template C (see page 85)
- Four (4) copies of Template D (see page 85)

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



DESIGN IT YOURSELF

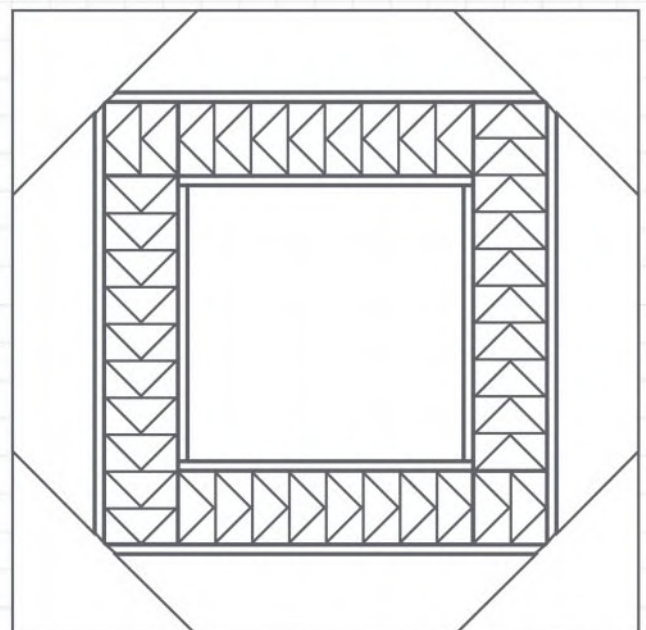
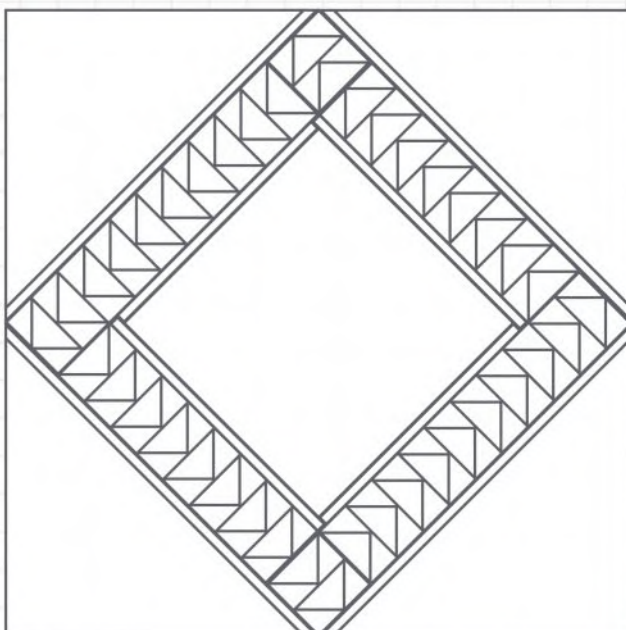
Fancy trying something a little bit different? Audition your own fabric combos with our ready-to-colour blocks.



- VARIATION 1: FABRICS USED**
- A ■ Fabric A – Tonal in Coral
 - B ■ Fabric B – Leaves and Berries in Mandarin
 - C ■ Fabric C – Blossoms in Sunflower
 - D ■ Fabric D – Daisies in Lime
 - E ■ Fabric E – Main Print in Aqua

- VARIATION 2: FABRICS USED**
- A ■ Fabric A – Blossoms in Aqua
 - B ■ Fabric B – Main in Lime
 - C ■ Fabric C – Tonal in Sunflower
 - D ■ Fabric D – Uneven squares in Coral

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



SWOON BLOCKING

Let's talk colour!

Angie Wilson shares the lessons learnt tackling the iconic Swoon block.

For a while, the Swoon quilt was the must-make project. If you missed the craze, it's a fab pattern by Camille Roskelley that takes a traditional patchwork block and super-sizes it.

When I made my first Swoon (yes, I've made more than one!) it was only the third quilt top I'd ever made and the first real patchwork I'd done since my beginner's quilt course. And let me say, I wasn't the star pupil of that class. That said, making those Swoon blocks taught me a valuable lesson: choosing fabrics is like preparing a wall to be painted – the more time you spend on it, the better the result.

I'm not advocating analysis paralysis, but a bit of time spent considering and auditioning fabrics makes a big difference. The impact in the Swoon block comes from the interlocking pattern created by the star and the chevrons – if you don't play with contrast, your block will lack impact and definition. You don't have to be a colour genius or understand everything about tone, shade, saturation and hue to pull off good contrast. Mind you, if you get it right, you can pretend you knew all about those things!

This block also taught me about scale. If you have a fabulous big print, it's no use pairing it with another bold print, as these prints don't like sharing the spotlight. Use them with a smaller ditsy print (one with no noticeable direction) such as a polka dot.

Points are the other reason to be smart with your fabric choices for Swoon blocks. The points are what really make this block and if you choose a background colour that also appears in your block fabrics, you risk losing those sharp shapes. I learned this the

hard way when I used a white background and prints with white in them. I may have had perfect points but from a distance they were lost. This lesson has never left me and I think about it when I select fabrics. Why go to the trouble of getting nice points just to lose them to an optical illusion?

That said, if you take nothing but this tip away from this article I'll consider it a

success: listen to your own style. There are all kinds of colour theories out there – you could spend decades, and a lot of valuable quilting time, getting lost in them. But you just need to go with what you like. Anyone can give you advice and they'll gladly do so (whether you like it or not sometimes) but only you know what makes you happy. Life's too short to spend it making quilts that don't make you happy.



Making a Swoon quilt taught Angie a lot about fabric choice, which she used in her Hazel Hedgehogs and this vintage-inspired number.

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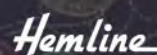
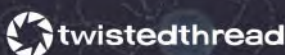
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THE BASICS

PREPARING YOUR FABRICS

Cut fabric pieces using the paper templates as a guide, cutting the fabric at least $\frac{1}{4}$ in larger than the template on all sides. Secure the paper template to the wrong side of the fabric using a dab of washable glue or a pin.

BASTING

There are various methods of basting fabric to the paper templates. Our preferred one is corner tacking, but you can find a complete guide to alternative methods over at the *Love Patchwork & Quilting* website.

CORNER TACKING

With this method the fabric is folded round the template and stitches are used to hold the fabric in place at the corners. If you want, you can leave the

basting stitches in place at the end of the project, so it makes sense to use a neutral-coloured thread to avoid show-through.

Secure the template to the centre of the fabric, then make the first fold and secure using a pin, binding clip or a plastic-covered paperclip. Fold the next side down and make a double stitch through the fabric folded at the corner. Move to the next corner and repeat, until all corners are tacked in place. Knot the thread back at the first corner. Press.

STITCHING UNITS TOGETHER

Take two prepared pieces and put right sides together, making sure you're matching the corners as accurately as possible. Pin or hold tightly as you whipstitch them together.

Whipstitch is worked from right to left, if you're right

ONLY REMOVE PAPERS FROM PIECED SECTIONS ONCE THEY ARE SURROUNDED ON ALL SIDES, UNLESS INSTRUCTED.

handed. Bring the needle through the top piece, just picking up a couple of threads from the fabric, and down through the other piece, again only picking up a couple of threads and taking care not to stitch through the paper template. The stitches should be worked close together, about a needle's width apart.

Start and finish your stitching with a quilter's knot or a couple of tiny backstitches hidden in the seam allowance.

HAND APPLIQUÉ

Hand appliqué stitch is also worked from right to left, if you're right handed. Knot your thread and bring it up through the base fabric, very close to the folded edge of the pieced block. Stitch into the folded edge, making a stitch no more than ¼in long. Then take a stitch in the background fabric, only picking up a couple of threads. As you approach sharp points, make the stitches closer together for added strength.

EPP DIAMONDS

When basting diamonds there'll be little 'ears' of excess fabric at the narrow points. It's good to get into the habit of folding the fabric around the paper template so that the ears point in the same direction – it often makes it much easier at the piecing stage, where the 'ears' can nest together.

When appliquéing diamonds you'll need to deal with this excess fabric at the points. Appliqué up to the fabric ear, then tuck it underneath the diamond point, using your needle to hide it neatly under the finished edge. A little dab of fabric glue on the end of a pin can help to hold the point (where the fabric bulk can be a little awkward) in place while you sew. Secure with an extra couple of stitches around the point of the diamond.

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted in the instructions.
- Press shapes after basting, and both before and after removing papers.
- Press seams to one side unless otherwise instructed.
- EPP = English paper piecing.
- RST = right sides together.





TOTE BAG

Meet your new
favourite bag.
Both pretty and
practical...

YOU WILL NEED

- Fabric A one (1) fat quarter, for the EPP shapes
- Fabric B 14in x 15½in, for background of the EPP panel
- Fabric C ½yd, for bag and handles
- Fabric D 7in x 21in, for contrast strip and handles
- Fabric E ½yd, for lining
- Fusible fleece ½yd
- Medium weight fusible interfacing ½yd
- Sixteen (16) ½in octagon paper templates, trimmed to size as instructed

FINISHED SIZE

- 14in x 15in approx

CUTTING OUT

1 Trim each of the octagon paper pieces across one side from corner to corner to create a 6-sided template.

2 From Fabric A cut sixteen (16) EPP pieces. Using the paper templates as a guide, cut the pieces adding a ¼in seam allowance on all sides.

3 From Fabric B cut two (2) 7in x 15½in pieces.

4 From Fabric C cut:
 ■ One (1) 5in x 21in piece.
 ■ Two (2) 7½in x 15½in pieces.
 ■ Two (2) 2½in x 15½in pieces.

5 From Fabric D cut:
 ■ Two (2) 1in x 15½in pieces.
 ■ Two (2) 2½in x 21in pieces.

6 From Fabric E cut two (2) 15in x 16in pieces.

7 From the fusible fleece cut two (2) 17in x 18in pieces.

8 From the medium weight fusible interfacing cut:
 ■ Two (2) 2½in x 15½in pieces.
 ■ Two (2) 15in x 16in pieces.
 ■ One (1) 5in x 21in piece.

PREPARING THE FABRICS

9 Baste Fabric A pieces to the paper templates using your preferred method (Fig a). Keep the fabric on the long side unfolded (Fig b).

10 Fuse interfacing to the two Fabric C 2½in x 15½in pieces, and the Fabric C 5in x 21in piece, then subcut this piece in half lengthways to create two (2) 2½in x 21in pieces.

Also fuse interfacing to the two Fabric E 15½in x 16in pieces.

PIECING THE EPP PANEL

11 Join four of your paper pieced shapes into one row along the sides. Repeat to make a total of four rows of four. Press well, remove the papers and press again. If necessary, trim the long unfinished edges so they're straight.

12 Pin one of the Fabric B pieces onto the fusible side of the fusible fleece, 2½in from the bottom (17in) edge. Don't fuse in place yet!

13 Centre one of your EPP strips on the bottom edge of the Fabric B piece and one strip on the top edge – the background fabric will be a little wider than the strips, so make sure to line up your pieces. Pin the strips in place around the edges (Fig c).



A boxy bottom (ahem!) makes for a roomy tote bag.

14 Machine stitch the strips in place with a straight stitch, as close to the folded edges of the EPP shapes as you can. Fuse this section and then quilt as desired.

COMPLETING THE BAG

SIDES

15 Place the 1in x 15½in Fabric D strip RST with the top edge of the quilted panel

and pin in place. Stitch, fold, then press.

16 Place the 2½in x 15½in Fabric C strip RST with the bottom edge of the quilted panel – pin, stitch, fold then press and fuse as before.

Finally, place the 7½in x 15½in Fabric C piece RST with the contrast strip, stitch and press, as before (Fig d).

17 Repeat steps 12–16 to make the other side of the bag. Trim away the excess batting from each piece, squaring up to 16½in x 15½in.

FINISHING THE BAG

OUTER

18 Place the two outer bag sides RST and stitch the two long sides with a ½in seam, making sure your stitching

Assembling the tote bag...



slightly overlaps the side section of the EPP strip – so that the pieced sections meet at the seam, without a gap. Stitch the bottom of the bag with a $\frac{1}{4}$ in seam.

Turn right side out and check that the sides are aligned correctly, then turn back through and trim the side seam allowance to $\frac{1}{4}$ in. Trim the fusible fleece out of the seam

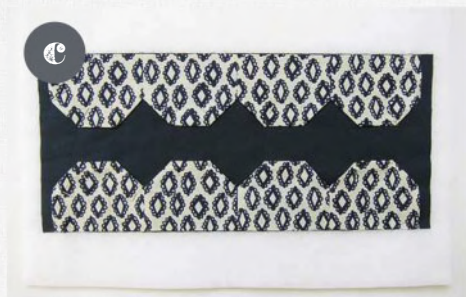
allowances to reduce bulk and press seams open.

19 Pull the sides of the bag outer apart and pinch the side seam and base seam together, aligning them at one of the corners. (Fig e).

20 You'll see a line of stitching where you sewed the base section earlier.

Mark a line just above this, perpendicular to the seam. Pin, then stitch along the line, reverse stitching at either end to secure. Cut off the triangular corner piece, leaving a $\frac{1}{4}$ in seam allowance.

Repeat for the other corner of the outer bag, then press this section.



MAKE THE HANDLES

21 Place the Fabric C and Fabric D 2½in x 21in pieces RST. Stitch down one long edge and then press open, as shown (Fig f).

22 Fold the long edges into the middle and press (Fig g), then fold in half again to enclose the long raw edges.

Stitch the open edge closed and then topstitch the other side to match. Repeat for the other handle.

MAKE THE LINING

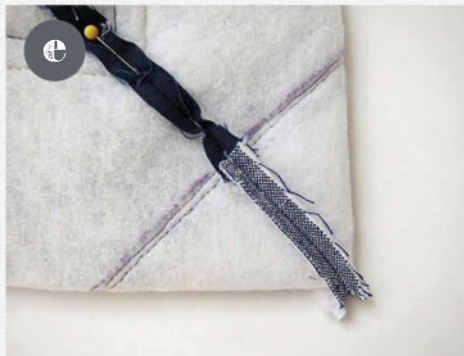
23 Pin the two pieces of Fabric E RST and stitch the two sides and the base. Leave a turning hole measuring approx 6in in one side of the

lining, reverse stitching at either end of the gap. Create the flat bottom in the lining, following the instructions in steps 19–20.

FINISHING

24 Turn the outer bag right side out. Measure and mark 3½in from each side seam, along the top on one side. Place the handle, aligning

Assembling the tote bag...



TOTE BAG

the outer edge of each end with the marks and overlapping the edge of the bag by ½in (Fig h). Pin and baste the handle ends in place. Repeat with the other handle on the other side of the bag.

25 Place the outer bag inside the lining, RST. Pin together round the top edges,

matching side seams. Stitch round the top edge.

26 Pull the bag through the opening in the lining and stitch up the gap with a ladder stitch. Press the bag, then topstitch around the upper edge. Finally, reinforce the handles by stitching crosses in boxes at the bag/handle joins.







ZIPPERED POUCH

Get organised
with our handy
hold-all purse.

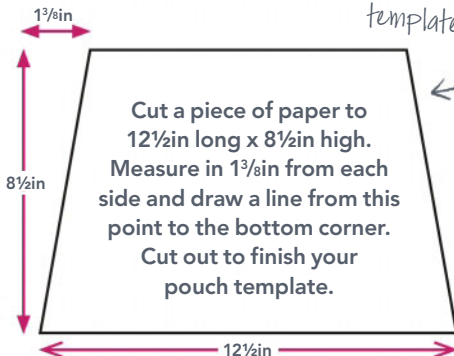
ZIPPERED POUCH

YOU WILL NEED

- Fabric A, assorted scraps, for five (5) diamonds and zip tabs
- Fabric B $8\frac{1}{2}\text{in}$ x 23in , for body of pouch
- Fabric C $6\frac{1}{2}\text{in}$ x $8\frac{1}{2}\text{in}$, for contrast section
- Fabric D $12\frac{1}{2}\text{in}$ x 17in , for lining
- Fusible fleece 14in x 18in
- Medium weight fusible interfacing $12\frac{1}{2}\text{in}$ x 17in
- Zip 10in long (minimum)
- Five (5) $\frac{1}{2}\text{in}$ diamond templates
- Pouch template (see notes on page)

FINISHED SIZE

- 8in x 10in approx



CUTTING OUT

- 1 From Fabric A cut:
 - Two (2) 1in x 4in pieces.
- Five (5) diamonds, using the paper templates as a guide.
- 2 From Fabric B cut:
 - One (1) 3in x $8\frac{1}{2}\text{in}$ piece.
 - One (1) $3\frac{3}{4}\text{in}$ x $8\frac{1}{2}\text{in}$ piece.
 - One (1) $2\frac{3}{4}\text{in}$ x $8\frac{1}{2}\text{in}$ piece.
 - One (1) pouch template.

Note: Use the instructions above to prepare the purse template.

- 3 From Fabric C cut one (1) $6\frac{1}{2}\text{in}$ x $8\frac{1}{2}\text{in}$ piece.

- 4 From Fabric D cut two (2) pouch template pieces, for the pouch lining.

- 5 From the fusible fleece cut one (1) pouch template and one (1) piece $\frac{1}{2}\text{in}$ bigger than the pouch template on all sides.

- 6 From interfacing cut two (2) pouch template pieces.

PREPARING THE FABRICS

7 Baste the diamonds using your preferred method (we recommend corner-tacking for this particular project) then press. Fuse the smaller piece of fusible fleece to Fabric B piece cut with the pouch template. Fuse interfacing to both pieces of Fabric D.

STITCHING THE DIAMOND APPLIQUÉ

8 Remove the paper pieces from the diamonds and press. Place the 3in wide piece of Fabric B on the fusible side of the larger piece of fusible fleece, about 2½in to the left of the bottom right-hand corner and fuse in place. Using an erasable fabric marker, draw a line lengthways down the centre of this piece and line up the prepared diamonds, using this line as your guide (Fig a). Use small pins or a little

washable fabric glue to hold the diamonds in place.

9 Machine stitch round the edge of each diamond, ignoring the little fabric ears (these will be covered later). Start and finish your stitching at one of the sharp points – you don't have to fasten off your threads, as they'll be sewn over in the next stage (Fig b).

FINISHING THE FRONT PANEL

10 Using an erasable fabric marker, measure and mark two lines, one on either side, 1in from the centre of the row of diamonds (Fig c).

11 Take the 3¾in wide piece of Fabric B and measure and press a fold ½in from the left-hand long edge. Line this fold up with right-hand marked line on the pouch and pin in



ZIPPERED POUCH

place (Fig d). Topstitch very close to the folded edge.

12 Repeat this process with the 2 $\frac{3}{4}$ in wide piece of Fabric B, lining it up with the left-hand marked line. Fuse, then quilt these strips as desired. Make a fold on the long edge of the of Fabric C piece and stitch into place on the left side, covering all of the

fusible fleece. Fuse and quilt as desired, then use the pouch template to trim the front panel to size.

INSERTING THE ZIP

13 To prepare the zip tabs, press under $\frac{3}{4}$ in at each short end of one Fabric A 4in x 1in piece, then fold in half. Repeat with the second Fabric A piece.

14 Trim the open end of the zip so it measures $\frac{3}{4}$ in past the end of the zip stop. Measure and mark 9in from the trimmed end and trim the zip at this point. Zigzag stitch over the trimmed end.

15 Fold one of the zip end covers round a zip end, aligning the trimmed edge with the folded raw edges of the

Assembling the zippered pouch...



cover, not with the middle fold, so the end of the zip is only covered by $\frac{3}{4}$ in of fabric (Fig e).

16 Use washable glue or pins to secure (we recommend using glue at this point). Repeat with the other zip end cover. Make sure the fabric doesn't cover the zip stop at the open end of the zip. Stitch the covers in place, close to the edge of

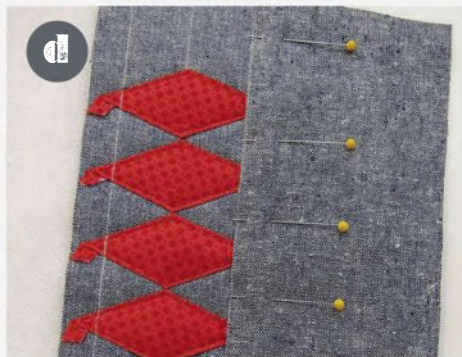
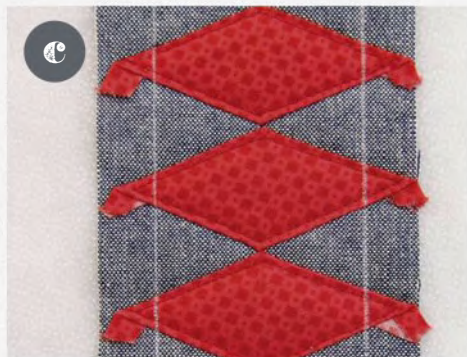
fabric, taking it slowly as you sew over the zip teeth.

17 Unzip the zip to about half way. Place the front of pouch, right side up and align the zip, face down, with the top edge (Fig f).

18 Place one of the lining pieces on top, right side down, so the zip is sandwiched

between them. Glue or pin the zip into place. Using a zipper foot, stitch along the top edge of the zip. As you reach the zip pull, lower the needle, lift the presser foot and pull the zip pull back to where you've just sewn, out of the way. Then complete your line of stitching.

Repeat to attach the outer back and lining to the other side of the zip.



ZIPPERED POUCH

19 Open out the two sides and press the lining and outer fabric thoroughly away from the zip, then, still using the zipper foot, topstitch on either side of the zip.

ASSEMBLING THE POUCH

20 Make sure that the zip is open. Arrange the sides of the pouch so that the outer

pieces are RST and the lining pieces are RST, on either side of the zip. Pin all round the edges and, as you pin, make sure the ends of the zip covers are sandwiched flat between the two outer pieces.

21 Stitch round the edge, leaving a 3–4in turning hole in one of the lining sides.

Reverse stitch at either end of this gap to reinforce. Take it slowly near the zip ends. Trim fusible fleece out of the seam allowance to reduce bulk.

STITCHING THE FLAT BOTTOM

22 Working on the pouch lining first, pull the sides apart at one corner and pinch

Assembling the zippered pouch...



the side seam and lower seam together, creating a triangle shape with the seams running down to the point. You'll see a line of stitching where you sewed the base section earlier. Use a ruler to mark a line 2in across, perpendicular to the seam.

23 Stitch along the marked line, reverse stitching at either end, and then cut off the triangular corner piece, leaving a ¼in seam allowance. Repeat for the remaining three corners.

24 Turn the pouch right side out, carefully pushing out the zip covers for a neat finish. Sew up the turning hole and then press thoroughly to finish.

*No need to
worry about those
pesky points!* →



Combine traditional hand piecing with precise machine stitching.



YOU WILL NEED

- Fabric A 4½in square, for octagon
- Fabric B 4in x 12in, for the diamonds
- Fabric C 4½in x 9in, for the squares
- Background fabric 14in square
- Embroidery hoop 10in in diameter
- Card 10in square, for backing
- Felt 10in square, for backing
- One (1) ½in octagon template
- Eight (8) ½in diamond templates
- Eight (8) ½in square templates

FINISHED SIZE

- 10in diameter

STARBURST

Update a traditional quilt block with modern fabrics for a fresh look.

CUTTING OUT

1 Cut one (1) octagon from Fabric A, eight (8) diamonds from Fabric B and eight (8) squares from Fabric C, using the paper templates as a guide and adding ¼in seam allowances all around.

2 Roughly cut a circle with minimum diameter of 14in from the background fabric.

3 Draw round the inner edge of the embroidery hoop

inner section to cut one circle from the thick card and one from the felt.

BASTING AND STITCHING THE BLOCK

4 Baste all the pieces using your preferred method. Decide on the arrangement of pieces and record it for reference as you sew.

5 Stitch the two adjacent diamonds to each side of four of the squares (Fig a).

6 Stitch these units, alternating with the remaining single squares to the central octagon, only stitching the edges that join with the octagon at this stage. Work clockwise round the octagon, if you're right handed.

Stitch the remaining side seams between the squares and diamonds to complete the block.

APPLIQUÉ THE BLOCK

7 Remove the papers from the block and press thoroughly. Position the block centrally on the background fabric and pin around the edges with small appliqué pins. Hand appliqué the star in place, stitching opposite points of the block in turn rather than stitching all the way round, to prevent distorting the block.

QUILTING

8 Temporarily put your completed block in the embroidery hoop while you add extra decorative stitching using embroidery floss or perle cotton, as desired.

MOUNTING THE BLOCK

9 Take the finished piece out of the hoop and press. Put back onto the hoop, creating as

Assembling the Starburst hoop...



STARBURST HOOP

tight a finish as you can achieve. Make sure the hoop screw is at the top if you want to use this to hang your finished piece. Turn the hoop over and trim excess fabric to within 1in of the edge of the hoop (Fig b).

10 Drop the cardboard circle into the back of the hoop (Fig c) to protect the back of the block.

11 Secure the excess fabric, finger pressing over the top edge of the inner section of the embroidery hoop and onto the cardboard, using a glue gun or fabric adhesive to hold in place (Fig d).

12 Finally glue the circle of felt in place, over the secured fabric and card to hide the raw fabric edges.





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LONE STAR

Get to grips with diamonds with a striking star-shaped design.

YOU WILL NEED

- Fabric A 4in x 12in, for centre star
- Fabric B 8in x 12in, for second row
- Fabric C 4in x 12in, for outer points
- Background fabric 16in square
- Embroidery hoop 12in in diameter
- Card 12in square, for backing
- Felt 12in square, for backing
- Thirty-two (32) ½in diamond templates

FINISHED SIZE

- 12in diameter

CUTTING OUT

1 Cut eight (8) diamonds from Fabric A, sixteen (16) diamonds from Fabric B and eight (8) diamonds from Fabric C using the paper templates as a guide and adding ¼in seam allowances all around.

2 Roughly cut a circle with a minimum diameter of 16in from the background fabric.

3 Draw round the inner edge of the embroidery hoop inner section to cut one circle from the thick card and one from the felt.

BASTING

4 Baste the diamonds using your preferred method. Take care to make both 'ears' of fabric point in the same direction for each diamond, so that they nest together later.

STITCH LARGER UNITS

5 Take one Fabric A diamond and one Fabric B diamond and stitch together, making sure the fabric 'ears' will end up arranged as shown – this is important to avoid bulk, as you stitch all the diamonds together and you have to join lots of points (Fig a). Take one Fabric B diamond and one Fabric C diamond and stitch together.

6 Taking care to match joins and corners precisely and arranging the sections so that the fabric ears are as shown, stitch these two pieces together to create a larger diamond (Fig b). Repeat this process to create eight 4-piece diamond units.

FINISHING THE STAR

7 Take two of the completed diamond units and pin, right sides together, matching

LONE STAR HOOP

Fabric A and Fabric B diamonds, and making sure the fabric ears in the centre of the circle are pointing in the same direction. Continue adding diamonds until you've pieced half the star. Repeat to create the other half of the star.

8 Stitch the two halves together, taking care to match the central point and the

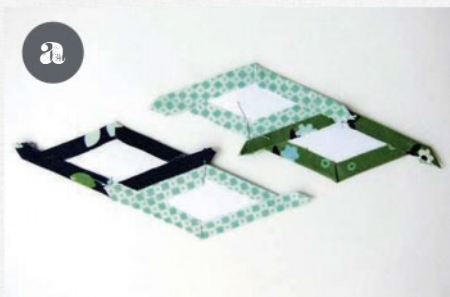
outer edges as well as you can. You should find the eight fabric 'ears' at the centre interlock neatly and lie flat.

FINISHING

9 Press thoroughly and remove the paper templates. Position the block centrally on the background fabric and follow steps 9–12 of the Starburst hoop to finish.

A LIGHT SPRAY OF STARCH WHEN PRESSING WILL HELP TO SET YOUR EPP SHAPES BEFORE YOU SEW THEM IN PLACE.

Assembling the Lone Star hoop...



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