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ISSUE ONE HUNDRED AND SIXTY SIX • 2026



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Create multiple quilting designs



QUILTING TEMPLATE TAKE YOUR PROJECTS TO THE NEXT LEVEL

Map out impressive quilting patterns with precision and accuracy with your exclusive quilting template.

Stitch by stitch, your quilt has come together, with accurate cutting and clever piecing. Now you're at the beginning of the end - the practice that gives quilts their name in the first place. Whether you prefer to quilt by hand or by machine, with uniform or contrasting thread, different quilting

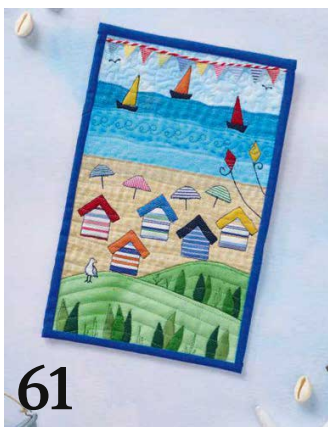
patterns can take the look of your piece to a whole new level. Perhaps you opt for a simple pattern to complement your handiwork, or maybe you love abstract ones to give your piece a whole new aesthetic dimension. Whatever your method, with our handy quilting template, you can create waves, cables and nesting arches and map out your final design with ease. All that's left to do is sew.



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Bring a sense of calm and symmetry to your sewing space with this elegant, nature-inspired quilt.

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Drift into a daydream by the sea with this bright and breezy quilt.

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Cool aqua tones and angular piecing make a refreshing statement with a beautiful sense of direction.

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Capture the care-free magic of summer with three fresh FPP designs.

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77 BLOCK OF THE MONTH

Block two in the new sew-a-long is here! Jo Avery shows you how to make your first two rows where bold geometric motifs and vibrant colour give these blocks the x-factor!



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BOM
BLOCK 2

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Take your projects to the next level by creating multiple quilting designs. Map out impressive quilting patterns with precision and accuracy with your exclusive quilting template. Find out all you need to know how best to use them in our helpful and clear guide on page 50.

9 OUT THERE

Each month we pick our favourite new quilty finds.

If the team love it, you'll find it in these pages.

57 INSPIRING READ

Amanda Loewen is the Canadian pattern designer and quilt maker behind Prairie Quilt Co. We chatted to her about dopamine sewing, prints versus solids and how to go with your gut.

73 TECHNIQUE FOCUS

Y-seams (which can also be referred to as an "in-set

seam" are often seen as "scary" by quilters who haven't done them before. Paula will walk you through the basics, and with a little practice, they open up a world of quilt blocks.

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Your sneak peek at what's in store for you next issue.

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Our columnist Sarah Ashford on embracing imperfection.



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SUNNY DAYS TO STITCH

This issue we embrace the new season... and hopefully long, sunny days! From the cover quilt showing the sweetest folded paper boats to our trio of FPP blocks that includes ice cream (a beach day must-have), sun lotion and a beach ball. We give shadow appliqué a try this issue. If you have never tried this technique, designer Julia Gahagan walks you through making a fun seaside mini quilt. There is also a stunning tote bag, perfect for days at the beach and, since we love pre-cut makes, Kathleen Anderson's Jelly Roll quilt is definitely on our to-do list. And as you know, if we can include a rainbow make we do! So, of course, when we saw Louisa Goult's project, we had to include it. Also, don't forget to visit our new quilting website, simply-quilting.com. It's the new home of *Love Patchwork & Quilting* and our sister title, *Today's Quilter*. Enjoy!

Fiona

Fiona Lawrence Editor

LoveQuiltingMag LoveQuiltingMag

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NEXT ISSUE

On sale from **Thursday 26 August 2026**

Meet our contributors!



TAINÁ CARVALHO

Our cover star quilt this issue would make a lovely gift for a child's bedroom. Featuring waves and folded paper blocks, turn to page 30 to find the pattern.



NADINE ADELE

Nadine is back with three clever FPP blocks ideas (pg 41) showing all the essentials for a fun day at the beach: sun lotion to balls and ice cream.



LOUISA GOULT

Let a rainbow of colours fill your sewing room with Louisa's fabulous design on page 12. This is a great project too for using up scraps in your stash.

QUILTING IS FOR EVERYONE

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



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OUT THERE



THIS
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TAKE A BOW

Create your own mini patchwork quilted bow with this beginner-friendly PDF sewing pattern! They're perfect for bags, seasonal decor, gifts and more.

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listing/4509983467/mini-
patchwork-quilted-bows-sewing](http://www.etsy.com/listing/4509983467/mini-patchwork-quilted-bows-sewing)



FIREFLY MOON

Inspired by summer evenings
spent outdoors, Leah Duncan
has created moonflowers,
fireflies, moths, vines, modern
florals, and a moody landscape
in an earthy color palette.

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Have you visited our website, gathered.how? Scan the QR code to get taken straight there - you'll find FREE projects, tutorials, templates, pattern corrections and much more!



TRAPUNTO QUILTING

Highlight your print fabrics or use different shapes to create stylish machine-quilted designs with ease. Find out how to make one with Kate Webber's in-depth tutorial at www.gathered.how/sewing-and-quilting/quilting/trapunto-quilting-guide



NAUTICAL BUT NICE

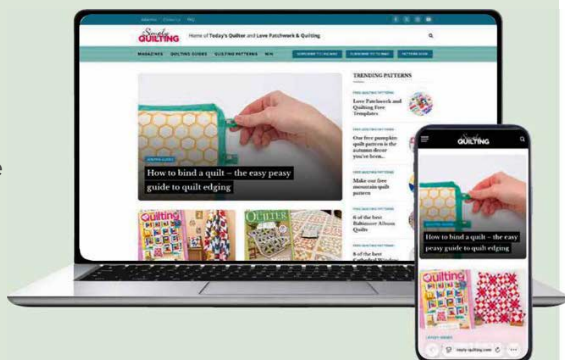
Feeling crabby? Get into a good mood with these fun FPP lobster and crab patterns. They come with a wonderful format, colour images and directions, plus a helpful online tutorial.

www.etsy.com/uk/listing/1719189996/crab-and-lobster-quilt-pattern-bundle

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NEW HOME FOR QUILTING

Simply-quilting.com is now the home to Love Patchwork & Quilting and our sister magazine, Today's Quilter. It will be your go-to for tutorials on common and more unusual techniques, free patterns, top tips, video guides and much more. You'll be able to find out more about the latest issues, subscription offers and



meet the team members working behind the scenes.
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These pretty little stuffed hearts make perfect gifts - or are lovely to hang up in your home. They're simple to sew, using any pretty scraps of fabric and are fun to decorate with all kinds of embellishments you may have in your stash www.etsy.com/uk/shop/HelenPhilippsDesigns



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by PBS Fabrics

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CRISP COLOURS

Crisp geometric blocks - Flying Geese, Pinwheels, Friendship Stars and Economy blocks stand out against a fresh white background



RAINBOW ROUTES

Sew up this beautiful quilt where a vibrant rainbow palette takes centre stage. Perfect for confident beginners and beyond

BY LOUISA GOULT

YOU WILL NEED

- Rainbow fabrics: twelve (12) fat quarters
- Background fabric: 4¼yds
- Binding fabric: ½yd
- Backing fabric: 4yds
- Batting: 68in x 70in
- Six (6) copies of the 2-Flying Geese templates
- Eight (8) copies of the Economy Block templates
- Twelve (12) copies each of the 3-Flying Geese and HST templates

FINISHED SIZE

- 64in x 66in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- FPP = foundation paper piecing.



A FUN QUILT TO SEW WITH STRIKING RESULTS - MADE UP FROM FOUR POPULAR REPEATING BLOCKS

- Economy and Flying Geese templates include seam allowances around the outer edges only. HST templates include seam allowances.
- Shorten your stitch length to approx 1.5 for FPP.

FABRICS USED

- Designers own from her stash.

PREPARATION

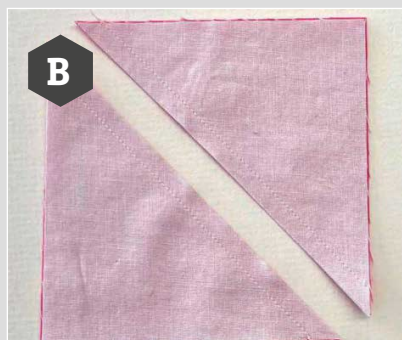
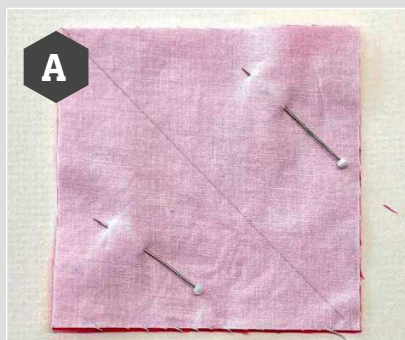
- 1 Louisa used a selection of rainbow fabrics in shades of purple, dark blue, medium blue, teal, aqua, green, light green, yellow, orange, dark orange, red and pink. The colours will be used evenly across the quilt, except for the Economy Blocks, which will use eight colours. Louisa used dark blue, medium blue, teal, green, yellow, orange, red and pink for these blocks.

CUTTING OUT

- 2 From each of the rainbow fabrics cut:
 - Two (2) 6¼in squares. Cut each square in half on the diagonal.
 - One (1) 6¼in x 3¼in.
 - Three (3) 4in squares.
- 3 From each of eight rainbow fabrics (Economy blocks) cut:
 - One (1) 6in square. Cut the square along both diagonals to make four (4) 4¼in triangles.
- 4 From the background fabric cut:
 - Six (6) 4¾in x WOF. Subcut forty eight (48) 4¾in squares. Cut each of these squares in half along the diagonal.
 - One (1) 6¼in x WOF. Subcut twelve (12) 6¼in x 3¼in.
 - Four (4) 2½in x WOF. Subcut sixty (60) 2½in squares.
 - Four (4) 4in x WOF. Subcut thirty six (36)



MAKING THE PINWHEEL BLOCKS



4in squares.

- One (1) $4\frac{3}{4}$ in x WOF. Subcut eight (8) $4\frac{3}{4}$ in squares.
- Three (3) $5\frac{1}{2}$ in x WOF. Subcut sixteen (16) $5\frac{1}{2}$ in squares. Cut each of these squares in half along the diagonal.
- Seven (7) $2\frac{1}{2}$ in x WOF. Subcut two (2) $2\frac{1}{2}$ in x $26\frac{1}{2}$ in; two (2) $2\frac{1}{2}$ in x $24\frac{1}{2}$ in; two (2) $2\frac{1}{2}$ in x $24\frac{1}{4}$ in; two (2) $2\frac{1}{2}$ in x $20\frac{1}{2}$ in; two (2) $2\frac{1}{2}$ in x $16\frac{3}{4}$ in; and four (4) $2\frac{1}{2}$ in x $6\frac{1}{2}$ in.
- One (1) $6\frac{1}{2}$ in x WOF. Subcut two (2) $6\frac{1}{2}$ in x $3\frac{3}{4}$ in; two (2) $6\frac{1}{2}$ in x $4\frac{3}{4}$ in; two (2) $6\frac{1}{2}$ in x $1\frac{1}{2}$ in.
- One (1) $3\frac{1}{2}$ in x WOF. Subcut two (2) $3\frac{1}{2}$ in x $10\frac{3}{4}$ in and two (2) $3\frac{1}{2}$ in x 8in.
- Two (2) $2\frac{3}{4}$ in x WOF. Subcut two (2) $2\frac{3}{4}$ in x $24\frac{1}{2}$ in.
- Two (2) 2in x WOF. Subcut two (2) 2in x $10\frac{3}{4}$ in and two (2) 2in x 8in.
- Seven (7) $4\frac{3}{4}$ in x WOF. Sew together along the short edges and subcut into two (2) $4\frac{3}{4}$ in x $56\frac{1}{2}$ in and two (2) $4\frac{3}{4}$ in x $66\frac{1}{2}$ in.

5 From the binding fabric cut:

- Seven (7) $2\frac{1}{2}$ in x WOF.

MAKING THE PINWHEEL BLOCKS

6 Place one background and one rainbow 4in square RST. Draw a diagonal line on the wrong side of the background square and pin in place (Fig A). Sew $\frac{1}{4}$ in from either side of the line, then trim along the line for two HSTs (Fig B).

7 Press each of the HST units open, pressing the seam toward the darker fabric. Trim each HST to $3\frac{1}{2}$ in square, aligning the 45 degree line on your ruler with the seam (Fig C).

8 Repeat steps 6-7 to make a total of six HSTs in each of the twelve rainbow colours.

9 Arrange the HSTs in sets of four, referring to Fig 1. Sew the units in pairs, then sew the pairs together to make the Pinwheel blocks. You will have six of each colour grouping, for a total of eighteen blocks.

MAKING THE FRIENDSHIP BLOCKS

10 Place one background and one rainbow $6\frac{1}{4}$ in x $3\frac{1}{4}$ in rectangle RST. Place this on the unprinted side of one HST template and pin in place (Fig D). Reduce your stitch length for FPP, and sew along all the dashed lines.

11 Trim around the outer solid lines. Then trim along the diagonals, and finally the corners to make four HST units (Fig E). Press each unit open, then remove the paper from the back, tearing along the seam lines.

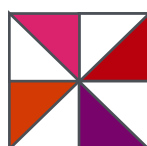
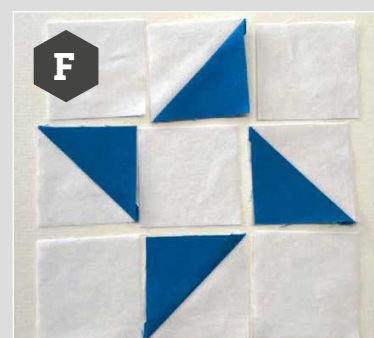
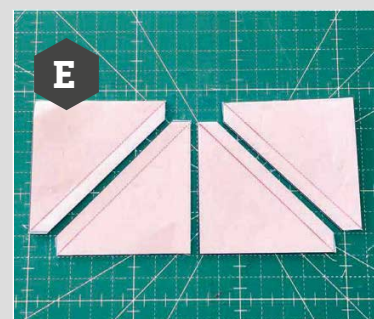
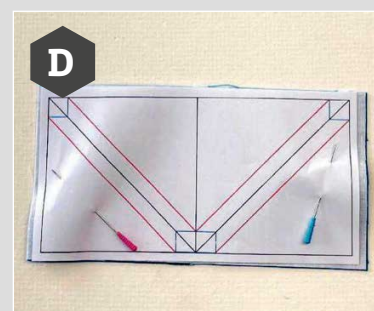
12 Arrange the four HSTs with five background $2\frac{1}{2}$ in squares, referring to Fig F. Sew the units together in rows. Sew the rows together, carefully matching the seams between rows, to complete one Friendship block.

13 Repeat steps 10-12 to make a total of twelve Friendship blocks, with one in each colour.

FPP THE FLYING GEESSE

14 Take one copy of the 3-Flying Geese template. Place a medium blue $6\frac{1}{4}$ in triangle, with the wrong side against the

FRIENDSHIP BLOCKS



x6



x6



x6

Fig 1

Each uses four different HST colours

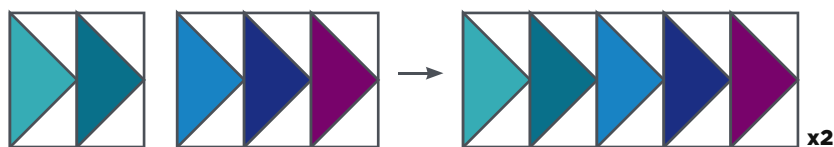


Fig 2

unprinted side of the template. Ensure it covers all of section 1, plus at least $\frac{1}{4}$ in all the way around. Pin in place (Fig G).

15 Fold the template along the line between sections 1 and 2. Trim the seam allowance to $\frac{1}{4}$ in beyond the folded template. Unfold the template.

TOP TIP

Louisa likes to use a card to help her fold the lines of her FPP templates accurately. Then she uses the Add-a-Quarter ruler to trim the seam allowance.

16 Place a background $4\frac{3}{4}$ in triangle RST with the section 1 fabric, aligning the edge on the side to be sewn (Fig H). Ensure that once it is sewn and pressed open, it will cover all of section 2, plus at least $\frac{1}{2}$ in all the way around.

17 Turn the template to the printed side, and sew along the line between sections 1 and 2. Extend your stitch line a few stitches beyond each end of the marked line. Press the pieces open.

18 Repeat the process in steps 15-17 to add another background triangle for section 3 (Fig I). Use the same process to piece the rest of the template, working in numerical order. Use a dark blue and purple triangle for sections 4 and 7 (Fig J). Press well, and trim along the outer dashed line.

19 Repeat steps 14-18 to make a second 3-Flying Geese unit. Then use the same process to piece two of the 2-Flying Geese templates, using teal and aqua triangles. Sew the units together in pairs, referring to Fig 2. Remove the paper from the back each block.

20 Repeat the process to sew the remaining Flying Geese templates,

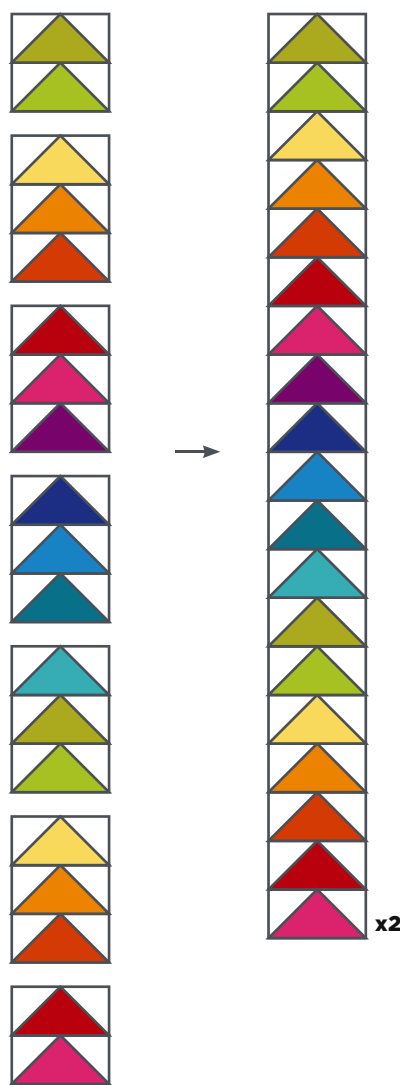


Fig 3

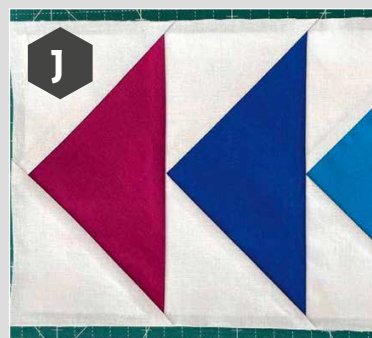
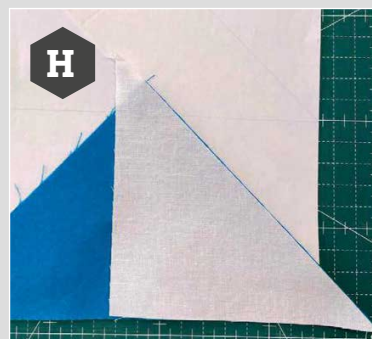
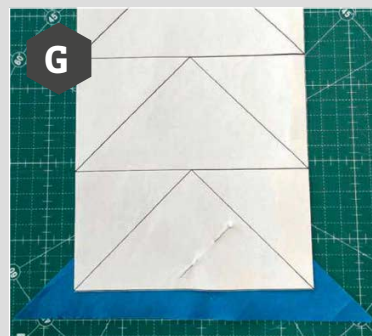
referring to Fig 3 for colour placement. Then sew together to make two long blocks.

FPP THE ECONOMY BLOCKS

21 Place a background $4\frac{3}{4}$ in square on the unprinted side of one Economy block template, ensuring it covers all of section 1, plus at least $\frac{1}{4}$ in all the way around (Fig K).

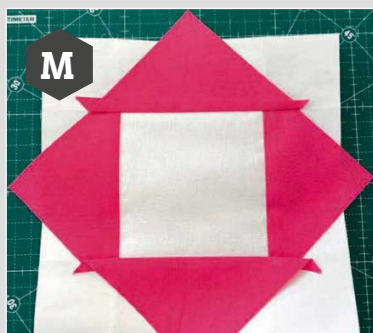
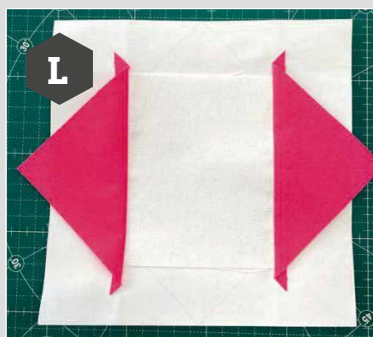
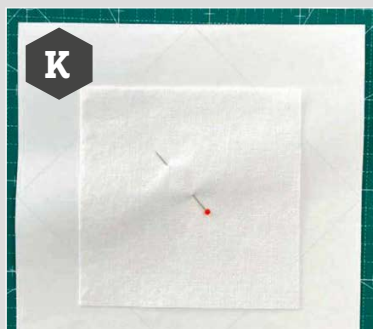
22 Piece the template, following the process in steps 14-18. Use four

FPP THE FLYING GEES



matching $4\frac{1}{4}$ in coloured triangles for sections 2-5 (Figs L-M). Use the background $5\frac{1}{2}$ in triangles for sections 6-9 (Fig N). Press well, trim along the outer dashed line and remove the paper from the back.

FPP THE ECONOMY BLOCKS



23 Repeat steps 21-22 to piece all eight Economy blocks.

CONSTRUCTING THE QUILT TOP

24 Refer to Fig 4 as you piece the first section of the quilt top for colour

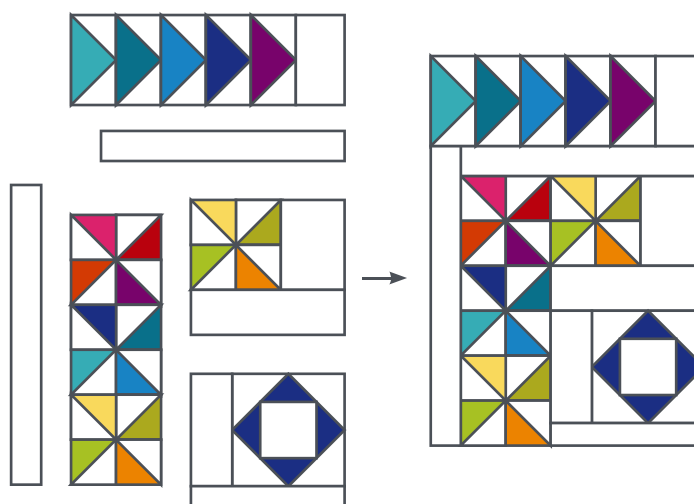


Fig 4

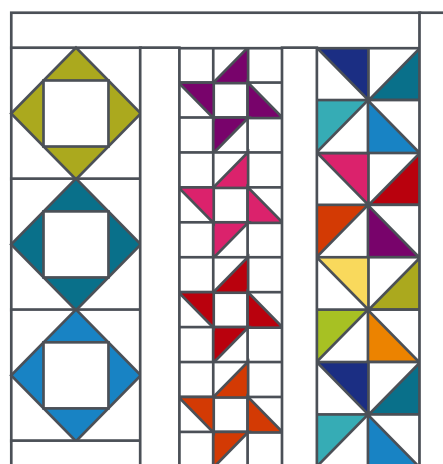


Fig 5

placement. Sew a $4\frac{3}{4}$ in x $6\frac{1}{2}$ in background strip to the right of a Pinwheel block, followed by a $3\frac{1}{2}$ in x $10\frac{3}{4}$ in strip to the bottom.

25 Sew a $3\frac{1}{4}$ in x 8in strip to the left of an Economy block, followed by a 2in x $10\frac{3}{4}$ in strip to the bottom. Sew this to the bottom of the Pinwheel unit from the last step.

26 Sew three Pinwheel blocks together. Sew this to the side of the unit from the last step. Sew a $2\frac{1}{2}$ in x $16\frac{3}{4}$ in strip to the top. Then sew a $2\frac{1}{2}$ in x $20\frac{1}{2}$ in strip to the left. Sew a $3\frac{3}{4}$ in x $6\frac{1}{2}$ in strip to the end of one short Flying Geese block. Sew this to the top of the sewn unit to complete the first section of the quilt top.

27 Referring to Fig 5, sew four Pinwheel blocks into a column. Sew four

Friendship blocks into a column. Sew three Economy blocks into a column, then sew a 2in x 8in strip to the bottom.

28 Sew a $2\frac{3}{4}$ in x $24\frac{1}{2}$ in strip to the side of the Economy column. Then sew the Friendship column, followed by a $2\frac{1}{2}$ in x $24\frac{1}{2}$ in, and then the Pinwheel column. Sew a $2\frac{1}{2}$ in x $24\frac{1}{4}$ in strip to the top. Then sew a $2\frac{1}{2}$ in x $26\frac{1}{2}$ in strip to the side to complete the second section of the quilt top.

29 Sew the two pieced quilt sections together, matching the edges. Repeat steps 24-29 to make an identical section, but referring to the Layout Diagram for colour placement of the Friendship and Economy blocks.

30 Arrange four friendship blocks and two Pinwheel blocks in a row,

referring to Fig 6. Sew the blocks together with four $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strips as shown to make the centre section.

31 Sew the two large sections of the quilt top together, with the centre section in the middle. Note, the bottom section is turned, as shown in the Layout Diagram.

32 Sew a $1\frac{1}{2}$ in x $6\frac{1}{2}$ in background strip to the bottom of the long Flying geese strips. Sew these to either side of the quilt top, turning as shown.

33 Sew the $4\frac{3}{4}$ in x $56\frac{1}{2}$ in border strips to the top and bottom of the quilt top. Then sew the $4\frac{3}{4}$ in x $66\frac{1}{2}$ in border strips to either side to complete the quilt top.

QUILTING AND FINISHING

34 Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a $\frac{1}{2}$ in seam. Press the seam open.

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

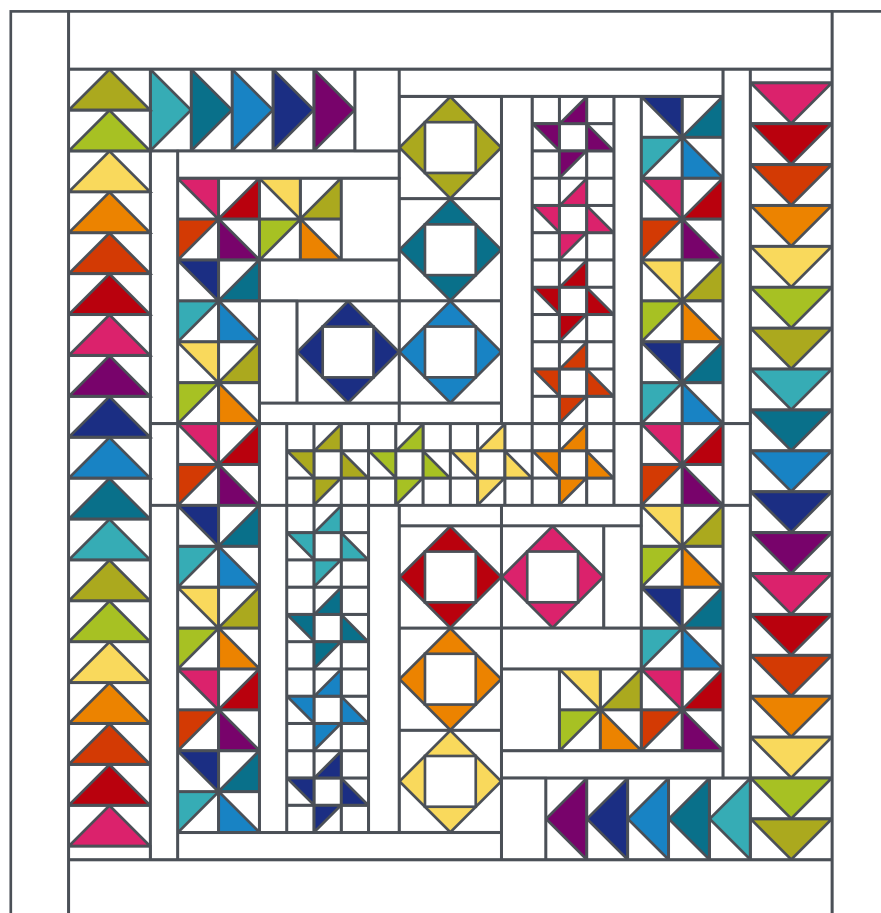
36 Quilt as desired. Louisa quilted wavy lines across the quilt approx 1in apart, using her walking foot. Trim off the excess batting and backing fabric and square up the quilt.

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

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



Fig 6



Quilt Layout Diagram



Louisa Goult

Fabric addict Louisa spends her days designing quilts and turning them into pre-cut kits and patterns

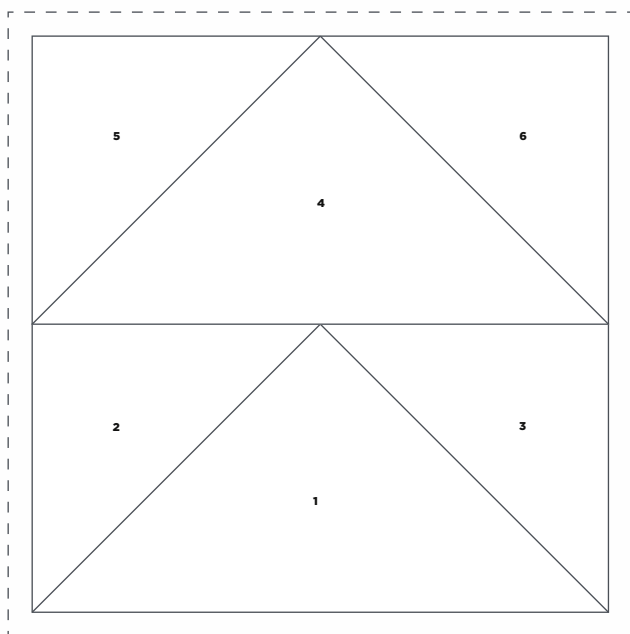
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RAINBOW ROUTES

2-Flying Geese

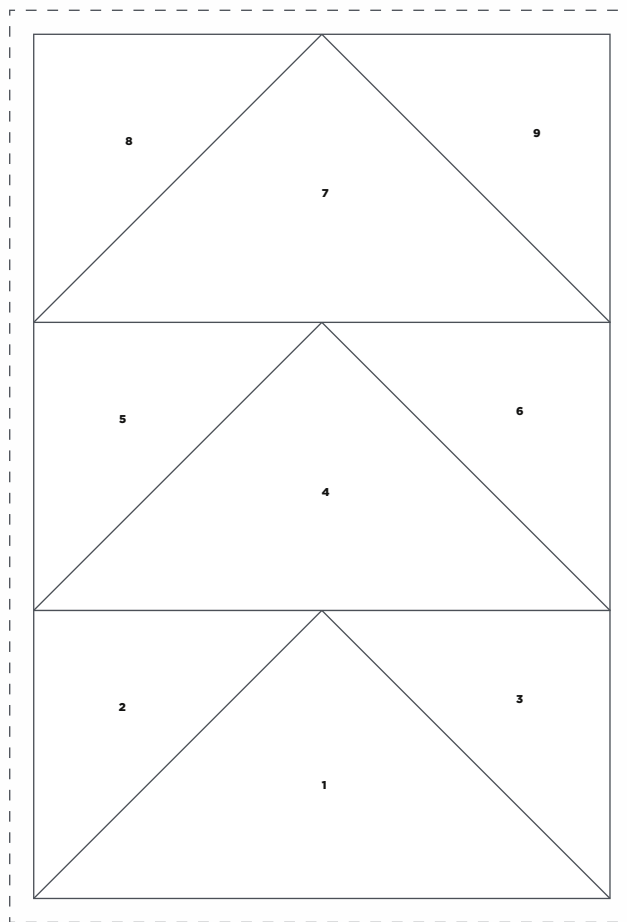
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RAINBOW ROUTES

3-Flying Geese

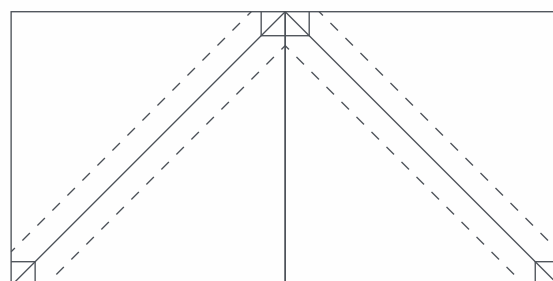
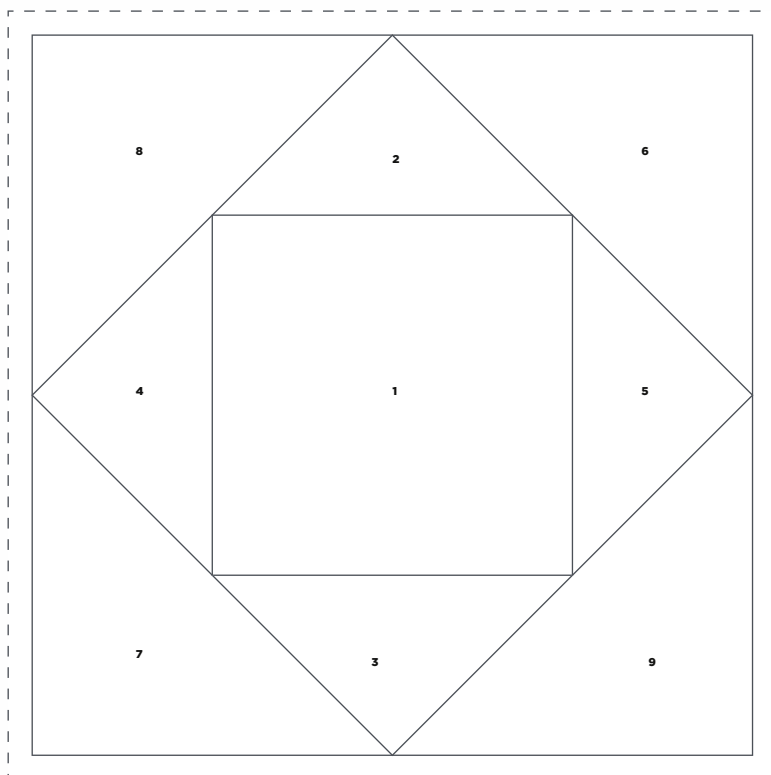
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RAINBOW ROUTES

Economy block

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FRAMED IN FERN

Bring a sense of calm and
symmetry to your sewing space with
this elegant, nature-inspired quilt

BY YULIYA MORABITO

YOU WILL NEED

- Fabric 1 (white): 2yds
- Fabric 2 (light green): ½yd
- Fabric 3 (medium green): ½yd
- Fabric 4 (dark green): ⅓yd
- Backing fabric: 2½yds
- Binding fabric: ½yd
- Batting: 46in square
- One (1) copy each of Templates A-E

FINISHED SIZE

- 42in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Press all fabrics well before cutting.
- Pattern assumes fabric width is at least 42in.
- Label pieces as shown for easy assembly.

FABRICS USED

- Fabrics in the top of the project are Green, 19928 Moss from Collection CF designed by Carolyn Friedlander, Moss from Earth Views by Karen Nyberg for Robert Kaufman Fabrics and White Cotton Couture from Michael Miller Fabrics.



**THIS DESIGN IS PERFECT FOR
SHOWCASING CURVED PIECING AND
SUBTLE FABRIC CONTRASTS**

- Backing fabric is Feather N Stitch by Sarah Watts for Blend Fabrics.

CUTTING OUT

- 1 From Fabric 1 cut:
 - Eight (8) 3½in x 18½in strips (I).
 - Eight (8) 3½in x 12in strips (G).
 - Four (4) Template A.
 - Eight (8) Template B.
 - Eight (8) Template C.
 - Four (4) Template D.
- 2 From Fabric 2 cut:
 - Eight (8) 3½in x 7½in strips (F).
 - Four (4) Template B.
 - Four (4) Template C.
- 3 From Fabric 3 cut:
 - Eight (8) 3½in x 15½in strips (H).
 - Four (4) Template B.
 - Four (4) Template C.



- 4 From Fabric 4 cut:
■ Four (4) Template B.

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

TOP TIP

To save y time for cutting Template A, fold the fabric RST and cut two pieces at once. Use something heavy as a weight so that the paper template does not move when cutting.

PIECING THE DRUNKARD'S PATH UNITS

- 6 Fold a Fabric 2 B piece and a Fabric 1 D piece in half and finger press to mark the centre of each curve (Fig A). Place the two pieces RST, aligning the marks and ends and pinning at these points (Fig B). Ease the fabric along the curves, and add more pins if desired.

- 7 Slowly sew along the curve, gradually easing the curves together (Fig C). Press the seams inward, toward the darker piece (Fig D).

- 8 Repeat steps 6-7 to piece all four Drunkard's Path units using the Template B and D pieces. Use the same process to piece the square Drunkard's Path units with Template B and C pieces, making four of each colour pairing as shown in Fig 1.

MAKING THE HALF LOG CABIN UNITS

- 9 Take one of your Template B/D units and arrange with two Template F strips and the matching Drunkard's Path unit, referring to Fig 2.

- 10 Sew one strip to the bottom of the B/D unit, aligning at the left edge as shown. Sew the Drunkard's Path unit to the bottom of the other strip, matching the Fabric 2 edges as shown. Sew the two units together to complete the first round of the half log cabin unit. Press seams toward the strips as you work.

- 11 Sew the remaining units as in step 10, and referring to Fig 3. Take care when sewing the square Drunkard's Path units that you turn the units to line up the edges to match the strips from that round.

PIECING THE DRUNKARD'S PATH UNITS

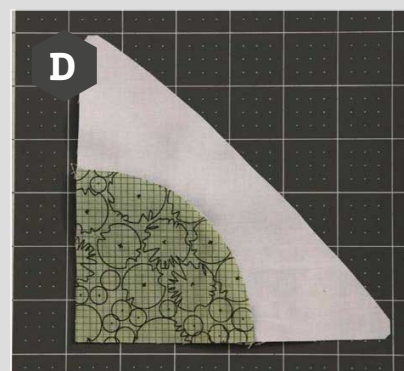
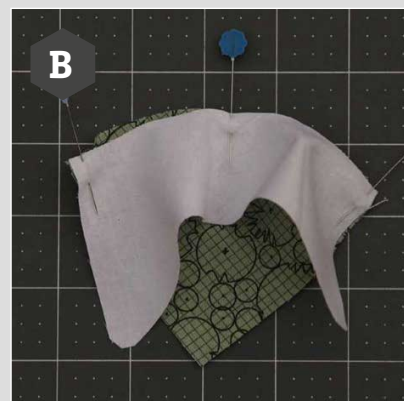
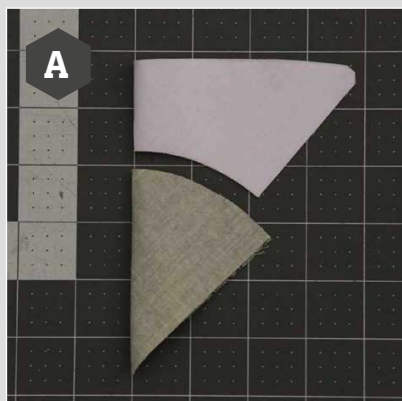


Fig 1



Fig 2

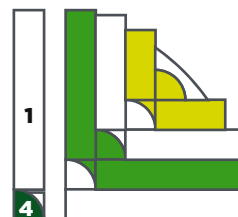
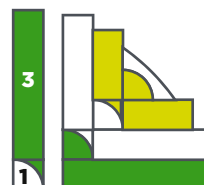
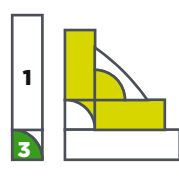


Fig 3

- 12 Repeat steps 9-11 to make a total of four Half Log Cabin units.

MAKING THE FINAL BLOCK

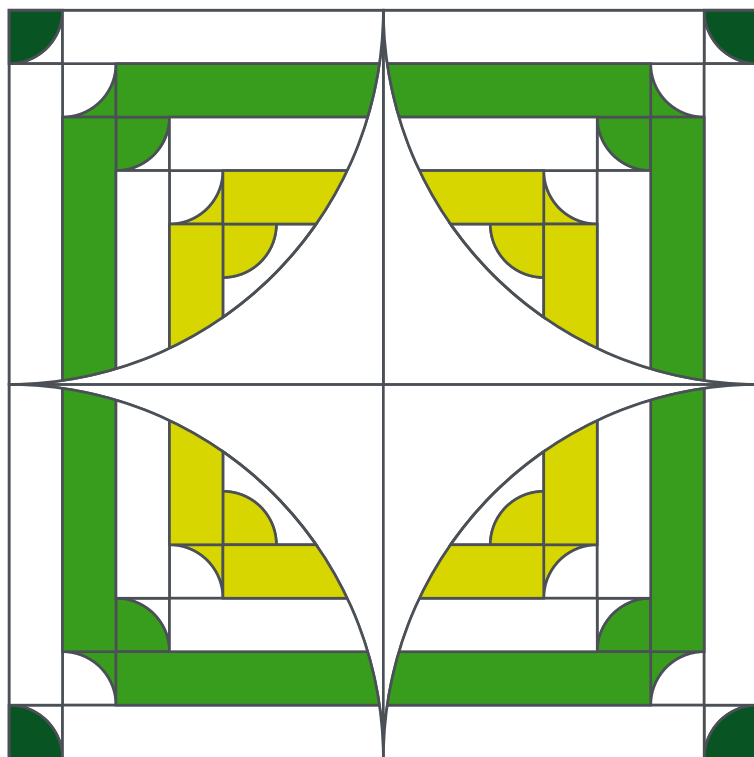
- 13 Place Template E on the Half Log Cabin block, aligning the straight sides, and cut along the curved edge (Fig E).

- 14 Fold the Half Log Cabin unit and a Template A piece in half and finger press to mark the centre of the curve

(Fig F). Fold again in half and finger press to mark the points in between (Fig G).

TOP TIP

If you have trouble seeing your finger-pressed marks, you can use a removable fabric marker within the seam allowance to make the marks more visible.



Layout Diagram

15 Place the marked units RST, and pin matching all your marks (Fig H). Ease along the curve, adding more pins (Fig I).

16 Slowly sew along the curve, gradually easing the curves together. Press the seams toward the Template A pieces. Your block should measure 21½in square.

17 Repeat steps 13-16 to piece all four blocks.

TOP TIP

Press your units carefully, without steam, to avoid warping the bias seams.

PIECING THE QUILT TOP

18 Arrange the blocks in two rows of two, referring to the Quilt Layout Diagram. Sew the blocks together in rows. Sew the rows together to complete the quilt top, matching seams between blocks.

QUILTING AND FINISHING

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

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

21 Quilt as desired. Yuliya quilted using her walking foot. Square up the quilt, removing excess batting and backing.

22 Sew the binding strips end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthways wrong sides together and press.

23 Finally, sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and hold with pin or binding clips. Hand stitch in place to finish.

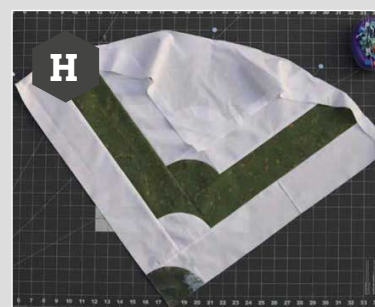
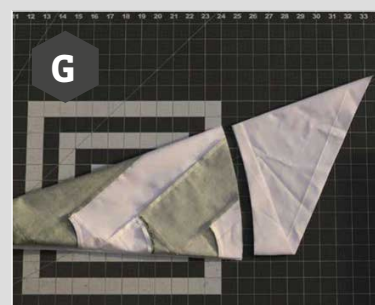
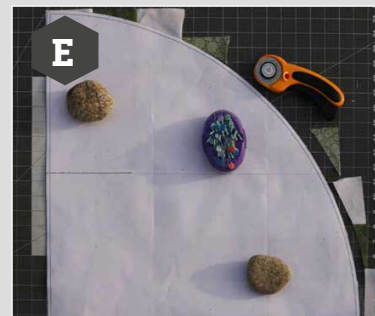


Yuliya Morabito

Yuliya loves to create quilts and home decor projects with sweet print fabrics in a variety of different colours!

✉ yuliyaresh.blogspot.com
 📷 [quiltcreation](https://www.instagram.com/quiltcreation)

MAKING THE FINAL BLOCK



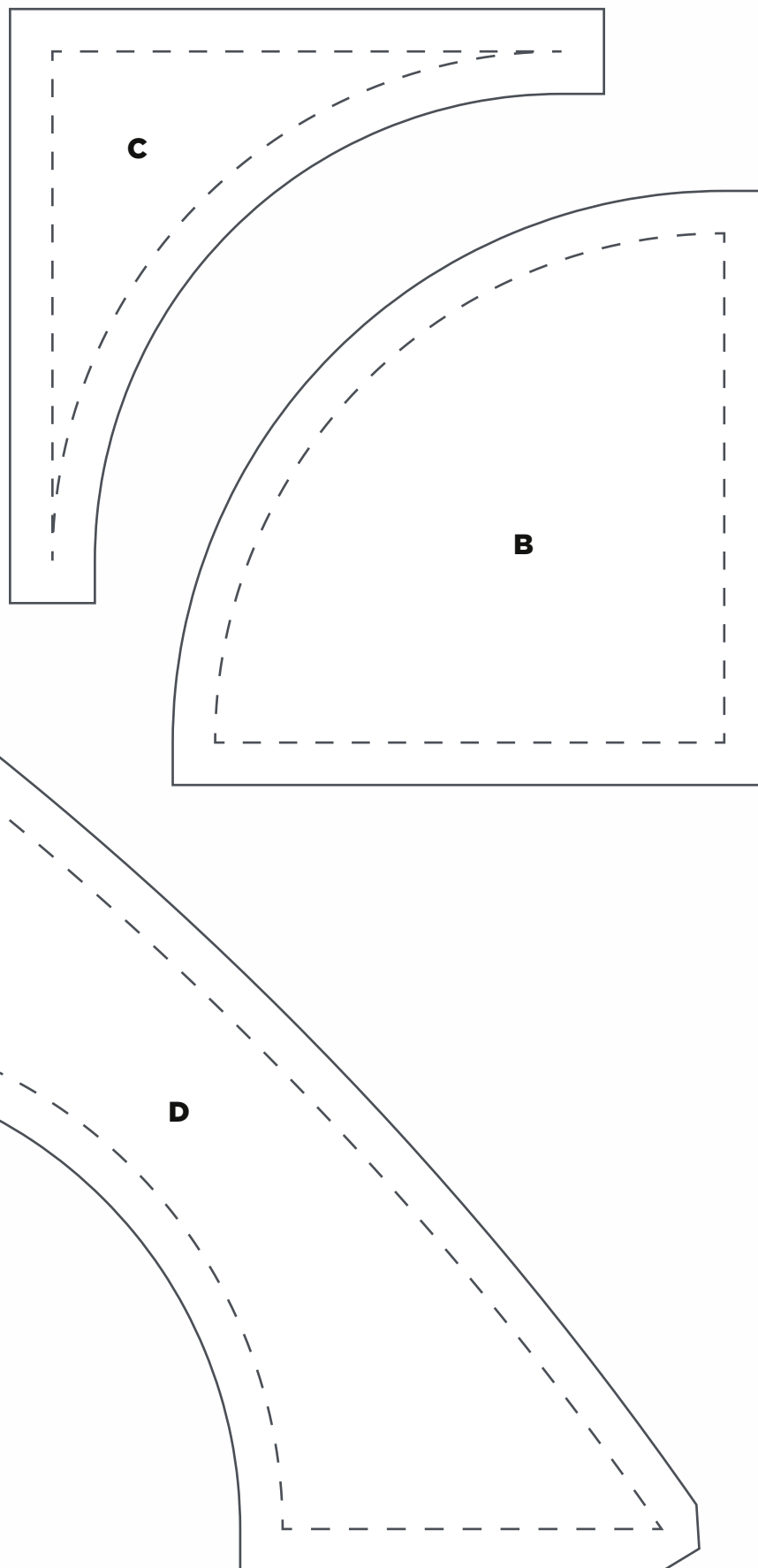
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Templates B, C and D

ACTUAL SIZE

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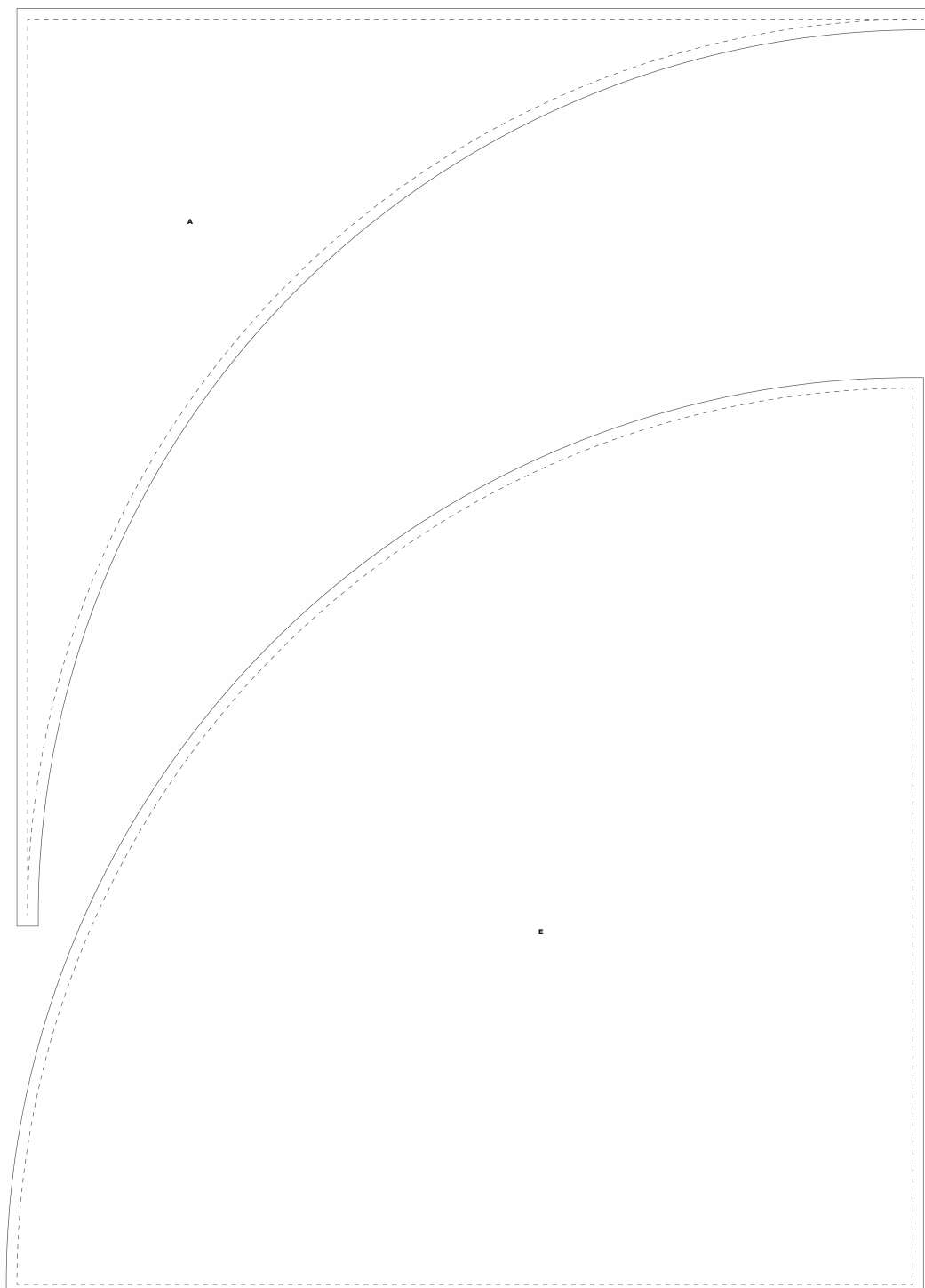
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Templates A and E

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SPLASH OF SUMMER

Bursting with fresh aqua zigzags, sunshine mustard, coral pinks and bold teal, each block feels like a tiny splash of summer.





SAIL AWAY WITH LOVE

Drift into a daydream by the sea with this bright and breezy quilt - where sweet little paper boats bob across playful waves!

BY TAINÁ CARVALHO DE PAULA

YOU WILL NEED

Quilt

- Background fabric (Off-white): 2yds
- Fabric A (Turquoise): ½yd
- Fabric B (Coral): fat eighth
- Fabric C (Mustard Yellow): one (1) fat eighth
- Fabric D (Burgundy): 8in square
- Fabric E (Teal - includes binding): ½yd
- Fabric F (Blush Pink): one (1) fat quarter
- Backing fabric: 1¼yds
- Batting: 44in square
- Four (4) copies each of the Folded Boat template sections A-E

FINISHED SIZE

- 40in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- FPP = foundation paper piecing.
- Shorten your stitch length to approx 1.5 for FPP.
- Templates include seam allowances around the outer edges only.
- The Layout Diagram is a reverse image of the completed block to match the paper templates.

FABRICS USED

- From designer's own stash.

CUTTING OUT

- 1 From the background fabric cut:
 - Two (2) 2½in x 36½in.
 - Two (2) 2½in x 40½in.
 - Ninety (90) 2½in squares.
 - Ten (10) 2in x 9½in.
 - Ten (10) 2in x 12½in.



THE DESIGN DANCES ACROSS THE QUILT MIXING JAUNTY SAILBOATS AND RHYTHMIC WAVE BLOCKS

- 2 From Fabric A cut:
 - Eighty (80) 2½in squares.
- 3 From each of Fabrics B and C cut:
 - Five (5) 2½in squares.
- 4 From Fabric E cut:
 - Four (4) 2½in x WOF (binding).

¼in larger than the section it will cover all the way around. If you are new to FPP, consider leaving a larger seam allowance.

6 For the Section E templates, attach the unprinted side of the template to the wrong side of the fabric, then cut along the outer dashed line.

MAKING THE WAVE BLOCKS

7 Take all ninety background 2½in squares, and draw a diagonal line on the wrong side, using a removable fabric marker.

8 Pair each of the Fabric A-C 2½in squares RST with a marked background square. Sew ¼in from either side of the marked line for each pair. Cut along the line and press each unit open (Fig 1).

TOP TIP

Tainá prefers to cut her FPP fabric pieces as she goes, so she can keep track of the pieces more easily.

5 Using the templates, and referring to the layout diagram as a guide, cut the fabric pieces for each section of the FPP templates, ensuring each piece is at least

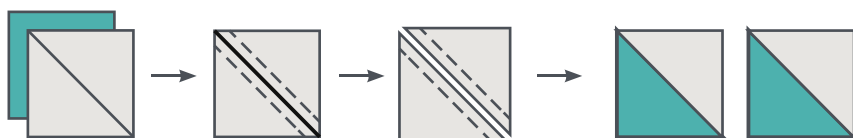


Fig 1

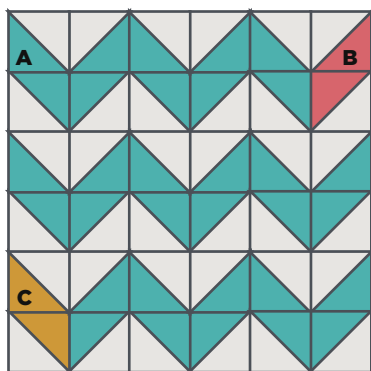
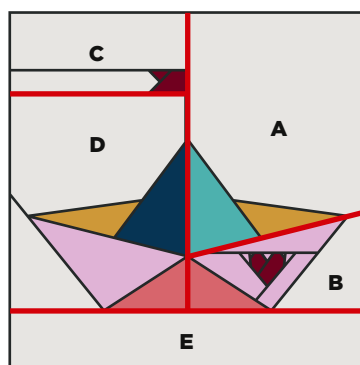


Fig 2



Block Layout Diagram

9 Trim each HST to 2in square. You will have one hundred and sixty Fabric A HSTs and ten each of Fabrics B and C.

10 Arrange thirty two Fabric A HSTs and two each of Fabrics B and C, in six rows of six, referring to Fig 2. Sew the units together in rows, then sew the rows together.

11 Sew a background 2in x 9½in strip to either side. Then sew a 2in x 12½in strip to the top and bottom to complete one Wave block. Repeat steps 10-11 to make a total of five Wave blocks.

PIECING THE FPP TEMPLATES

12 Take one Section A template, and place the fabric for 1A right side up on the unprinted side of the template, so it covers the whole section plus ¼in all the way around (Fig A). Secure in place with a pin or dab of washable glue.

TOP TIP

Tainá prefers to use thin tracing paper for her FPP templates. This allows her to see the fabric placement and printed lines clearly. Its lightweight nature also reduces bulk in the seams and makes it easier to remove.

13 Place the fabric piece for section 2A RST with the 1A fabric (Fig B). Make

sure that when you fold back along the seam line, Section 2A will be covered by the fabric with at least ¼in seam allowance on all sides.

14 Reduce the stitch length on your machine. Turn the template to the paper side, and stitch along the line between sections 1 and 2 (Fig C). Fold the paper template along the seam line and trim the seam allowance to ¼in. Unfold the template and press the fabric pieces open (Fig D).

TOP TIP

Extend the line of stitching two or three stitches beyond the printed line to ensure the seams are secure.

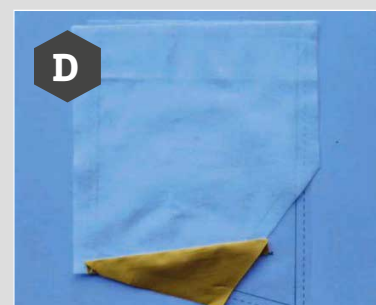
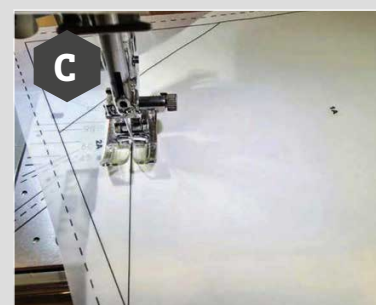
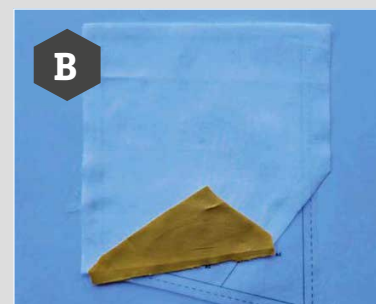
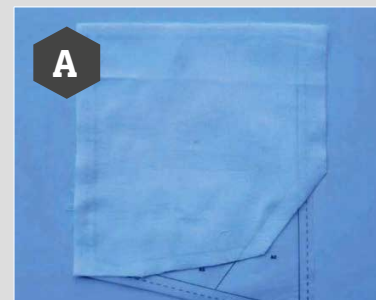
15 Repeat the process in steps 13-14 to piece the remaining sections on the template, working in numerical order. Once complete, trim along the outer dashed line of the template (Fig E).

16 Repeat steps 12-15 to piece all the remaining template sections.

MAKING THE FOLDED BOAT BLOCKS

17 Arrange the completed template sections according to the layout diagram. Take Sections A and B and place RST, aligning the edges to be joined. Sew

PIECING THE TEMPLATES



TOP TIP

Leaving the papers in while you join the sections helps to keep the fabric from stretching and makes aligning points between sections easier.

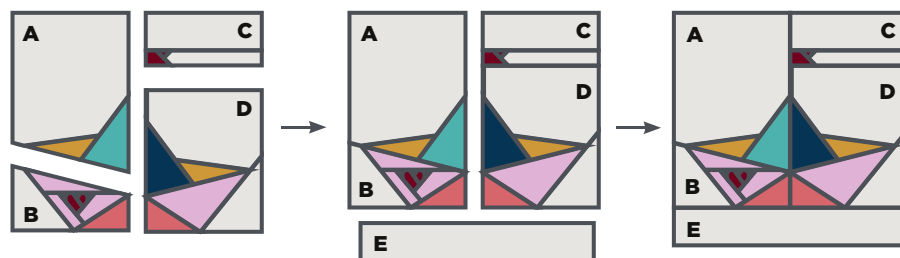


Fig 3

together along the seam line. Remove the paper from the seam allowance only and press the seam open.

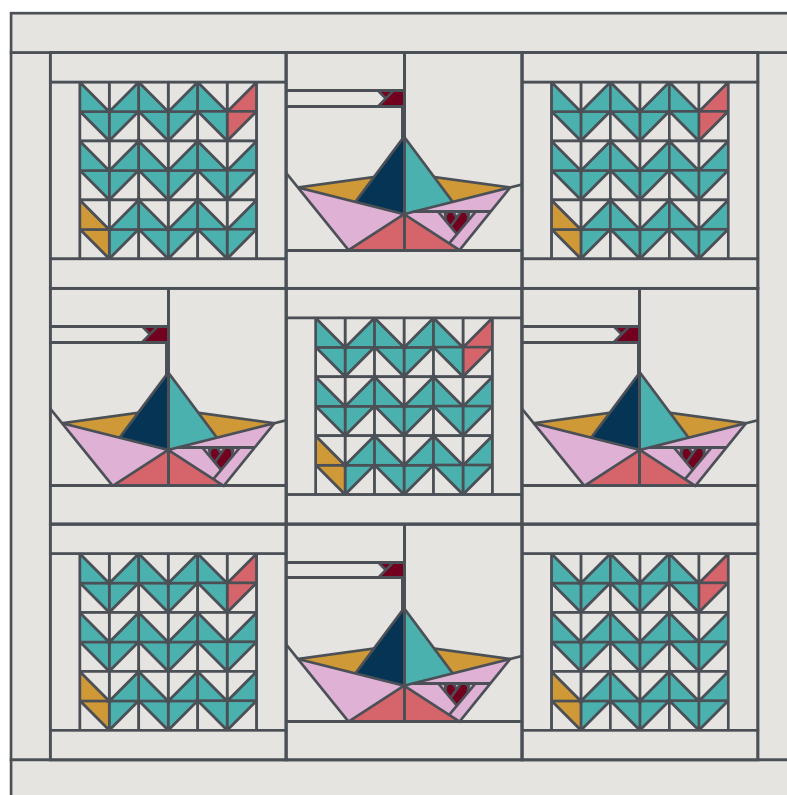
18 Piece the remaining sections as follows, using the same process as in the previous step. Piece Section C to Section D. Join the AB unit to the CD unit, then add Section E to complete the block (Fig 3).

19 Repeat steps 17-18 to make a total of four Folded Boat Blocks. Remove the remaining paper from the back of each block, tearing along the seam lines.

ASSEMBLING THE QUILT TOP

20 Arrange the blocks in three rows of three, alternating between the Wave blocks and Folded Boat blocks, referring to the Layout Diagram. Sew the blocks together in rows, then sew the rows together.

21 Sew two (2) $2\frac{1}{2}$ in x $36\frac{1}{2}$ in Background fabric strips to each side of the quilt. Then sew two (2) $2\frac{1}{2}$ in x $40\frac{1}{2}$ in strips to the top and bottom to complete the quilt top.



Quilt Layout Diagram

QUILTING AND FINISHING

22 Press the quilt top and backing well. Make a quilt sandwich with the backing right side down, the batting on top, then the quilt top right side up. Baste the layers together using your preferred method.

23 Quilt as desired, then trim away excess batting and backing to square up the quilt. Sew the binding strips together end-to-end using diagonal seams. Fold in half lengthways, wrong sides together, and press.

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



YOU WILL NEED

Cushion

- Background fabric (Off-white): $\frac{3}{8}$ yd
- Fabric A (Turquoise): 5in square
- Fabric B (Coral): 5in square
- Fabric C (Mustard Yellow): 5in square
- Fabric D (Burgundy): 4in square
- Fabric E (Teal, includes binding): $\frac{1}{4}$ yd
- Fabric F (Blush Pink): 8in square
- Lining fabric: 20in square
- Backing fabric: fat quarter
- Batting: 18in square
- One (1) 16in zip
- One (1) copy of each Folded Boat template section A-E

FINISHED SIZE

- 16in square



THIS DESIGN WILL BRIGHTEN A NURSERY, BEDROOM OR BRING A SEASIDE SMILE TO YOUR SOFA

CUTTING OUT

- 1 From the Background fabric, cut:
 - Two (2) $2\frac{1}{2}$ in x $12\frac{1}{2}$ in.
 - Two (2) $2\frac{1}{2}$ in x $16\frac{1}{2}$ in.
- 2 From the backing fabric, cut:
 - One (1) $16\frac{1}{2}$ in x $17\frac{1}{2}$ in.
 - One (1) $16\frac{1}{2}$ in x 2in.

- 3 From Fabric E (binding), cut:
 - Two (2) $2\frac{1}{2}$ in x WOF.

MAKING THE CUSHION TOP

- 4 Follow Steps 5-6 and 12-18 of the quilt instructions to make one Folded Boat FPP block.
- 5 Sew a background $2\frac{1}{2}$ in x $12\frac{1}{2}$ in strip to each side of the block. Then sew a $2\frac{1}{2}$ in x $16\frac{1}{2}$ in strip to the top and bottom to complete the cushion top.

- 6 Make a quilt sandwich with the lining, batting and completed cushion top. Quilt as desired. Trim the cushion top to $16\frac{1}{2}$ in square, removing any excess batting and lining fabric.

FINISHING THE CUSHION

- 7 Take the $16\frac{1}{2}$ in x $17\frac{1}{2}$ in backing fabric piece, and place the zipper right side down, aligning one edge of the tape with one short edge of the backing piece. Sew in place using a zipper foot.
- 8 Mark a line $1\frac{1}{2}$ in from the sewn edge. Fold the backing piece along this line

and press, forming a flap that will cover the zip. Topstitch close to the folded edge, making sure you do not catch the zipper.

- 9 Place the $16\frac{1}{2}$ in x 2in backing piece RST with the zip, along the remaining edge. Sew in place, then press away from the zip. Topstitch close to the zip. Trim the completed backing to $16\frac{1}{2}$ in square.

- 10 Layer the backing piece and cushion top wrong sides together, aligning the raw edges all around. Pin, then baste in place around the outer edge.

- 11 Sew your binding strips together along the shorter edges, then use to bind the cushion as you would a quilt.



Taina Carvalho de Paula

Taina loves designing FPP quilt patterns and exploring creativity through quilting.

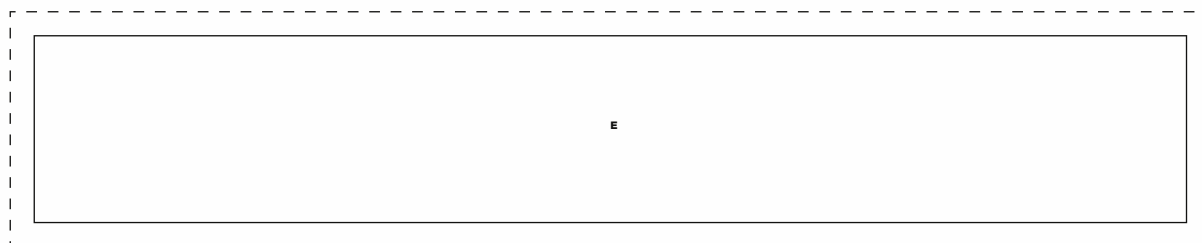
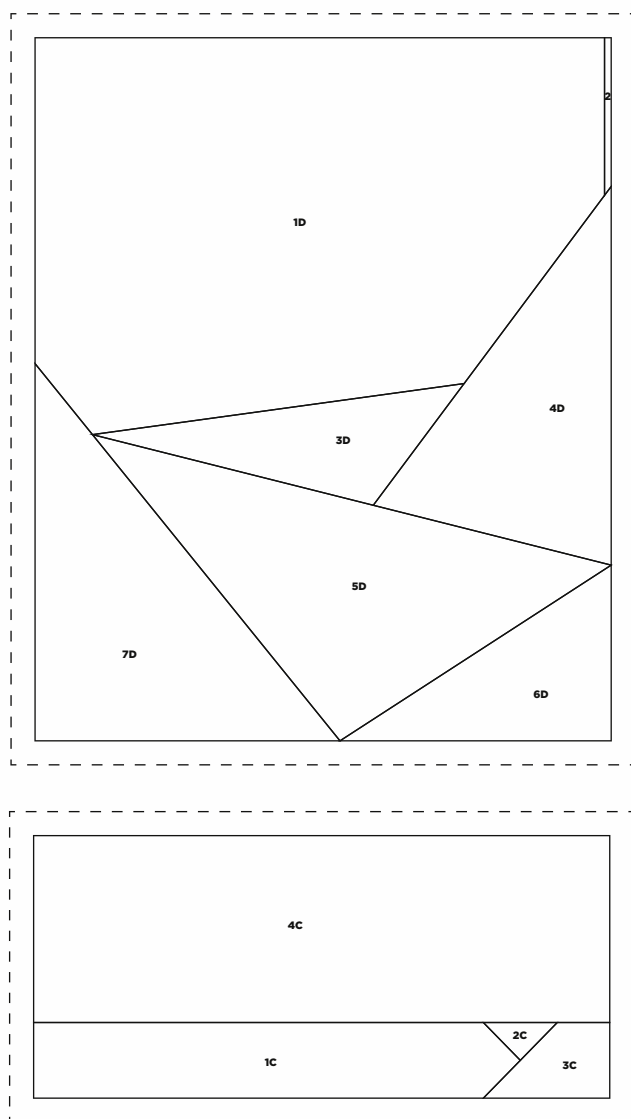
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Folded Boat Template Sections A-E

ENLARGE 200%



SHADES OF GREEN

Cool aqua tones and angular piecing make a refreshing statement with a beautiful sense of direction and rhythm

BY JULIA BENNETT



YOU WILL NEED

- Fabric A (Cyprus): 3yds
- Fabric B (Kale): 2yds
- Backing fabric: 4½yds
- Binding fabric: ¾yd
- Batting: 80in square

FINISHED SIZE

- 72in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- WOF is assumed to be at least 42in of usable width.
- Quilting by Enda Dean www.longarmquiltingbyenda.co.uk/
- Original Technical Editing by Kaitlyn Fritsch at fritschinstitches.com @fritschinstitches
- Fabric supplied by Kona from The Wool Warehouse (woolwarehouse.co.uk)

TOP TIP

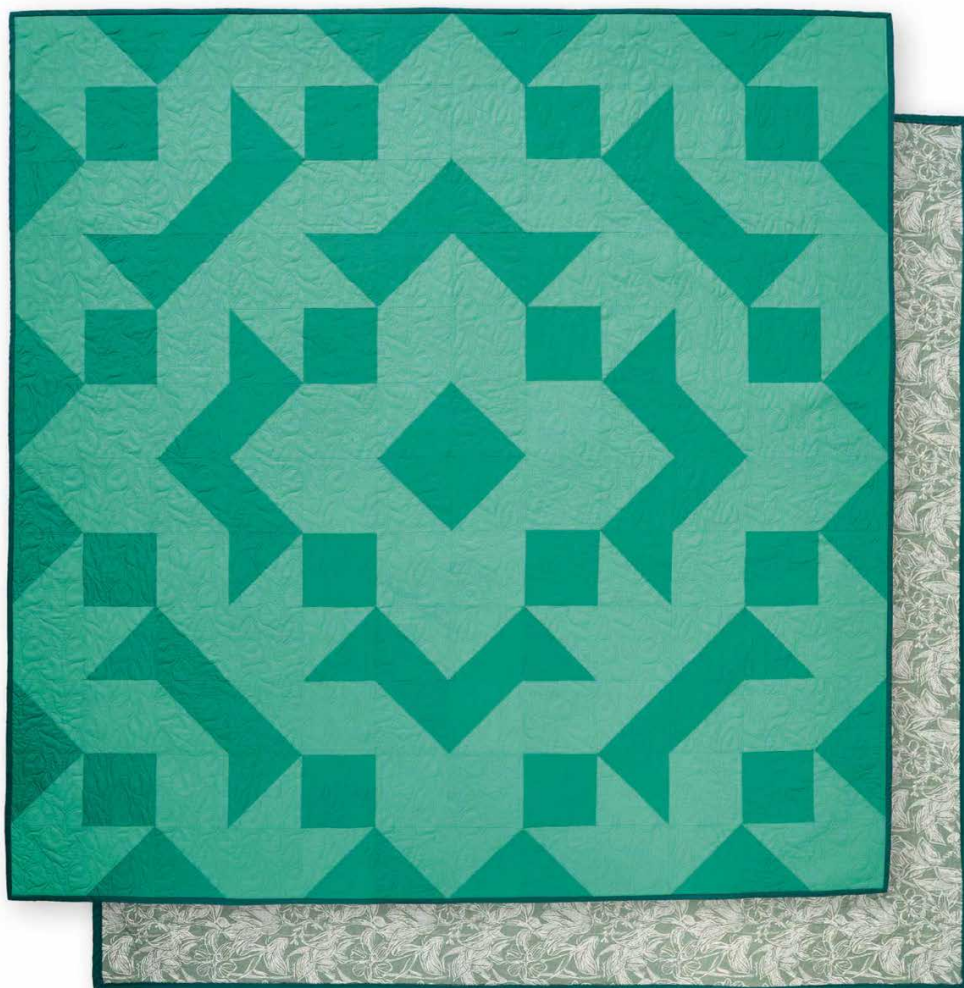
Julia recommends starching your fabrics before you begin cutting. This can help cut squares to be more accurate, and reduces stretching when making HSTs.

FABRICS USED

- Fabrics are Kona Solids in Cyprus and Kale.
- Julia sourced her backing fabric from a second-hand clothing app.

CUTTING OUT

- 1 From Fabric A cut:
 - Forty (40) 7in squares.
 - Forty eight (48) 6½in squares.
- 2 From Fabric B cut:
 - Forty (40) 7in squares.
 - Sixteen (16) 6½in squares.
- 3 From the binding fabric cut:
 - Eight (8) 3in x WOF.



ONE BLOCK, ENDLESS POSSIBILITIES! PLAY AROUND AND FIND A DESIGN YOU LOVE

MAKING THE HSTs

4 Place a Fabric A and B 7in square RST. Draw a diagonal line on the wrong side of one square, using a removable fabric marker. Sew ¼in from either side of the line (Fig 1).

5 Cut the square along the marked line to make two HST units, and press each unit open (Fig 2). Trim each HST to 6½in square, aligning the seam with the 45-degree line on your ruler.

6 Repeat steps 4–5 to make a total of eighty HSTs.

MAKING THE BLOCKS

7 Arrange five HSTs with three Fabric A 6½in squares and one Fabric B 6½in square, referring to Fig 3. Take care to rotate the HSTs as shown.

8 Join the units in rows. Then sew the rows together to complete the block, taking care to match seams between the rows.

9 Repeat steps 7–8 to make a total of sixteen blocks.

PIECING THE QUILT TOP

10 Choose one of the Layout diagrams, and arrange your blocks in four rows of four, rotating the blocks as shown to achieve the pattern.

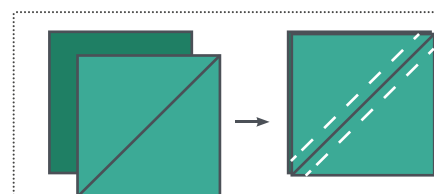
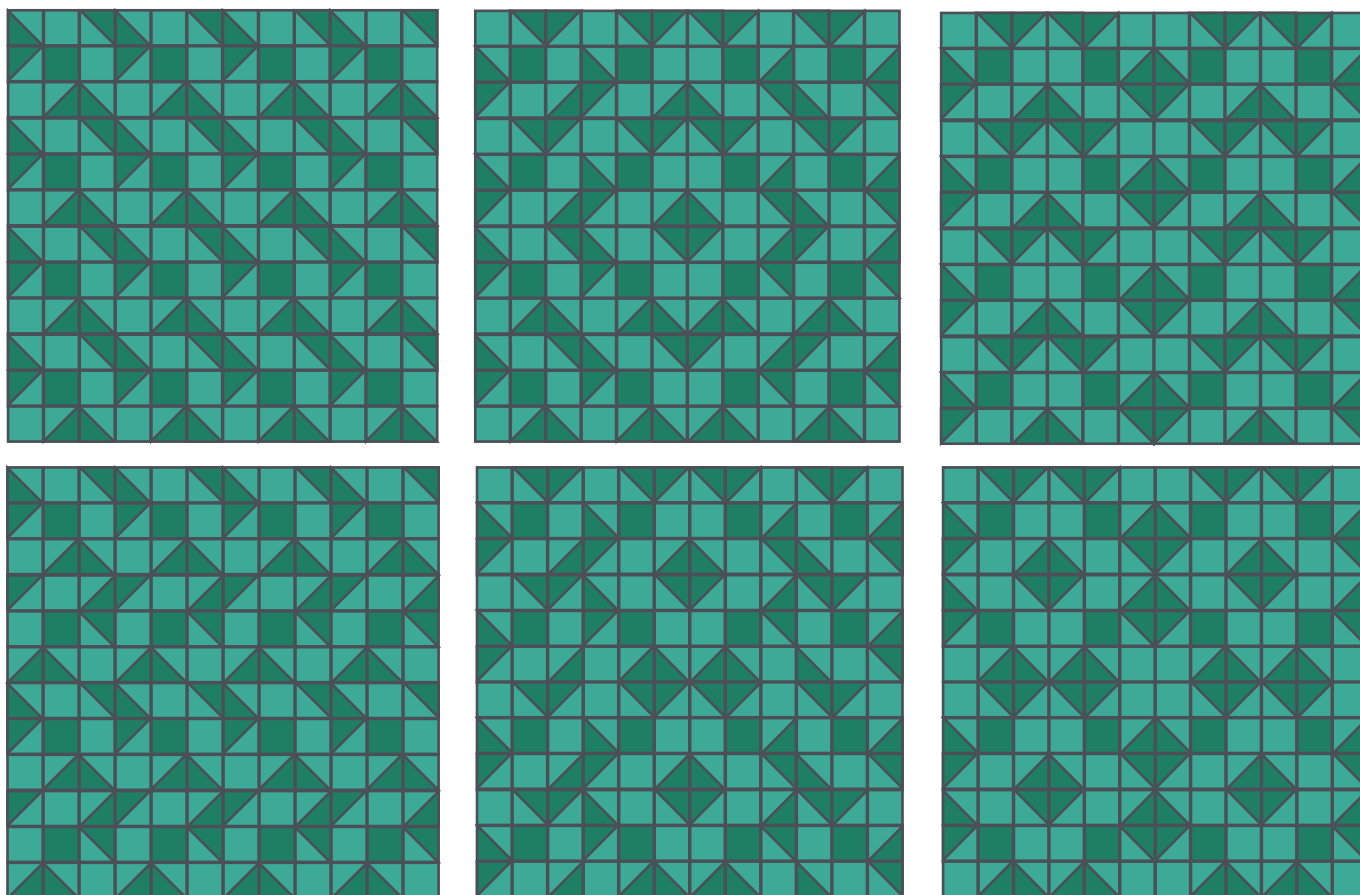


Fig 1



Layout Diagrams

11 Sew the blocks together in rows, then sew the rows together to complete the quilt top.

QUILTING AND FINISHING

12 Cut the backing fabric in half across the width. Remove the selvages and sew the two pieces together using a 1/2in seam. Press the seam open.

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

TOP TIP

Julia has sourced a king-sized bed sheet to use as her backing, using a secondhand clothing app. She loves reusing fabric to make her quilts more environmentally sustainable.

14 Quilt as desired. Julia quilted a free-motion leaf and vine motif across the quilt top. Trim off the excess batting and backing fabric and square up the quilt.

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

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

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

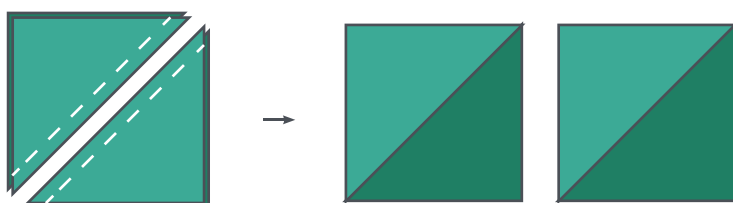


Fig 2

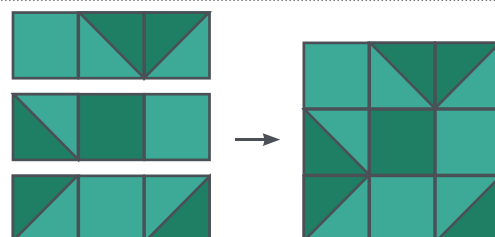


Fig 3



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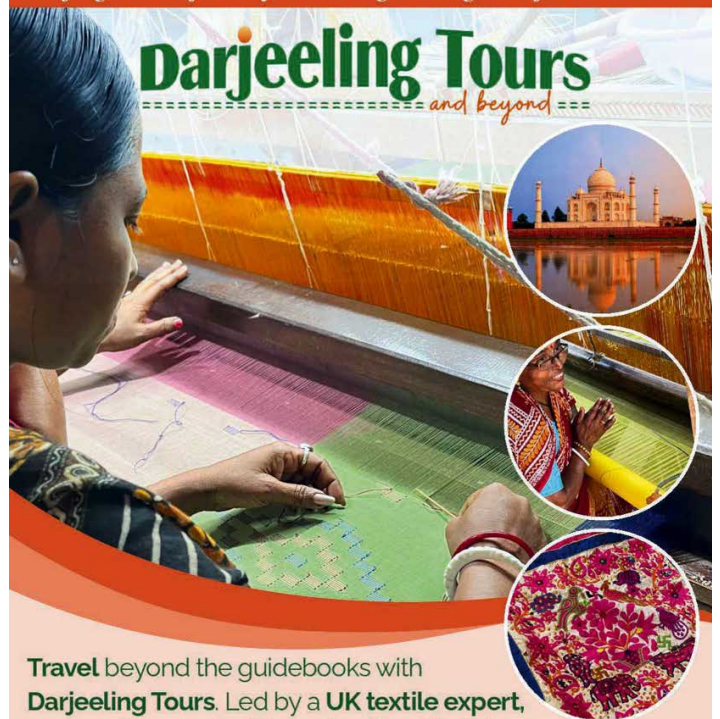
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DAY AT THE BEACH

Capture the care-free magic of summer
with three fresh FPP designs - sweet
ice cream, sun lotion and a beach ball

BY NADINE ADELE

YOU WILL NEED

Ice Cream Block

- Background fabric: one (1) fat quarter
- Ice cream fabric: one (1) fat eighth
- Dark brown cone fabric: 6in x 8in
- Light brown cone fabric: 2in x 4in
- One (1) copy each of the Ice Cream Template Sections A-H

FINISHED SIZE

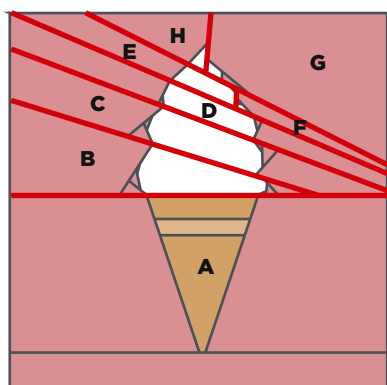
- 12in square (12½in square unfinished)

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- FPP = foundation paper piecing.
- Shorten your stitch length to approx 1.5 for FPP.
- Templates include seam allowances around the outer edges only.
- The Layout Diagram is a reverse image of the completed block to match the paper templates.

FABRICS USED

- From Nadine's stash, including;
- Moda - Bella Solids - Peach Blossom
- Moda - Sprinkles - Cream
- Balloon animal - Eye Candy - Ruby Star Society



Layout Diagram



STITCH A SWEET, SWIRLY ICE-CREAM CONE BURSTING WITH SUNNY COLOURS AND SEASIDE CHARM

- Liberty Fabrics - Riviera - Seaside - Yellow
- Liberty Fabrics - Riviera - Seashells - Cream
- Makower - Driftwood - Seagrass - Cream
- Twist - Dashwood Studios - Sky

CUTTING OUT

- 1 Using the templates and referring to the Layout Diagram, cut the fabric pieces for each section of the FPP templates. Make sure each piece is at least ¼in larger than the section it covers all the way around. If you would prefer, you can choose to cut out each piece as you sew the templates.

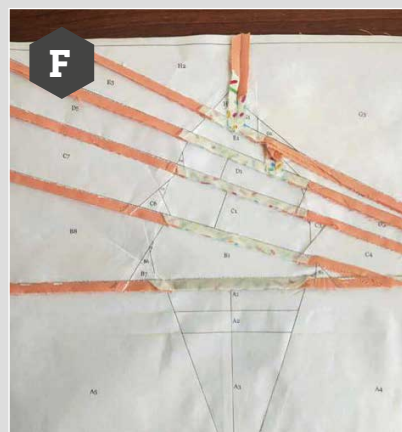
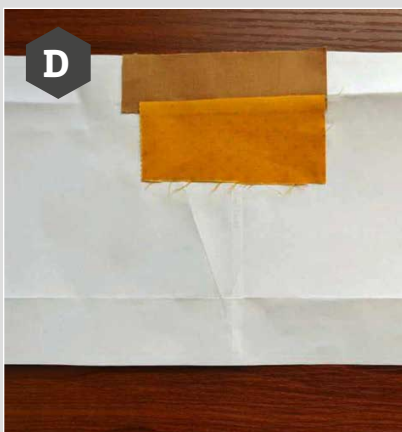
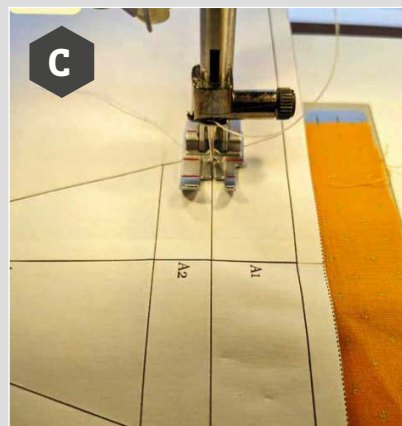
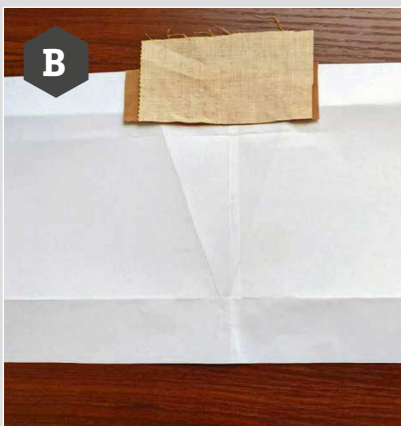
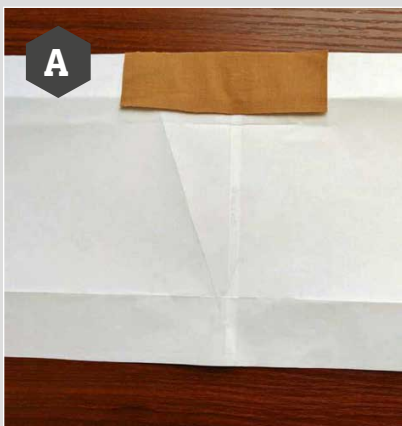
TOP TIP

If you're new to FPP, consider leaving a larger seam allowance around ½in when cutting your pieces to ensure they will cover each area.

PIECING THE TEMPLATES

- 2 Take the Section A template and place the fabric right side up on the unprinted side of the template against Section 1A. Make sure that it covers the whole section plus at least ¼in all the way around (Fig A). If needed, pin or lightly glue in place. If you use pins, do not pin along the seam line between sections 1A and 2A.
- 3 Take the fabric piece for Section 2A and place it right side down on top of Section 1A (Fig B). Make sure that when you fold back along the seam line, Section 2A will be covered by the fabric plus at least ¼in all round.
- 4 Using a short stitch length, turn the template over to the printed side and stitch along the line between Sections 1A and 2A (Fig C).

PIECING THE TEMPLATES



5 Fold the paper template along the seam and trim the seam allowance to $\frac{1}{4}$ in making sure you do not cut the paper. Unfold the template, turn the work over to the fabric side, fold Section 2A open and press flat (Fig D).

6 Repeat the process in steps 3-5 to piece the remaining sections on the template in numerical order. Once complete, press well and trim along the outer dashed line of the template (Fig E).

7 Repeat steps 2-6 to piece all the remaining template sections.

FINISHING THE BLOCK

8 Arrange your pieced template sections in block formation, referring to the Layout Diagram.

9 Return your machine to a normal stitch length. Place sections G and H RST and pin or clip in place, matching the edge to

be sewn. Sew them together along the marked line and backstitch at each end. Remove the paper from the seam allowance only, and press the seam open.

TOP TIP

As you work, take care to align points along the seam, such as where the edges of the ice cream meet at each side, and where the ice cream meets the cone.

10 Repeat the process in the last step to join the remaining template sections as follows. Join section E to F, then sew to the bottom of section GH for the top of the ice cream.

11 Join section C to the top of B, followed by section D for the bottom of the ice cream. Then sew the top of the ice cream in place.

12 Sew section A to the bottom of the ice cream to complete the block. Press well, then remove any remaining paper from the wrong side of the block (Fig F). If necessary, trim to $12\frac{1}{2}$ in square.



YOU WILL NEED

Beach Ball Block

- Background fabric: one (1) fat quarter
- Light pink: 3in square
- Pink: 8in square
- Yellow: 5in square
- Blue: 8in square
- White: one (1) fat eighth
- One (1) copy each of the Beach Ball template Sections A-G

FINISHED SIZE

- 12in square (12½in square unfinished)

CUTTING OUT

1 Using the templates and referring to the Layout Diagram, cut the fabric pieces for each section of the FPP templates. Make sure each piece is at least ¼in larger than the section it covers all the way around. If you would prefer, you can choose to cut out each piece as you sew the templates.

PIECING THE BLOCK

2 Piece each of the templates, following steps 2-6 of the ice cream pattern.

3 Arrange your pieced template sections in block formation, referring to the Layout Diagram.

4 Return your machine to a normal stitch length. Place sections A and B RST and pin or clip in place, matching the edge to be sewn. Sew them together along the marked line. Sew them together along the marked line and backstitch at each end.

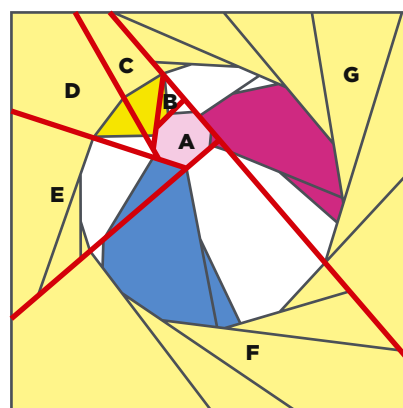
Remove the paper from the seam allowance only, and press the seam open.

5 Repeat the process in the last step to join the remaining template sections as follows. Join section C to AB. Then join section D to the side.

6 Join section E to the bottom of the previous joined unit, followed by section F. Join section G along the long diagonal, to complete the block. Press well, then remove any remaining paper from the wrong side of the block. If necessary, trim to 12½in square.



PERFECT FOR ADDING A SPLASH OF HOLIDAY SPIRIT TO QUILTS, CUSHIONS AND SEASONAL DÉCOR



Layout Diagram

YOU WILL NEED**Sun Lotion Bottle**

- Background fabric: one (1) fat quarter
- Bottle fabrics: two (2) 8in squares
- Sun fabric: 3in square
- Lid fabrics: two (2) 3in squares

FINISHED SIZE

- 12in square (12½in square unfinished)

CUTTING OUT

1 Using the templates and referring to the Layout Diagram, cut the fabric pieces for each section of the FPP templates. Make sure each piece is at least ¼in larger than the section it covers all the way around. If you would prefer, you can choose to cut out each piece as you sew the templates.

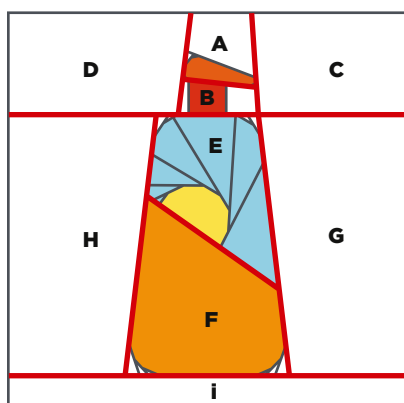
2 For single piece templates, such as Templates C, D, G, H and I, secure the unprinted side of the template to the wrong side of the fabric and cut along the outer dashed line of the template.

PIECING THE BLOCK

3 Piece each of the templates, following steps 2-6 of the ice cream pattern.

4 Arrange your pieced template sections in block formation, referring to the Layout Diagram.

5 Return your machine to a normal stitch length. Place sections A and B RST and



Layout Diagram



STITCH UP A BLOCK OF SUNSCREEN FOR FULL ON HOLIDAY VIBES. TURN INTO A CUSHION, TOTE OR A QUILT

pin or clip in place, matching the edge to be sewn. Sew them together along the marked line and backstitch at each end.

Remove the paper from the seam allowance only, and press the seam open

6 Repeat the process in the last step to join the remaining template sections as follows. Join section C to the side of AB. Then join section D to the other side to complete the lid.

7 Join section E to F along the diagonal edge. Then join sections G and H to either side. Join I to the bottom to complete the bottle. Join the lid to the top of the bottle, to complete the block. Press well, then remove any remaining paper from the wrong side of the block. If necessary, trim to 12½in square.

**Nadine Adele**

Nadine is a whizz at adorable Foundation Paper Piecing designs for all skillsets!

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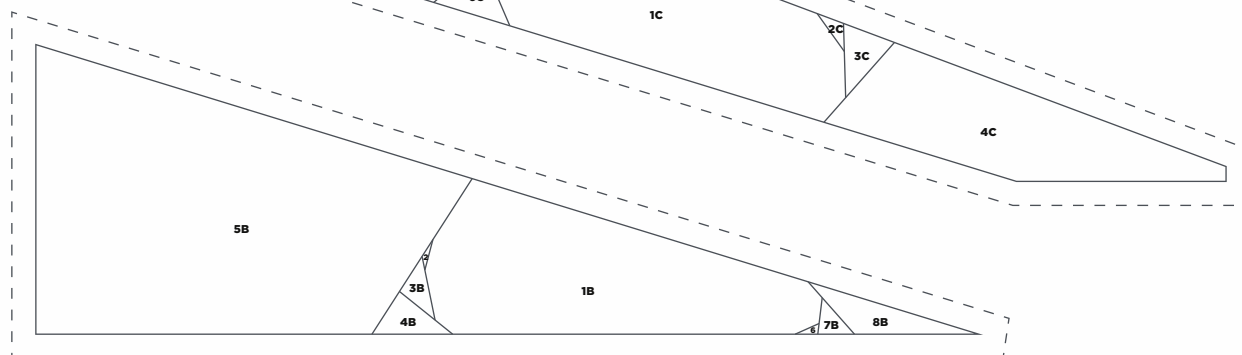
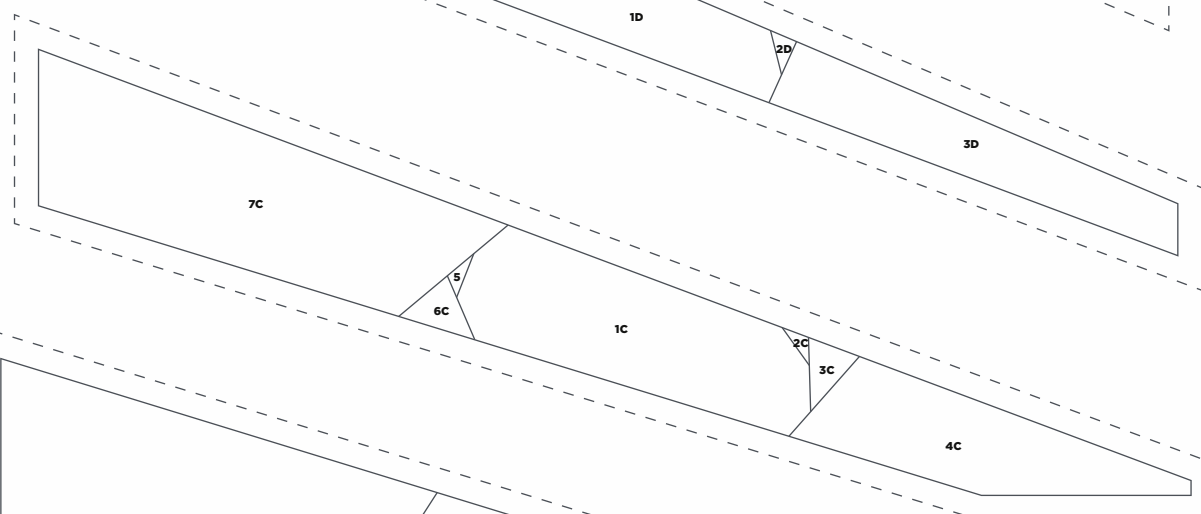
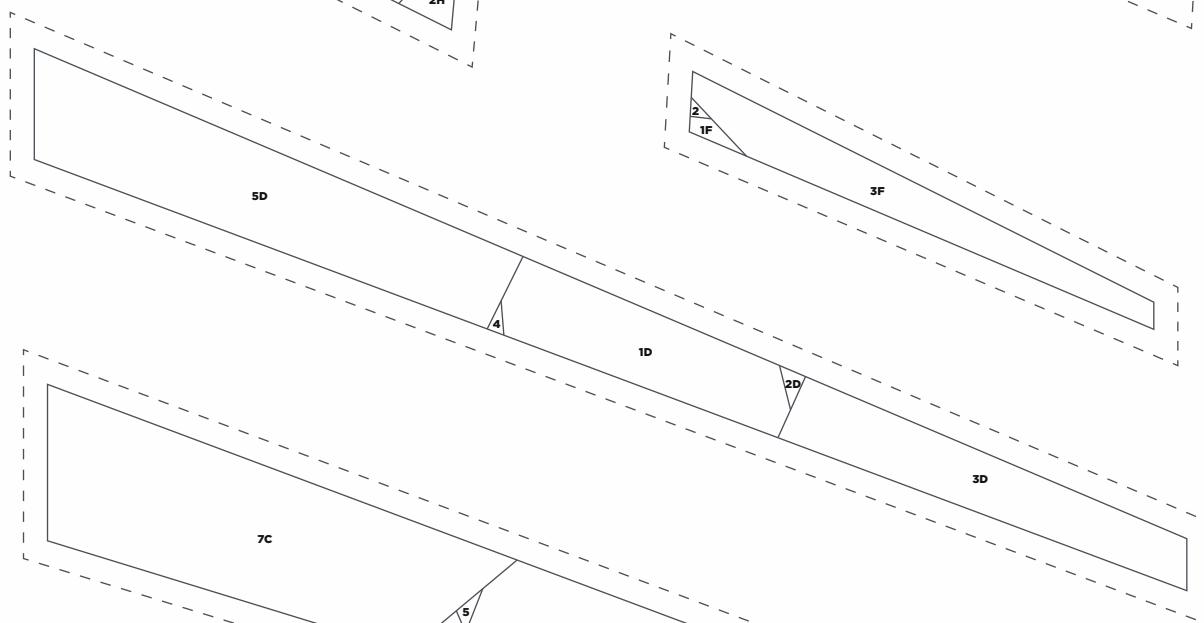
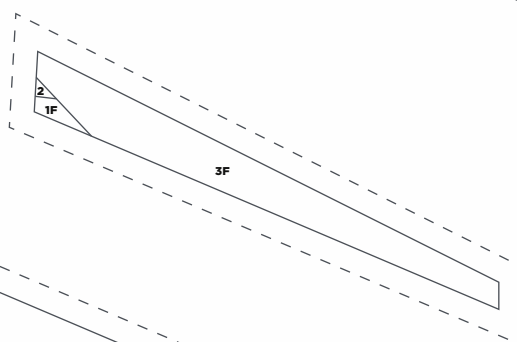
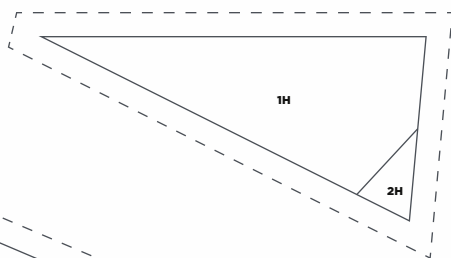
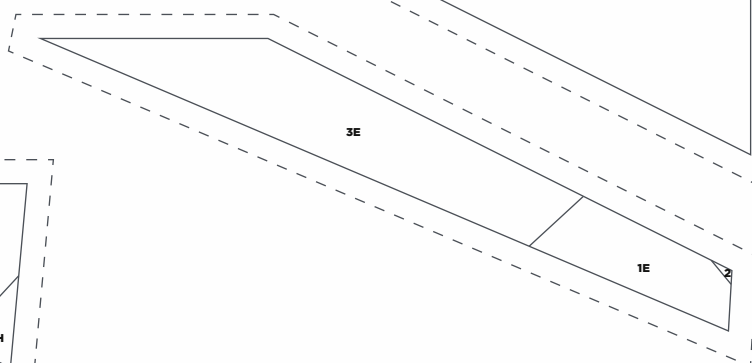
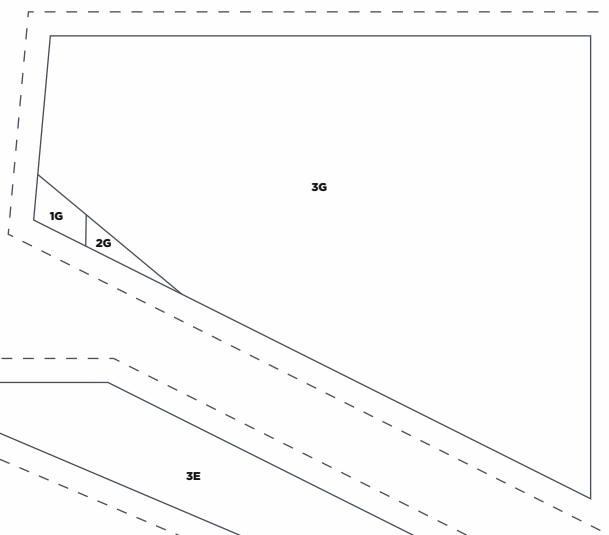
DAY AT THE BEACH

Ice Cream Sections B-H

ENLARGE 200%

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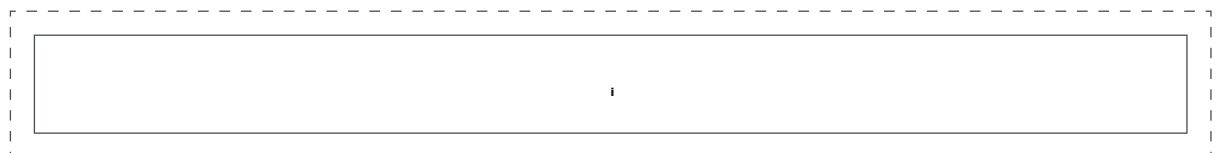
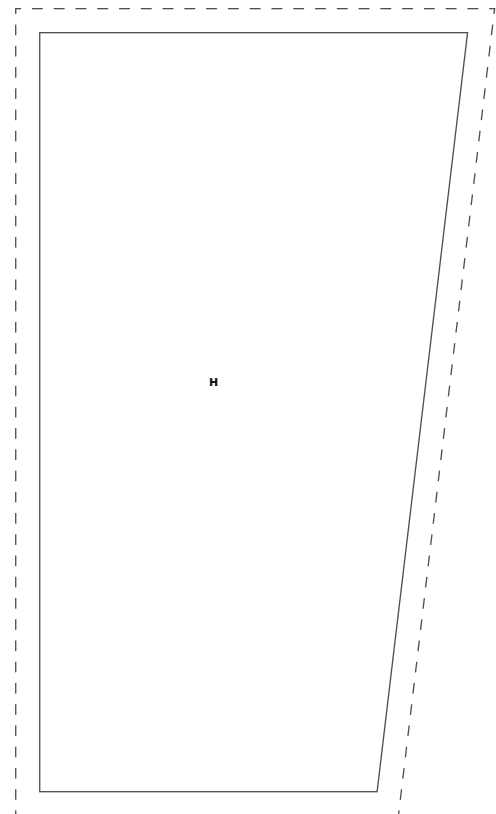
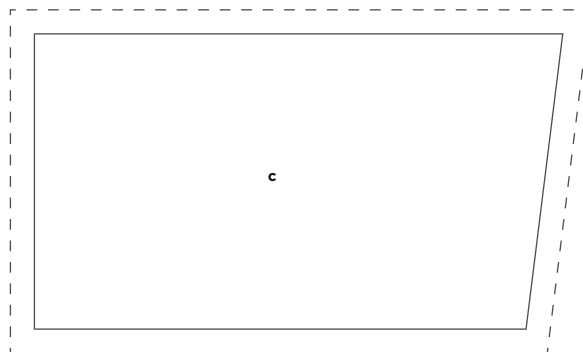
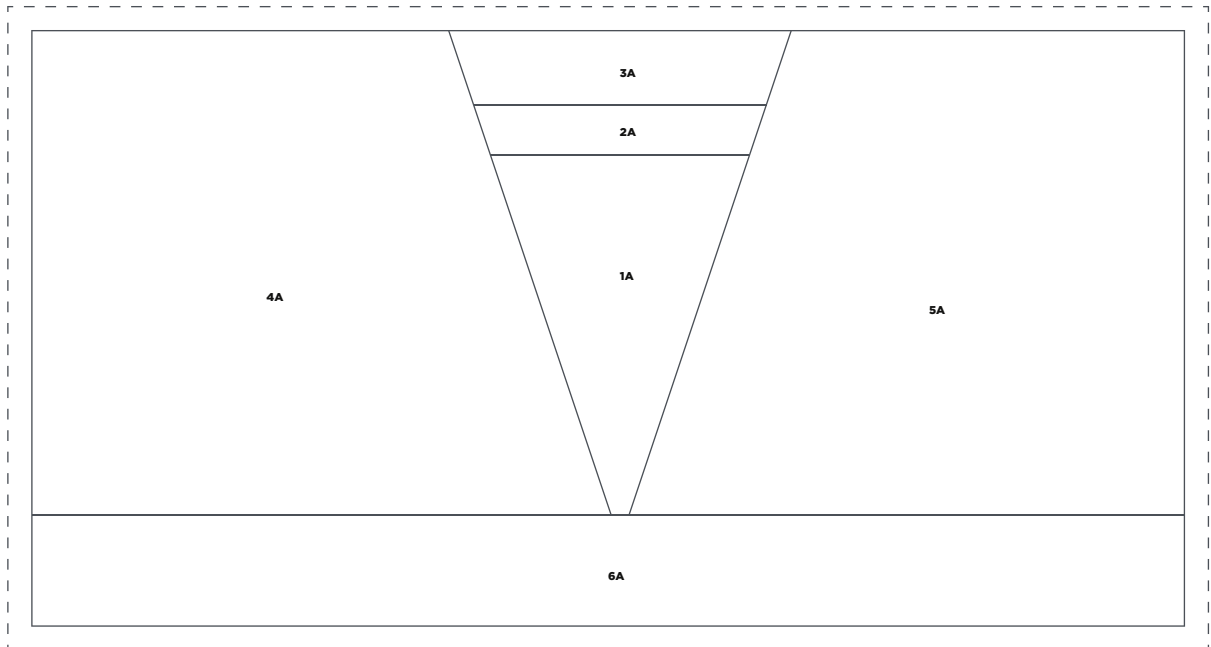
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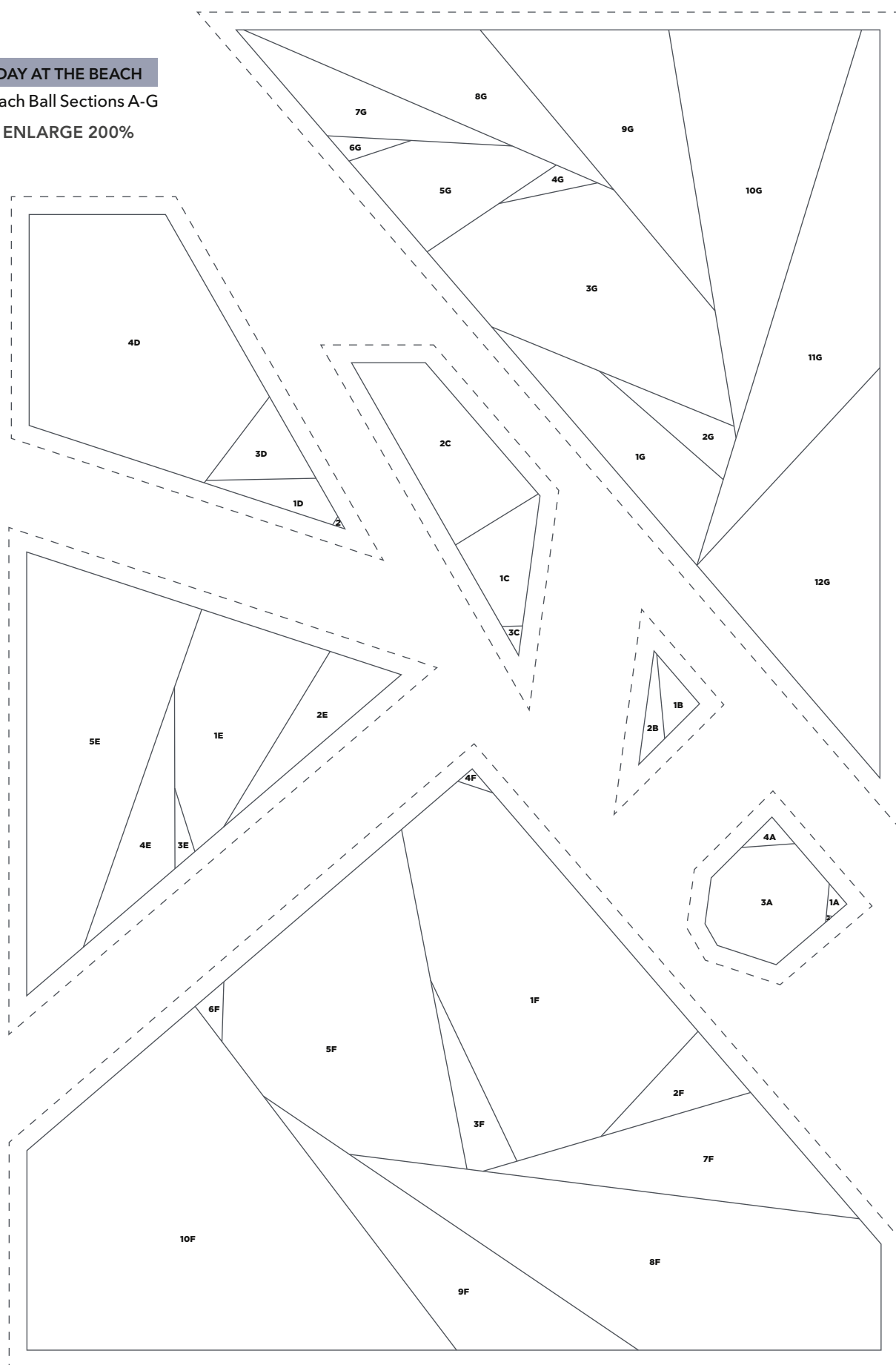
DAY AT THE BEACH

Ice Cream Section A and Sun Lotion Bottle Sections C, H and I

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DAY AT THE BEACH
 Beach Ball Sections A-G
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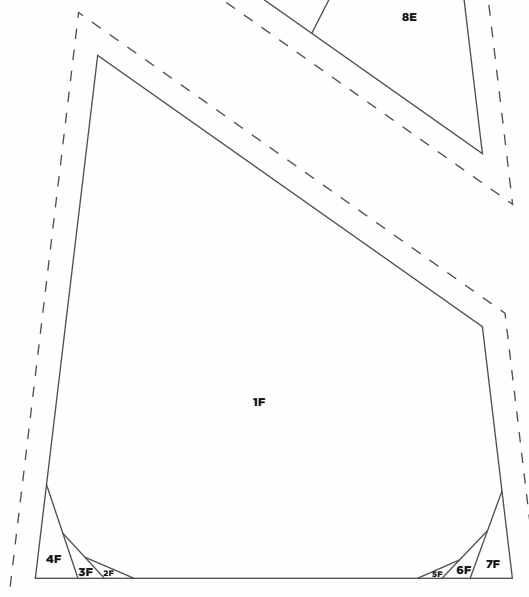
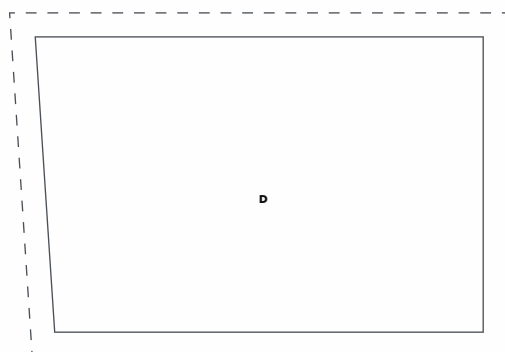
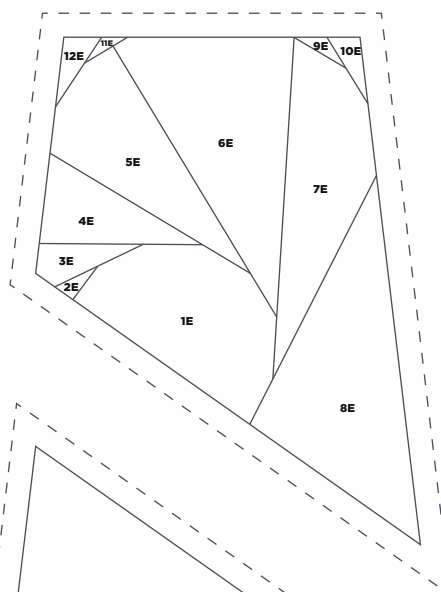
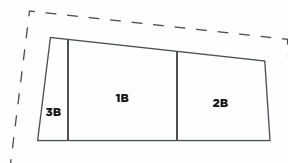
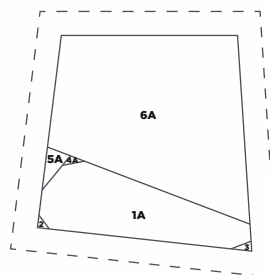
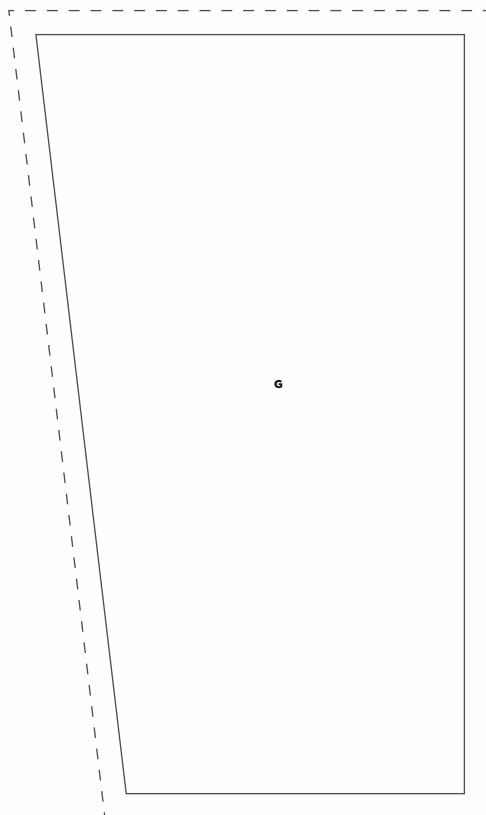
DAY AT THE BEACH

Sun Lotion Bottle Sections A, B, D, E, F and G

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HOW TO USE YOUR

QUILTING TEMPLATE

Use our guide below to map out meticulous quilting patterns to finish any project to perfection with your exclusive gift!

Simply use the sides of the template as parallel lines to create waves across a quilt

- Use the centre point of the template (red in Fig 1) for the first placement. Quilting from the centre of a quilt outwards.
- The green lines highlighted in Fig 1 show where to pattern match the curve, each time you wish to extend the line vertically.
- Notice the blue markings on Fig 1, they line up the template horizontally, ensuring consistency in the pattern.

Add to the waves to make a single cable

- Begin with one vertical wavy line positioned centrally. Slide the template to the left or the right, the template is mirrored, and line up the wave vertically. The blue lines in Fig 2 show this.
- To help centre the single cable shape, there are horizontal lines in green, highlighted in Fig 2.
- You can use the width of the template to repeat the cable horizontally across your quilt by simply lining up the horizontal reference lines (green in Fig 2). This will ensure consistency if you want it, but why not try moving

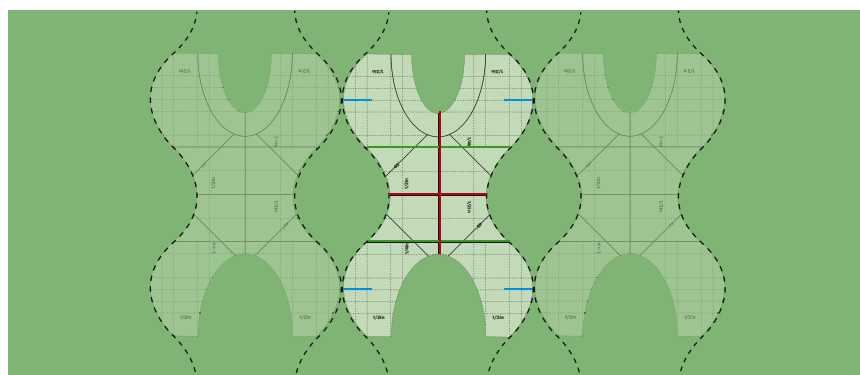
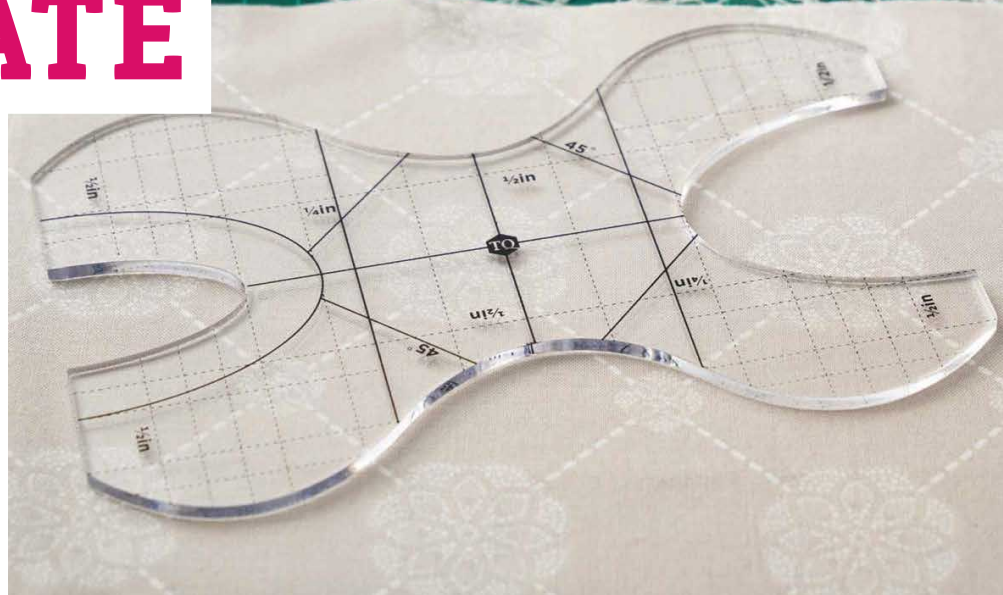


Fig 1

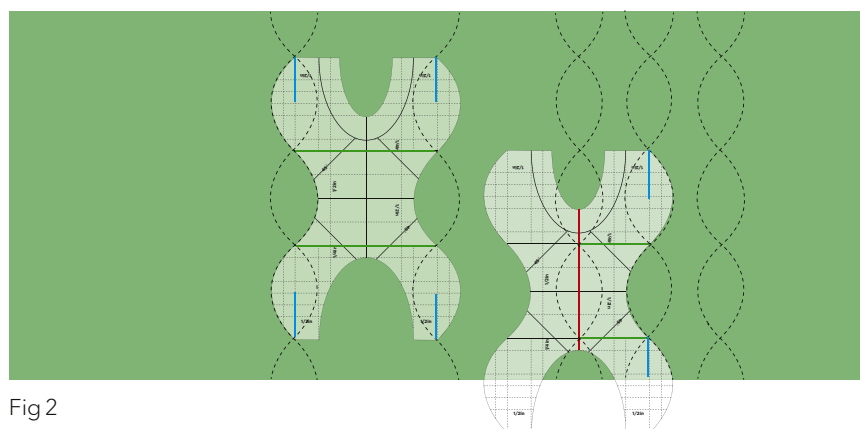


Fig 2

the template higher or lower vertically to create different patterns.

Try more complex cables

- It's not quite as difficult as it may seem. The template has placement lines to help its positioning.
- Begin with the same central, single cable as in Fig 2.
- Slide the template to the left or the right, the template is mirrored, but keeping the same horizontal line in position (blue in Fig 3).
- Use the vertical lines on the template, which are $\frac{1}{4}$ in or $\frac{1}{2}$ in apart, to determine how far sideways you want to place the next wave (pink on Fig 3).
- Keep moving sideways to create quite complex waves, building up the waves/cables. Try varying the width between the waves.

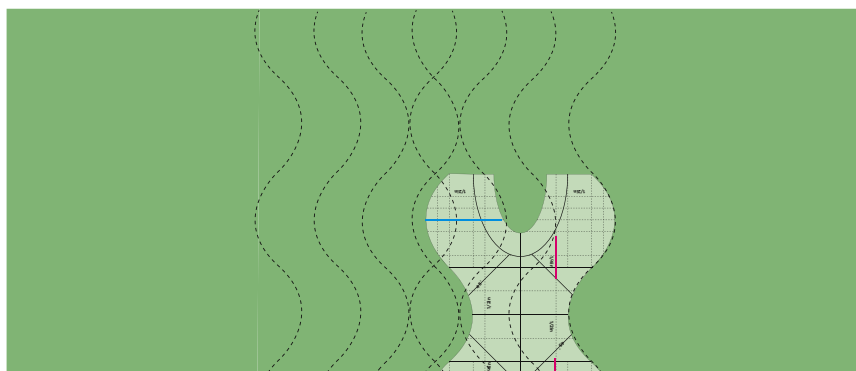


Fig 3

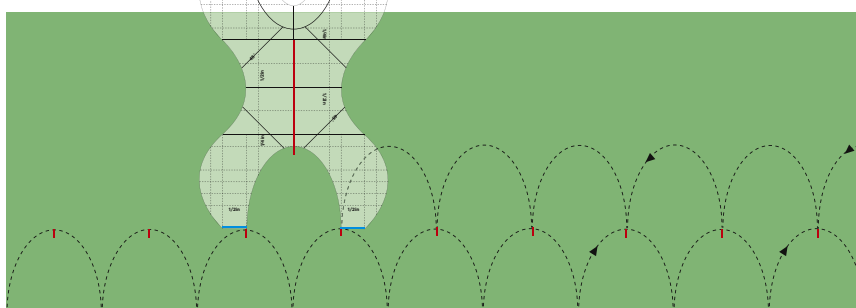


Fig 4

Create single arches

- Place the larger arch shape in position on your quilt. The first line of arches will be the bottom row of quilting, with subsequent rows being built on top of each row.
- Use the flat bottom of the template (blue in Fig 4) to help keep the first row in line.
- Mark the centre point of the arch-tip on the template (red in Fig 4). This will work as a placement guide for the second row of arches.

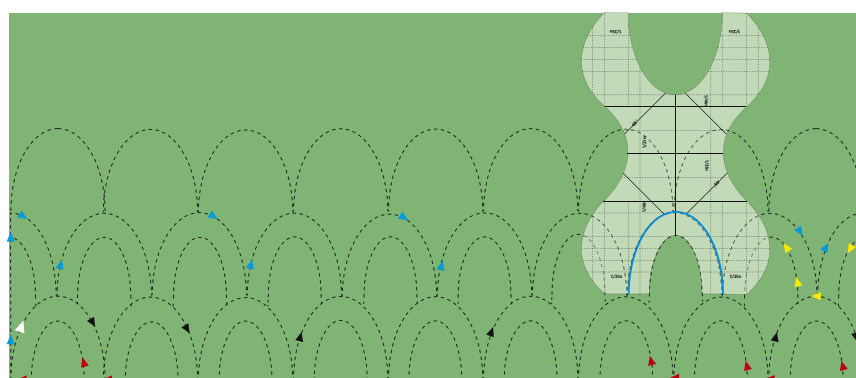


Fig 5

- Quilting can be done by hand or machine, in fluid lines with very little stop-starting.

Create nested arches by using the smaller arch shape and the larger arch together

- Flip the template to put the smaller arch in position. Notice the larger arch marked around the smaller shape (blue in Fig 5).
- Line this up, again, for the first row,

using the flat bottom to keep the row straight.

- Again, quilting can be done by hand or machine, in fluid lines with very little stop-starting. Just retrace your steps stitching over lines, rather like long-arm quilters do.
- Start on the white arrow and follow the dark arrows on the large arches to the end of the row on the right. Turn at the bottom and work from

right to left following the red arrows to complete the first row of smaller arches

- Stitch straight up the left side, following the blue arrows on Fig 5 and work left to right stitching the large arch. Without stopping, follow the yellow arrow to work the inner arches, retracing stitching lines on the previous row, building up the rows as you go.



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Saturday 5th & Sunday 6th September 2026

10am - 4pm



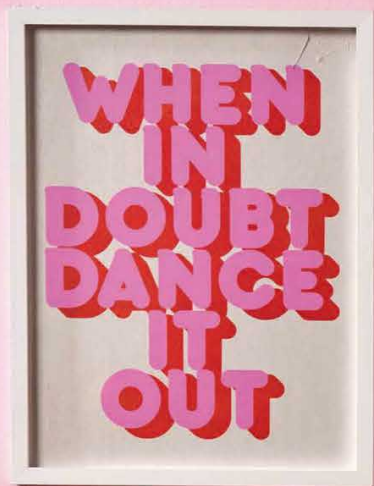
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SPIN AROUND

Try your hand at this modern
take on a classic pinwheel quilt
pattern in your favourite fabrics!

BY KATHLEEN ANDERSON

YOU WILL NEED

- Print fabrics: one (1) Jelly Roll
- Fabric A (green): ½yd
- Fabric B (pink): ½yd
- Batting: 64in square
- Backing fabric: 3½yds
- Binding fabric: ½yd

FINISHED SIZE

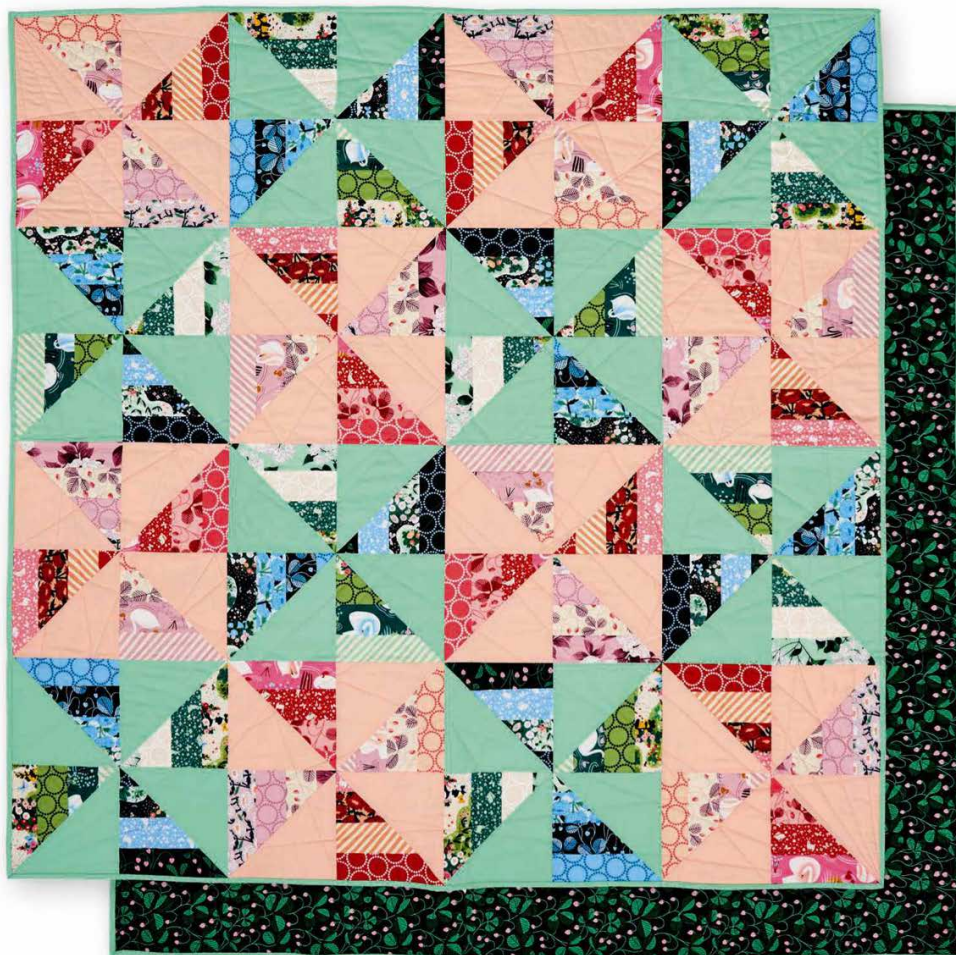
- 56in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- Pattern assumes WOF is at least 42in.
- This pattern was designed to use a Moda Jelly Roll, which contains 2½in x WOF strips. However, you can also cut strips from yardage instead. You will need thirty two (32) strips from different fabrics.
- All fabric and batting kindly supplied by Wool Warehouse (woolwarehouse.co.uk).

FABRICS USED

- Print fabrics are from the Love Letter Jelly Roll by Lizzy House for Moda Fabrics.



CHOOSE A JELLY ROLL WITH A GOOD RANGE OF CONTRASTING COLOURS FOR MORE IMPACT



- Solid fabrics are Ice Peach and Pond from Kona Cotton Solids by Robert Kaufman Fabrics.
- Backing fabric is Virginia Novelty Strawberry Vine in Hunter, from the Love Letter collection by Lizzy House for Moda Fabrics.
- Binding fabric is Pond from Kona Cotton Solids by Robert Kaufman Fabrics, as above.

CUTTING OUT

- 1 From each of Fabrics A and B cut:
 - Sixteen (16) 8½in squares.
- 2 From the binding fabric cut:
 - Six (6) 2½in x WOF.

MAKING THE JELLY ROLL SQUARES

- 3 Choose thirty two of your Jelly Roll strips, and organise them into eight sets

of four fabrics each. Sew each set of four strips together along the long edges.

TOP TIP

Kathleen grouped her strips into two main colour groups (pink/purple and green/blue). She then chose two solid fabrics to coordinate with these groups for Fabrics A and B.

4 Cut each of the strip sets into four $\frac{1}{2}$ in squares, for a total of thirty two squares (Fig 1).

MAKING THE HST UNITS

5 Take one Fabric A square and place RST with a coordinating Jelly Roll square. With the strips running in a vertical direction, mark a diagonal line on the wrong side of the Fabric A square. Sew $\frac{1}{4}$ in from either side of the marked line (Fig 2).

6 Cut along the marked line to make two HSTs. Press the seams toward the background fabric, then trim each HST to $7\frac{1}{2}$ in square (Fig 3). Take care to align the seam with the 45 degree mark on your ruler and trim evenly from all sides.

7 Repeat steps 5-6 with all the Fabric A squares. Then repeat again, pairing the Fabric B squares with their coordinating Jelly Roll squares.

TOP TIP

Take care to orientate the direction of the Jelly Roll squares consistently while pairing them with the squares of background fabric. This will ensure that your HSTs are identical.

ASSEMBLING THE BLOCKS

8 Take one Fabric A HST from each of the four sets. Arrange in a four-patch, referring to Fig 4, and turning as shown. Sew together in pairs, pressing toward the Fabric A triangle. Then sew the pairs together, nesting the seams.

9 Next, repeat the last step with all the Fabric A HSTs to make a total of eight blocks. Then repeat using the Fabric B HSTs to make eight of these blocks.



Fig 1

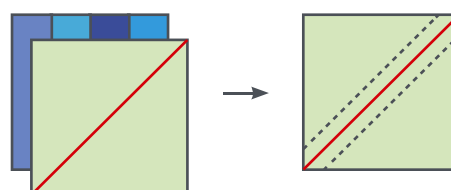


Fig 2

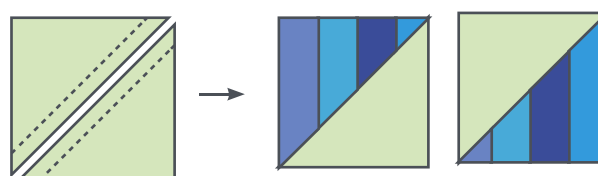


Fig 3

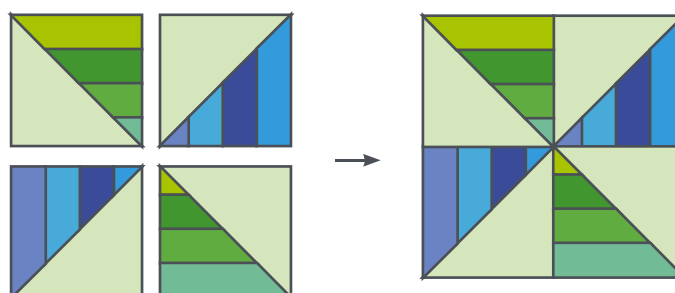
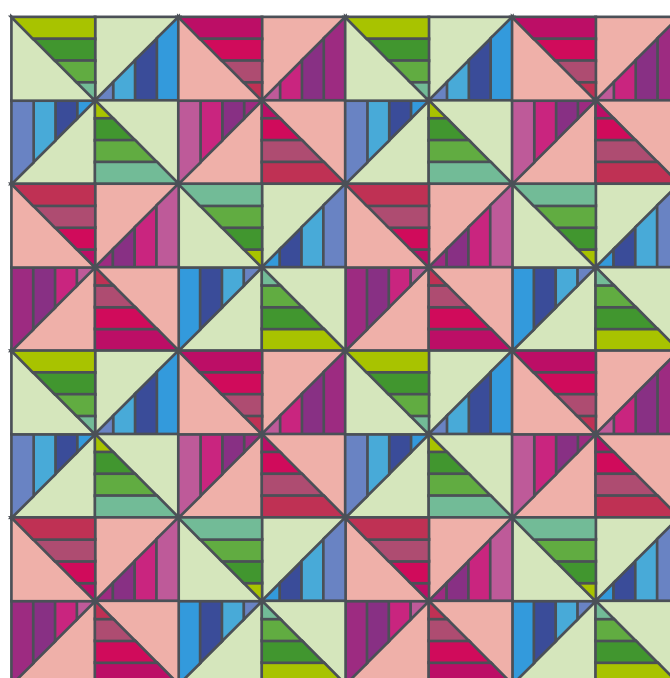


Fig 4



Layout Diagram

ASSEMBLING THE QUILT TOP

10 Arrange the blocks in four rows of four, referring to the Layout Diagram on the previous page. Alternate the Fabric A and B blocks as shown.

11 Sew the blocks together in rows, taking care to match the seams between blocks. Press the seams to one side, in the opposite direction to the next row.

12 Sew the rows together, taking care to nest and match the seams. Press the final seams open or to one side, as you prefer to work.

QUILTING AND FINISHING

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

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

15 Quilt as desired. Kathleen used the 'Four Corner Radiating' design from Jacquie Gering's book *Walk: Master Machine Quilting with Your Walking Foot* with Aurifil 50wt thread in Antique Rose (2430). Trim off the excess batting and backing fabric and square up the quilt.

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

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



Kathleen Anderson

Kathleen loves to create modern quilt patterns that mix traditional block ideas with lots of colour!

✉ cowdenquiltschool.com

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

INSPIRING READS

PRAIRIE QUILT CO.

Amanda Loewen is the pattern designer and quilt maker behind Prairie Quilt Co. Becca Parker chatted to her about dopamine sewing



Main image: Sara Fernandez studio (www.rosehillquilts.com)

Below: Amanda with her Birdling quilt.
 Right: Cabin Nights Quilt in soft pinks for a cosy bedroom.
 Next page: Amanda holds up her Open Prairie quilt. When a pile of fabric becomes quilt blocks - Garden Party Plaid 'Quilt in progress' Quilt.



What made you fall in love with quilting?

Learning how to make a quilt was a long-time bucket list dream for me. I have always been crafty since childhood, particularly with textile crafts like cross stitch, hand sewing and knitting. I finally took the time to self-learn quilting while I was on my second maternity leave. I was really struggling with the day-to-day monotony of motherhood and focusing on learning a new craft excited me in ways I didn't know were possible. I found inspiration in every new technique I learned, pattern I tried, and fabric I found at my local quilt shop. I couldn't get enough!

You've shared your work on Instagram for years. How did you take the leap to design your own patterns as Prairie Quilt Co?

I started out with testing patterns for other quilt pattern designers I admired, and I really loved getting to learn about the behind-the-scenes process of quilt pattern design. After testing for others for about two years, I decided to begin creating my own designs - quilts that I really wanted to make and hoped that maybe others would want to make them too.

You describe your quilts as "traditional made fresh". Which one piece best illustrates who you are as a designer?

One of my favourite designs is my Bear Camp quilt. It's all my favourite things together; a mash-up of several traditional block designs, scrappy mix and match, and beginner friendly.



I GO WITH MY GUT - IT TELLS ME WHAT FEELS RIGHT AND WHAT DOESN'T. THERE IS NO SPECIAL FORMULA OR COLOUR WHEEL TRICK THAT I FOLLOW. INTUITION IS EVERYTHING!

Where you find inspiration for your quilt designs? There seems to be a wonderful balance of old and new.

I am hugely inspired by vintage quilt designs - I love to mix old designs together to create something new. I also love gathering colour inspiration from art, nature and travel. Pinterest is a great place to collect inspiration.

What's the most unexpected thing that has inspired one of your quilts?

That has got to be my North Star FPP block - it was inspired by a toilet paper roll craft I found on Pinterest! The way the roll is cut and painted it ends up looking like a star, and I thought it would make a great quilt block!

How do you go about choosing fabrics and colour ways for your quilting projects?





Left: Colour choices are a gut instinct for Amanda and she favours bright choices that bring joy to her process.

Below: Amanda believes in trying new things, like this patchwork dress using Sydney Graham's Skyline Dress pattern.



Most often I shop my own fabric cupboard - I buy a lot of fat quarter and half-yard cuts which I keep organised by colour. When I am starting a new project, I just begin pulling out what I have and audition them together. I can see right away what works and what doesn't. I like to use a lot of pinks, peaches, yellows, blues, greens, and purples with some low volumes. I also shop with those colours in mind. The stash just 'flows' when you buy what you love.

Can you tell us about how you approach balancing solid fabrics and printed fabrics in your work?

I LOVE LOVE LOVE working with a ton of prints when making scrappy quilts - those are my absolute favourite makes. However, when making a cover quilt of a new pattern design, I need to use solids for several reasons. First, shops like to kit quilt patterns, and solids are easier to keep in stock as they can most always be restocked, unlike printed fabric collections. Second, solids let the design sing. They don't compete with the design like prints can, so it's great to have at least one sample in solids. I do love and prefer prints, but I often get asked where one can purchase a kit for a scrappy quilt I made, which is impossible when I'm using a huge variety out of my stash collected over years.

Are there other ways the popularity of kits influences your designs?

I would say kits don't influence what I design, although I'm always happy when a shop offers

to create them for my patterns! It makes for a great partnership with quilt shops, and I love to see the creative options they come up with. I also like directing my customers to kit options as there are always people who prefer buying their fabric this way.

We've spotted lots of traditional quilt blocks in your designs. How do you translate those ideas into your fresh, modern style?

I love updating traditional blocks with modern colour. It's kind of like fashion: colours come and go out of style. I love to play with colour placement and how it is used in the block. One of my favourite quilt designs is Birdling - the flying geese are created with an assortment of colours to create a fresh adaptation of the Wild Goose Chase block.

Do you have a dream quilt project on your wish list that you would love to create?

I would really love to design a sampler quilt in my style of fresh traditional with lots of colour.

That sounds exciting! But right now, what patterns and projects are coming up next for Prairie Quilt Co?

I am hoping to start working on my next free scrappy summer quilt block. I started sharing a stash-busting free project in the summer of 2023 and have kept it going for three years. I think my scrappy summer quilts have been some of my favourite recent projects! All the patterns can be found in my free pattern library on my blog.



someone else used in a project or just love a quilt kit you find - start there! The more you get used to sewing with colour palettes you love, the more you'll learn to get playful and create them on your own. We all need to start somewhere, and recreating what inspires you is a great starting point.

What brings you the most joy in all you do as a designer and quilter?

Sharing my joy of quilting with children is my favourite. I'm a Grade 3 and 4 elementary school teacher by day, and I love bringing my passion for quilt making and design into the classroom. We recently designed and sewed two baby quilts for charity as a class, and it was an absolute dream to ignite the curiosity of quilting in a group of children!

How do you balance Prairie Quilt Co alongside parenting and your work as a teacher?

Quilting is very much an 'on the side' thing for me. I find I only have time to get into creative mode on weekends and holidays, which is why you don't see quite as much from me as designers who do this as a full-time job. I love going at my own pace, and I frequently say no to opportunities that I know don't fit into my timeframe. To me Prairie Quilt Co is a hobby, and I want it to stay enjoyable. I've also recently taken a huge step back from social media posting, which has been an incredibly healthy move for my lifestyle balance. This allows me to really focus on my family and school life during the week.

You can find Amanda's quilt patterns and latest makes here: prairiequiltco.com/



➤ tobeadorned.square.site

📷 tobeadorned

Clockwise from above: Gingham Days + Nights is a two-in-one quilt pattern; Traditional Nine-patches and House blocks make up Amanda's Sugar House Quilt; Bear Camp is one of Amanda's most popular designs - and it's one you can make in a weekend!

Joyful colour is a real staple in your work, especially those candy bright shades. What can you tell us about your relationship with colour in quilting?

For me, colour is very closely connected to mood and emotion. I use bright, cheerful colours because they evoke happiness and joy for me, which is what I want quilt making to feel like. There is this trend called "dopamine dressing" - I do dopamine sewing.

Can you share how you go about putting your colour palettes together?

I go with my gut - it tells me what feels right and what doesn't. There is no special formula or colour wheel trick that I follow. Intuition is everything!

What advice do you have for quilters who would like to experiment more with their colour choices?

There's no shame in being inspired by other quilters or creatives when starting out! Maybe you admire the fabric pull or colour palette



BEACH HUT BLISS

Capture the carefree spirit of a summer day by the seaside with this charming appliqué mini quilt

BY JULIA GAHAGAN



YOU WILL NEED

- A selection of fabric scraps
- Baker's twine (bunting): 12in length
- Fusible web: 2in x 8in
- Backing fabric: 7in x 11in
- Binding fabric: 6in x 11in
- Batting (ultra thin): 7in x 11in
- Overlay fabric: 7in x 11in
- Washable fabric glue stick

FINISHED SIZE

- 6¾inx 10½in

NOTES

- RST = right sides together.
- WST = wrong sides together.
- For the overlay, Julia uses a polyester tulle net or transparent chiffon.
- Try to select fabrics that have small-scale patterns.

SHADOW APPLIQUÉ

Follow these tips for the best finish:

- When using the glue pen, use small swipes, gluing the background and pressing the shapes in place.
- Avoid handling the small pieces too much, as this will cause fraying.
- A small pair of very sharp scissors is helpful for cutting the small scraps.
- Tweezers can be helpful when working with very small pieces such as the beach huts roofs, boats, kites and leaves.
- Build your design on the batting and then glue when you are happy with the layout.

PREPARATION

1 Read notes and instructions fully before you begin, and refer to the Layout Guide on p68 for shape and placement of pieces.

2 Julia constructs onto the batting and once happy with the placement, secures the design shapes using a fabric glue pen. She then places the transparent fabric over the top and quilts. This technique

avoids having to use very small pieces of fusible web and individually stitching each shape.

3 Choose fabrics from your stash, auditioning pieces until you achieve a look you like. You will need slightly larger pieces, which can be cut from yardage or fat quarters for the background, which are given in steps 5-9.

4 For the details of the scene you will need:

- Beach huts: five (5) approx 1in x 1½in striped fabric.
- Beach hut roofs: five (5) approx 1¾in x 1½in plain fabric.



THIS DELIGHTFUL PROJECT IS PACKED WITH TEXTURE, COLOUR AND QUILTING DETAIL



- Beach umbrellas: narrow striped scraps.
- Plants: light and dark green scraps.
- Kites and boats: red, yellow, dark blue and orange scraps.
- Seagull: Julia fussy cut this from a patterned fabric, but you could construct with white and gray scraps.
- Bunting: two (2) 2in x 8in narrow striped fabrics.

CUTTING OUT

- 5** From light blue fabric (sky, section 1) cut:
 - One (1) 6¾in x 2in.
- 6** From each of three blue fabrics (sea, section 2) cut:
 - One (1) 6¾in x 1in.
- 7** From beige fabric (sand, section 3) cut:
 - One (1) 6¾in x 5in.
- 8** From green fabric (hills, section 5) cut:
 - One (1) 6¾in x 5in.
- 9** From the binding fabric cut:
 - Two (2) 1¼in x 10½in.
 - Two (2) 1¼in x 8in.

ASSEMBLING THE QUILT TOP

10 Start by laying the Section 1 piece, across the top of the batting, right side up. Layer the next piece (Section 2), cutting a wavy edge across the top, referring to the Layout Guide. Ensure the section 2 piece overlaps the edge of the Section 1 piece by approx ¼in. Pin at the edge to temporarily secure.

TOP TIP

The landscape strips are layered in order from the sky down to the final green strip, as numbered on the Layout Guide. Each strip overlaps the next strip by a ¼in. Smaller details such as the beach huts, umbrellas, boats, kites and bird pieces are added once the background landscape is positioned on the batting.

11 Work your way down the background, adding each piece in order and freehand cutting the top edge. Adjust any pieces as necessary until you are happy with the design. You can add a few basting stitches to the edges to secure.



TOP TIP

Julia created a small template from card for her beach hut and roof, to ensure she cut each of the huts to the same size.

12 Begin layering the beach hut pieces in place, then layering the roof pieces on top. Once you're happy with the positioning, secure in place with basting glue stick. The glue is applied to the background, with the beach hut pieces placed on top.

13 Next, layer the boats, kites, umbrellas and plants, working one section at a time and glue in place as before. Julia finds it easiest to begin with a small rectangle piece, and gradually cut each side to create the shape required. Finally, add the seagull.

ADDING THE BUNTING

14 Fuse the two bunting fabric rectangles, WST, following the

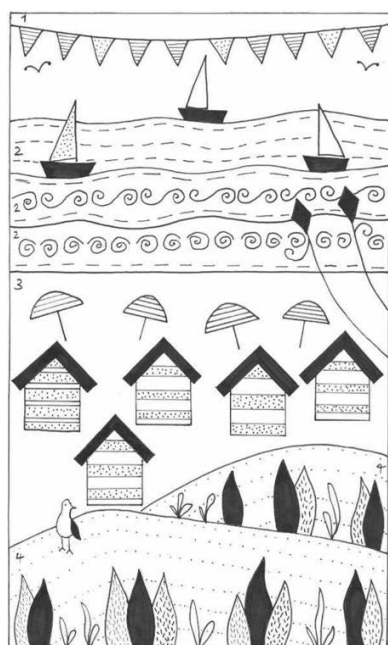
manufacturer's instructions. Cut individual triangles from this fabric for the bunting flags.

15 Apply a thin strip of the basting glue along the quilt top, approx ¾in below the top edge. Lay each bunting piece in place, pressing with your finger to adhere to the glue.

16 Carefully apply glue to the top of each bunting piece, then lay the baker's twine on top. Press with your finger firmly to ensure it stays in place. The ends of the twine should extend over the side edges of the quilt top and will be trimmed later.

FINISHING THE QUILT

17 Look over your design and glue any loose shapes down. Julia uses tweezers to do this rather than using her fingers, which might encourage fraying. Keep the shape in position with your fingernail and gently lift the edge of the shape up with the tweezers or a large pin. Swipe the glue on the background and let the shape drop back down. You do not need to smother the quilt with glue, and it



Layout Guide

is not necessary to glue every single landscape strip and shape.

18 Once you're happy with the design, place on top of the backing fabric with the wrong side against the batting. Carefully place the overlay over the quilt top. Secure with a few small pins across the work. But do not use too many pins, and avoid pinning through any small pieces.

TOP TIP

Julia used the following free motion machine quilting, using coordinating threads for each section:

- A meandering stitch across the sky and bunting.
- Wavy lines at the top and bottom of each sea section, as well as some curly waves.
- Gently waving lines at the top and approx ½in-¾in apart across the sand.
- Lines following the curves of the hills, and additional plants.
- Julia then added details by hand across the sea and sand, using matching embroidery threads.
- Julia used a free motion technique to outline her pieces and add details, such as the flying birds, boats, kite strings and umbrella sticks using a dark thread.



19 Quilt your project as desired. Julia used a combination of machine and hand quilting. See the box out for details on how Julia quilted hers.

20 Trim away any excess batting and backing fabric around the edges of the quilt using a rotary cutter and ruler. Ensure the edges are even with the quilt top.

21 The binding on this little quilt is reduced in size to create less bulk in the corners. First, sew the longer binding strips to the sides of the quilt. Turn the

binding to the back. Slipstitch in place, turning under ¼in of the raw edge.

22 Repeat the last step, adding the remaining binding strips to the top and bottom of the quilt to finish.



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SUNSET SHORES

Stitch a spacious quilted carry-all
inspired by long days at the coast,
perfect for beach trips and holidays

BY DEBBIE VON GRABLER-CROZIER



YOU WILL NEED

- White fabric: ½yd
- Orange fabric: ⅛yd
- Blue fabric: ½yd
- Green fabric: ¼yd
- Yellow fabric: ⅛yd
- Lining fabric: ¾yd
- Light weight fusible interfacing (20in wide): ⅛yd
- Foam interfacing (28in wide): 1⅛yd
- Batting: 25in x 40in
- ½in hemp rope: 1¾yds
- Handle trim (leather, cork, or similar): 5in x 10in
- Metal snap: one (1) ½in diameter
- Yarn: four colours (optional)
- Pompom makers (optional)
- Fabric glue
- One (1) copy of the templates

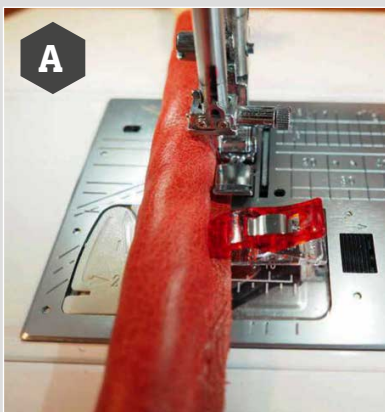
FINISHED SIZE

- 22in x 18in x 6in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Press all fabrics well before cutting.
- RST = right sides together.
- Debbie used Vlieseline 80/20 cotton mix batting, Vlieseline Style-vil for foam interfacing and Vlieseline S320 for fusible interfacing.

PREPARE THE HANDLES



FABRICS USED

- Art Gallery Fabrics Pure Solids in White Linen, Dried Carrot, Aero Blue, Jade Cream and Honey.

CUTTING OUT

- 1 From the white fabric cut:
 - One (1) 2¾in x 24in.
 - One (1) 7¾in x 24in
 - Two (2) 2½in x 24in (lining facing).
 - One (1) 9¾in x 5½in.
 - One (1) 5in x 5½in.
 - Two (2) Template A.
- 2 From the blue fabric cut:
 - Two (2) 1¾in x 24in.
 - Two (2) 4¾in x 24in..
- 3 From the green fabric cut:
 - Two (2) 1¼in x 24in.
 - Two (2) 3in x 24in.
- 4 From the orange fabric cut:
 - Two (2) 1in x 24in.
 - Two (2) Template B.
- 5 From the yellow fabric cut:
 - Two (2) 2in x 24in.

- 6 From the lining fabric cut:
 - Two (2) 16½in x 24in (lining).
 - Four (4) 5in x 9in (pockets).

- 7 From the handle trim cut:
 - Two (2) 2¼in x 10in

- 8 From the fusible interfacing cut:
 - Two (2) 4in x 8in (pockets).
 - One (1) 2in square.

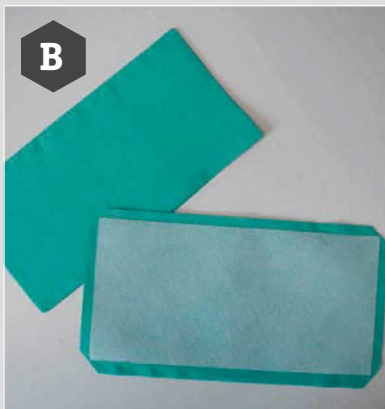
- 9 From each of the foam interfacing and batting cut:
 - Two (2) 20in x 25in.

PREPARE THE HANDLES

- 10 Cut the rope into two 30in long pieces. Fold each piece in half and mark the centre. Fold each handle trim piece in half along the width and mark the centre.
- 11 Match the centre of each trim piece with the centre of a rope piece. Wrap the trim around the rope, bringing the long edges of the trim together. Use a few dots of glue to hold in place. Clip in place and allow to dry.



MAKE THE POCKETS



12 Using a zipper foot, topstitch along the edge of the trim, as close to the rope as possible. Backstitch at each end to secure (Fig A).

MAKE THE POCKETS

13 Take one pocket piece and fuse the interfacing to the wrong side, centring the interfacing, and following the manufacturer's instructions. Place RST with a second pocket piece. Pin or baste in place.

14 Sew around the outer edge of the pocket, along the edge of the interfacing, which will use an approx $\frac{1}{2}$ in seam allowance. Leave a turning gap in the centre of one long edge, which will become the bottom of the pocket.

15 Clip the corners, and trim the seam allowance to approx $\frac{1}{4}$ in. Turn the pocket right side out through the turning gap. Carefully press the edges, turning the raw edges of the turning gap to the inside. This gap will be closed when the pocket is applied to the lining (Fig B).

16 Repeat steps 13-15 with the remaining pieces to make a second pocket.

MAKE THE LINING

17 Sew a facing piece to the top of each lining piece. Press the seam toward the facing. Topstitch just above the seam allowance along the facing.

18 Fold each lining piece in half along the width and finger press to mark the centre. Repeat with each of the pockets.

MAKE THE LINING



Place one pocket on each lining piece, approx 5in from the top, matching the centre marks. Make sure the turning gap is at the bottom of the pocket. Pin or baste in place.

19 Topstitch along the sides and bottom of the pocket, pivoting at the corners and backstitching at the beginning and end to reinforce. Mark a line along the centre of each pocket. Stitch along the marked line, backstitching at each end to divide the pockets.

20 Fuse the 2in square of lining to the wrong side in the centre of the facing, using your centre crease mark as a guide. Attach the male half of the snap in the centre of the interfacing following the manufacturer's instructions (Fig C). Save the other half of the snap to attach at the end of the bag construction.

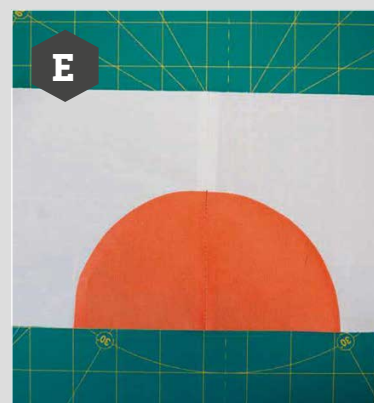
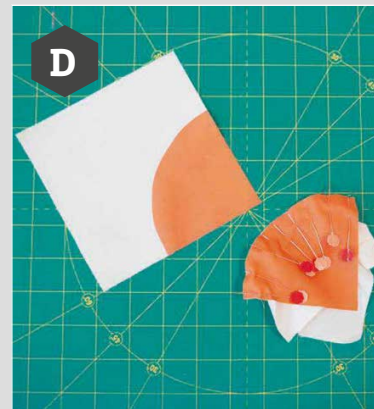
21 Place the two lining pieces RST. Sew around the sides and bottom, leaving an approx 8in turning gap along the bottom edge, and backstitching at the beginning and edge of each seam.

22 Cut a 3in square from each of the bottom corners. Working one corner at a time, bring the bottom seam up to meet the side seam, aligning the raw edges at the corner. Sew along the raw edges backstitching at each end to box the corner.

MAKE THE FRONT

23 Take one template A and template B piece, and finger press in half to mark

MAKE THE FRONT



the centre of the curves. Place RST, pinning the centre marks and ends. Ease the fabric between these points and pin.

24 Sew along the curve. Press the seam open, then trim to $5\frac{1}{2}$ in square (Fig D).

25 Repeat steps 23-24 with the second template A and B pieces. Sew the two pieces together, matching the seam, to create a half circle (Fig E).

26 Sew the white $5\frac{1}{2}$ in x $9\frac{3}{4}$ in piece to the left side of the half circle unit, then sew the $5\frac{1}{2}$ in x 5in piece to the right side. Trim to 24in wide, trimming evenly from each side. Sew the $2\frac{3}{4}$ in x 24in piece to the top.

TOP TIP

Adding both batting and foam interfacing makes this bag super sturdy, ready for beach action.

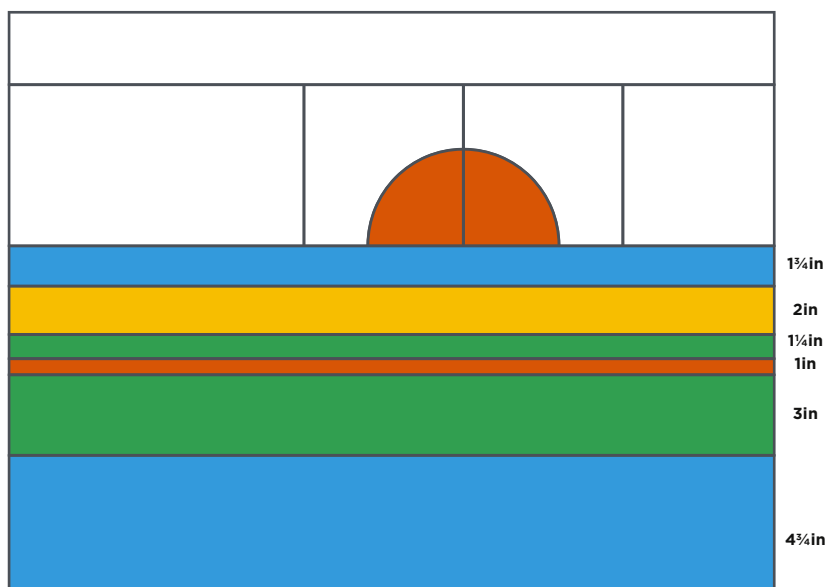


Fig 1

27 Join the coloured fabric strips along their lengths, referring to Fig 1 for placement. Then sew the pieced half circle unit to the top to complete the bag front.

28 Baste the bag front on top of a piece of batting. Quilt as desired. Debbie quilted horizontal lines $\frac{3}{8}$ in apart. Trim away excess batting.

29 Place the quilted front on top of a piece of foam interfacing. Machine baste around the outer edge, approx $\frac{1}{8}$ in from the edge. Trim away the excess foam.

MAKE THE BAG OUTER

30 Repeat steps 27-29 to make the bag back, using the white $7\frac{3}{4}$ in x 24in piece instead of the pieced half circle unit to sew to the top.

31 Take one handle and fray approx 1in of each end, allowing the fibres to lie flat. Measure 7in from each side of the bag front. Align the ends of the handle with these marks, allowing the rope to extend over the edge approx $\frac{3}{4}$ in. Baste in place. Repeat with the other handle on the bag back (Fig F).

32 Place the bag front and back pieces RST, matching seams. Sew around the sides and bottom, backstitching at the beginning and end of each seam. Box the bottom corners following step 22.

FINISH THE BAG

33 Turn the lining right side out and put inside the bag outer, RST. Match seams at the side, and make sure the side with the snap is against the back of the bag. Pin or clip around the top.

34 Sew around the top, going slowly over each of the handle ends. Turn the bag right side out through the gap in the lining.

35 Close the turning gap using a ladder stitch. Push the lining down inside the bag, and press the top edge carefully, making sure the facing is completely on the inside. Topstitch around the top edge.

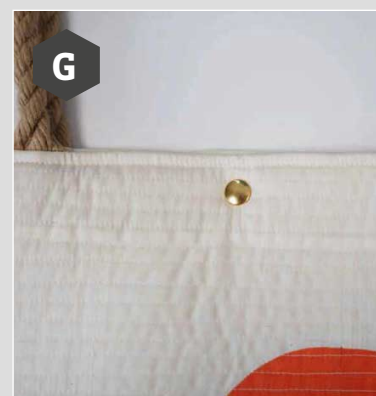
36 Hand stitch the lower edge of the facing to the inside of the bag, making sure your stitches only go through the foam layer of the bag outer so they don't show on the outside.

37 Mark where the male half of the snap meets the bag front. Then install the other half to the front of the bag through all layers, following the manufacturer's instructions (Fig G).

MAKE THE POMPOM CHARM

38 Make four pompoms in different sizes and colours, using a pompom maker or a piece of card. When tying the pompom, leave a long tail, approx 20in long.

MAKE THE BAG OUTER



39 Gather the pompoms and arrange so they hang at different levels. Braid the tails together and knot off (Fig H). Loop the braid around one handle, stitch the ends of the braid together and trim.



Debbie von Grabler-Crozier
 Author and designer
 Debbie's two loves are craft and quantum physics!

➤ thefolkartfactory.com
 📷 [craftyvamp](https://www.instagram.com/craftyvamp)

Template A

SUNSET SHORES TOTE

Templates A and B

ACTUAL SIZE

Template B

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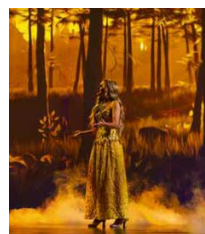
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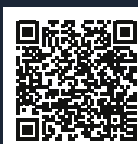


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TECHNIQUE FOCUS: INSET OR Y-SEAMS

BY PAULA STEEL



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

ONCE SEAM, NEVER FORGOTTEN

JOINING UP

Y-seams (which can also be referred to as an "in-set seam" are often seen as "scary" by quilters who haven't done them before. Paula will walk you through the basics, and with a little practice, they open up a world of quilt blocks.

WHAT IS A Y-SEAM

1 To see the difference between a straight seam and Y-seam construction, let's look at two blocks. First, the Sawtooth Star block uses a standard straight seam construction, which you are probably familiar with. The Sawtooth star can be constructed in three rows with a straight seam between the three rows (Fig 1).

2 Next, we'll look at the LeMoyne Star block (Fig 2). The LeMoyne star cannot be constructed in rows but needs completing in sections. Looking at the corner section, you can see that the seam between the two diamonds and the square create a Y shape, which gives us the name for the seam (Fig 3).

3 Expanding the block out, you can see there are eight (8) Y-seams needed to complete a LeMoyne Star block (Fig 4).

CREATING A Y-SEAM

4 Here we will walk through creating single units using a Y-seam. This will produce a hexagon-shaped unit, also known as a Tumbling Block. It is made using three 45-degree diamond pieces (Fig A).

5 To begin, on the wrong side of each diamond, draw the $\frac{1}{4}$ in seam along each side (Figs B-C). The most important area to mark is each of the corners, particularly where the seam lines overlap.

6 Place two of the diamonds RST, lining up the edge to be joined. Pin through the marked intersections at

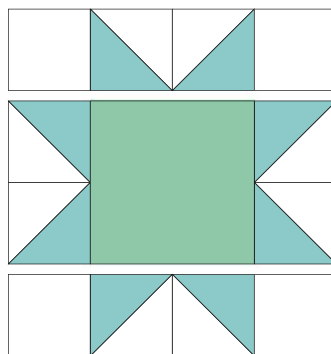


Fig 1

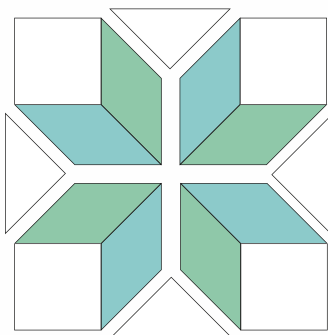


Fig 2

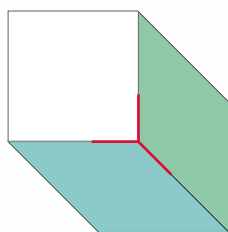


Fig 3

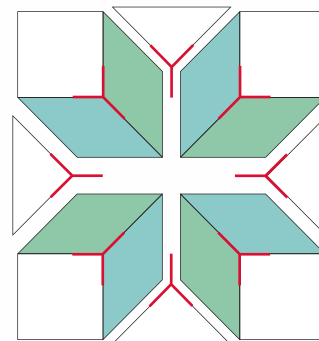
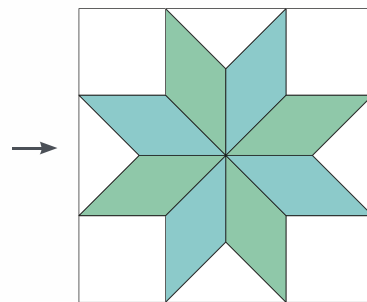
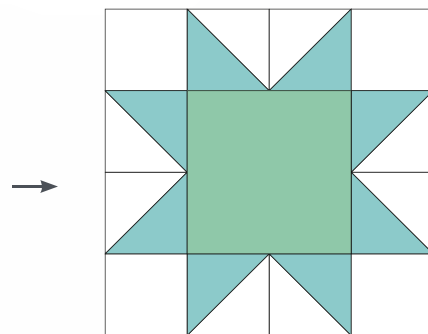
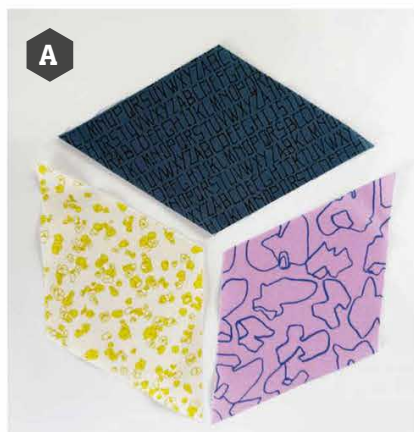


Fig 4





the beginning and end of the seam to be sewn (Fig D). Sew between the pins, locking your stitches at the beginning and end of the seam (Fig E). It's very important to only sew between the marked intersection, and not to the edge of the seam allowance.

7 Open out the two pieces, but do not press the seam yet. Place this joined unit RST with the remaining piece, lining up one of the seams to be sewn. Place a pin at the end of the seam (Fig F). Then manoeuvre the seam out of

the way at the centre, before pinning the other end (Fig G).

8 Sew between the two pins as before, sewing from the outer edge toward the centre. Ensure you do not catch the previous seam, and lock the seam at each end. Open out the diamonds, and you can see there is one seam left to be sewn (Fig H).

9 Fold the unit, so the remaining seam is aligned. Pin through the outer edge of the seam first, then pin the

centre, pushing the seam out of the way (Fig I). Sew together as before, between the two pins.

10 Open out the completed hexagon. Press the seams in an anticlockwise direction, so the centre creates a flat hexagon shape (Figs J-K).

JOINING LARGER UNITS

11 Once you've create more hexagons, you can join them together to make a larger piece, using the same techniques. First, arrange them in



an order you like. Sew together into horizontal rows, but starting and stopping your seam $\frac{1}{4}$ in from the edges as before (Fig 5).

TOP TIP

If you want to fill the edges of your hexagon rows, add half hexagons to the ends of the rows. Then once they are sewn, you can add diamonds to the remaining edges, using Y-seams as before (Fig L).

12 Once you have completed the rows, you can join them using the same Y-seam technique, working your way down the long seam. Take your time to pin each edge, moving seams out of the way as you go (Fig 6). Continue working until you have all the rows you want, then trim to size.

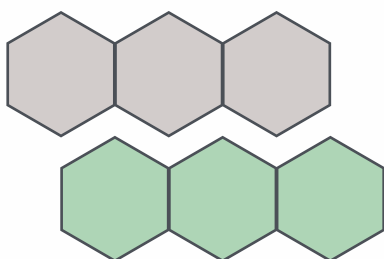


Fig 5

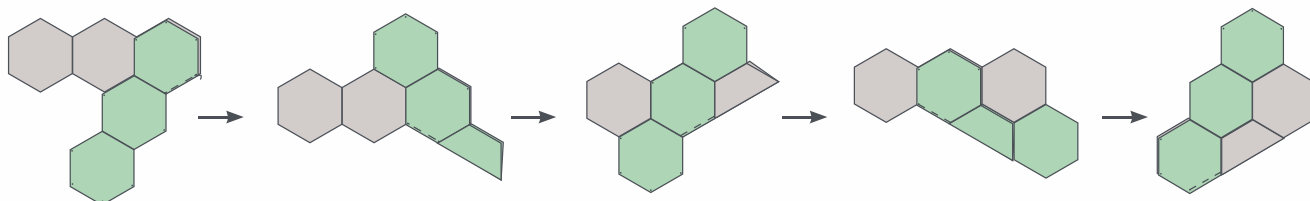


Fig 6



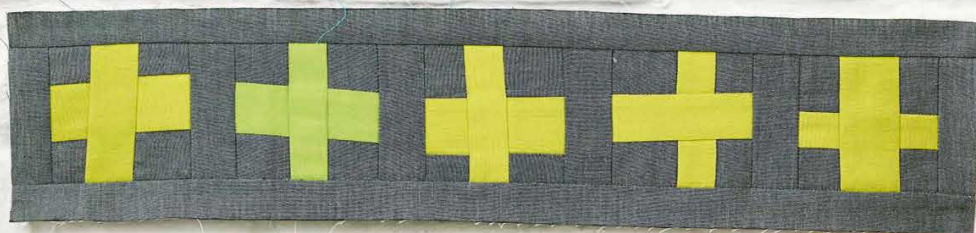
TOP TIP

Why not create a few more hexagons and make a gorgeous cushion? Paula used the new Memento collection by Carolyn Friedlander for Ruby Star Society to make a tumbling block cushion.

MEDALLION SEW-ALONG

LIMINAL SPACE

BY JO AVERY



WONKY CROSSES

Our first two rows consist of mini wonky plus blocks. This easy geometric shape means there is no need for a separate corner square as an extra 'plus' works perfectly there. Instead we will be making the corner block for the next two rows as it just happens to be a wonky cross too.

Use mainly yellow green for the wonky plus blocks, adding two or threes in lime green.



WISE CRAFT QUILTS



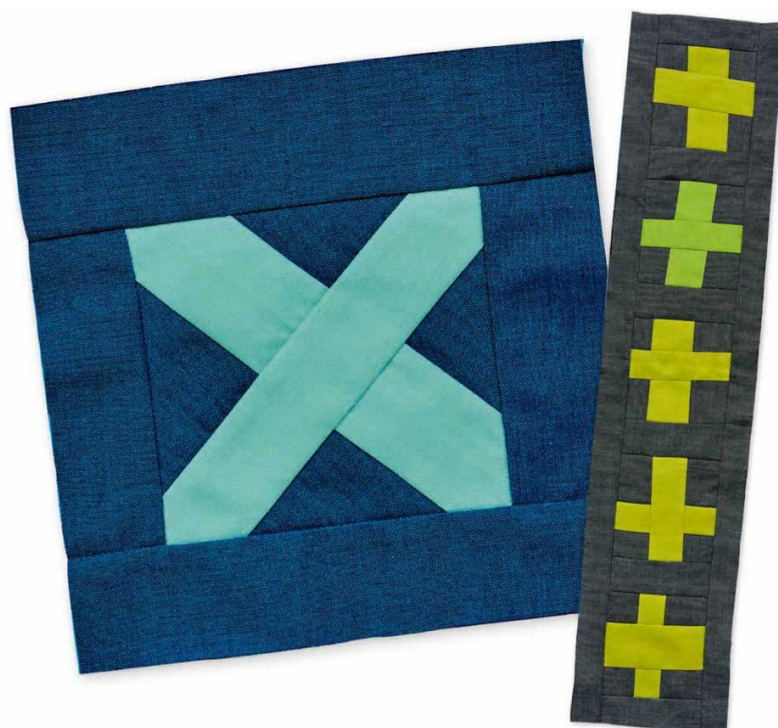


YOU WILL NEED

- Fabric P (plus background): $\frac{3}{8}$ yd
- Fabric H (pluses): 12in x 16in
- Fabric G (pluses): 8in square
- Fabric I (cross background): 12in square
- Fabric E (cross): 5in x 8in

FINISHED SIZE

- Plus Blocks: 4in x 20in and 4in x 24in (4 $\frac{1}{2}$ in x 20 $\frac{1}{2}$ in and 4 $\frac{1}{2}$ in x 24 $\frac{1}{2}$ in unfinished)
- Cross Block: 7in square (7 $\frac{1}{2}$ in square unfinished)



BOLD GEOMETRIC MOTIFS AND VIBRANT COLOUR GIVE THESE BLOCKS THE X-FACTOR

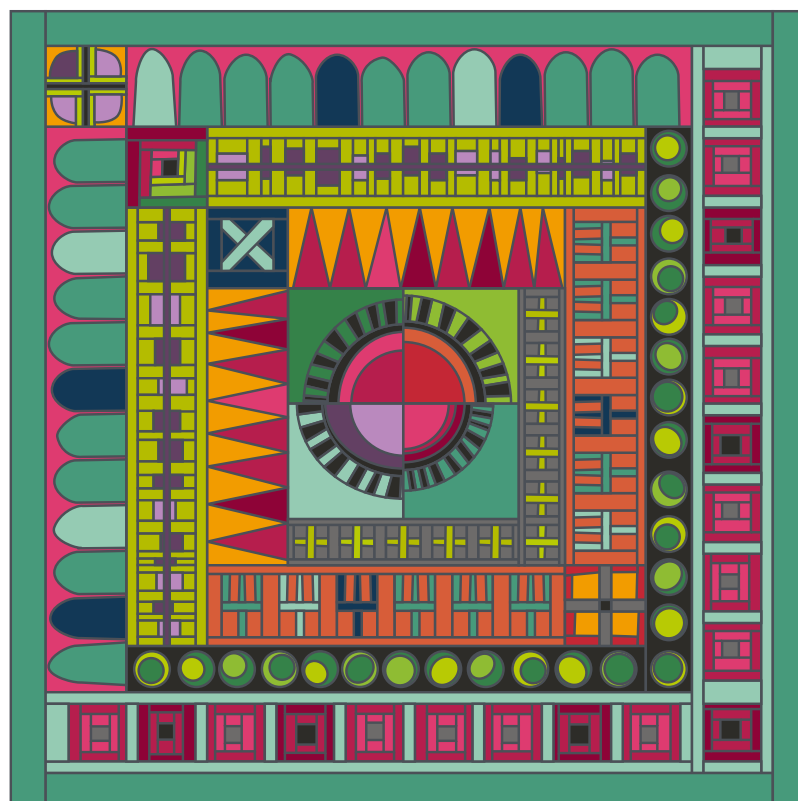
To make the whole quilt

- Fabric A (122 strawberry/coral): one (1) fat quarter
- Fabric B (211 peach/pink): $\frac{5}{8}$ yd
- Fabric C (141 orange/banana): $\frac{3}{4}$ yd
- Fabric D (10 green/blue): $\frac{1}{2}$ yd
- Fabric E (77 aqua/light aqua): 1 $\frac{1}{4}$ yds
- Fabric F (146 seafoam/green): $\frac{1}{2}$ yd
- Fabric G (8 green/yellow): $\frac{1}{2}$ yd
- Fabric H (87 apple green/Chartreux): 1 $\frac{1}{4}$ yds
- Fabric I (35 aqua/blue): $\frac{1}{2}$ yd
- Fabric J (46 turquoise/jade): 1 $\frac{3}{4}$ yds
- Fabric K (173 purple/lilac): $\frac{1}{2}$ yd
- Fabric L (21 orchid/white): one (1) fat quarter
- Fabric M (93 raspberry/light pink): 1 $\frac{5}{8}$ yds
- Fabric N (38 hot pink/pink): 1 $\frac{3}{8}$ yds
- Fabric O (92 plum/fuchsia): $\frac{1}{2}$ yd
- Fabric P (1 charcoal/white): $\frac{3}{4}$ yd
- Fabric Q (2 black/grey): 1 $\frac{1}{4}$ yds
- Light or medium weight sew-in interfacing (20in width): 1 $\frac{1}{4}$ yds
- Batting: 74in square
- Backing fabric: 4yds
- Binding fabric: $\frac{1}{2}$ yd

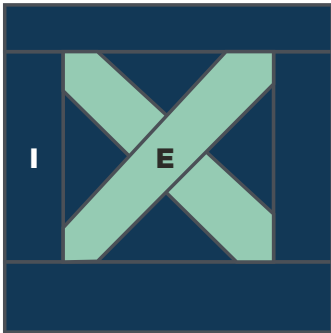
FINISHED SIZE

- 69in square

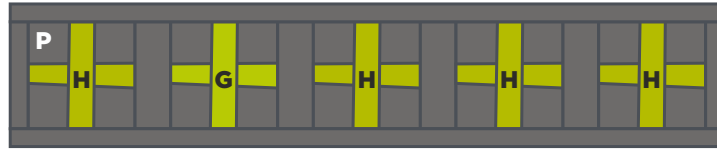
NOTE: Jo has calculated the yardage for the quilt based on her own design, but has allowed some extra for slight variations to account for the improvisational method of the quilt. However, you may find you need slightly different amounts if you make different design choices.



Quilt Layout Diagram



Cross Block Layout Diagram



Plus Block Layout Diagram

CUTTING OUT

- 1 From Fabric P cut:
 - Two (2) 1in x 20½in.
 - Two (2) 1in x 24½in.
 - Eight (8) 1½in x 3½in.
 - Three (3) 1in x 3½in.
 - Two (2) 1¼in x 3½in.
 - Eleven (11) 3¾in squares.

- 2 From Fabric I cut:
 - One (1) 6in square.
 - Two (2) 2in x 5in.
 - Two (2) 2in x 8in.

TOP TIP

As these are improv blocks, some of the fabric will be cut as you work.

MAKING THE PLUSES

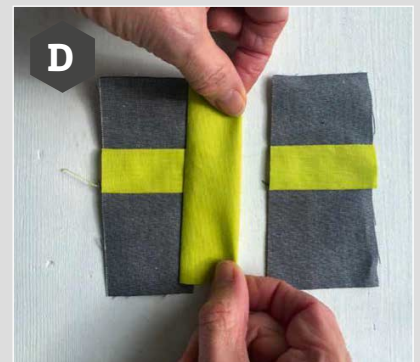
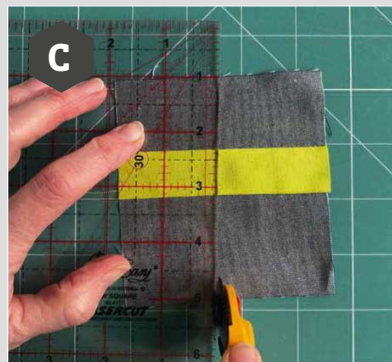
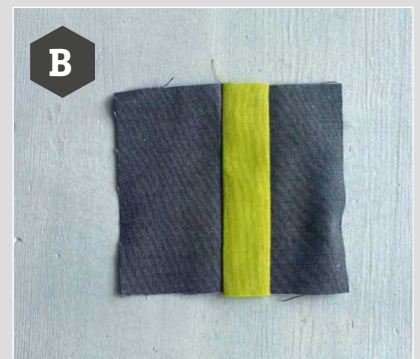
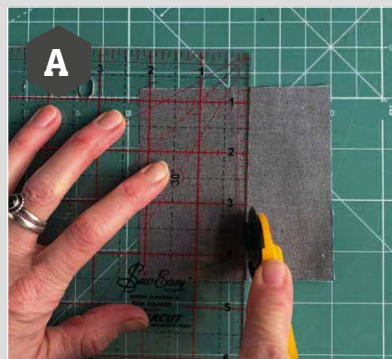
- 3 Take one of the Fabric P 3¾in squares, and cut into two pieces, using a quilt ruler and rotary cutter. Place your cut near the centre, at a slight angle to achieve the improv style (Fig A).

- 4 From Fabric H, cut two 3¾in long strips. The strips should have different widths, between 1in-1¼in. Sew one of the strips between the two Fabric P pieces (Fig B).

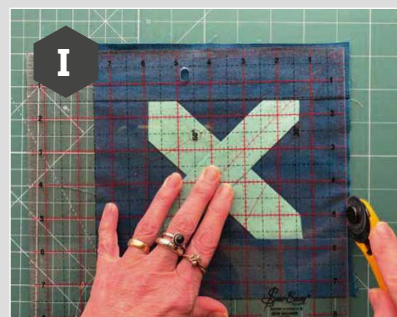
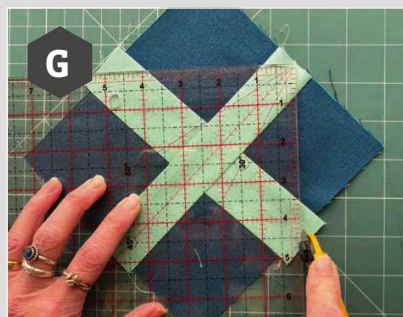
- 5 Cut the unit from the last step into two pieces, again using a slight angle or slightly off-centre (Fig C). Sew the remaining Fabric H strip to one side.

- 6 Fold under the Fabric H edge of the unit by approx ¼in, to line up with the second side of the unit (Fig D). You don't

MAKING THE PLUSES



MAKING THE CROSS BLOCK



want the plus to be too wonky, but it doesn't have to be perfect. Pin in place, then sew.

7 Trim the plus to $3\frac{1}{2}$ in square (Figs E and F). Repeat steps 3-7 to make a total of eleven plus units. Jo made eight units

using Fabric H and three using Fabric G.

ASSEMBLING THE PLUS BLOCKS

8 Choose five of your plus units, and arrange in a row. Sew the blocks together, with a Fabric P $1\frac{1}{2}$ in x $3\frac{1}{2}$ in strip between each of the blocks. Then sew $1\frac{1}{2}$ in x $3\frac{1}{2}$ in strips at either end to complete the short row (Plus Block Layout Diagram).

9 Arrange the remaining six plus units in a row. First, sew $1\frac{1}{2}$ in x $3\frac{1}{2}$ in strips between five of the blocks only. Then sew $1\frac{1}{2}$ in x $3\frac{1}{2}$ in strips to either end of the joined row. Finally sew the remaining block to the end, followed by a $1\frac{1}{2}$ in x $3\frac{1}{2}$ in strip to complete the long row (Plus Block Layout Diagram).

10 Sew the $1\frac{1}{2}$ in x $20\frac{1}{2}$ in strips to the top and bottom of the short row. Sew the $1\frac{1}{2}$ in x $24\frac{1}{2}$ in strips to the top and bottom of the long row. Press each row well

MAKING THE CROSS BLOCK

11 Cut two strips from Fabric E, both 6in long, but with different widths between $1\frac{1}{2}$ in-2in. Using the strips and a Fabric I 6in square, make a wonky plus unit, following steps 3-6.

12 Turn the plus unit so it is on point, forming a cross instead. With the cross strips in the corners, trim to 5in square (Figs G-H). Sew the 2in x 6in strips to either side. Trim even with the edges of the cross. Then sew the 2in x 8in strips to the top and bottom.

13 Press the block well, and trim to $7\frac{1}{2}$ in square, making the cross as off-centre as you desire (Cross Block Layout Diagram).



Jo Avery
Jo's style combines classic quilt techniques with free-form piecing and bold colour choices
stitchgathering.co.uk
[joaverystitch](https://www.instagram.com/joaverystitch)

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NEXT ISSUE

ISSUE 167, ON SALE
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MAKE IT...

Sew this playful whale wall hanging • Add a splash of colour with Sally Ablett's Boho Blooms design • Get spooky with our Halloween banner, quilt and cushion • Stitch up a bold, graphic table runner • Follow along with our BOM • Quilt a quarter log cabin quilt
PLUS Your gift is Iron-on Transfer Quilt Labels



"Learning from each other and sharing skills is so rewarding"



QUILTING
PLANS
BY....



SARAH ASHFORD IS EMBRACING IMPERFECTION

I've gone down a bit of a rabbit hole recently, and found myself completely absorbed in Japanese culture and textiles. At the moment I'm carrying around some Sashiko stitching and sewing at every opportunity. I've also been making tiny Boro inspired stamps for a fabric stamp swap. Hand stitching is so meditative and calming, and I love seeing my work come to life, with my less than perfect stitches. My rule is to never unpick, because when it's finished, you can't even notice anyway! Which is exactly the Japanese philosophy of wabi-sabi, which means to find beauty in imperfection, impermanence and simplicity. It emphasises things that are natural rather than artificial, ageing rather than new, simple rather than elaborate and transient rather than eternal.

So how can we embrace wabi-sabi in our creative pursuits and not get caught up on striving for perfection? Here are a few ways I thought of to embrace this beautiful philosophy.

01 Repurpose fabrics when you can - by using fabrics such as clothes, garments and fabric that had a previous life, you are not only giving it a new lease of life and finding beauty within them, you're also making a sustainable choice.

02 Finished is better than perfect - remember you're on a creative journey, so it's important to be kind to yourself. A project is better finished with imperfections than languishing in a cupboard only half done. No one will even notice if it's not perfect anyway. It's part of the creative journey.

03 Experiment with design - it doesn't have to be symmetrical or uniform. Intentionally embrace wonky, improv and mis-aligned. Enjoy the process of hand-stitching with less than perfect stitches. It's part of the appeal of handmade.

04 Simplify. Not every project has to be elaborate techniques, designs or colours. Embrace the beauty in simplicity.

Visit Sarah's website at sarahashfordstudio.com or find her on Insta @sarahashfordstudio



A FEW THINGS TO CONSIDER:

Why not use up scraps to make something beautiful in true wabi-sabi style. As quilters, we often have more than we know what to do with so don't be afraid to use them.

Remember that creating handmade is about process, not product. So don't be in a race to finish. Slow down, savour the process and appreciate your materials and skill to make something unique.





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