WIN! £120+ THREAD BUNDLE* + STASH-FRIENDLY FPP!

LOVE PATCHWORK & Quilting

Sharing your passion for fabric!

ISSUE ONE HUNDRED AND THIRTY SIX • 2024

MAKE IT SCRAPPY

BRIGHT IDEAS FOR SUSTAINABLE, STYLISH SEWING

14 MODERN MAKES

+ **ONE-STOP MASTERCLASS** ON MIXING FABRICS

GO YOUR OWN WAY: 10 TOP TIPS TO HELP YOU LEARN IMPROV

UPCYCLING IDEAS FOR YOUR HOME AND WARDROBE

JELLY ROLLS + LAYER CAKES DELICIOUS DESIGNS USING PRE-CUT PRINTS

Mmm for MORE... the M Series!



M50 QDC



M100 QDC

The Janome M Series delivers more, with more power, more stitches and more accessories. Quality tools will help you to produce your best work. Sew with power, precision and confidence using the M Series QDC (Quilting-Décor-Couture).

The M Series gives you more standard features and accessories than your average machine.



M200 QDC

The world's leading sewing machine manufacturer

JANOME
janome.co.uk

YOUR GIFT

SCAN HERE!

Scan the QR code for a full Dresden Plate tutorial

The holes let you easily mark the seam allowance!

12-Blade Dresden

10-Blade Dresden

8-Blade Dresden

Centre Circle

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES
WWW.GATHERED.HOW/LOVEQUILTINGMAG

GET TO GRIPS WITH THIS CLASSIC QUILT BLOCK... IT'S AN OLDIE BUT A GOLDIE!



Ever sewn Dresden Plates? Practise now with our set of four templates! This piecing technique became really popular back in the 20s and 30s, and is now making a comeback. They're totally timeless and make quite the statement, if we do say so ourselves. What's more, they're surprisingly easy, and fun to make too!

Over to you now – our nifty set of templates will help you to make three different styles of Dresden Plate block. Simply settle on an option for the number of blades and finish the centre nice and neatly using the circle shape.

Take yourself over to p67 for Laura Silver's technique tutorial, and use a clever interfacing method to get perfectly round edges in a flash! If you're after a slower paced finish, you can just as easily use turned appliqué, or fold your ends for a pointed blade finish.

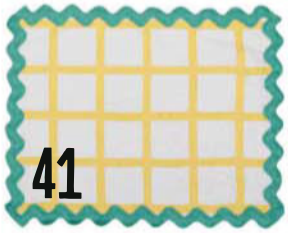
LovePatchworkandQuilting LoveQuiltingMag LoveQuiltingMag WWW.GATHERED.HOW/LOVEQUILTINGMAG

LOVE PATCHWORK & Quilting
Sharing your passion for fabric!

ISSUE 136













PATTERNS

14 JELLY & ICE CREAM
Time to pick your favourite Jelly Roll prints and create this cute and colourful quilt. What's more, this pattern is beginner-friendly!

22 TRIANGLE SCRAMBLE
Play with the traditional pinwheel block and give it a modern twist with spinning triangles in different scales and orientations

32 PRINTS & PETALS
Raid your stash of prints and low-volumes and practise FPP with this scrap-happy quilt that'll always stay in bloom

41 DINNER DELIGHT
Dress up your table with these spring-themed placemats and table runner

48 TIMELESS TREASURE
Play with floral vintage fabrics to create a stunning and classically colourful quilt

59 BAG BUDDIES
We're tote-ally in love with this monochrome matching bag set made with fun scrap-happy patchwork!

67 DENIM REFRESH
Put your Dresden templates to good use and give new life to an old shirt with just one bold quilt block!

71 TECHNIQUE FOCUS
Follow Paula Steel's guide to mixing fabric types

77 BLOCK OF THE MONTH
Treat your sweet tooth with the strawberry-themed second block in the series!







20

SUBSCRIBE TODAY!

Never miss an issue with a digital subscription!







FEATURES

3 DRESDEN TEMPLATES
Ever sewn Dresden Plates? Practise now with our handy set of four templates!

9 OUT THERE
Each month we pick out our favourite new quilty finds. If the team love it, you'll find it in these pages

28 COMPETITION!
We're giving away a copy of Stephanie Sliwinski's Modern Quilting Coloring Book, worth over £15. *And* two lucky winners will have the chance to win a bundle of four eight-spool thread boxes each, worth over £120!

30 10 TOP TIPS
Ready to let your imagination run wild? Follow our expert guide on improv piecing!

54 INSPIRING READS
Get to know three amazing quilters who have discovered the joy of quilting outside of the lines, and champion the soft shapes and freedom of appliqué designs

76 NEXT MONTH
Your sneak peek at what we've got in store for you in the next issue

82 5 WAYS WITH
Inspired by our stunning cover quilt, dig up your favourite fabric strips to make the most simple-yet-stunning designs with Jelly Rolls!



SHOP WITH US!

Head to our Etsy store to discover a huge range of must-make modern patterns.

TURN TO **P83** FOR INFORMATION AND INSPIRATION

SUBSCRIBE DIGITALLY AT GATHERED.HOW/DIGITAL-ISSUES



SEW SUSTAINABLE

Did you know it's Earth Day on the 22nd April? As is becoming a yearly tradition here at *LP&Q* Towers, this issue we're putting our very best foot forward to bring you a bundle of patterns that are as planet-friendly as they are fabulous. We challenge you to raid your stash, get scrappy and *finally* use that Jelly Roll you've been saving for a rainy day. The issue brings low-waste pre-cut patterns (we're looking at you, strip rolls and Layer Cakes), super-scrappy blocks and accessories, vintage fabrics given a new lease of life, and even an upcycled denim shirt – combine it with your new card Dresden Plate template set! Plus, embrace improv piecing with our expert advice.

Lorna

Lorna Slessor **Editor**

LovePatchworkandQuilting LoveQuiltingMag LoveQuiltingMag

www.gathered.how/lovequiltingmag

Meet our contributors!



WENDY CHOW

Wendy's designs are often bold, geometric and colourful, and her brand new Triangle Scramble quilt is no exception! Find and fall in love with it on p22



LYNNE GOLDSWORTHY

Lynne is a quilt designer, author and prolific mag contributor. She spends her days whipping up both modern and traditional quilts. See her Jelly Roll design on p14



KATHLEEN ANDERSON

Kathleen's forte is modern quilt patterns that mix traditional block ideas with lots of colour! Head to p48 for her vintage quilt with easy quarter Log Cabin Blocks

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.

Love Patchwork & Quilting
Sharing your passion for fabric!

Meet the team

Editor Lorna Slessor
Creative Design Lead Sarah Malone
Production Editor Ingrid Devaux
Senior Technical Editor Sarah Griffiths
Creative Designer Kayla Cato
Digital Editor Katie Dolan

Contributors

Allie McCathren • Felie Hempfling
Gracey Larson • Jo Avery • Jo Hart
Kate Webber • Kathleen Anderson • Laura Silvers
Lynne Goldsworthy • Masami Akatsuka
Paula Steel • Wendy Chow
Photography Our Media Photo Studio unless otherwise stated.

Need to get in touch?

EDITORIAL TEAM
lovequilting@ourmedia.co.uk
SUBSCRIPTIONS TEAM
For queries call 03330 162 145*
ourmediashop.com/contactus
Subscribe online at ourmediashop.com

ADVERTISING

Call 01173 008 203
Client Partnership Manager Beckie Pring
Business Development Manager Jessie Dolman
Senior Ad Coordinator Charles Thurlow
Ad Designer Cee Pike

MARKETING & SUBSCRIPTIONS

Direct Marketing Executive Adam Spooner

CIRCULATION

Head of Newstrade Marketing Martin Hoskins
Newstrade Marketing Manager Janine Smith

CONTENT OPERATIONS

Senior Content Operation Coordinator Ian Wardle
Group Content Operation & Sustainability Manager Louisa Molter
Production Director Sarah Powell

BUYING

Karen Flannigan

LICENSING

Director of International Licensing & Syndication Tim Hudson

PUBLISHING

Head of Content Gail Shortland
Brand Director Liz Taylor
Managing Director, Specialist Portfolio Andrew Davies
Chief Executive Officer Andy Marshall

Printed and bound by William Gibbons
Distributed in the UK by Frontline

NEXT ISSUE

On sale from **Wednesday 8 May 2024**

ourmedia FSC IPSO Regulated

Our Media Limited (company number 05715415) is registered in England and Wales. The registered office of Our Media Limited is at Eagle House, Colston Avenue, Bristol, BS1 4ST. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Our Media Limited cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Our Media Limited a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk. Although every care is taken, neither Our Media Limited nor its employees, agents or subcontractors shall be liable for loss or damage.

*Calls from landlines will cost up to 9p per minute. Call charges from mobile phones are included in free call packages. Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Calls from landlines will cost up to 9p per minute. Lines are open Mon to Fri 8am – 6pm and Sat 9am – 1pm.

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

recycle When you have finished with this magazine please recycle it.

Our Media Company is working to ensure that all of its paper comes from well-managed, FSC®-certified forests and other controlled sources. This magazine is printed on Forest Stewardship Council® (FSC®) certified paper. This magazine can be recycled, for use in newspapers and packaging. Please remove any gifts, samples or wrapping and dispose of them at your local collection point.



Goin' Surfin'

by Lysa Flower

We're GOIN' SURFIN'! It's a HEAT WAVE out there! Grab the SURF BOARDS; we'll strap them onto the (SURF) VAN. I can't wait to feel the BEACH SAND under my feet. We'll lay out the BEACH BLANKET and I'll make a DAISY CHAIN for your hair while we feel the SUNSHINE (FLORAL) on our faces. Hey look! It's a PARTY WAVE! Quick catch up with those other SURFERS! You know what?! Let's stay until SUNSET (STRIPE) and make it feel like an ENDLESS SUMMER.

AVAILABLE ON QUILTING COTTON
SHIPPING NOW!

pbs fabrics™

Paintbrush Studio Fabrics brings together a diverse collection of leading designers to create high-quality retail fabrics for the quilting and sewing community.

pbsfabrics.com

hello@pbsfabrics.com

@pbsfabrics

MADE FOR MAKERS

BERNINA 475 QE

7 YEARS WARRANTY*
BERNINA UK EXCLUSIVE



Swiss Heritage since 1893

The B 475 QE. The quilter's best friend.

The B 475 QE is the perfect size for small spaces. But don't let its size fool you. Powerful enough to handle the thick layers of your biggest quilts, its consistent thread tension means every stitch is impeccable. Plus extras, like the thread cutter, save valuable time. Time and time again, the consistent quality of BERNINA rises to your highest quilting challenges.

Free IN PERSON SEWING CLASS WITH EACH NEW PURCHASE*

To find out more about the B 475 QE, call 020 7549 7849, visit www.bernina.co.uk or email info@bernina.co.uk

* Terms and Condition apply see www.bernina.com/freecoursesuk for details. 7 Year warranty valid on machines purchased between 1/8/2013 and 31/12/2024 from an authorised BERNINA UK stockist. See www.bernina.co.uk for full details.



BERNINA made to create

OUT THERE



Hot stuff!

How do you like your coffee? We like it like this quilt, Just Brewed. This traditionally pieced quilt pattern by Sylvia Lamothe of Honey Bee Quilt Studio comes with instructions to make six coffee themed blocks in three different quilt sizes. Just Brewed is perfect for confident beginners! You can find this modern and original quilt pattern on **honeybeequiltstudio.ca**

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!





DREAMLAND

Let yourself fall deep into the rabbit hole of Alice in Wonderland with this fat quarter bundle by Camelot Fabrics. Prints with iconic characters in light brushstrokes of pastel pink and blue make these adorable fabrics ideal for a cute new quilt for your kid's bedroom! Find this bundle as well as individual prints at Fat Quarter Shop.

fatquartershop.com

PRICKLY PINCUSHION

Fuss-free cacti? Yes, please! There's no water needed to make these adorable cactus pincushions by Jo Carter! They'll make the perfect addition to your sewing space. Find the pattern on our Etsy store, **TQandLPQPatternShop.etsy.com**

GOOD READS

KITTY QUILT

Cat lovers, this quilt is for you! Purry Stars by Corey Yoder of Coriander Quilts is a simple yet adorable pattern that's easy to follow for beginners, and a fun way to expand your quilting skills. We love Corey's cute cat quilting here – why not go full feline with cat fabrics too? In a versatile size of 69in x 84in, you can snuggle up with it for the purrrfect night in. Find it on her Etsy store, **CorianderQuilts.etsy.com**





SEW & CARRY

Practise your sewing skills by making this oh-so handy totebag that's totally beginner-friendly! The Santorini Tote Bag pattern by Natalie Santini of Sew Hungry Hippie is stylish, practical and trendy. You can elevate your sewing skills by using different materials such as vinyl or cork, for a different finish. **sewhungryhippie.com**



ALPINE FLOWERS

Take a walk on the Swiss mountains with this Bloom and Glow Quilt Kit by Heather Heck of Heck Yes Sew Co. Fun fact, its name was inspired by the lyrics 'bloom and grow' from the song 'Edelweiss', as the design resembles the flower! **cottoneerfabrics.com**

FABRIC CRUSH

BEACH DAY!

Flowers, surfboards, vans and waves... Goin' Surfing by Lysa Flower brings us a step closer to that 60s summer feeling! From pink to green, blue to orange, the collection packs a punch of colours and retro-inspired prints that'll leave you feeling groovy, baby! Take a closer look at all the prints in the collection over at **pbsfabrics.com**



GONE SHOPPING

LITTLE FOREST

Quilt along with Shannon Fraser's Little Forest Block of the Month! Look familiar? This skill-building beauty was previously featured in issues 111-122 of *LP&Q*. The quiltalong may have kick-started in January, but there's still plenty of time to catch up in time for the last block in December. Find more info on our website or at **shannonfraserdesigns.com**





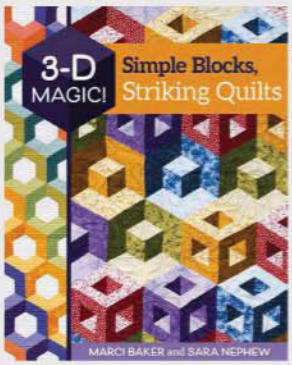


FEELING FUSSY

Simple squares shine

Gather all of your favourite fabrics and fussy cut them to make this needlebook by Rosie Taylor. Needle-less to say, it's a really handy pattern that's perfect for all your stitching needs! Find it on Rosie's Etsy store. **RosieTaylorCrafts.etsy.com**

GOOD READS



ILLUSIONS

Eager to learn new quilting techniques? *3-D Magic! Simple Blocks, Striking Quilts* by Marci Baker and Sara Nephew will teach you how to play with light, medium and dark fabrics to make the most stunning 3D quilts! **searchpress.com**



PERFECT PATTERNS

FLORA-LOVE

What's better than giving flowers? A floral appliqué tote bag of course! Perfect your machine-appliqué skills with this beautiful pattern by Heather Nugent. What's more, you can now find it for free on our website! **gathered.how**



LEGENDARY PLANET

Dream of an alternate world filled with cherished traditions, rituals, myths and legends. Fabled Land by Masha Volnova of Pip & Lo will take you to a different universe! Find it on **cloud9fabrics.com**



BACK TO SCHOOL

If you're new to quilting and in need of some ways to gain more confidence, follow this free mini course from Jemima Flendt of Tied With a Ribbon! It's filled with tips on how to select the best fabrics for a quilt, with Jemima's three simple techniques that will forever change your approach to choosing fabrics! **tiedwitharibbon.newzenler.com**



Hundreds of beautiful fabrics, felting supplies & kits, luscious linens, trimmings, embellishments, threads, patterns & books from around the world, sewing machines, workshops & so much more!

COASTANDCOUNTRYCRAFTS.CO.UK

QUILT YOUR heart OUT

Dive into Quilting with How-to Books!



C&T PUBLISHING
Another Maker Inspired!

For more craft books and products, visit us at ctpub.com.



For advertising opportunities contact
Jessie Dolman
0117 300 8133
jessie.dolman@ourmedia.co.uk

WOOL WAREHOUSE

Moda - Bella Solids
£2.29 per fat quarter

Makower Foxwood
£3.39 per fat quarter

Liberty Fabrics - Garden Party
£4.24 per fat quarter

Moda - Starry Sky
£4.04 per fat quarter

Robert Kaufman - Kona Solids
£2.94 per fat quarter

FREE DELIVERY on orders over £30

Get 10% OFF EVERYTHING!* Discount code: LPQ136

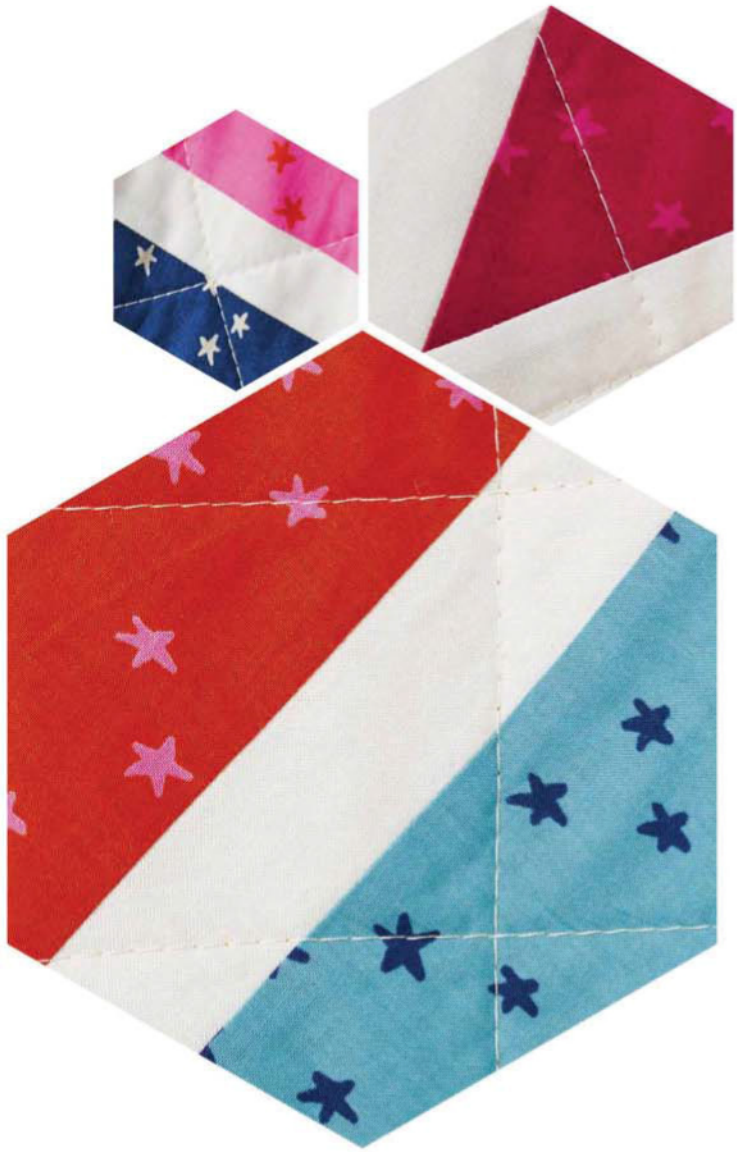


Order online: www.woolwarehouse.co.uk
Phone us: 01926 882818 or 0800 505 3300
Email us: hello@woolwarehouse.co.uk

No minimum order. FREE delivery on UK orders over £30. £2.95 delivery charge for UK orders under £30.
** Discount code not valid on yarn packs, sale items, Scheepjes products and Lopi products.*



QUICK SEW
Pre-cut fabric strips make this show-stopper a super speedy make!



JELLY & ICE CREAM

Time to pick your favourite Jelly Roll prints and create this cute and colourful quilt. What's more, this pattern is beginner-friendly!

BY LYNNE GOLDSWORTHY



YOU WILL NEED

- Print fabrics: one (1) Jelly Roll or approx 2¾yds total
- Background fabric: 3½yds
- Binding fabric: ⅝yd
- Backing fabric: 4½ yds
- Batting: 78in square
- One (1) copy of the Triangle template

FINISHED SIZE

- 70in square

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- Pattern assumes fabric is at least 41in wide with selvedges removed. If your fabric has a shorter width, you will need ten more Jelly Roll strips as well as additional background fabric. See box-out on using fabric scraps.
- RST = right sides together.
- WOF = width of fabric.
- Lynne used Cotton Mix 279 batting from Vlieseline (vlieseline.com).
- Lynne used Aurifil 50wt thread for the piecing and 40wt for the quilting (aurifilusa.com).

YOU COULD MAKE THIS QUILT TOTALLY UNIQUE BY USING SCRAPPY STRIPS OF FABRIC



FABRICS USED

- For the quilt top, Lynne used two Jelly Rolls from the Starry collection by Alexia Marcelle Abegg for Ruby Star Society.
- Background fabric is Snow from the Bella Solids collection by Moda Fabrics.

CUTTING OUT

1 From the background fabric cut:
- Twenty four (24) 1½in x WOF strips (see Fabrics box-out).
- Eight (8) 2in x WOF strips.
- Ten (10) 2½in x WOF. Sew into one long length, and subcut into twelve (12) 2½in x 14½in and three (3) 2½in x 62½in.
- Seven (7) 4½in x WOF. Sew into one long length and subcut into two (2) 4½in x 62½in and two (2) 4½in x 70½in.

2 From the binding fabric cut:
- Eight (8) 2½in x WOF.



FABRICS

If you are using a Jelly Roll, you will use thirty of the strips. You can also use 2½in x WOF strips cut from yardage. However if your strips are slightly shorter than conventional Jelly Roll strips, you may need to cut forty strips. If this is the case you will need to cut an additional eight background strips measuring 1½in x WOF.

You can also use up scraps from your stash to make the stripe units. You will need eighty print pieces, each measuring 2½in x 14in.

MAKING THE STRIPED TRIANGLES

3 Sew one set of five Jelly Roll strips and four background 1½in x WOF strips into a strip set with the background strips in between the Jelly Roll strips (Fig 1). Cut the strip set into three 13⅝in long units.

4 Repeat the process in step 3 to make a total of sixteen 13⅝in strip set units. See the Fabrics box-out above for more information if you are using scraps, or your Jelly Roll strips are too short to cut three units from each strip set.

5 Arrange one stripe unit with the stripes running horizontally on your cutting mat, right side up. Align the straight edges of the template at the bottom left of the unit, and use to cut one triangle. Turn the template, and cut a second triangle, aligning the straight edges at the top right corner (Fig 2). Repeat the process to cut two triangles from each stripe unit.

6 Sort your triangles into pairs for the blocks. You will want to mix up the units so there are different triangles in each pair.

PIECING THE BLOCKS

7 Take one background 2in x WOF strip and cut in half, so you have two approx 2in x 20½in strips. Repeat with the remaining strips, for a total of sixteen.

8 Fold one strip in half, matching the short edges. Finger press to mark the centre of the strip. Take one triangle, fold in half and press to mark the centre along the diagonal edge. Place the strip RST with the triangle, matching the centre marks. Sew in place and press open (Fig 3).

9 Align your quilt ruler with the horizontal stripe seam at the top of the triangle, with the ruler extending across the background strip. Use a removable fabric marker to mark the line at the edge of the strip. Repeat the process again to mark each of the stripe seam lines (Fig 4).

10 Take the second stripe triangle from the pair, and mark the seam allowance at each stripe seam along the diagonal



Fig 1



Fig 2



Fig 3



Fig 4

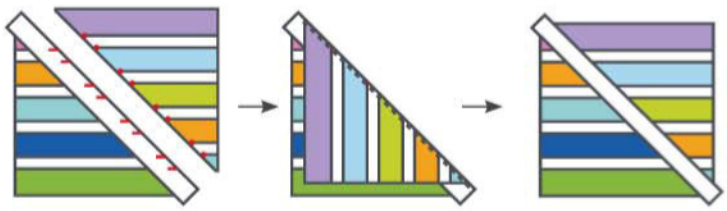


Fig 5



edge. Place RST with the strip, making sure that the marks on the strip align with the marks on the second triangle (Fig 5). Pin, sew and press open.

11 If necessary, trim the block to 14½in square. Take care to trim evenly from opposite sides, to centre the block. Repeat the process outlined in steps 7–11 to make a total of sixteen blocks.

SEWING THE QUILT TOP

12 Arrange the blocks in four rows of four blocks. Refer to the Layout Diagram shown below, and rotate the blocks as shown to achieve the pattern.

TOP TIP

If you're nervous about matching your stripes across the block, baste the second triangle in place. Open the pieces to check if any adjustments are needed, and then sew the final seam. Work one block at a time, checking seams as you go and making any adjustments necessary to get perfectly striped blocks!

13 Sew the blocks together in rows, with a 2½in x 14½in background strip between each block. Sew the rows together, with the 2½in x 62½in background strips between each row.

14 Sew the background 4½in x 62½in strips to either side of the quilt top and then the background 4½in x 70½in strips to the top and bottom.

QUILTING AND FINISHING

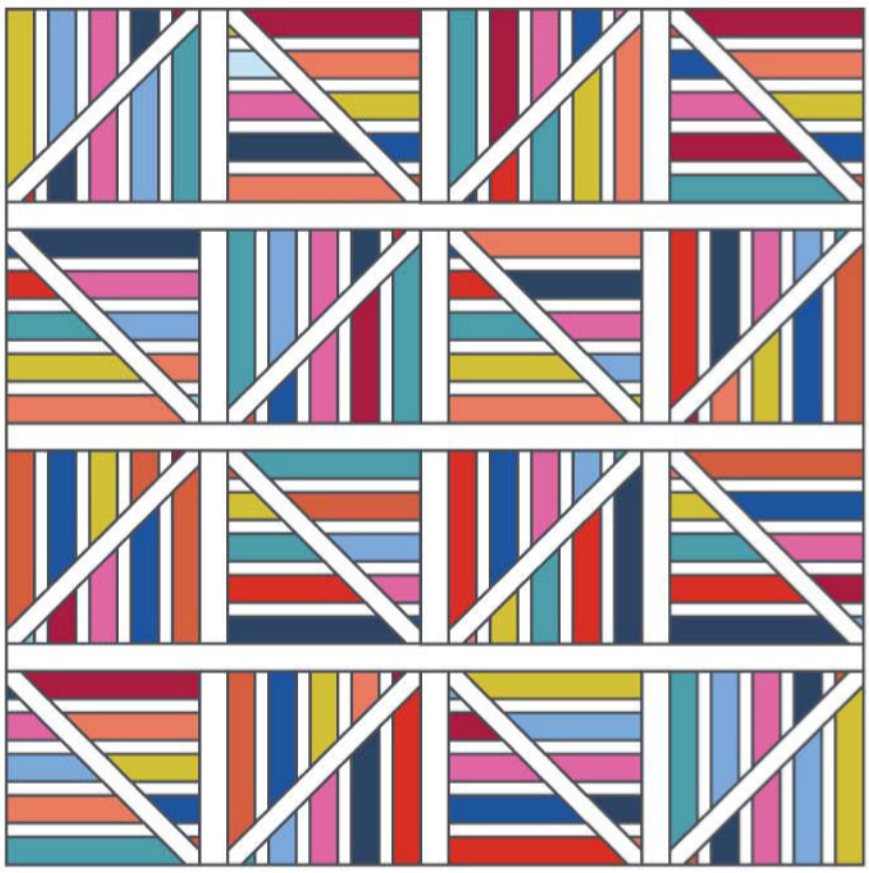
15 Cut the backing fabric in half across the width. Remove the selvedges and sew the two pieces together along the length using a ½in seam allowance.

16 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.

17 Quilt as desired. Lynne chose a diagonal cross hatch of lines approx 2¾in apart, using a cream Aurifil 40wt thread on the front and a yellow Aurifil 40wt thread on the back to match the backing fabric. Trim off the excess batting and backing fabric and square up the quilt.

18 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, wrong sides together, and press along the full length of the strips.

19 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.



Layout Diagram

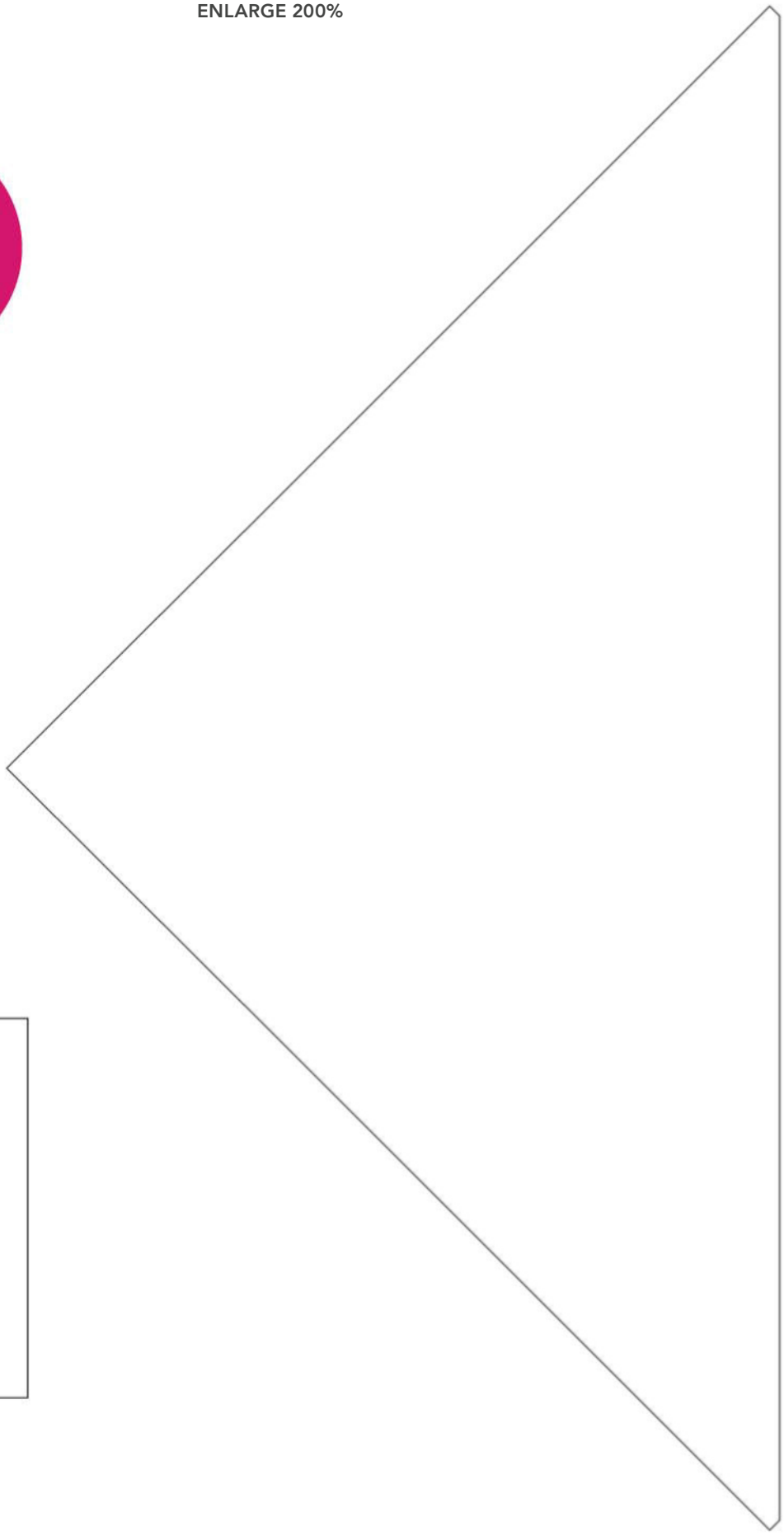


Lynne Goldsworthy
Lynne likes to dabble in both modern and traditional designs, and is a total whiz at Foundation Paper Piecing!
lilysquilts.blogspot.com
lilysquilts

JELLY & ICE CREAM

Triangle

ENLARGE 200%



DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

SCAN HERE!

Scan the QR code below to download and print full-size templates

SUBSCRIBE

LOVE PATCHWORK & Quilting

Sharing your passion for fabric!

SAVE TIME AND HASSLE WITH AN ANNUAL **SUBSCRIPTION**!

START YOUR FREE TRIAL TODAY!



GREAT REASONS TO SUBSCRIBE DIGITALLY!

1. The latest issue is available instantly
2. Receive a further 13 issues in your first year
3. All issues download automatically
4. Download it once... read it offline forever

Download on the App Store

iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
App Store is a service mark of Apple Inc.



START YOUR **FREE TRIAL** TODAY!

The digital version of the magazine does not include the cover gift that you would find on print newsstand copies.



SUNNY DAYS
Bring the sunshine with this saturated quilt and its matching cushion



TRIANGLE SCRAMBLE

Play with the traditional pinwheel block and give it a modern twist with spinning triangles in different scales and orientations

BY WENDY CHOW



YOU WILL NEED

Quilt

- Fabric A (yellow solid): 2¾yds
- Fabric B (pink prints): thirty six (36) 10in squares
- Backing fabric: 3⅞yds
- Batting: 68in square
- Binding fabric: ½yd

FINISHED SIZE

- 60in square

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams open throughout.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- HST = Half-square Triangle.
- QST = Quarter-square Triangle.
- Fabric supplied by Art Gallery Fabrics (artgalleryfabrics.com).

FABRICS USED

Fabrics are all from Art Gallery Fabrics, as follows:

- Fabric A: Citrus Limon from Floralish by Katarina Roccella.

MIX TRIANGLE PIECING METHODS TO MAKE THIS BEGINNER-FRIENDLY DESIGN!



- Fabric B: Love Struck Layer Cake (10in square pre-cut bundle).
- Backing fabric is Cupid's Garden in Tender, and binding is Love Lane, both from Love Struck by AGF Studio.

CUTTING OUT

1 From Fabric A cut:
- Six (6) 6in x WOF. Subcut thirty six (36) 6in squares and six (6) 5½in squares.
- Ten (10) 5½in x WOF. Subcut sixty six (66) 5½in squares.

2 From each Fabric B 10in square cut:
- One (1) 6in square.
- One (1) 3½in square.
- One (1) 2½in square.

3 From the binding fabric cut:
- Seven (7) 2½in x WOF.

PIECING THE HST UNITS

4 On the wrong side of all the Fabric A 6in squares, draw a diagonal line.

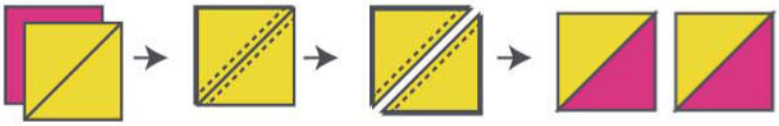


Fig 1



Fig 2

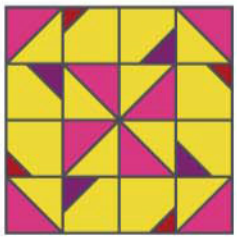


Fig 3

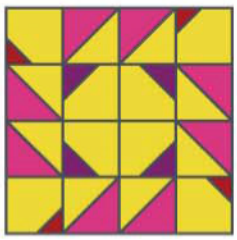


Fig 4

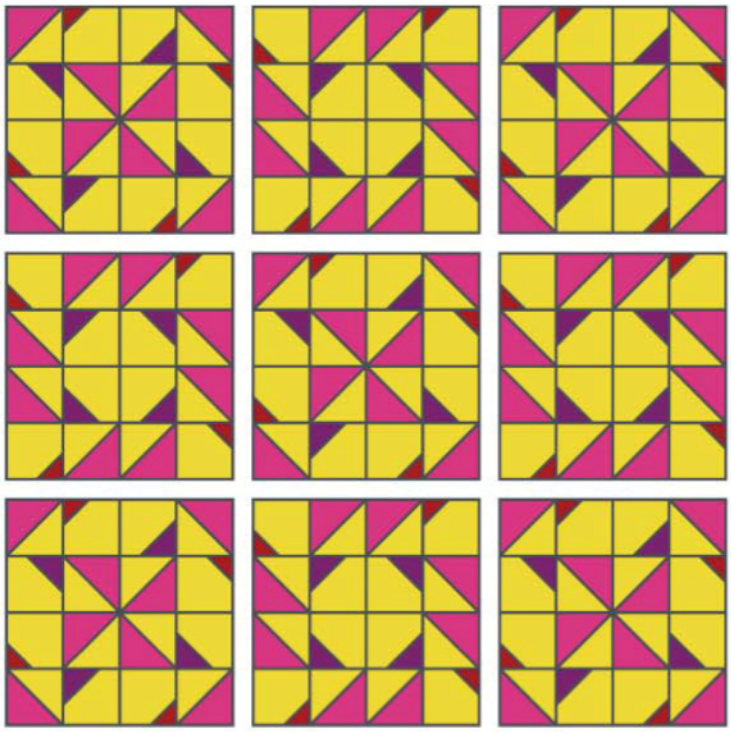


Fig 5

5 With RST, place one marked Fabric A square on top of one Fabric B square. Then sew ¼in away from both sides of the marked line. Cut along the line and press each unit open, pressing the seam towards the darker fabric or open (Fig 1).

6 Repeat the process outlined in step 5 to make a total of seventy two HST units. Trim each HST unit to 5½in square.

PIECING QST UNITS

7 On the wrong side of all the Fabric B 3½in squares and Fabric B 2½in squares, draw a diagonal guideline from corner to corner using a fabric marker or pencil.

8 Noting the orientation of the marked line, place one Fabric B 3½in square RST with a Fabric A 5½in square, on the bottom right corner. Carefully sew the fabrics together on the marked line, trim



¼in outside the line and press the corner open to create one QST unit (Fig 2).

9 Repeat the process in step 8 with all the Fabric B 3½in squares to make thirty six large corner QST units. Then use the same process with the Fabric B 2½in squares to make thirty six small corner QST units.

ASSEMBLING THE BLOCKS

10 Lay out eight HSTs, four large corner QST units and four small corner QST units as shown in Fig 3. Sew the units together in four rows. Then sew the rows together to complete one Block A. Repeat the process to make a total of five Block A.

11 To make Block B, arrange the units as shown in Fig 4. Sew the units in rows, then sew the rows together. Repeat the process to make a total of four Block B.

SEWING THE QUILT TOP

12 Arrange the blocks in three rows of three, alternating Blocks A and B, referring to Fig 5. Sew the blocks in rows.

13 Sew the rows together, carefully matching all the seams between blocks to complete the quilt top.

QUILTING AND FINISHING

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

15 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down and the batting on top, then place the quilt top centrally and right side up.

16 Quilt as desired. Wendy quilted a 2in grid. Trim off any of the excess batting and backing fabric and square up the quilt to neaten up the edges.

17 Sew the binding strips together, end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, WST, and press along the full length of the combined strips.

18 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

- Fabric A (yellow solid): 3/8yd
- Fabric B (pink prints): four (4) 10in squares
- Backing fabric: 5/8yd
- Lining fabric: 1½yds
- Trim fabric: 1/8yd
- Batting: 46in square

FINISHED SIZE

- 20in square

QUILT THIS CUSHION FIRST FOR PIECING PRACTICE AND CONFIDENCE BUILDING

CUTTING OUT

1 From Fabric A cut:
- One (1) 6in x WOF. Subcut into four (4) 6in squares and three (3) 5½in squares.
- One (1) 5½in x WOF. Subcut into five (5) 5½in squares.

2 From each Fabric B 10in square cut:
- One (1) 6in square.
- One (1) 3½in square.
- One (1) 2½in square.

3 From the backing fabric cut:
- Two (2) 20½in x 14½in.

4 From each of the batting and lining fabrics cut:
- Two (2) 25in x 21in.
- One (1) 25in square.

5 From the trim fabric cut:
- Two (2) 2in x 21in.

ASSEMBLING THE CUSHION TOP

6 Follow steps 4–6 of the quilt instructions to make eight HST units. Make four large corner and four small corner QST units following steps 7–9.

7 Use all of the pieced units to make one Block B, following step 11 of the quilt instructions. Press the block well. Make a quilt sandwich, layering one 25in square of lining fabric, the batting square and the quilt block. Baste all the layers in place.

8 Quilt the cushion top as desired. Trim the cushion top to 20½in square, cutting away excess batting and lining fabric.

FINISHING THE CUSHION

9 Make a quilt sandwich by layering each 14½in x 20½in backing piece with a batting and lining rectangle. Quilt as desired, then trim each backing piece to measure 14½in x 20½in.

10 Take one trim piece and press in half lengthwise, WST. Take one backing piece, and with the lining side up, align the raw edges of the trim with one long edge. Sew in place. Press and fold to the front, and topstitch in place, backstitching at the beginning and end.

11 Repeat step 10 with the second backing and trim piece. Carefully cut away any excess trim at each side of the backing pieces to neaten up the edges.

12 With the cushion top right side up, place the backing pieces on top, both right side down. Align the raw edges around the outside of the cushion, with the trimmed edges overlapping in the centre. Pin or clip in place.

13 Sew all the way around the outer edge with a ¼in seam allowance, backstitching at the beginning and end of the seam. Then use a zig zag stitch, or an overlocker machine, to cover the raw edges to prevent them from fraying.

14 To finish, carefully clip the corners without cutting into the seam. Turn the cushion right side out, poking out the corners to create a crisp and flat finish. Trim all the loose threads and insert a cushion pad to finish.

TOP TIP

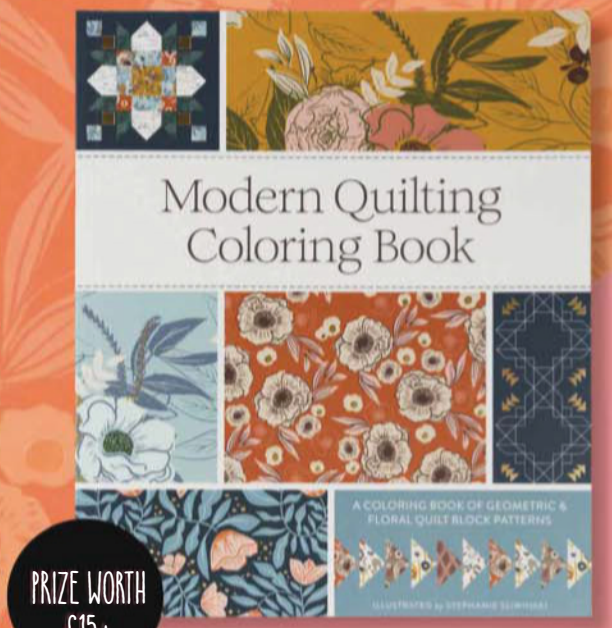
If you're using a Layer Cake, you'll have enough print fabrics to make both the quilt and cushion. Or, raid your stash for prints in the same colour family to coordinate your projects.



Wendy Chow
Often inspired by nature, Wendy's designs feature bold colour combos and geometric shapes
the-weekendquilter.com
the.weekendquilter

ENTER TO WIN!

*ENTER FOR YOUR CHANCE TO **WIN ONE** OF **TWO GIVEAWAYS** UP FOR GRABS*



PRIZE WORTH £15+

MODERN COLOURS

Are you in need of some much-deserved relaxation? Enter our competition to win this gorgeous *Modern Quilting Coloring Book* by Moda Fabrics designer Stephanie Sliwinski. Unwind from a stressful day by filling in the 40 pages and express yourself with a riot of colours and prints – from geometrics to florals. **One lucky reader** will bag themselves hours of mindfulness! To enter, head on over to **gathered.how/competitions/quiltcolouring**



PRIZES WORTH £120+

GET SEASONAL

Celebrate the four seasons with these Mettler Thread Boxes! **Two lucky winners** will win a bundle of four eight-spool thread boxes each, worth £120+, inspired by the colours of spring, summer, autumn and winter. To enter, head to **gathered.how/competitions/mettlerthreads**

SCAN HERE!

Scan this QR code to see all the competitions being hosted on Gathered right now!

CLOSING DATE FOR ALL COMPETITIONS IS 6TH MAY 2024.

THESE GIVEAWAYS ARE OPEN TO UK RESIDENTS, OVER THE AGE OF 18 ONLY. THEY ARE HOSTED BY *LOVE PATCHWORK & QUILTING* MAGAZINE AND GATHERED.HOW, ON BEHALF OF OUR MEDIA LIMITED. FOR FULL TERMS AND CONDITIONS, VISIT GATHERED.HOW/COMPETITION-TERMS-AND-CONDITIONS

J & B Sewing Machine Co Ltd
- Established 1961 -
www.jbsewing.com

IN STOCK £2495.00

Power For Any Project

Perfect Stitches Every Time

Little Rebel
Fearlessly Creative



The Perfect Size 13" Throat Space

Introducing the machine that's redefining the quilting and sewing world: **the Little Rebel.**

- High powered motor for thicker fabric sewing
- 13" throat space with LED lights
- M-Class bobbins with 52% more thread
- Laser sensor for precise stitch regulation
- Easy and accessible interface
- Needle lights for increased visibility

Stockists for baby lock BERNINA brother Grace COMPANY Horn JANOME PFAFF TrueCut EASY • SAFE • ACCURATE

Curlew Close, Queensway Meadows, Newport, NP19 4SY. Tel: 01633 284646

gathered.
Discover your next craft project

NEW
- **1,000s of free patterns**
- **Step-by-step tutorials**
- **Video guides**





Discover easy-to-follow patterns and tutorials for crochet, knitting, sewing, quilting, papercraft and stitching with the **brand new website** for makers everywhere.

www.gathered.how



10 TOP TIPS:

IMPROV PIECING

Ready to let your imagination run wild? Follow our expert guide!

Now, as pattern-loving quilters, we're a fan of rules. But what happens when someone pulls the rulebook out from under you? Improv quilting is a brilliant way to use up scraps and express your creativity, but to some it may be daunting to go your own way. Luckily, we're armed with ideas to help you take the leap.

1 Set up your station

We feel that it works best to set up a mini cutting and pressing station right next to your machine. You'll find that it makes the process a whole lot faster, and it's far easier to keep your mind focused on what's important: the freestyle piecing! A mini iron works brilliantly for this, since most of the seams are small, and a cutting mat with pressing surface on the back saves on so much space.



2 Select sensibly

It goes without saying, but sense-check your choices when it comes to picking scraps! If you're making a 12in block, it'll take an awfully long time if you're using teeny tiny 1in pieces. In the same vein, a 6in block won't be particularly scrappy if you're pulling it together using 4in squares. If you're ever unsure, use larger cuts and trim them down as you go, saving the sewn scraps for future blocks.

3 Embrace clever cutting

While there are many ways to ensure scrappy deliciousness, we've got two super simple techniques to help you add extra scrappiness to your blocks…

1. Break down the size of your final block into a few smaller ones – that way you can cut each one roughly 1in larger than necessary before carefully sewing into a final scrappy block.

2. Split your block measurement into two rectangles, then make two improv blocks around 1in larger. Stack these two on top of each other and cut a diagonal – then swap the pieces and sew your new blocks back together before joining into a larger block!

4 Quilt as you go

Keen to tackle two techniques in one? QAYG and improv piecing couldn't be a more perfect pair. It's the ultimate way to get improv piecing done quickly, letting you mix and match your quilting threads to give the full improv effect.

5 Swap it up

You can never go wrong asking a quilty friend for their opinion, but why not take it one step further and try swapping some improv blocks? Everyone approaches improv differently, so making a project with two different styles will give a unique spin to your design. Plus, it'll be the perfect way to learn from each other so that you can discover your favourite techniques, fabric combos and more while feeling supported at the same time.





Above: Pick out some saturated prints to try a spot of curved improv piecing with Karen Lewis' fun scrappy wall hanging. Find it in issue 42!



Right: Black bears and ice cream colours make quirky companions – catch Laura Cunningham's pattern in issue 64, available as a digi edition on Zinio, Pocketmags, Readly and the LP&Q app.



6 Sew what you know

If going cold turkey 'no rules' is one step too far for you, start with something simple and familiar like an improv Log Cabin. Use a centre square of any size, and add scrappy strips around the shape without worrying about exact measurements or perfectly straight lines. And once you've built your confidence this way, you can try making another with an off-set centre.

7 Bend the rules

Now that you've already thrown the rulebook out the window, you can throw another curveball into the mix and veer away from straight lines. Improv pieced curves are both fun and freeing! We recommend using a small diameter rotary cutter to make smooth freehand curves on two stacked fabrics, then simply swap the pieces to sew two mirrored units.

8 Rehome old blocks

Improv quilts don't have to be scrappy. If you've got any hoarded orphan blocks or unfinished quilt projects, join them together with some simple sashing – you can make a few extra blocks to fill all the spaces – and you'll have an amazing improv quilt before you know it.

9 Let us help

Improv quilting is very often defined as sewing without a pattern, but unsurprisingly you can actually use quilt patterns in an improv way. Of course, we're here to guide you! Here are some patterns from past issues that you can find and follow: Macaroni Twist by Ashley Newcomb from issue 18, Homebody by Jo Avery from issue 25, Denim Dreams also by Jo Avery from issue 107 and Jazz Solo by Nicholas Ball from issue 123. Find the digital editions of all these issues on Zinio, Pocketmags, Readly and the Love Patchwork & Quilting app.

10 Take your time

Don't be afraid to call it quits (but not for good!). Just like any quilting technique, improv piecing is a skill. If you don't end up liking a project you're working on, put it to one side. Try again with different fabrics, or techniques, and you never know where it might take you.

FLORAL HUES
Play with the colours of your fabric scraps to create a unique bouquet





PRINTS & PETALS

Raid your stash of prints and low-volumes and practise FPP with this scrap-happy quilt that'll always stay in bloom

BY JO HART



MIX AND MATCH FABRICS IN THREE DIFFERENT STYLES OF FLOWER BLOCK

YOU WILL NEED

- Pink, red and purple scraps for flowers: approx ½yd total
- Green scraps for leaves and stems: approx ½yd total
- Background fabric scraps: approx 4yds total
- Backing fabric: 3½yds
- Binding fabric: ½yd
- Batting: 60in square
- Three (3) copies each of Flower 1 and Flower 2 Sections A–C
- Two (2) copies each of Echinacea Sections A–H

FINISHED SIZE

- 48in x 50in

NOTES

- Seam allowances are ¼in unless otherwise stated.
- Press seams open, unless otherwise instructed.
- WOF = width of fabric.
- RST= right sides together.
- FPP = Foundation Paper Piecing.
- FPP templates include seam allowance around the outer edge only.
- For FPP, set your stitch length to 1.5.
- The Layout Diagrams for the FPP blocks are a reverse image of the completed blocks, to match the printed templates.

FABRICS USED

Fabrics are all scraps from Jo's stash.

CUTTING OUT

1 From the binding fabric cut:
- Six (6) 2½in x WOF.



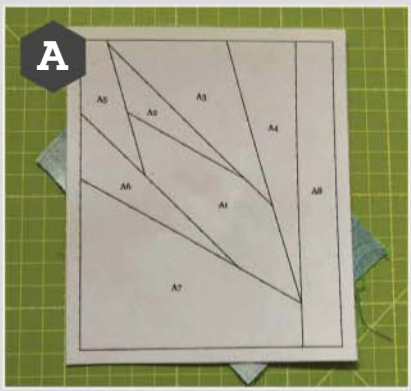
PIECING FLOWER 1 AND 2 BLOCKS

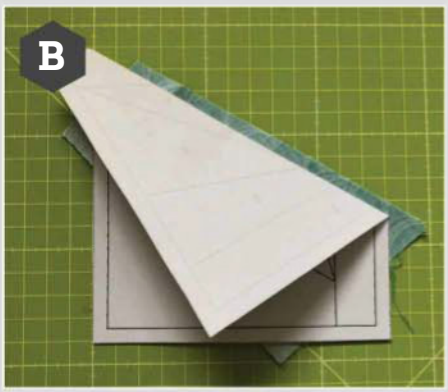
2 When piecing your templates, refer to the Block Layout Diagrams for fabric colours for each section. You can cut the fabric pieces as you go, making sure that each piece will cover its section plus at least ¼in all the way around. If you're new to FPP, you may want to leave a larger allowance of fabric for each section.

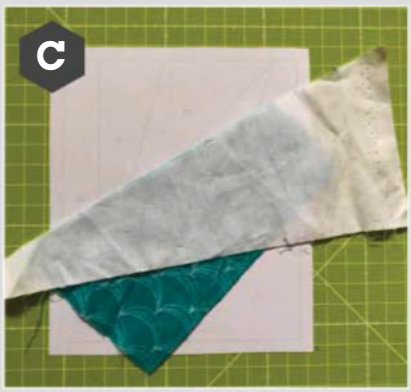
3 Take one copy of the Flower 1 Section A template. Place the fabric for Section 1A on the unprinted side of the template, with the wrong side against the paper. Check it covers the entire section, plus ¼in (Fig A). Secure with a dab of washable glue.

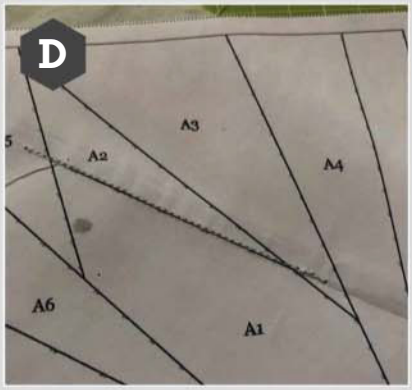
4 Fold your template along the line between Sections 1 and 2. Using a ruler, trim the edge of the fabric to ¼in beyond the folded paper, while being careful not to cut into the paper (Fig B).

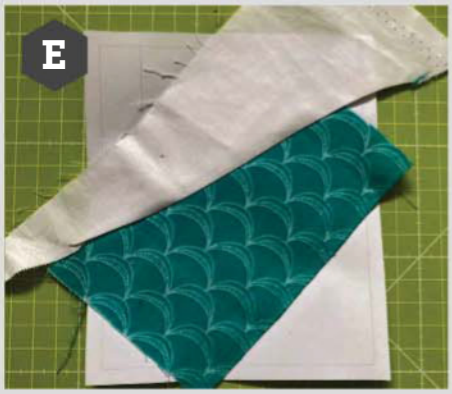
PIECING FLOWER 1 AND 2 BLOCKS















5 Unfold the template and place your fabric for Section 2A RST along the trimmed edge. Make sure that when sewn the fabric will cover the whole of Section 2A plus a ¼in seam allowance all the way around the edges (Fig C).

6 With the printed side of the template facing up, sew along the line between Sections 1 and 2, starting and ending two or three stitches beyond the printed line (Fig D). Press the fabric open (Fig E).

7 Repeat the process in steps 4–6 to add fabric to each section, working in numerical order. Press well, then trim along the outer dashed line of the template to neaten up the edges (Fig F).

8 Repeat steps 2–7 to piece one copy each of the Flower 1 template Sections B and C. Place the completed Sections A and B RST, aligning at the side to be joined (Fig G). Sew the sections together. Remove the paper from the seam allowance, and press the seam open.

9 Sew the completed Section C to the top of the joined Sections A–B, removing the paper from the seam and pressing open as before. Press the block well, then remove the remaining paper from the back of the block.

10 Repeat steps 2–9 to make three of the Flower 1 blocks. Use the same process to piece and join the Flower 2 templates.

PIECING THE ECHINACEA BLOCKS

11 Follow the process outlined in steps 2–7 again to piece each of the Echinacea template Sections A–H.

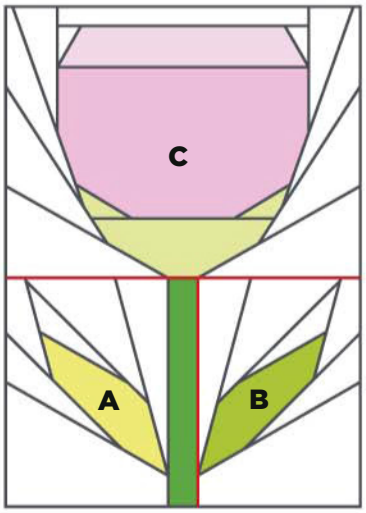
12 For each block, join Section B to the side of Section A, followed by Section C. Then join Section D to the other side of A, followed by Section E.

13 Join Section G to the side of H, then sew to the bottom of the joined sections from step 12. Join Section F to the top of the joined sections to complete the Echinacea blocks.

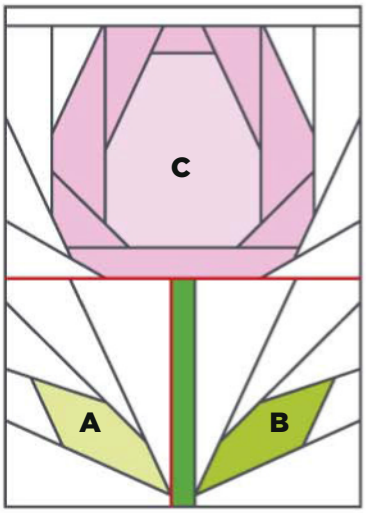
PREPARING THE BACKGROUND PIECES

14 Jo used scrappy pieced background panels to join all of her blocks together, using low-volume prints to help the flower blocks stand out. Gather your chosen scraps and sew them together in groups, trimming them to the following sizes:

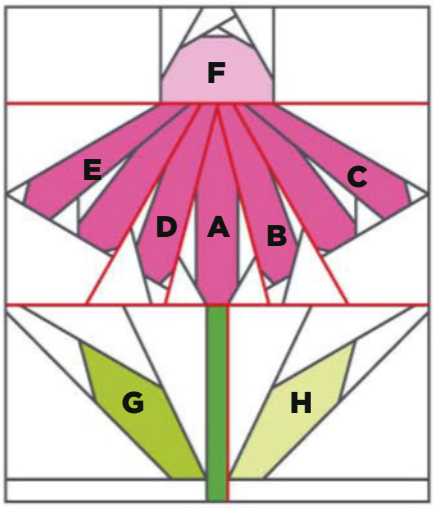
- Four (4) 2½in x 14¾in.
- Six (6) 6¼in x 12½in.
- Three (3) 10in x 6½in.
- Two (2) 5½in x 38½in.
- Two (2) 50½in x 5½in.



Layout Diagram Flower 1



Layout Diagram Flower 2



Layout Diagram Echinacea

ASSEMBLING THE QUILT TOP

15 Sew a 6¼in x 12½in panel to the left edge of each Flower 1, and the right edge of each Flower 2.

16 Arrange all the blocks in columns, referring to the photography. Join the Flower 1 and 2 blocks in columns, with a background 2½in x 14¾in piece between the blocks. Join together the Echinacea blocks in a column with background 6½in x 10in pieces at the top and bottom, and between the two blocks.

17 Join the three columns together. Sew a 5½in x 38½in background strip to the top and bottom, pressing away from the centre. Then sew the 5½in x 50½in pieces to each side to complete the quilt top.



FINISHING THE QUILT

18 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 all the layers together using your preferred method.

19 Quilt as desired. Jo quilted a diagonal cross-hatch design using a light coloured thread. Trim off any of the excess batting and backing fabric to square up the quilt.

20 Sew all of the binding strips together end-to-end using diagonal seams. Press the seams open. Then carefully fold them in half lengthwise, wrong sides together, and press.

21 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 or machine stitch in place around the edge to finish.



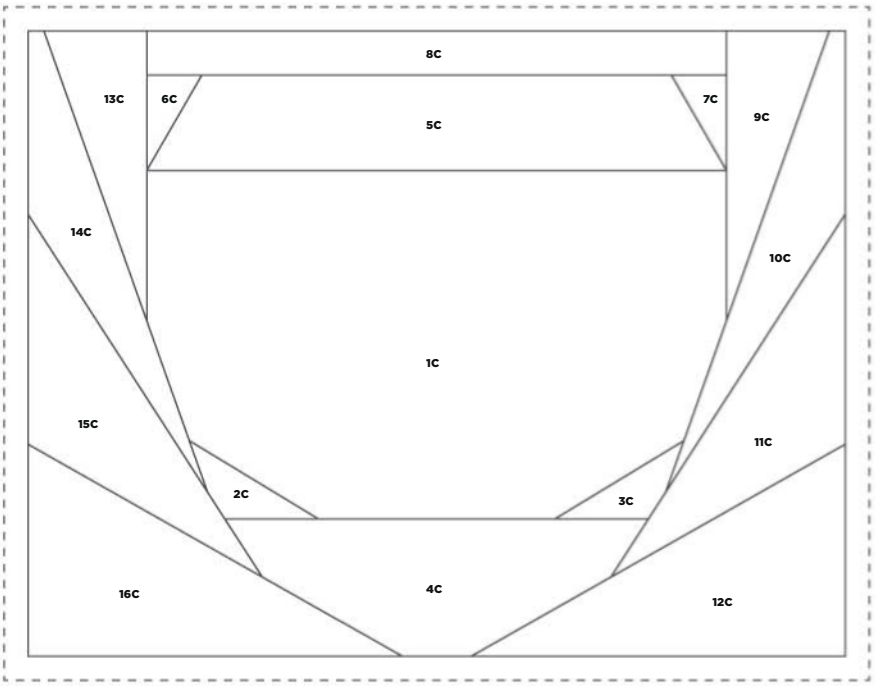
Jo Hart
Jo specialises in Foundation Paper Piecing patterns for the modern quilter
unicornharts.com
unicornharts

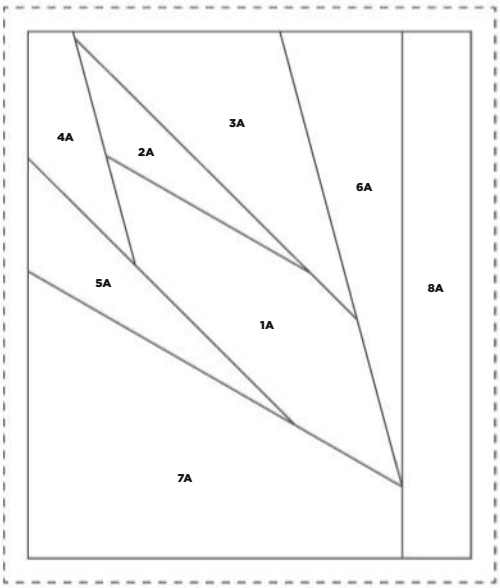
DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

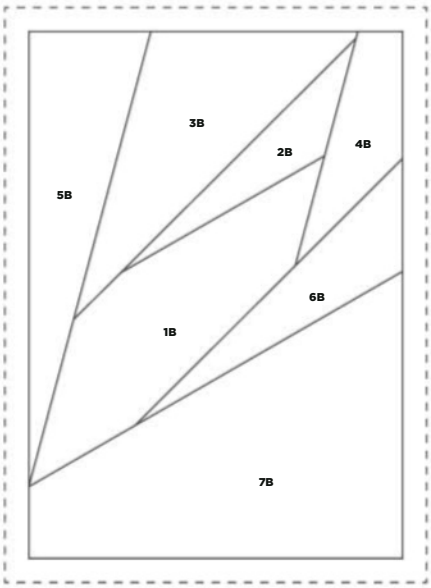
PRINTS & PETALS

Flower Block 1 Templates A-C

ENLARGE 200%







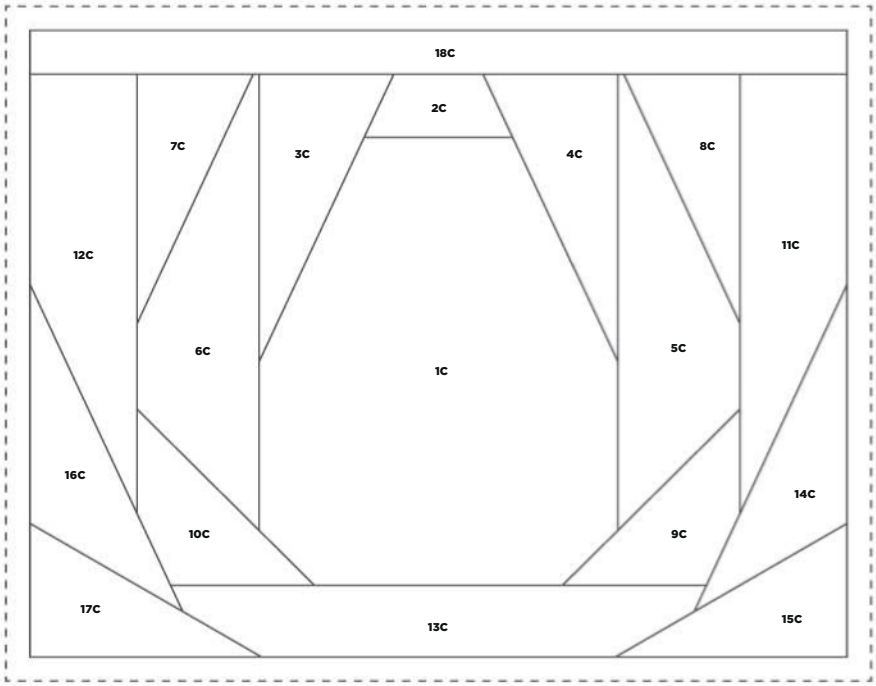
SCAN HERE!

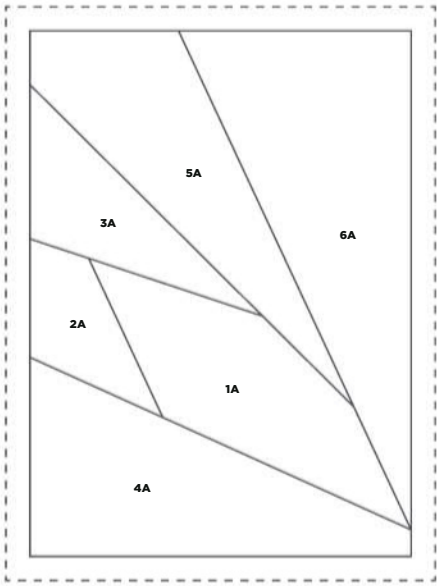
Scan the QR code below to download and print full-size templates

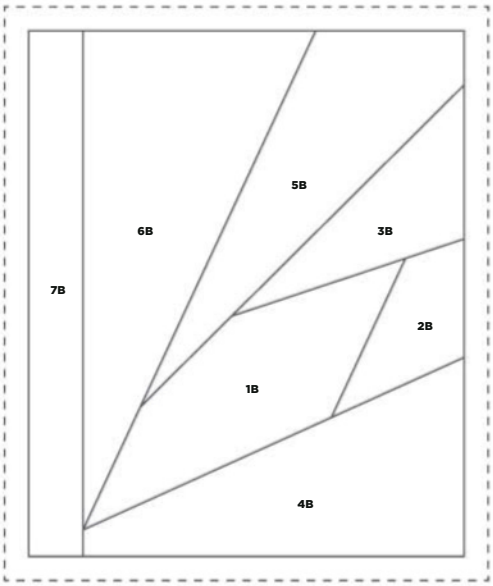
PRINTS & PETALS

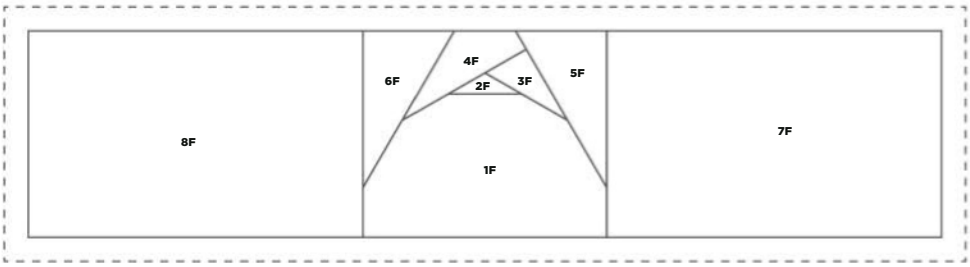
Flower Block 2 Templates A-C

ENLARGE 200%





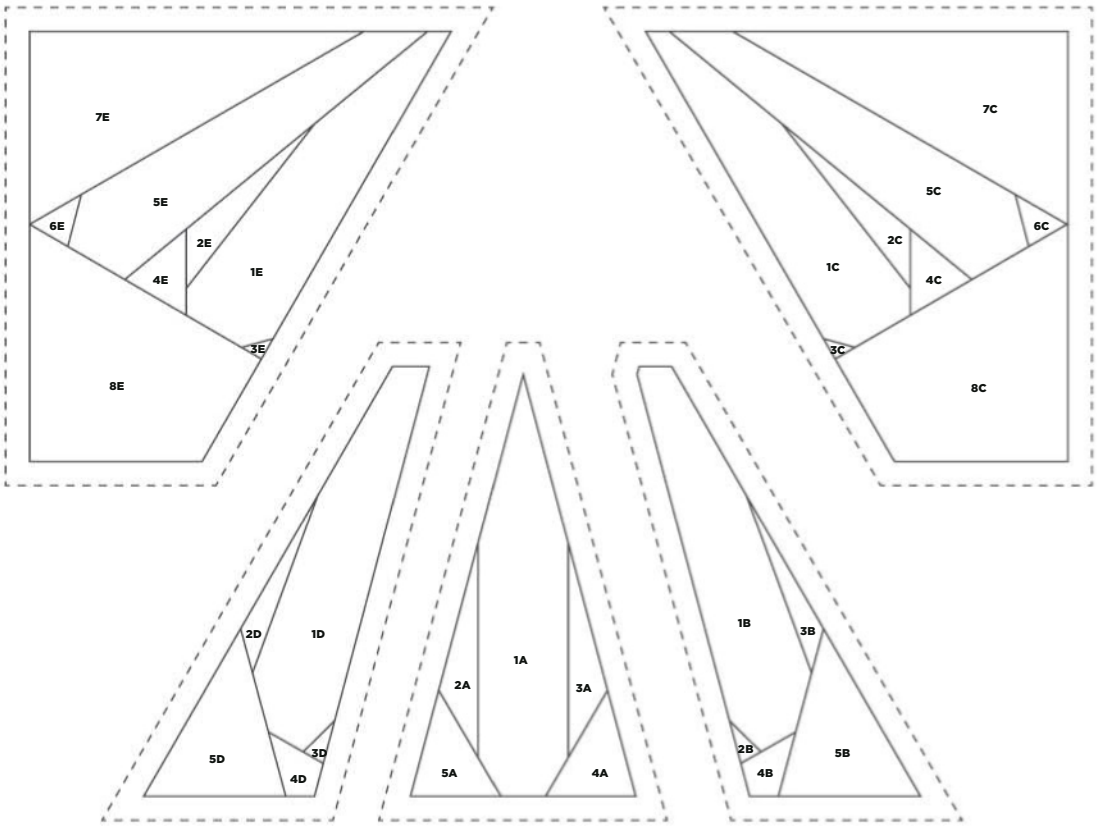


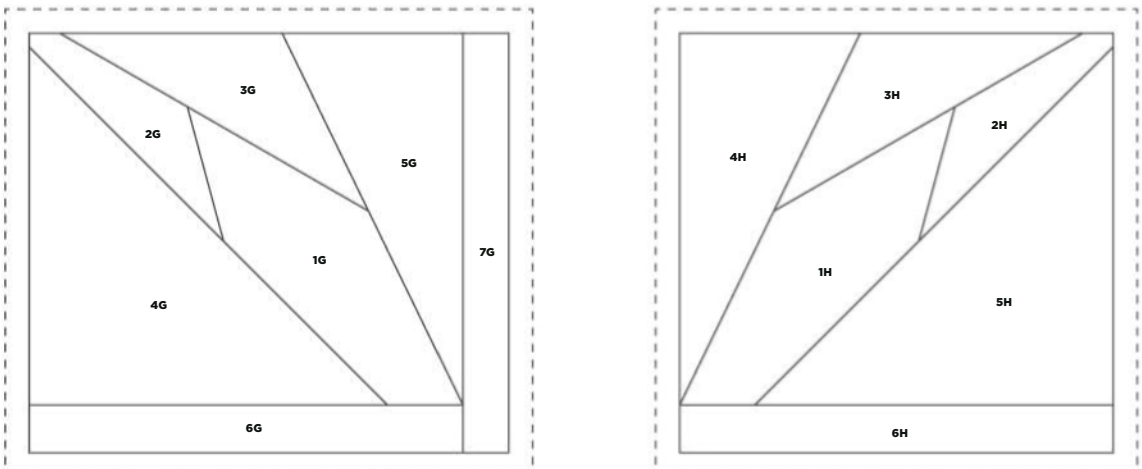


PRINTS & PETALS

Echinacea Flower Templates A-G

ENLARGE 200%






ENJOY YOURSELF
ON A PREMIUM VALUE CRUISE
AMBASSADOR™
CRUISE LINE
THE BEST VALUE AT SEA
Discover our flagship, Ambience
BRONZE BRITISH TRAVEL AWARDS 21/22
BEST CRUISE LINE FOR NO-FLY CRUISE HOLIDAYS
SAY HELLO AT
ambassadorcruiseline.com
Call 0808 102 8320
cruisecritic EDITORS' PICKS 2022
Best Value for Money (Ocean)
CRUISERS' CHOICE cruisecritic 2023
Best UK Mid-Size Cruises Overall
feefo 4.7/5 Service Rating 1,846 Reviews
ABTA ABTA No. Y6765
SILVER TRAVEL AWARDS 2023 WINNER

DINNER DELIGHT

Dress up your table with these spring-themed placemats and table runner

BY KATE WEBBER





YOU WILL NEED

Table runner

- Green fabric: one (1) fat quarter
- White fabric: 1½yds
- Pink fabric: ½yd
- Chunky ric rac (optional): 2⅜yds
- Batting: 44in x 24in
- One (1) copy of the Scallop template

FINISHED SIZE

- Approx 40in x 18in

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.
- Template does not include seam allowance.



GET READY TO IMPRESS ALL YOUR GUESTS WITH THIS STYLISH TABLE RUNNER

FABRICS USED

- Solids include Julep and Sea Breeze from Tula Pink's Designer Solids collection for FreeSpirit Fabrics.
- Plus White, Candy Pink and Lemon from the Kona Cotton Solids collection for Robert Kaufman.

CUTTING OUT

1 From the white fabric cut:
- One (1) 32in x 12in.
- One (1) 22in x WOF (backing).
- Two (2) 5¾in x 39½in (facing).
- Two (2) 5¾in x 16in (facing).

2 From the green fabric cut:
- Twelve (12) 1in x 20in.

3 From the pink fabric cut:
- Two (2) 5in x 30½in.
- Two (2) 5in x 20in.

PIECING THE TABLE RUNNER

4 Take the 32in x 12in rectangle. Align the 45-degree mark on your quilt ruler with one long edge, and cut across the rectangle. Then cut every 2in from this first cut (Fig 1). Sew the green 1in strips between the white pieces. Take care to



centre the green strips, and align the edges of the white pieces. Measure and trim the panel to 10½in x 30½in (Fig 2).

5 Sew a pink 5in x 30½in strip to the top and bottom of the striped panel. Then sew the 5in x 19½in strips to either side.

QUILTING THE TABLE RUNNER

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

7 Quilt as desired. Kate followed the lines of the centre panel. Trim off the excess batting and backing fabric and square up.

CREATING THE SCALLOPED EDGE

8 Take one 5¾in x 39½in facing piece, and press under ½in along one long edge. Place RST with the table runner, making sure that the long raw edges at the bottom align, and pin in place. Then repeat the same process again with a second facing piece, carefully aligning the raw edge at the top.

9 Take the 5¾in x 16in facing pieces. Press under ½in along one long edge, and align carefully at each side of the panel and pin. These strips will overlap the top and bottom strips. Use the Scallop template to mark the edge all the way around the table runner (Fig A).

10 Sew through all the layers along the marked line (Fig B). Trim to neaten up the edge, leaving a scant ¼in seam allowance. Clip into the seam allowance at the sharp inner points, being careful not to clip the stitching (Fig C).

11 Turn the facing to the back of the project, pushing out the curves. Press well. Then slip stitch the facing down on the back.

12 Finally, add ric rac trim along the seam between the striped panel and the pink border, stitching along each edge to secure everything together.

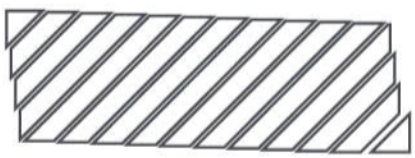


Fig 1

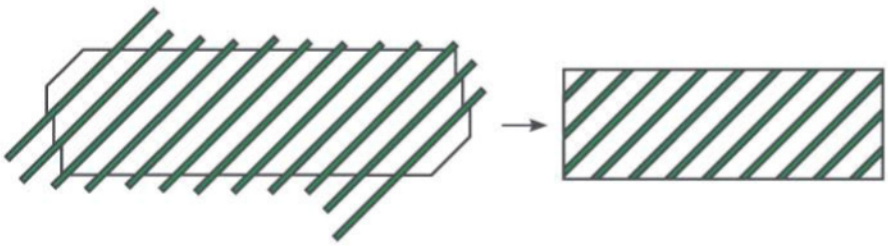
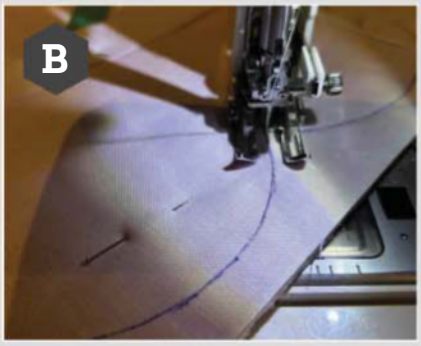


Fig 2

CREATING THE SCALLOPED EDGE







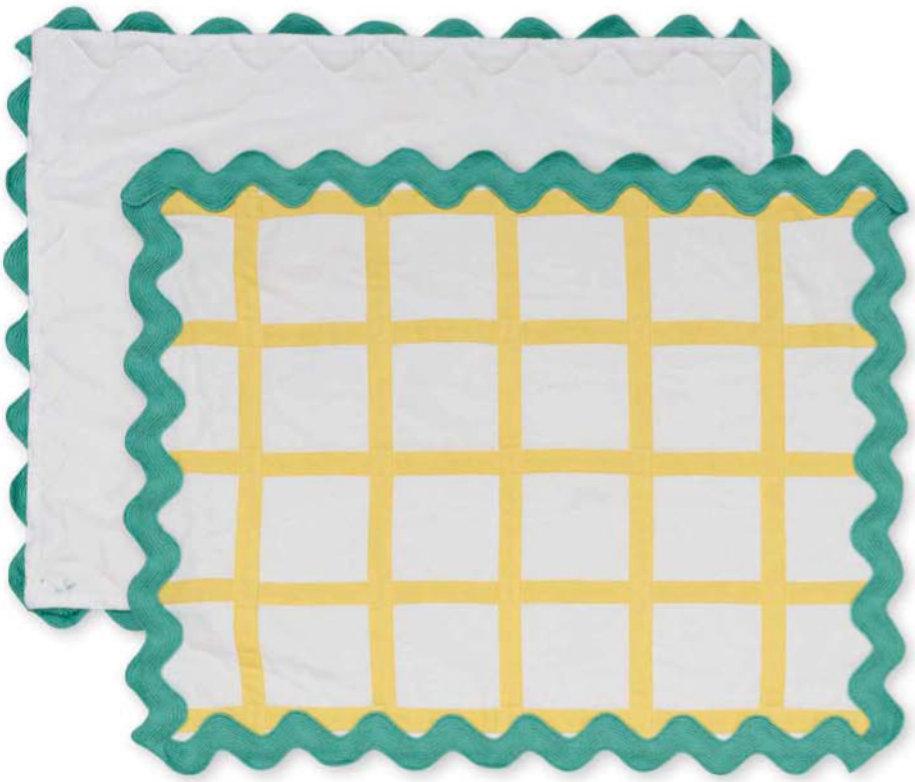
YOU WILL NEED

Chunky check placemat

- White fabric: ½yd
- Yellow fabric: one (1) fat quarter
- Chunky ric rac: 2yds
- Batting: 20in x 16in

FINISHED SIZE

- 18in x 14in



THIS ON-TREND CHECKED EFFECT IS EASY WITH SIMPLE STRIP PIECING METHODS!

CUTTING OUT

1 From the white fabric cut:
- One (1) 20in x 16in.
- One (1) 18½in x 14½in (backing).

2 From the yellow fabric cut:
- Ten (10) 1in x 20in.

PIECING THE PLACEMAT

3 Take the 20in x 16in rectangle. Cut a horizontal line through the centre. Cut 3in either side twice to create six strips (Fig 1). Sew yellow strips between the white strips, taking care to keep them in the same order (Fig 2). Press the seam allowance towards the yellow fabric.

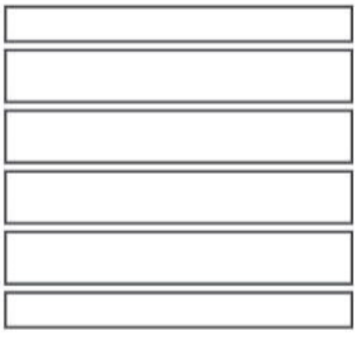


Fig 1



Fig 2

4 Repeat the process in step 3 to cut the panel vertically (Fig 3). Sew the remaining yellow strips between the pieces, taking care to sew the strips back together in the same order, and carefully aligning the edges.

CONSTRUCTING THE PLACEMAT

5 Press the placemat top well. Make a quilt sandwich by placing the top centrally and right side up on top of the batting. Baste the layers together using your preferred method.

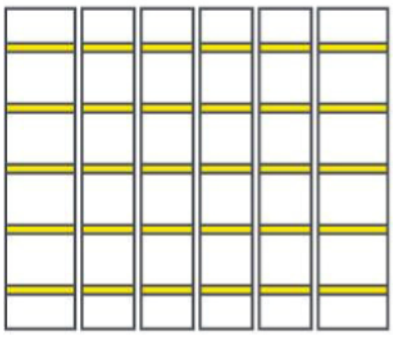


Fig 3

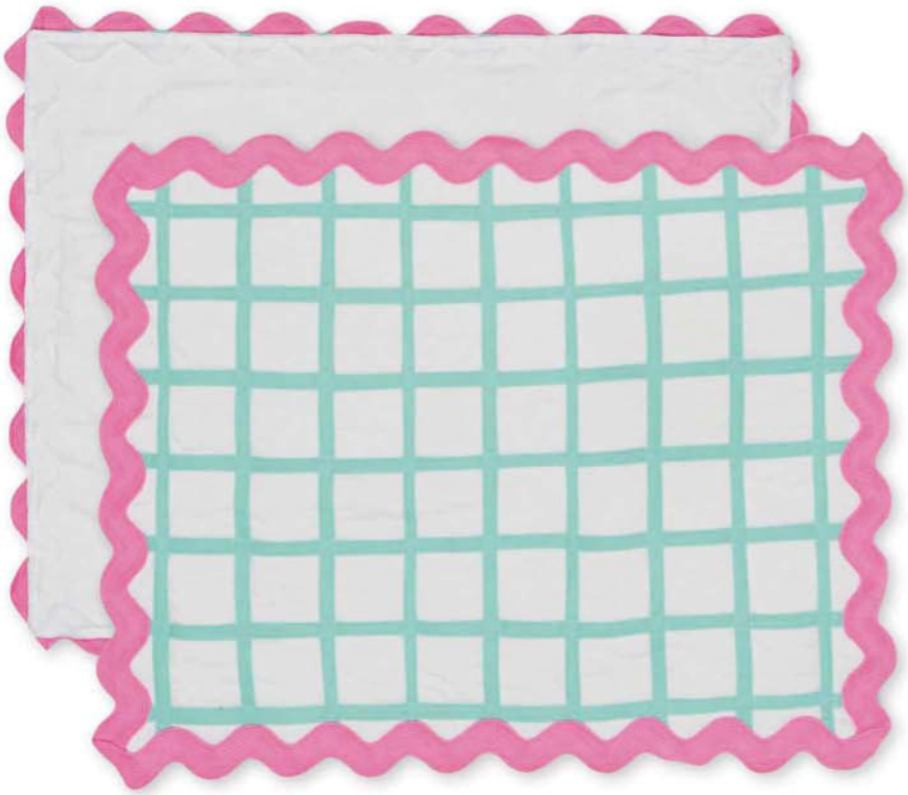
6 Quilt as desired. Kate followed the lines of the check. Trim to 18½in x 14½in.

7 Lay the backing fabric on top, RST, and sew around the outer edge. Leave a 6in turning gap along one edge. Trim the corners and turn right side out. Slip stitch the turning gap closed and press.

8 Add ric rac around the outer edge of the placemat to finish.

TOP TIP

For a neat finish, take your time folding the ric rac at each corner. The aim is for each corner to be symmetrical, so pin in place, adjusting the position before sewing around the outer edge.



YOU WILL NEED

Skinny improv check placemat

- White fabric: ½yd
- Turquoise fabric: one (1) fat quarter
- Chunky ric rac: 2yds
- Batting: 20in x 16in

FINISHED SIZE

- 18in x 14in

CUTTING OUT

1 From the white fabric cut:
- One (1) 22in x 18in.
- One (1) 18½in x 14½in (backing).

2 From the turquoise fabric cut:
- Sixteen (16) ¾in x 22in.

TOP TIP

For the improv check placemat, it will be difficult to get perfectly straight lines when working with skinny strips of fabric. Embrace the wonkiness for a beautiful organic look!

PIECING THE TABLE MAT

3 Take the 22in x 18in rectangle. Cut a horizontal line through the centre. Cut 2in from either side until you have eight strips. Sew the turquoise strips between the white strips, pressing the seam allowance towards the strips.

4 Next cut vertical lines every 2in through the pieced top to create ten strips. Sew the turquoise strips in between, taking care to keep the pieces in order and align the strips as carefully as possible.

CONSTRUCTING THE TABLE MAT

5 Follow the process outlined in steps 5–8 of the chunky check placemat instructions to finish.



Kate Webber
Kate is a colourful quilter who loves to experiment with techniques – from EPP to traditional piecing
katewebberdesigns.uk
katewebberdesigns

PLAY WITH COLOURS AND MAKE YOUR PLACEMATS AS VIBRANT OR NEUTRAL AS YOU LIKE



DINNER DELIGHT

Scallop Template

ENLARGE 200%



DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

SCAN HERE!

Scan the QR code below to download and print full-size templates

Claim your free issue

GARDENS ILLUSTRATED
CELEBRATING RHS CHELSEA FLOWER SHOW

Here's your chance to sample an issue of *Gardens Illustrated* – the world's most beautiful gardens magazine – absolutely free





Download your digital edition here

or visit **try.gardensillustrated.com/chelsea24** quoting code **GIHFR524**

SCAN ME

Offer ends 12 July 2024



RETRO REVIVAL
Give vintage fabrics a second life by making this modern design



TIMELESS TREASURE

Play with floral vintage fabrics to create a stunning and classically colourful quilt. Get creative with its coordinating cushion!

BY KATHLEEN ANDERSON



YOU WILL NEED

Quilt

- Fabric A (solids): one (1) fat eighth each in blue, pink, green and yellow
- Fabric B (prints): one (1) fat eighth each in blue, pink, green and yellow
- Fabric C (solids): one (1) fat quarter each in blue, pink, green and yellow
- Fabric D (prints): ⅜yd each in blue, pink, green and yellow
- Fabric E (background, includes binding): 1⅞yds
- Backing fabric: a vintage bedsheet at least 64in square, or 3½yds
- Batting: 63in square

FINISHED SIZE

- 60in square

USE EASY-PEASY QUARTER LOG CABIN BLOCKS WITH DIFFERENT COLOURS AND PRINTS

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams open or to one side throughout, as preferred.
- WOF = width of fabric.
- RST = right sides together.
- Pattern assumes WOF is at least 42in for yardage and 21in for fat quarters.
- Press fabrics well before cutting.
- Solid fabrics supplied by Wool Warehouse (woolwarehouse.co.uk).
- Prints are all vintage fabrics sourced from Etsy and Kathleen's stash.

FABRICS USED

Solids are from the Kona Cotton Solids collection by Robert Kaufman, as follows:

- Blue Fabric A: Fog.
- Blue Fabric C: Grapemist.
- Pink Fabric A: Primrose.
- Pink Fabric C: Melon.
- Green Fabric A: Mint.
- Green Fabric C: Pistachio.
- Yellow Fabric A: Maize.
- Yellow Fabric C: Grellow.
- Background and binding fabric: Eggshell.

CUTTING OUT

1 From each Fabric A fat eighth cut:
- Four (4) 3½in squares.

2 From each Fabric B fat eighth cut:
- Four (4) 3½in squares.
- Four (4) 3½in x 6½in.

3 From each Fabric C fat quarter cut:
- Four (4) 3½in x 6½in.
- Four (4) 3½in x 9½in.

4 From each Fabric D cut:
- Four (4) 3½in x 9½in.
- Four (4) 3½in x 12½in.

5 From Fabric E cut:
- Sixteen (16) 3½in x 12½in.
- Sixteen (16) 3½in x 15½in.
- Six (6) 2½in x WOF (binding).

MAKING THE LOG CABIN BLOCKS

6 Start with the pink fabrics and lay out one of each cut from Fabrics A–D, as well as one of each Fabric E strip, as shown in Fig 1. Now carefully sew the Fabric B 3½in square to the top of the Fabric A square and press the seams open. Then sew the Fabric B 3½in x 6½in strip to the left side of the block (Fig 2).

TOP TIP

Press each seam open as you sew, before adding the next piece.

7 Add the Fabric C strips to the block, sewing the smaller strip to the top followed by the longer strip to the left side. Repeat the process with the two Fabric D strips. Then sew the Fabric E strips to the bottom and right edges (Fig 3). Take care that you are adding the strips to the correct side each time.

8 Repeat the process outlined in steps 6–7 to make three more blocks with pink fabrics and repeat again to make four each of the blue, green and yellow blocks. You will have sixteen blocks in total.

ASSEMBLING THE QUILT TOP

9 Arrange the blocks in four rows of four, referring to the Layout Diagram. Take care to turn each block correctly before sewing them together in rows.



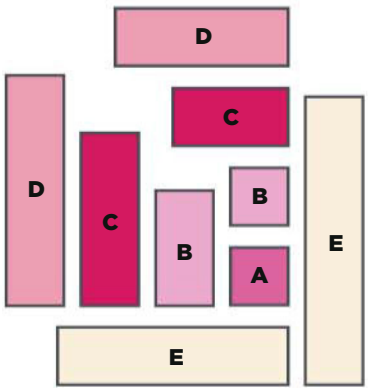


Fig 1

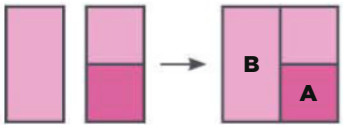


Fig 2

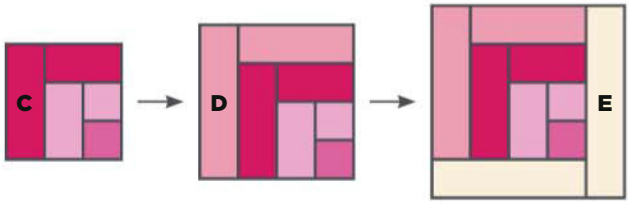


Fig 3

10 Join the rows to complete the quilt top. Press the row seams open, or press them in the same direction.

14 Quilt as desired. Kathleen chose a simple grid design, using Aurifil 50wt thread in Light Beige. Trim any of the excess batting and backing fabric to neaten up and square up the quilt.

15 Sew the binding strips together, end-to-end, using diagonal seams. Trim away the dog ears and press the seams open. Fold in half lengthways, with the wrong sides together, and press along the full length of the combined strips.

16 Sew the binding to the right side of the quilt using a walking foot and creating a neat mitre at each corner. Fold the binding over to the back of the quilt and pin or clip in place. Hand or machine stitch in place around the edges to finish.

TOP TIP

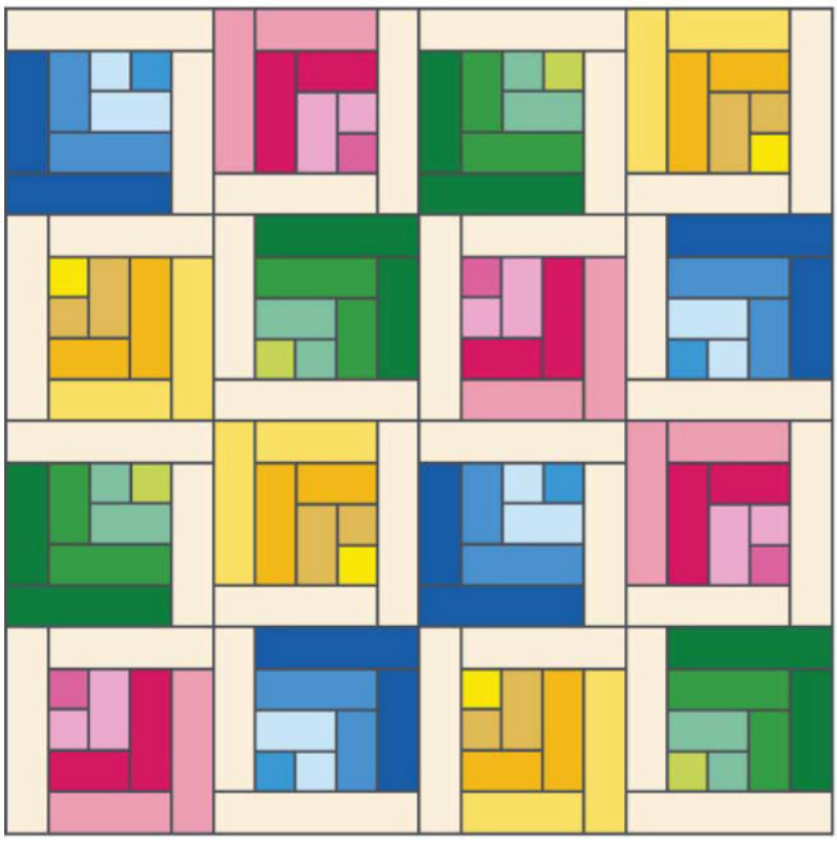
As you sew each row together, two blocks of the same colour will meet at the corners. For accurate points, pin and baste these seams before sewing the long seam.

QUILTING AND FINISHING

11 Kathleen used a vintage bed sheet to back the quilt. If you're using yardage, make the backing piece by cutting the yardage in half to create two lengths, making them both approx 63in x WOF.

12 Remove the selvedge from each piece and sew them together, along the long edge, using a ½in seam. Press the seam open and press the backing fabric well.

13 Make a quilt sandwich by laying out the backing fabric right side down, the batting on top and then placing the quilt top on top of the batting, centrally and right side up. Baste all the layers carefully together using pins, basting spray or tacking stitches.



Quilt Layout Diagram



GIVE YOUR QUILT AND CUSHION A UNIQUE BACKING BY UPCYCLING A VINTAGE BEDSHEET!

YOU WILL NEED

Cushion

- Fabric A (yellow): scraps or one (1) fat eighth
- Fabric B (green): scraps or one (1) fat eighth
- Fabric C (pink): scraps or one (1) fat eighth
- Fabric D (blue): scraps or one (1) fat eighth
- Fabric E (cream/includes binding): ½yd
- Backing fabric (floral): ½yd
- Lining fabric: 20in square
- Batting: 20in square

FINISHED SIZE

- 18in square

CUTTING OUT

1 From Fabric A cut:
- One (1) 3½in square.

2 From Fabric B cut:
- One (1) 3½in square.
- One (1) 3½in x 6½in.

3 From Fabric C cut:
- One (1) 3½in x 6½in.
- One (1) 3½in x 9½in.

4 From Fabric D cut:
- One (1) 3½in x 9½in.
- One (1) 3½in x 12½in.



5 From Fabric E cut:
- One (1) 3½in x 12½in.
- Two (2) 3½in x 15½in.
- One (1) 3½in x 18½in.
- Two (2) 2½in x WOF (binding).

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

MAKING THE BLOCK

7 Follow steps 6–7 of the quilt instructions to make one block. Sew the remaining Fabric E 3½in x 15½in strip to the left edge of the block. Then sew the 3½in x 18½in strip to the bottom to finish.

MAKING THE CUSHION

8 Baste the block with the batting and lining pieces and quilt as desired. Kathleen echoed the design from the quilt, with a simple grid design, using Aurifil 50wt thread in Light Beige. Trim off the excess batting and lining fabric to measure 18½in square.

9 Fold and press ½in along the long edge of one backing piece. Press under again to enclose the raw edge and topstitch in place. Repeat the same process with the second backing piece.

10 Place the cushion top right side down. Place both backing pieces on top, both right side up. Align the raw edges around the outside of the cushion with the hemmed edges overlapping in the centre. Baste around the outer edge.

11 Sew the binding strips together using a diagonal seam. Trim away the dog ears and press the seam open.

12 Finally fold in half lengthways, with the wrong sides together, and press well. Use this to bind the outer edge of the cushion as you would for a quilt.



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

BACK ISSUES

MISSED AN ISSUE?

Take a look at the print copies currently available in our store...



ISSUE ONE HUNDRED AND THIRTY



ISSUE ONE HUNDRED AND THIRTY ONE



ISSUE ONE HUNDRED AND THIRTY TWO



ISSUE ONE HUNDRED AND THIRTY THREE



ISSUE ONE HUNDRED AND THIRTY FOUR



ISSUE ONE HUNDRED AND THIRTY FIVE

TWO WAYS TO ORDER!

Visit the website: **ourmediashop.com***
Call us on: **03330 162 145***

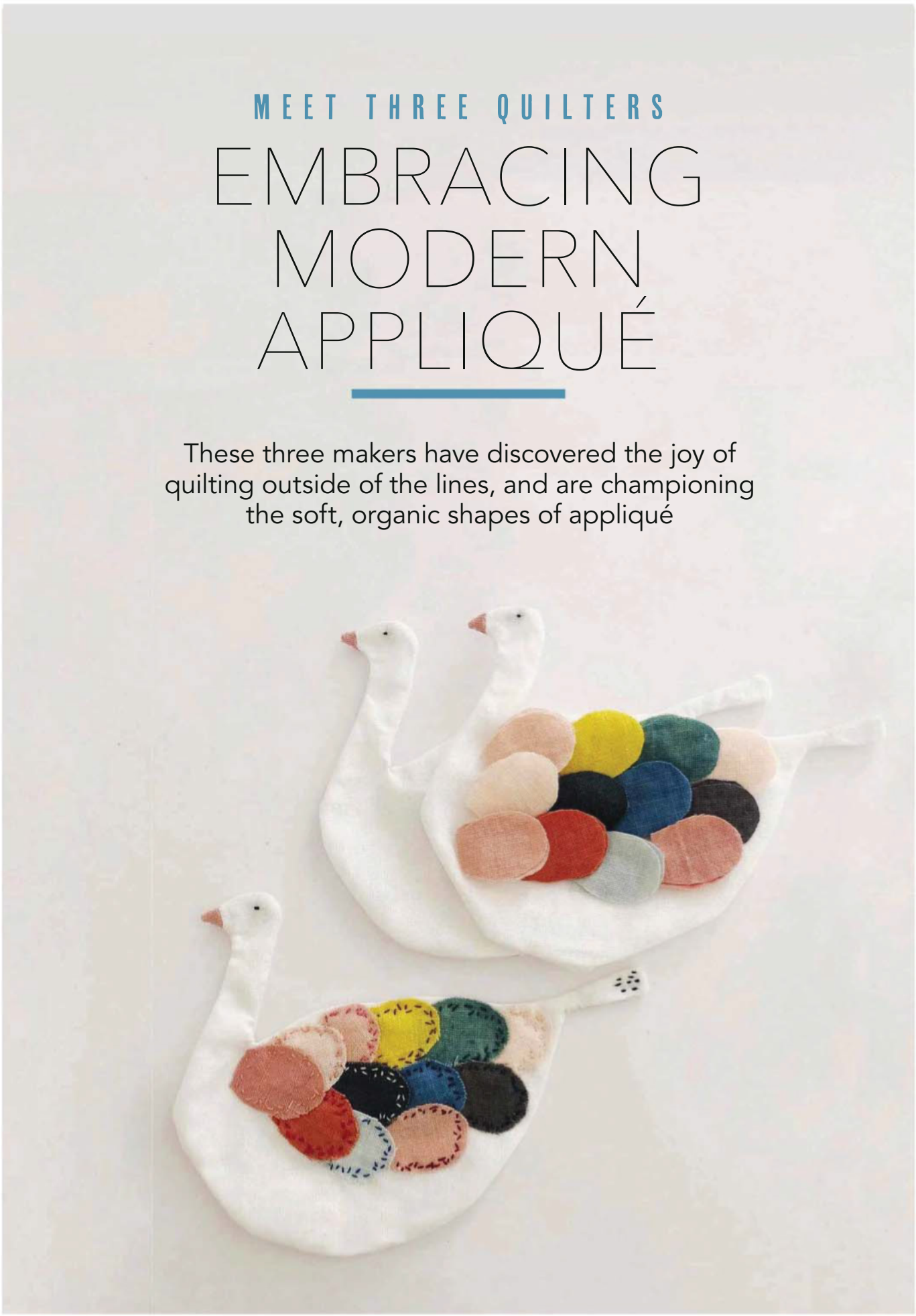
COMPLETE YOUR COLLECTION! ORDER ANY ISSUES YOU'RE MISSING FROM JUST £7.99

Print back issues only. *The website and phone number shown are for UK orders.

MEET THREE QUILTERS

EMBRACING MODERN APPLIQUÉ

These three makers have discovered the joy of quilting outside of the lines, and are championing the soft, organic shapes of appliqué









MASAMI AKATSUKA



Above: Masami's Wall Folk Art Decors. She carefully dyes her linen fabrics in her Paris studio with natural plant dyes

Cover image: Joyful Bird is one of Masami's favourite creations. She loves the process of making by hand, from dyeing the fabrics to adding colourful stitches on top





How did you develop your unique appliqué style?

I'm always creating for my brand, Cocon. The more pieces I've made, the more my unique style has naturally developed!

Tell us a little about your process - from designing to the finished piece.

At first, the image I have in mind is very vague. Next, I tend to do some research and start putting a plan together for shapes and colours. I then directly cut into the fabrics, quite spontaneously. I like to keep harmony in each design, so keep an image of the finished piece in mind as I sew all the motifs.

The technique often lends itself to using small scraps of fabrics. How else can quilters be mindful of sustainability when making appliqué projects?

To be mindful, we need to make a process where we actively participate in recycling what we consume. We all have to think as deeply as possible about where our materials come from, how they're used and who is going to use the finished items. Being aware always starts with making sense of where we source our materials!

Do you tend to prefer hand or machine appliqué, and why?

Hand appliqué! With it, I can create absolutely any shape I want. Because of the stitches, when it comes to machine appliqué, I find that the shape becomes too flattened… these stitches bother me visually! Even though it's not my technique of choice, I sometimes have to use the machine for a sturdier finish.

Do you have any tips for *LP&Q* readers looking to develop their hand appliqué skills?

Do it, again, again and again! Even if you make mistakes… That's what all scraps are for!

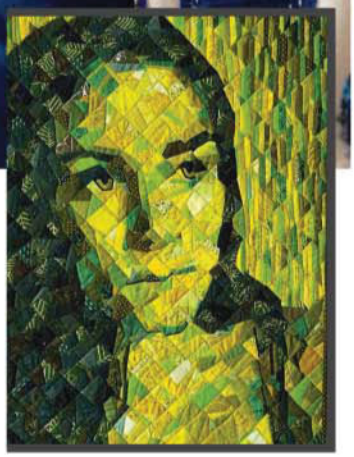


cocon.bigcartel.com

a.m.etc



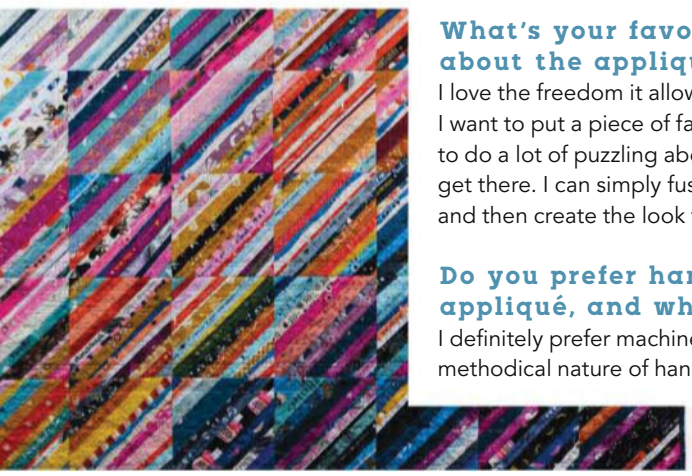




Top: Allie's well-known seaglass quilting technique. She loves using her favourite fabric scraps in many different colours to make the most bright and vibrant finish

Above: Allie's improv self-portrait started off using fabric colours that she didn't like. She eventually called this quilt "I'm Kind of a Big Dill" in reference to its pickle shades!

Below: Whether they're appliqué seaglass quilts or scrappy pieced patterns, Allie's creations use scraps of every shape and size



ALLIE MCCATHREN



Many will know you for your striking Seaglass quilts – how did you start making these?

I loved the look of pieces of seaglass arranged on a white background, and wanted to recreate that in a quilt. At the time I had this idea, I was such a new quilter that I didn't think curves or raw edges were allowed, I thought everything had to be really precise.

After going to my first quilt show in 2019 I had a lightbulb moment of 'it's art... we can do anything we want!' So I stopped worrying about how I would make it happen and just tried to make the image I had in my head.

Each time I make a seaglass quilt, I change it up a little. I've learned a lot in the process, but that first quilt was the one where I showed myself that there is more room for play in this medium than many of us think at first.

Tell us a little about your process – from designing to the finished piece.

Sometimes with seaglass quilts I'll have an idea of the overall design, but most of the time I'm letting the colour of the fabrics take the lead. I start with fabrics that are speaking to me in the moment, and then build my way into different directions on the background.

The shapes of the pieces dictate the movement of the quilt. They're some of the most improvisational quilts I make because of this aspect, but I find them to be approachable.

Each quilt is unique, and though I have a vague idea of the finished piece, I never know exactly how it's going to look when I start.

What's your favourite thing about the appliqué technique?

I love the freedom it allows. I can decide where I want to put a piece of fabric, and I don't have to do a lot of puzzling about how it's going to get there. I can simply fuse it and quilt it down, and then create the look that I want.

Do you prefer hand or machine appliqué, and why?

I definitely prefer machine appliqué. I enjoy the methodical nature of hand quilting, but when it comes to appliqué I just want to design my quilt and move on to the next step. I also love playing with free motion quilting in and around my seaglass pieces, so while I'm using the machine to appliqué I'm also quilting, and all the magic happens at once.

The technique often lends itself to using small scraps of fabrics. How else can quilters be mindful of sustainability when making appliqué projects?

I try to use everything I can. No scrap is too small. I even save my offcuts after shaping the seaglass pieces to make mosaic quilts.

Seaglass quilts are excellent scrap busters, as they play with colour and value of fabric. No fabric is too odd to go in them – I make it a personal challenge to hide strange fabrics in these quilts, and still make beautiful compositions. It's all about the gradient of the pieces and how they work as a whole.

Working in this way has taught me so much about colour and value of fabric, and I find that it opens the possibilities. I rarely buy fabrics anymore. Scraps tend to generate more scraps. I'll use larger pieces in my other quilts, and the smaller pieces left over become seaglass.

Do you have any tips for *LP&Q* readers looking to develop their appliqué skills?

Allow yourself to learn and make mistakes. The biggest hurdle many new quilters face in free motion quilting is the fear of messing up. But making mistakes is good – that means that each time you're going to learn something and get better at it. And sometimes those mistakes become happy surprises in the end.



exhaustedoctopus.com

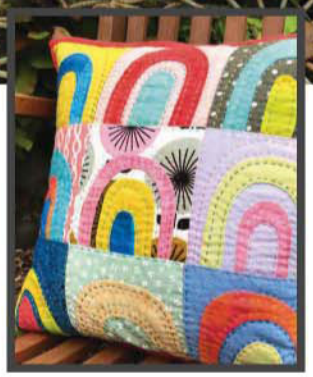
exhaustedoctopus







JO AVERY



Above right: Jo started making her Keepsake Fabric Book by using very simple appliqué shapes and embroidery embellishment. She then launched The Thread House Academy where she talks, shares and teaches everything to know about her beautiful fabric books

Above: One of Jo's Vetch cushions where she used improv-pieced mini blocks in a pattern that's taking inspiration from nature

Below: Jo's appliqué style has evolved from lifelike birds to 'dream' birds and flowers



How did you develop your unique appliqué style?

Originally I was inspired by the Baltimore Album quilts which use appliqué blocks with flowers and leaves. I began to design my own modern simpler versions of these about ten years ago as a way to teach needle-turn appliqué to my students. My style has now loosened up to be more organic and my technique has improved. I also love to use embroidery to embellish my appliqué which makes my designs recognisable. Over the last year I have switched from designing appliqué patterns of real life birds and flowers to Dream Birds and Dream Flowers, letting my imagination and creativity run wild.

Tell us a little about your process – from designing to the finished piece.

If I am designing an appliqué project for a magazine commission then it is quite a long process. Usually if I am depicting a flower or a bird from real life I will look at photos and then start to draw my own version. Appliqué does involve some design restrictions, so subjects need to be simplified or pattern pieces will be too small to sew. Once I'm happy with the design I trace it on to a background fabric and create templates for the pattern pieces. I do all this drawing by hand. Then I stitch all the pieces to the background in the right order and finish with any embroidery required.

What's your favourite thing about the appliqué technique?

To me it's all about the soothing hand sewing process. Turning under the edges and stitching them down has a repetitive rhythm which is so relaxing and mindful. I love to enclose all those fluffy raw edges and make the lines neat and soft. I just love the texture hand appliqué produces.



The technique often lends itself to using small scraps of fabrics. How else can quilters be mindful of sustainability when making appliqué projects?

I've recently been making a series of Keepsake Fabric Books. These are a sort of stitchy scrap book made out of sample pieces you've never found a use for with precious fabric scraps. For the background to the pages I've been using old napkins, tea towels and curtain remnants and then stitching scrappy organic appliqué designs on top. This way, the motifs and backgrounds are made from sustainable fabrics. The finished project really benefits from the abundance of different textures.

Do you have any tips for *LP&Q* readers looking to develop their hand appliqué skills?

Firstly, it's important to get your thread and tools right. If you have a fine thread and a fine needle, it means that you will get finer stitches. Keep in mind that appliqué does not need to be accurate in the same way as piecing does, so you can definitely relax and just enjoy the process. Finally, practice, practice, practice. I am still improving after over 30 years of practice!



joavery.co.uk
joaverystitch

GET THE DIGITAL EDITION OF YOUR **FAVE MAG!**

Read ***Love Patchwork & Quilting*** on your mobile or tablet device when you download the official app today. You'll get instant access to each new issue and be able to read offline – plus, unlock every issue published when you ***Complete Your Collection!***



SCAN HERE
TO DOWNLOAD THE LP&Q APP!

SEARCH LOVE PATCHWORK & QUILTING IN THE APP STORE

Download on the App Store | GET IT ON Google Play

* iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
App Store is a service mark of Apple Inc.



BAG BUDDIES

We're tote-ally in love with this monochrome matching bag set with scrap-happy patchwork!

BY FELIE HEMPFLING



YOU WILL NEED

Sturdy tote bag

- Assorted selvedges and fabric scraps: approx 1½yds total
- Lining fabric: 1⅝yds
- Binding fabric: ¼yd
- Fusible interfacing: 28in x 46in
- Two (2) pieces of batting: 30in x 25in each
- Cotton webbing: 2¼yds
- Bag tags or decorative labels (optional)

FINISHED SIZE

- 19in x 27in x 6½in

NOTES

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

FABRIC USED

Fabrics are all scraps from Felie's stash.

CUTTING OUT

1 From the lining fabric cut:
- Two (2) 23in x 27½in.

2 From the binding fabric cut:
- Two (2) 2¼in x WOF.

3 From the fusible interfacing cut:
- Two (2) 27½in x 23in.

4 From the cotton webbing cut:
- Two (2) 40in lengths. Zig-zag stitch the ends to prevent fraying.

TOP TIP

Take your time when sewing the exterior of the bag together. The layers and seams create some very dense areas. Use a walking foot to ease the bulk under your machine.

PREPARING YOUR FABRIC SCRAPS

5 You will need a total of sixty (60) 5in squares to piece the outer panels of the bag. Follow steps 6–7 to create scrappy squares. Once you've pieced your smaller scraps together, count up how many 5in squares you have. Cut any remaining required squares from your larger scraps of fabric.

ROUND UP YOUR 5IN SQUARES... THE SCRAPS YOU CHOOSE WILL MAKE ALL THE DIFFERENCE!

6 Gather your selvedges, and sort into groups of similar length, and arrange in a manner that's pleasing to you. Sew the selvedges together until the pieced unit is at least 5in high (Fig A). Press well, then cut into 5in squares (Fig B).

7 Sew your smaller scraps together to make single squares. For example,

PREPARING YOUR FABRIC SCRAPS







PREPARING THE PANELS



two approx 3in x 5½in strips, or three approx 2¼in x 5½in strips. Note, your strips do not need to be the same size, and your seams don't have to be straight either. Just make sure you trim the joined scraps to 5in square once sewn.

PREPARING THE PANELS

8 Arrange half of your squares in five rows of six squares. Sew together in rows, then sew the rows together. Repeat to make a second panel. Fuse the interfacing to the wrong side of each panel, following the manufacturer's instructions.

9 Baste each panel to one of the batting pieces and quilt as desired (Fig C). Felie quilted a cross-hatch pattern. Trim each of the panels to 23in x 27½in, removing excess batting in the process.

CREATING THE DOUBLE HANDLE

10 Take one piece of webbing, and measure 12½in from one end. Fold at this point and topstitch along the fold. Bring both of the raw edges together, forming a double arc, checking that your webbing is not twisted (Fig D).

11 Move the raw edge of the smaller arc piece upwards ¾in along the larger arc piece (Fig E). Fold the raw edge of the larger piece over the smaller piece, sandwiching everything in place and pin (Fig F). Now topstitch along the folded edge to secure your pieces together.

12 Take one pieced panel and fold it in half to mark the centre of the top edge. Measure and mark 2in down from the top and 3¼in from the centre at each side. Take one handle and align the outer bottom corners with your marks (Fig G). Pin in place, checking that your handle is not twisted and that the folded raw edge is placed down against the panel.

13 Topstitch each end of the handle in place, stitching a square with an 'X' in the centre to secure (Fig H). Take care to use a locking stitch, or you can also backstitch at the beginning and end of your stitching to secure.

14 Repeat steps 10–13 with the second webbing piece, to attach the handle to the second pieced panel.

FINISHING THE BAG

15 Place the two pieced panels RST, pinning or clipping along the bottom edge. Sew together along the bottom edge, using a ½in seam allowance.

CREATING THE DOUBLE HANDLE













Press the seam open, then topstitch either side of the seam, approx ⅛in from the seam (Fig I).

16 Measure and mark 3½in above and below the centre seam at one side, making sure to mark on the wrong side (Fig J). Repeat the process to mark the other side of the panel.

17 Bring the two panels WST, turning the bag so that the bottom seam is at the top. Fold the top panel up at your 3½in marks, and pin or clip together to secure. Turn the bag over and repeat the process once more to fold the other panel upwards (Fig K). The bottom section of the bag will be folded between the layers, with the panels now RST.

18 Take care that the sides of your bag are lined up evenly and pin or clip in place. Sew along each side, sewing from the top edge downwards. Backstitch at each end of the seams to secure. Turn right side out, pushing the corners out (Fig L).

19 Repeat steps 15–18 with the two lining pieces, but keeping the lining turned wrong side out. Place the lining inside the bag, making sure that the top raw edges and side seams align. The lining and outer should be WST. Then pin or clip in place, making sure the handles are folded out of the way (Fig M).

20 Sew around the top edge of the bag, using a scant ¼in seam. Add any decorative tags or labels, aligning the raw edges at the top and basting in place.

21 Join your binding strips along the short edges to form one long length. Fold in half lengthwise, WST. Align the raw edges at the top of the bag, lapping the ends and pin or clip in place, then sew.

22 Press well and fold the binding to the inside of the bag (Fig N). Stitch in place by either hand or machine around the edge to finish the bag.

FINISHING THE BAG















CREATE THIS CUTE, HANDY AND OH-SO TRENDY FANNY PACK TO CARRY YOUR ESSENTIALS

YOU WILL NEED

Fanny pack

- Assorted fabric selvedges and scraps: approx ½yd total
- Lining fabric: one (1) fat quarter
- Binding fabric: ⅛yd
- Foam interfacing: 14in x 16in
- One (1) 14in zipper
- 1in wide webbing: 1½yds
- One (1) 1in side release buckle and adjustable slider

FINISHED SIZE

- 4in (h) x 8in (w) x 3in (d) approx

CUTTING OUT

1 From the lining fabric cut:
- One (1) 15in x 17in.

2 From the binding fabric cut:
- Two (2) 13in x 2¼in.
- Six (6) 5in x 2¼in.

3 From the webbing cut:
- One (1) 4in length. Save the remaining webbing for your long strap piece.

PREPARING YOUR WEBBING AND BUCKLE

4 Take your 4in length of webbing and thread through the connector end of your buckle. Fold in half and stitch the raw ends together (Fig A).

5 Thread the long webbing strap piece through your adjustable slider, then through the other half of the buckle. Thread this up through the slider again, at the side further from the buckle, and under the section already threaded through. Then thread back down, forming a double loop (Fig B).

6 Holding the top section out of the way, fold the end of the webbing approx 1in, and clip in place forming a secure loop around the slider (Fig C).

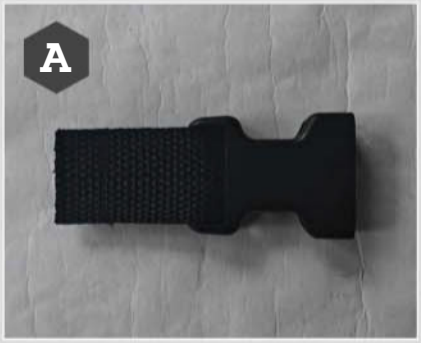
7 Topstitch along the folded edge, stitching over a few times to hold everything in place securely.

MAKING THE BAG

8 Arrange your scraps and selvedges in a manner that's pleasing to you, and sew together. You will need two 7¼in x 13in panels, once sewn and trimmed (Fig D).

9 Place the two panels RST, and sew along the bottom long edge. Apply the foam interfacing to the wrong side of the panel, following the manufacturer's instructions. With your lining fabric right side down, place the panel with attached interfacing right side up on top (Fig E). Baste everything in place.

PREPARING YOUR WEBBING AND BUCKLE







MAKING THE BAG























10 Quilt the panel as desired. Felie quilted a double cross-hatch pattern. Trim the panel to 12½in x 13½in, removing the excess foam and lining fabric. Baste all around the outer edge, measuring approx ¼in from the edge (Fig F).

11 Take one 2¼in x 13in binding piece and press in half lengthwise WST.

12 Align the raw edges with one 12½in edge of the quilted panel and clip in place (Fig G). The binding will extend a little past the edges at each side.

13 Stitch the binding in place. Press well and fold to the back, then hand or machine stitch in place. Repeat the same process for the opposite end, and then trim the edges even at each side (Fig H).

14 Place your closed zip face up on your work surface, with the zip pull at the right. Decide which end of your panel you would like to be the front of your bag, and place the bound edge of that side on top of the zip, making sure to leave a small gap below the teeth of the zip (Fig I). Pin or baste the panel in place. Topstitch along the edge of the binding to secure.



15 Attach the other side of panel to the remaining side of the zip (Fig J). You may find it easier to stitch from the centre out to one side. Then open the zip and stitch from the centre to the other side.

16 Turn the bag so it's RST, with the zip in the centre, and clip each end together (Fig K). Make sure the zip pull is open partially, so it's in the centre of the bag. Baste along each side, then trim off any excess zip tape.

BOXING THE CORNERS AND FINISHING

17 On one corner, measure and mark 2in from the side and 1¾in from the bottom folded edge (Fig L). Repeat at each corner, then trim these corners away.

18 Take one of your binding pieces, and press in half lengthwise, WST. Align the raw edges at one end of the zip and sew in place. Press and fold to the other side and sew in place. Trim away any excess binding. Repeat the same process again at the other end (Fig M).

19 Open the zip all the way. At one of the front trimmed corners, open the bag out matching the raw edges, and clip it in place (Fig N). Carefully sew across the corner. Repeat the same process with the other front corner.

20 For the back corners, open out and align the corners as in step 19. But before sewing, you will insert your straps. First insert the shorter strap with connector buckle between the layers at one corner, just above the centre of the corner. Align the raw edges, with the strap and connector away from the lining (Fig O). Sew across the corner.

21 Add the remaining strap to the other back corner and carefully sew it in place, as shown in step 20.

22 Working one edge at a time, add the remaining binding strips to the sewn corners (Fig P). When folding to the other side, fold the excess ends of the strip down first, then fold the length over to the back for a neat finish (Fig Q). Sew in place.

23 Finally, turn the bag right side out, pushing out all the corners and pressing the edges to finish.



Felie Hempfling
Felie loves piecing patchwork quilts and accessories using all the colours of the rainbow!
londonandgranger.com
london_and_granger

BOXING THE CORNERS AND FINISHING











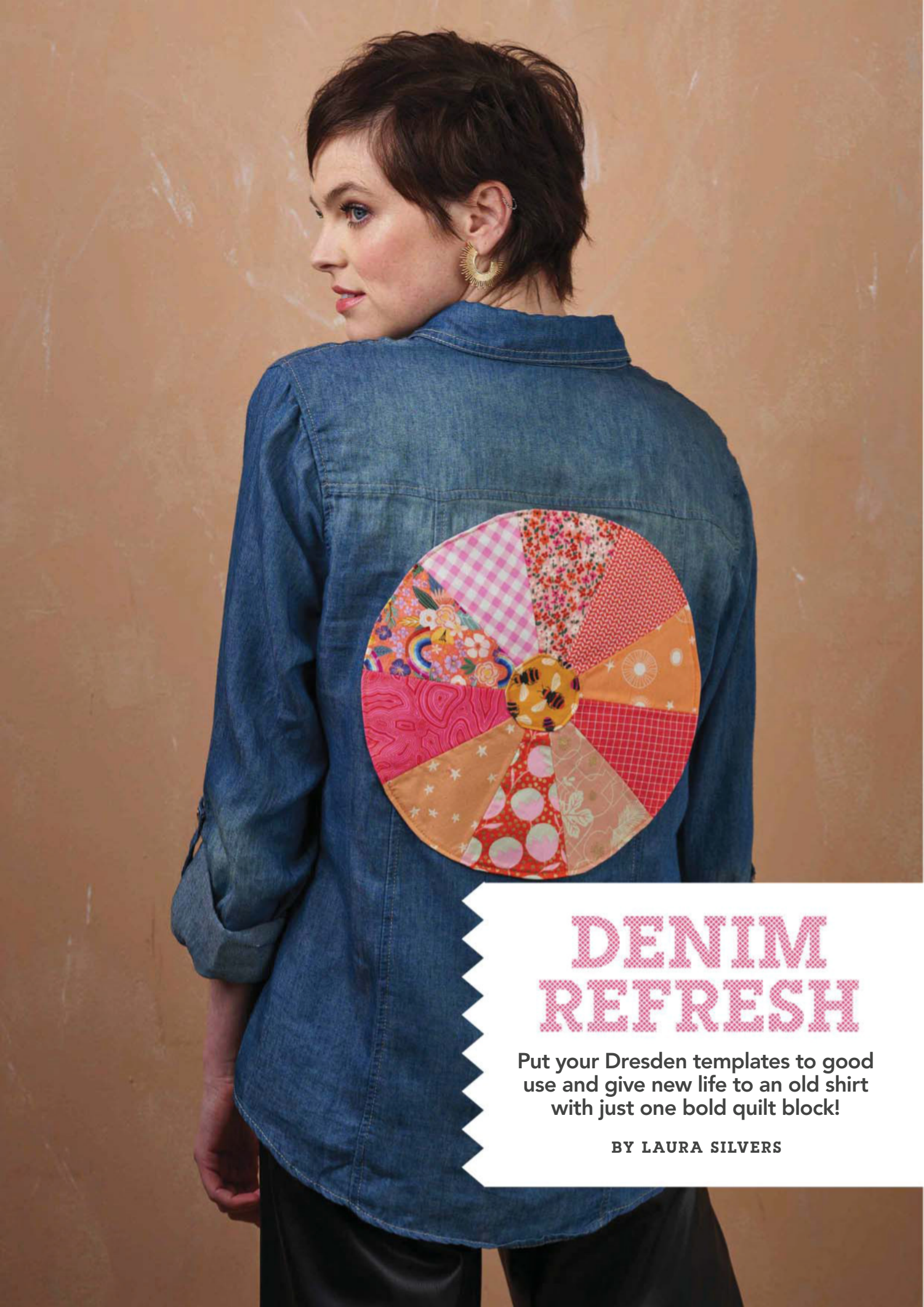
Get ONBOARD

Your greatest discovery yet

Whether you want to cruise the coastlines of the Caribbean, Rome further from home or marvel at the heights of the northern lights, we've got it all.

Find expert guides, get inspired and uncover exclusive deals. All this and more, for FREE.

CRUISE COLLECTIVE



DENIM REFRESH

Put your Dresden templates to good use and give new life to an old shirt with just one bold quilt block!

BY LAURA SILVERS



YOU WILL NEED
- A denim shirt or jacket
- Assorted scraps for blades: ten (10) 6in x 5in
- Centre fabric: 4in square
- Lightweight fusible interfacing: 18in square
- One (1) copy each of the 10-Blade Dresden & Circle templates that came with the magazine

FINISHED SIZE
- 12in diameter

DRESDEN OPTIONS

For this pattern, Laura used the 10-Blade Dresden template. You can follow the same method using either the 8-Blade or 12-Blade templates, but you will need slightly different amounts and sizes of scrap fabrics for your blades.
- 8-Blade Dresden: use eight (8) approx 6in square scraps of fabric for the blades.
- 12-Blade Dresden: use twelve (12) approx 6in x 9in scraps of fabric for the blades. Note, using this template will result in a block with an 18in diameter finish.

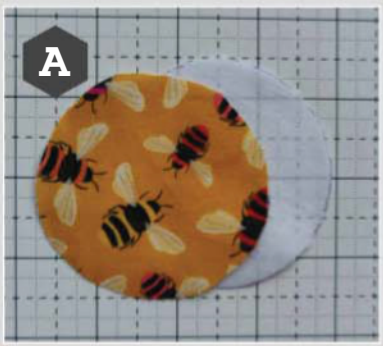
NOTES
- Seam allowances are ¼in throughout unless otherwise instructed.
- Press seams open throughout, unless otherwise noted.
- Templates include seam allowances.
- RST = right sides together.

FABRICS USED
Fabrics are all scraps from Laura's stash from various brands including Ruby Star Society, Dashwood Studios, Art Gallery Fabrics and Tula Pink.

CUTTING OUT
1 Draw around the blade template on your first fabric scrap. Use the holes in the template to mark the seam line. Repeat with each of the scraps. Cut out, trimming just inside the edge of your marking for accurate sizing.

2 Use the circle template to cut one circle from your 4in square scrap, again using the holes to mark the seam line and the centre. Also carefully cut a circle from your fusible interfacing (Fig A).

CUTTING OUT



PICK FROM THE THREE STYLES OF DRESDEN TEMPLATES THAT COME WITH THE MAG!

TOP TIP
When sewing Dresdens, check that you're sewing an accurate ¼in seam. If your seams are slightly off, your Dresden will not lay flat once joined in a full circle.

MAKING THE DRESDEN BLOCK
3 Arrange your blades in a circle, moving them around until you're happy with the layout. Place two adjacent blades RST, and sew along the side to join. Backstitch at the beginning and end of the seam to secure. Press the seam open.

4 Continue joining the blades in pairs, as in step 3. Once all blades are paired, join each unit to the next, using the same process (Fig B). Keep working until the full circle is sewn (Fig C). Press well, making sure all the seams are pressed open and the circle is lying flat.



ATTACHING THE INTERFACING

5 Place the completed Dresden on top of your interfacing, with the right side against the non-fusible side of the interfacing, and pin in place. Use scissors to snip away excess interfacing around the outer edge to neaten up.

6 Sew around the outer edge of the Dresden circle, then remove the pins. Notch the seam allowance all the way around the outer edge, being careful not to cut into your stitching (Fig D).

7 Pull the layers apart, and carefully snip through the centre of the interfacing layer only. Turn the Dresden right side out through the hole. Use a point turner or Hera marker to push the seam out around the edges. You can also use your fingertips to roll the edges.

8 Place the Dresden right side up on your ironing board. Make sure that the seams are turned so the interfacing is completely underneath and not visible from the front. Press well together, following the manufacturer's instructions to attach the interfacing. Take care that you don't press the exposed interfacing at the centre of the block.

MAKING THE CENTRE CIRCLE

9 Repeat the process in steps 5–8 with the centre circle and its matching interfacing piece (Fig E). Centre your circle on the Dresden, covering the raw edges and press well together to fuse the pieces in place (Fig F).

TOP TIP

If you are appliquéing to heavier fabrics like denim, use a jeans or denim needle for topstitching.

APPLIQUÉING THE DRESDEN

10 Lay out your denim shirt and pin the completed Dresden block in place (Fig G). Topstitch around the outer edge. Then topstitch around the edge of the centre circle, 1/8in from the edge.

TOP TIP

Add decorative embroidery stitches on top of the Dresden, or the surrounding jacket for extra flare.



Laura Silvers
Laura was inspired by her mum to start quilting in 2018. Fun fact: she loves to sneak cat prints into her projects!
silvers-stitches.co.uk
silversstitches

MAKING THE DRESDEN BLOCK

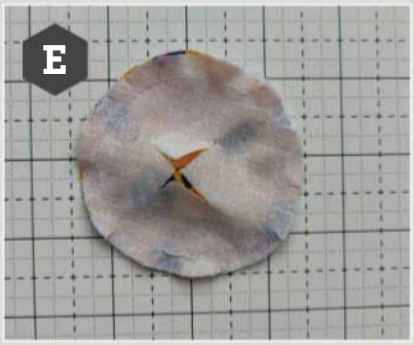




ATTACHING THE INTERFACING



MAKING THE CENTRE CIRCLE





APPLIQUÉING THE DRESDEN



OVERSEAS READERS

13 ISSUES FOR JUST $49.95

*when you subscribe today!**

SAVE 75%!





★ **$49.95 for 13 issues (1 year subscription), saving 75%!** ★ **OR Try 3 issues for $9.95 and then pay just $14.97 by quarterly continuous credit** ★ **Subscription prices include delivery – never miss an issue!** ★ 13 issues a year (1 year subscription)

SUBSCRIBE TODAY!

Subscribe online at www.ourmediashop.com/LPPUS24

You can contact our customer service team by phone at **855-827-8639** (quote code 'LPPUS24')

(CUSTOMER SERVICE HOURS ARE MONDAY TO FRIDAY 08:00–20:00 EST.)

UK READERS SEE P20

US & Canada

Europe **€86.99 – 1 | Year **Rest of World** **$119.99 – 1 Year | **Australia** **$140AUD – 1 Year

Subscribe online at: www.ourmediashop.com/LPQP135

Or call **+44 (0) 1604 973 754** and **quote LPQP135**

*North American savings compared to 13 full priced issues at $13.99 from the US newsstand and customers will be charged in $. **Europe & ROW newsstand pricing varies by territory so no saving is expressed. This offer is for new print subscribers only. You will receive 13 issues in a year. Prices correct at point of print and subject to change. European and RoW subscribers: if you are dissatisfied in any way you can write to us or call us to cancel your subscription at any time and we will refund you for all unmailed issues. N. American subscribers: Minimum subscription terms 12 months. If at any time during the first 60 days you are dissatisfied in any way, please notify us in writing and we will refund you all unmailed issues. Offer ends: **31st December 2024**

BEGINNER'S GUIDE TO

MIXING FABRIC TYPES

BY PAULA STEEL



Each month, our expert Paula Steel will show you how to make a project using a new and exciting technique!

BEGINNER'S GUIDE TO:

MIXING FABRIC TYPES

As quilters, we get lots of practice mixing different print fabrics, along with combining solids and prints. But what about mixing different *types* of fabrics? It can add amazing texture, depth and visual interest, and also opens doors for fun upcycling. So if you're keen to have a go, let's have a look at some tips and tricks that will get you started.

HOW TO MIX FABRIC TYPES FOR PATCHWORK



Consider the weights of fabrics: Blend lighter fabrics like cotton or silk with heavier ones such as denim or corduroy. Mixing these can add a visual interest to your patchwork. Mix different textures: Cotton, flannel, linen or even velvet have a different tactile texture, and mixing these can really add some more depth to the patchwork.

Using different fabrics together does mean we need to consider the different attributes of the fabrics and make sure that we treat them slightly differently than we would a quilting cotton. Below are some tips for working with velvet and linen. The tips for velvet will work for other fabric types with a pile, such as corduroy. Denim and canvas are similar to linen, except denim doesn't fray as much.

WORKING WITH VELVET

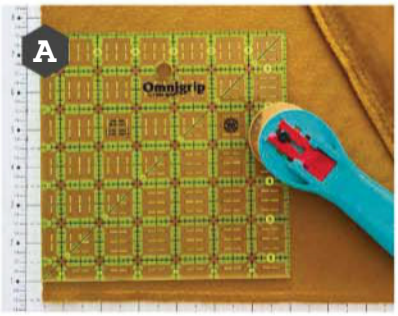
Velvet has a wonderful texture and makes a patchwork piece incredibly tactile. It's hard to resist stroking velvet, so this design feature can be a great option! Here are some tips and notes to take as a beginner's guide for working with velvet:

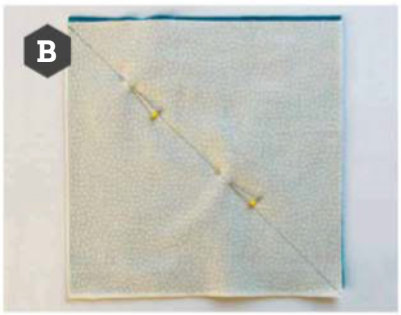
■ **Cutting:** Cut velvet from the wrong side, as this will prevent you crushing or disturbing the velvet's pile (Fig A).

■ **Pressing:** You must use a pressing cloth with velvet and, if possible, press well from the reverse side. Avoid moving the iron about as it will disturb the velvet's pile.

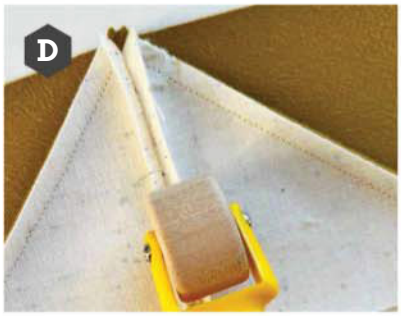
■ **Stabilising:** Velvet can be slippery and will move when sewing. You can either choose to add a stabiliser, like a sew-in lightweight woven interfacing. Or if you're making trimmable blocks like HSTs, start with pieces that are larger than needed. Starting with larger pieces means that even if the fabric moves, you can still trim back at the end.

■ **Pinning:** Avoid pinning through the velvet where it can be seen as you can damage the pile. Pin within













the seam allowance (removing pins as you come to them) or use binding clips (Fig B). Alternatively, if you are making blocks like Flying Geese, where a portion will be trimmed off, you can use a little bit of EPP glue to hold everything in place (Fig C).

■ **Sewing:** When stitching velvet, use a walking foot to prevent the fabric from shifting. Sew slowly and use a longer stitch length to reduce the chance of the fabric getting caught in the feed dogs.

WORKING WITH LINEN

Linen can add a beautiful, airy, and completely timeless look to your patchwork. However, linen fabrics can be prone to shrinking and fraying, so we need to adapt how we treat them in patchwork.

■ **Pre-wash:** As linen is prone to shrinking and softening when washed, it is good practice to pre-wash linen if you are mixing it with cotton or a fabric with a low shrinkage. This may be less important for items like pouches and cushions which aren't usually washed, however for a quilt it will always be very important.

■ **Pressing:** Linen presses well and if you have pre-washed, you will need to press the fabric well afterwards. It is good practice to use a pressing cloth, which will avoid creating any shiny spots on the fabric.

■ **Cutting:** Unlike some other fabrics, linen can fray easily. To minimize fraying, you can consider using a small amount of spray starch or woven interfacing before cutting.

■ **Sewing:** Use a slightly longer stitch length and lower the tension to prevent the fabric from puckering while maintaining a neat seam.

■ **Seam allowance:** When using just linen, consider using a wider seam allowance to allow for the extra fraying. Although, you will need to adapt the cutting instructions if you change the seam allowance.

MIXING TOGETHER

When mixing these fabrics together, we need to take into account their individual properties, how they will interact and how that affects the methods we choose. For example, velvet and linen need different treatment for pressing which means that once the velvet is sewn in we need to minimise the pressing.

■ **Pressing problems:** Consider using a seam roller instead of an iron. This will protect the fabrics that can't be pressed easily (Fig D).

■ **Different weights:** You can interface the fabrics that are prone to fraying and also those that are significantly more lightweight than the others. This will help when sewing the seams as the fabrics will move through the walking foot in the same way as each other (Fig E).

■ **Pinning:** You can use binding clips as a great alternative to pinning if you have fabrics that are a struggle to pin easily (Fig F).

Have a look at some old clothes and any furnishing fabrics you have lying around and see how they might mix to create something visually interesting and tactile. You can start small and experiment with what works for you before sinking your teeth into a larger project!



PROJECT:

VELVET CUSHION



YOU WILL NEED

- White cotton fabric: one (1) fat quarter
- Yellow velvet fabric: ¾yd
- Blue velvet fabric: one (1) fat eighth
- Pink linen fabric: one (1) fat eighth
- Fusible woven interfacing: ½yd
- Pre-made bias binding: 1yd

FINISHED SIZE

- Approx 17in

NOTES

- Seam allowances are ¼in, unless otherwise stated.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- QST = Quarter-square Triangle.

FABRICS USED

- Fabrics are all from Paula's stash.

CUTTING OUT

1 From the white cotton fabric cut:
- Four (4) 4½in squares.
- Two (2) 6in squares.

2 From the blue velvet fabric cut:
- Two (2) 6in squares.

3 From the yellow velvet fabric cut:
- Two (2) 17½in x 13in (backing).
- Two (2) 12in squares.

4 From the pink linen fabric cut:
- One (1) 4½in square.



PREPARATION

5 Following the manufacturer's instructions, apply interfacing to the wrong side of all the white cotton squares and the pink linen square.

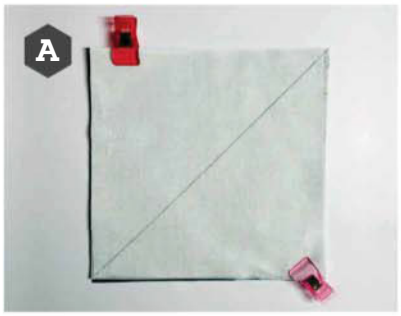
MAKING THE QUARTER-SQUARE TRIANGLES

6 Using a ruler, draw a diagonal line from corner to corner on one of the white 6in squares. Place the marked fabric square RST with the 6in blue velvet square and clip in place to avoid disturbing the pile (Fig A).

7 Sew ¼in away from both sides of the marked line. You will be sewing two lines in total. Once you have carefully sewn the two lines, cut along the central line you drew. Finger press the seams towards the velvet and open them out to finish the two HSTs (Fig B).

8 Using a ruler and a fabric marker, draw a neat diagonal line from corner to corner on the back of one of the HST units, going straight across the seam line.

9 Place the marked fabric RST with the second HST, making













sure that the white cotton fabric on each HST is matched with the blue velvet fabric on each HST. The seams on the back of the HSTs will be nested, meaning they will be facing different ways (Fig C). Don't worry if the velvet has moved and your HSTs are different sizes at this point. There is a lot of trimming room to take account of this.

10 Sew ¼in away from both sides of the marked line. You will be sewing two lines in total. Once you have sewn the two lines, carefully cut along the central line that you previously drew and open out the squares. You now have two QSTs.

11 Line up the central point of the QST (where the seams cross) with the 2¼in measurement on the ruler (Fig D). Trim the right-hand and top edges of the QST to neaten up. Rotate the block and realign the centre points to trim the remaining two sides, for a 4½in square.

12 Repeat the process in steps 6–11 for a total of four QSTs.

CONSTRUCTING THE CUSHION TOP

13 Arrange the QSTs with the remaining 4½in squares of fabric, referring to Fig E. Sew together into three rows of three and then sew the rows together to finish centre block.

14 Take the two 12in yellow velvet squares and cut each in half diagonally once so that you have a total of four large triangles. Place the first triangle RST with the top of the centre block, lining up the top raw edges and making sure the point is central (Fig F). Sew carefully along the top and then open out.

15 Repeat the same process to add the second triangle on the opposite side. Trim the side points of the triangle flush with the central block. Add the remaining two triangles to the sides of the block.

16 Once the triangles are sewn in, trim the whole cushion top back so that the points of the centre block are ¼in away from outer edge. This should be approx 17½in square.

FINISHING THE CUSHION

17 Apply a piece of binding to one long edge of each backing piece to finish the edges. Place the backing pieces RST with the cushion top. Align the raw edges around the outside of the cushion, with the bound edges overlapping in the centre. Make sure that the top backing piece is laid down before the bottom backing piece.



18 Pin or clip in place around the outer edges, within the seam allowance. Sew around the outer edge of the cushion. Then turn the cushion cover right sides out and place a cushion inside to finish.



Paula Steel

Paula loves fabric, cats and rainbow colour palettes. Her 'inner nerd' secretly enjoys the maths behind designing quilts!

paulasteelquilts.com *paulasteel.quilts*

DON'T MISS OUT!



Subscribe by 22 April to get this issue sent straight to your door. See p20 for more!

MAKE IT...

Graphic curves by Daisi Toegel
Print mixing patterns by Lou Orth
Tonal triangles by Sonja Schauer
Coffee FPP blocks by Helen Creasey
Ultimate guide to basting
PLUS Simple squaring-up ruler to trim your units!*

NEXT ISSUE

Issue 137 on sale
8 May 2024

* Gift subject to change.

SUNDAY PICNIC
BOM TWO

STRAWBERRIES BLOCK

Treat your sweet tooth with this cute, fruity design!

BY GRACEY LARSON



BOM TWO

YOU WILL NEED

Strawberries block

- Light blue fabric (Bleached Denim): ¼yd
- Green fabric (Green Smoothie): one (1) fat eighth
- Lime green fabric (Limelight): one (1) fat eighth
- Pink fabric (Piglet Pink): ¼yd
- Black (Licorice): one (1) fat eighth

FINISHED SIZE

- Strawberries block: 12in square (12½in unfinished)
- Quilt: 78in x 86in

To make the whole quilt
You will need Confetti Cottons by Riley Blake as follows:

- Bleached Denim (light blue) (background): 5¾yds
- Silver (light grey): ½yd
- Grey (mid grey): ⅛yd
- Peony (coral-pink): ⅜yd
- White (white): ⅝yd
- Piglet Pink (mid pink): ½yd
- Petal Pink (light pink): ⅜yd
- Dandelions (yellow): ⅛yd
- Violet (mid purple): ¼yd
- Purple (dark purple): ⅛yd
- Lilac (light purple): ⅛yd
- Mustard (dark yellow): ⅛yd
- Green Smoothie (mid green): 2½yds
- Pear (yellow-green): ¼yd
- Licorice (black): ⅛yd
- Cinnamon (brown): ¼yd

Plus Cotton Supreme Solids by RJR Fabrics as follows:

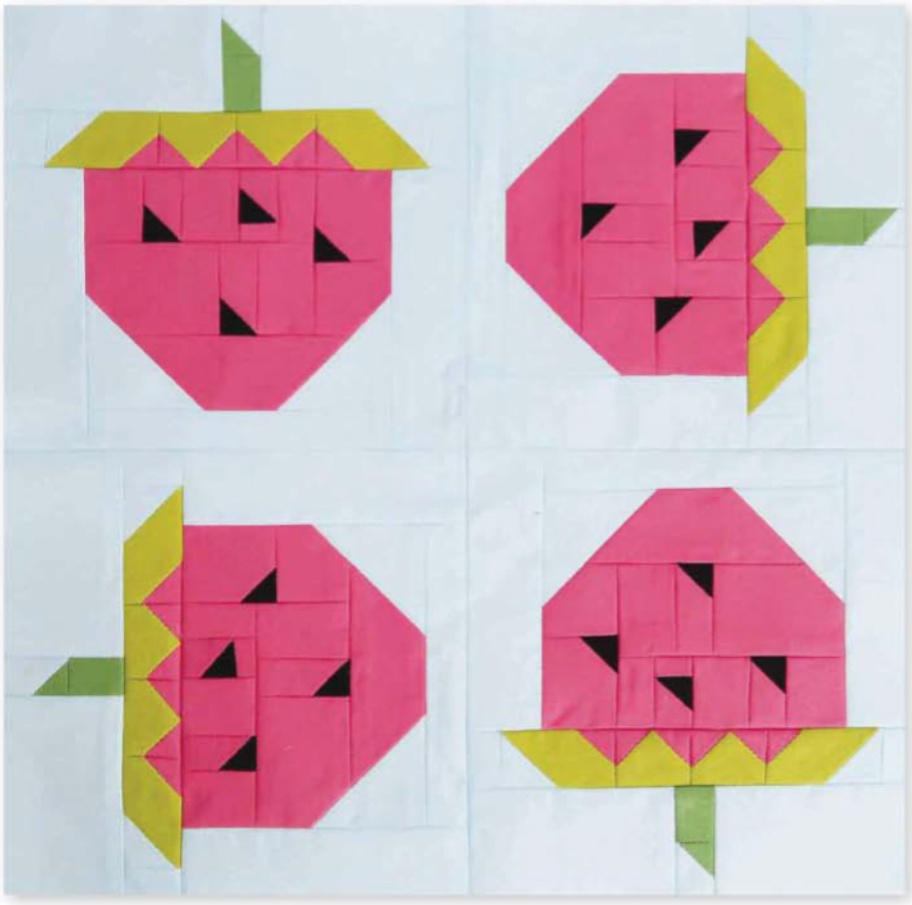
- Beach House Coral (bright coral): ⅝yd

Plus Kona Cotton Solids by Robert Kaufman as follows:

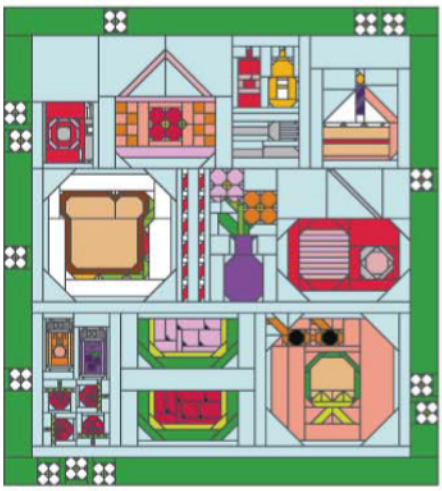
- Mac N' Cheese (orange): ⅜yd
- Ice Peach (light peach): 1yd
- Limelight (lime green): ¼yd
- Sand (beige): ⅝yd

Plus:

- Binding fabric: ⅝yd
- Batting: 86in x 94in
- Backing fabric (42in width): 7¼yds



PRACTISE YOUR PRECISION PIECING WITH FOUR REPEATED STRAWBERRY UNITS



Quilt Layout Diagram

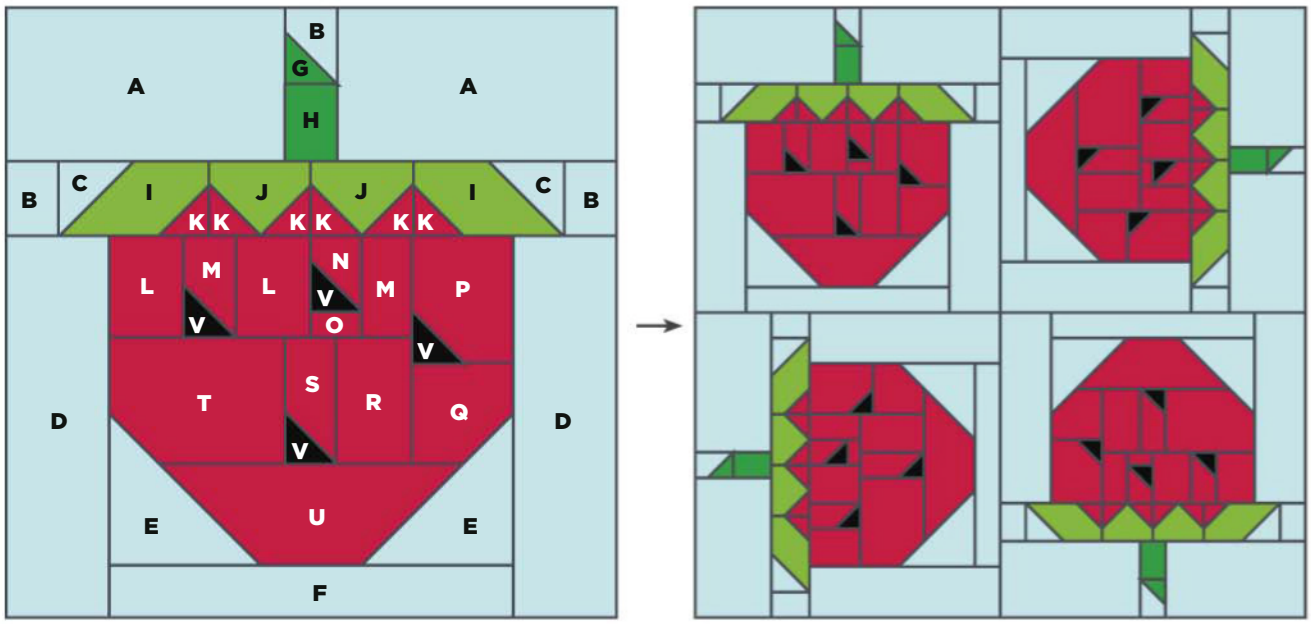
NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Press fabrics well before cutting.
- CST = Corner-square Triangle.
- RST = right sides together.

CUTTING OUT

1 From the light blue fabric cut:
- Eight (8) 2in x 3¼in (A).
- Twelve (12) 1in x 1¼in (B).
- Eight (8) 1¼in squares (C).
- Eight (8) 1½in x 4¼in (D).
- Eight (8) 2in squares (E).
- Four (4) 1in x 4½in (F).

2 From the green fabric cut:
- Four (4) 1in squares (G).
- Four (4) 1in x 1¼in (H).



Block Layout Diagram



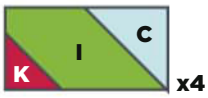


Fig 1



Fig 2



Fig 3

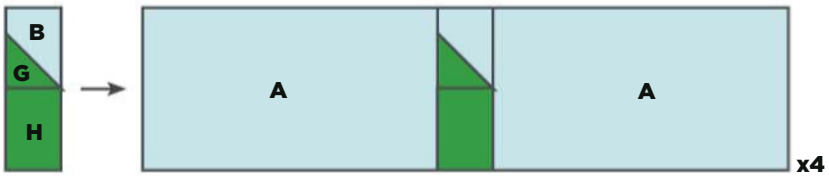


Fig 4

CORNER-SQUARE TRIANGLES (CST)

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



3 From the lime green fabric cut:
- Eight (8) 1¼in x 2in (I).
- Eight (8) 1¼in x 1½in (J).

4 From the pink fabric cut:
- Twenty four (24) 1in squares (K).
- Eight (8) 1¼in x 1½in (L).
- Eight (8) 1in x 1½in (M).
- Four (4) 1in x 1¼in (N).
- Four (4) ¾in x 1in (O).
- Four (4) 1½in x 1¾in (P).
- Four (4) 1½in squares (Q).
- Four (4) 1¼in x 1¾in (R).
- Four (4) 1in x 1¾in (S).
- Four (4) 1¾in x 2¼in (T).
- Four (4) 1½in x 4½in (U).

5 From the black fabric cut:
- Sixteen (16) 1in squares (V).

PIECING THE STRAWBERRIES BLOCK

6 Join a C CST to the top left corner of I and join a K CST to the bottom right corner of I. Make four. Repeat these steps on the opposite corners of an I piece to make four reversed units (Fig 1). Join a K CST to both bottom corners of J (Fig 2). Repeat to make a total of eight.

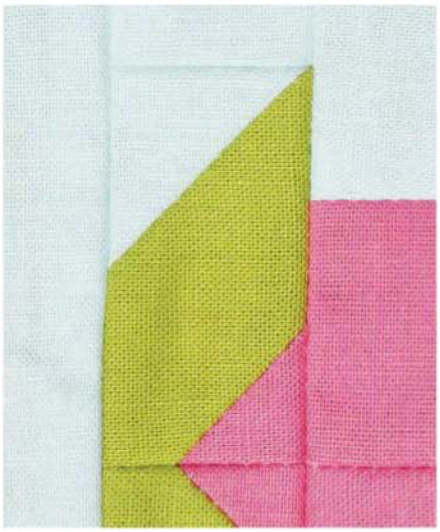
7 Arrange two J units with one regular and one reversed I unit. Sew together in one row, and add B to each end (Fig 3). Repeat the same process again to make the four strawberry tops.

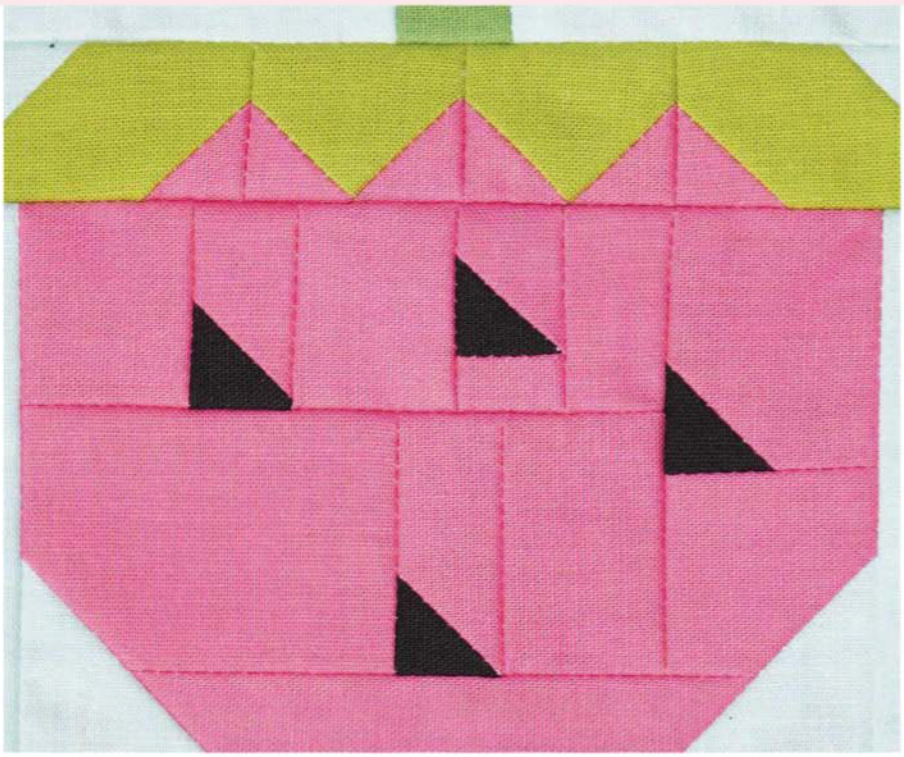
8 Add a G CST to the bottom left of B, then sew H to the bottom. Join A to either side to complete one stem unit (Fig 4). Repeat the same process again to make four stem units.

9 Add a V CST to the bottom left corner of M. Join an L piece to both the left and right. Add a V CST to the bottom left of N, then join O to the bottom and M to the right. Join these two seed units together (Fig 5).

10 Add a V CST to the bottom left of S. Sew T to the left and R to the right. Join this to the bottom of the seed unit from step 9 (Fig 6).

BOM TWO





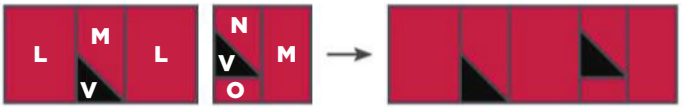


Fig 5

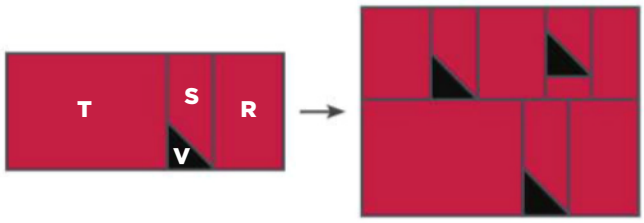


Fig 6

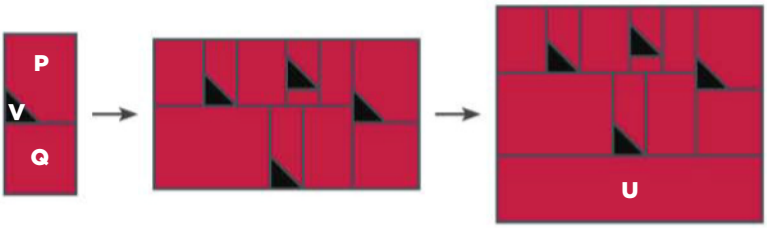


Fig 7

Make four of each strawberry unit

11 Add a V CST to the bottom left of P, then sew Q to the bottom. Join this unit to the right of the seed unit, then sew U to the bottom (Fig 7).

12 Add an E CST to both bottom corners of the seed unit. Then join F to the bottom and D to either side of the unit to complete the strawberry (Fig 8).

13 Repeat steps 9–12 to make a total of four strawberry units. Sew a strawberry top, followed by a stem unit to the top of each strawberry.

14 Arrange the strawberry units in a four-patch, turning the units, referring to the Layout Diagram. Sew the units in pairs, then sew the pairs together to complete the Strawberry block. Press well and trim to 12½in square.

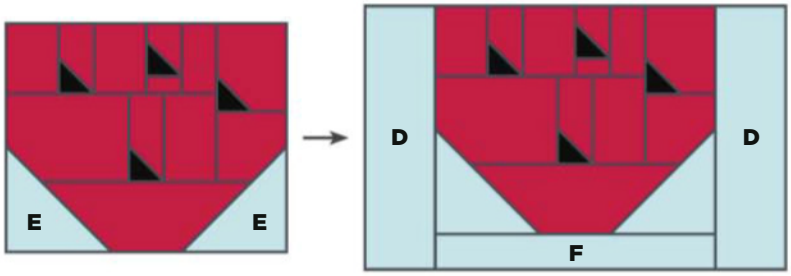


Fig 8



Gracey Larson
Master of all things cute
Gracey creates sweet blocks using traditional methods
burlapblossompattern.etsy.com
burlapandblossompatterns

SCAN HERE!

Scan the QR code here to catch up on the previous blocks in the series!

Simply Sewing
FRESH IDEAS WITH FABRIC

SEWING MACHINE WORTH £149
WHEN YOU SUBSCRIBE TODAY!



HURRY! LIMITED STOCK

YOUR SUBSCRIPTION DEAL:

- **BONUS** Janome Sewing Machine **worth £149!**
- **£129.87** for **13 issues** including sewing machine
- A year of *Simply Sewing* magazine delivered direct to your home
- At least two paper dressmaking patterns with every issue
- **HURRY!** Offer ends **30th June 2024**



EASY WAYS TO SUBSCRIBE:

Order online at **www.ourmediashop.com/SWH120**

Call now on **03330 162 149* and quote code SWH120**

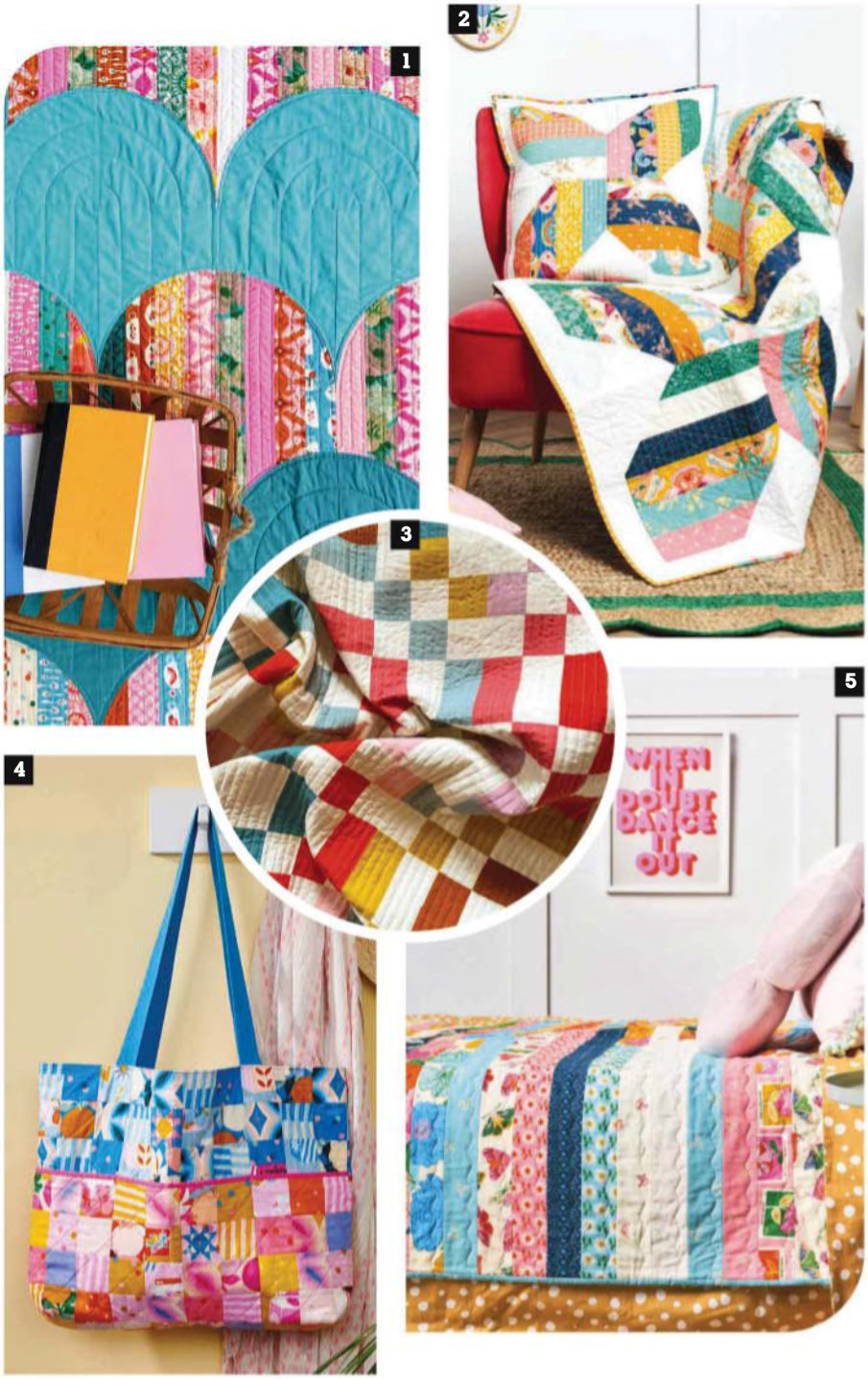
*UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon to Fri 8am – 5pm.

Terms and conditions: This special introductory offer ends 30th June 2024 and is subject to availability. Your first UK payment will be for £129.87, payment for any subsequent 13 issues will be £99.87. BONUS sewing machine is available for subscriber's resident in the UK only. Your subscription will start with the next available issue and there is a minimum subscription term of 12 months. We have 500 Janome 219-s sewing machines available, which have a usual selling price of £149 with retailer discounts at their discretion. Your sewing machine will be dispatched via courier within 28 days of payment. If you are unavailable a further two deliveries will be attempted. After this time any subsequent delivery will be charged for. All savings are calculated as a percentage of Basic Annual Rate. The UK Basic annual rate is £145.87 which includes event issues published in a 12-month period. Full details of the Direct Debit guarantee are available upon request. Prices correct at point of print and subject to change.

5 WAYS WITH:

Jelly Rolls

Dig up your favourite fabric strips to make the most simple-yet-stunning quilt designs!



1 Stripy clamshells

Ride the raindrop waves with this modern curved quilt by Megan Collins! The When it Rains quilt mixes large pieces and pre-cut strips to make a quick project that's a fun way to try sewing curves for the first time. Find it at meganacollins.com

2 Floral blocks

Mix and match bright and breezy prints to make this beautiful Floral Dance quilt by Claire Campion. Find this pattern in issue 131 of *Love Patchwork & Quilting* via Zinio, Pocketmags, Readly or the LP&Q App.

3 Blissfully bright

Take your favourite Jelly Rolls and create this fun, fast and beginner-friendly patchwork pattern by Penelope Handmade. You can find her colourful Eloise quilt pattern on her website, penelopehandmade.com

4 Pixel prints

Looking for a new shopper bag? Make your own with this fashionable patchwork bag by Jessica Entwistle. The simple squares design is easy to make with a vibrant Jelly Roll to hand, and even better – it's free! Catch it at gathered.how

5 The simplest stripes

Go back to basics and put simple pre-cut strips to good use with Paula Steel's quilt. With floral designs in pastel tones of blue and pink, you can make the quilt top in just one sitting! Find it in our Etsy store, TQandLPQPatternShop.etsy.com

TOP TIPS

- If you own a Jelly Roll that you don't *love*, why not sew them together to create a pieced quilt back?
- Edges turned a bit fuzzy? Use a lint roller to remove any excess thread fibres before unrolling.
- You may have a few strips left over from a past project – keep hold of them to bind a future quilt!

TQ LOVE QUILTING PATTERNS

SHOP WITH US!

Explore *Today's Quilter* and *Love Patchwork & Quilting's* Etsy store where you'll find easy-to-follow quilt and homeware patterns for every ability. Prices start from just £6 for an instant PDF download complete with instructions and templates. Keep an eye out for new patterns, too!



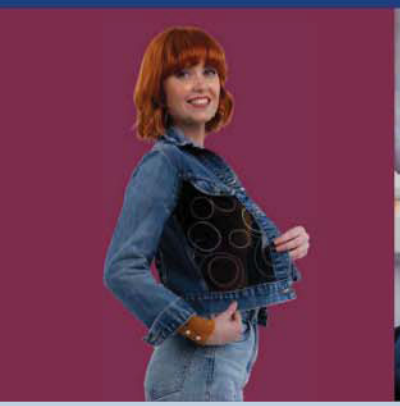





TQANDLPQPATTERNSHOP.ETSY.COM

VISIT OUR STORE TODAY!

brother
at your side






Smart sewing, made simple

Wherever you are in your sewing journey, the **Innov-is A-Series** has you covered



Scan me to learn more






Innov-is A16

Innov-is A50






Innov-is A65

Innov-is A150

sewingcraft.brother.eu

Follow BrotherSewingUK