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NAUTICAL ISSUE 74

# QuiltNow

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## Dealer List

### Scotland

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Karelia House Ltd Aberfeldy PH15 2LS 01887 822 027  
Pemberton's Sewing Machines Stirling FK8 1HA 01786 462 993  
The Sewing Machine Shop No.29 Fochabers IV32 7DU 01343 823 961

### North East

Sewing Machine Sales Whitley Bay NE26 2SY 0191 252 5825  
Tullys Sewing Machines Sunderland SR1 3JG 0191 565 7995

### North West

Bamber Sewing Machines Ltd Eccles M30 7HY 0161 707 7786  
Cumbria Sewing & Craft Barrow-in-furness LA14 1DS 01229 823 714  
Fabrics at Fleetwood Fleetwood FY7 6DU 01253 870 470  
Hobkirk's Sewing Machines Ltd Blackburn BB2 2AJ 01254 693 555  
Jaycotts Sewing Machines Chester CH1 4LT 01244 394 099  
Lord's Sew Knit Centre Accrington BB5 3DE 01254 389 171  
M&S Sewing Machines Heywood OL10 4NN 01706 366 943  
R&T Machines Blackburn BB1 2AL 01254 520 63

### Yorkshire & The Humber

A61 Woodseats Sewing Machines Sheffield S8 0RY 0114 255 2822  
Fabric Mouse Richmond DL10 7SN 01748 811 593  
Sewing Machines and Crafts Keighley BD21 1AD 01535 609 466

### Midlands

Brewers Sewing Machines Wolverhampton WV2 3AF 01902 458 885  
Couling Sewing Machines Lincoln LN5 8AN 01522 521 841  
DC Nutt Sewing Machines Walsall WS3 3SS 01922 497 603  
Grain Sewing Machines Ltd Nottingham NG6 8UY 0115 927 1155  
GS UK Ltd Nottingham NG2 3DE 0115 844 8000  
The Lorna Knight Sewing Academy Leek ST13 7NX 01538 371 682  
L & M Nutt Sutton Coldfield B73 5BS 0121 373 5497  
Leicestershire Craft Centre Market Harborough LE16 7NJ 01858 466 692  
Sew Essential Swadincote DE12 6EJ 01283 210 422  
Sewing Machine Centre Shrewsbury SY1 1XJ 01743 343 902

### East Anglia

Backstitch Cambridge CB23 7EY 01223 778 118  
Bedford Sew & Knit Limited Bedford MK41 7LE 01234 217 096  
Franklins Group Limited Chelmsford CM2 0LG 01245 346 300  
Franklins Group Limited Colchester CO2 7DU 01206 563 955  
Franklins Group Limited Ipswich IP1 3EL 01473 221 188  
Sew Something Northampton NN1 4EH 01604 626 998  
Sewing Machine World Kings Lynn PE30 5DD 01553 773 362  
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Franklins Group Limited Salisbury SP2 7SU 01722 554 466  
Sewcraft Swindon SN1 1SD 01793 536 778  
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### Northern Ireland

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Sew N Knit Lisburn BT28 1AG 028 9267 0908

### Channel Islands

Crafty Quilters Jersey St Helier JE2 3ZH 01534 724 930

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EDITOR'S  
PICK


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# Hello

and welcome to **ISSUE 74** of Quilt Now

Spring is in the air and this issue we're buzzing with new ideas and projects to refresh your home and get your sewing machines whirring! With an ode to the seaside, our nautical theme is here to inject seasonal charm into your quilting, while celebrating the Pantone Colour of the Year 2020, Classic Blue.

Use an ice cream-inspired palette of pastels to create Paula Steel's stunning cover quilt over on page 12. It celebrates triangles to create a dynamic bed quilt which allows you to perfect your half and quarter square triangles, as well as our favourite, flying geese! Take the beach theme to the next level on page 32 to make Lynne Goldsworthy's stunning Sail Away quilt using brand-new fabric from Makower UK, and capture the crashing of the waves with Jenny Jackson's ombré EPP bed set on page 38.

Looking for some quicker makes? On page 58, Debbie von Grabler-Crozier uses canvas fabric to create the ultimate handbag and glasses case set. Or, why not check out Janet Goddard's stylish but speedy appliqué flower hoop on page 97?

And lastly, this month includes the final instalment of Sarah Payne's incredible quilt-along. Join Sarah on page 18 to discover how to finish your quilt and bring your brilliant blocks together. And don't forget to share your quilt-along quilt with us online by tagging us #quiltnow, we'd love to see!

I hope you find lots of projects, ideas and encouragement to inspire your quilting inside this issue. Time to pour yourself a cuppa, sit back and enjoy!

Bethany

Get in touch with us and share what you've been making!



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LYNNE  
GOLDSWORTHY  
shares her nautical  
quilt pattern

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for only £6!\*

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Naomi Clarke guides you through the second part of her nifty EPP pouch

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Take a trip to the seaside with Lynne Goldsworthy's gorgeous panel quilt

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Jenny Jackson shares an English paper-pieced quilt and cushion inspired by the ocean waves

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Follow Debbie von Grabler-Crozier's tutorial to create chic canvas items

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Amanda Jane Ogden shares her modern twist for log cabin quilt blocks

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Janet Goddard shows how to make a quick piece of appliqué wall art

## A NOTE ON MEASUREMENTS

Metric or imperial measurements are included in each project, as per the designer's preference. Converting measurements could interfere with accuracy. Ensure you read the instructions thoroughly before starting

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# MAKING OUR MONTH

The patchwork and people that are quilting us happy



## GOOD VIBRATIONS BY ELIZABETH OLWEN

Vintage prints in rhythmical formations are the order of the day with this new collection from Elizabeth Olwen for Cloud9 Fabrics. Good Vibrations is inspired by a 60s and 70s aesthetic, with radiant prints depicting undulating, sizzling landscapes. In Olwen's words it's a collection that "If you got on a magic carpet, this is where it would take you." Browse this range and more at [www.cloud9fabrics.com](http://www.cloud9fabrics.com)

We love

Spring



Emma Bridgewater mug, £25.95  
[www.emmabridgewater.co.uk](http://www.emmabridgewater.co.uk)



Rifle Paper Co. tote bag, £22  
[www.thecraftymastermind.co.uk](http://www.thecraftymastermind.co.uk)



Storage caddy, £6.50  
[www.hobbycraft.co.uk](http://www.hobbycraft.co.uk)



Patterned cotton apron, £8.99  
[www2.hm.com/en\\_gb](http://www2.hm.com/en_gb)





## Planning quilting adventures with Paula Steel



One of the things I absolutely love about quilting is the community and friendship it brings with it. In 2019 I had a great time visiting Festival of Quilts, attending retreats and having meet ups with fellow quilters.

For 2020 I have lots of exciting adventures planned, starting with a trip to Quilt Con in Austin, Texas. I was very excited to find that one of my quilts, Mapaches Tale (above), had been accepted to show at Quilt Con, so what a great excuse for a visit. I'm really looking forward to seeing all of the wonderful quilts and finding some inspiration. You never know I might even do a little bit of fabric shopping; it would seem rude not to!

Later on, in the year I have two retreats and of course Festival of Quilts to look forward to. So, what adventures do you have planned for this year? Don't forget to share your plans in the *Quilt Now* Facebook group at [www.facebook.com/groups/quiltnow](http://www.facebook.com/groups/quiltnow)

## To dye for

Crafter's Companion has expanded its impressive Gemini range with these new multimedia dies. Use the sets to cut through your chosen fabric and create a range of gorgeous accessories! Each set includes three versatile projects and all the instructions you need to accurately cut out your fabric, wadding and lining. RRP £29.99. Find out more at [www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)



## A CUT ABOVE

So, you've decided which lovely quilt you want to make but the prospect of cutting out all the fabric is a little daunting. Why not save yourself heaps of time and cut accurate fabric pieces in a flash with the help of the impressive Accuquilt Go Fabric Cutter Starter Set? The simple, hand-operated roller system makes the machine really easy to use and it comes with a range of dies to help you get started. RRP £300. Find out more at [www.quiltdirect.co.uk](http://www.quiltdirect.co.uk)

## On with the show

With an impressive list of exhibitors as well as fun workshops to take part in and demonstrations to watch, the British Quilt and Stitch Village show is one event not to be missed! Taking place on 17th – 19th April at Uttoxeter Racecourse in Staffordshire, the show is now in its eighth year and offers visitors a friendly atmosphere with plenty to see and do throughout the day. Tickets are priced at £8 for adults and £5 for children (under 5s are free). Find out more at [www.quiltandstitchvillage.com](http://www.quiltandstitchvillage.com)

**WIN**  
on page  
86!





## 'Re-treat' yourself

Retreats are a fantastic way to enjoy quality sewing time in a lovely location and make friends with like-minded crafters. The team at [justhands-on.tv](http://justhands-on.tv) is passionate about helping quilters connect with the quilting community and have a fantastic programme of retreats this year including a Patchwork Weekend in Hampshire and a Bargello Weekend in Surrey. Each retreat welcomes expert tutors and accommodation at a lovely venue in the UK. Weekend retreats start from £350 per person. See the full list of events at [justhands-on.tv](http://justhands-on.tv)



## Top tin!

Fans of Tula Pink rejoice, her new fabric collection is here, along with some very special extras! As part of Tula Pink's new Homemade fabric range, the designer has released a specially-curated thread tin in partnership with Aurifil. The tin features a range of small and large thread spools in colours that marry perfectly with the new Homemade range. Pick one up for £74.65 from [www.cottonpatch.co.uk](http://www.cottonpatch.co.uk)

WIN  
on page  
86!



## SEW SOLID

Solid fabric is really versatile and it's so handy to have a pile to reach for when needed. Empress Mills stocks a wide range of quilting supplies including these lovely quality Craft Cotton solids. There's an extensive range of colours available each measuring 44" wide and priced at £6 per metre. See more fantastic products at [www.empressmills.co.uk](http://www.empressmills.co.uk)



## PECKING ORDER

Some days call for a relaxing hand-sewing session and the kits available at Hawthorn Handmade are the perfect antidote to a busy day. The team has just announced the addition of six new designs to its popular embroidery range. Additions include Scurrying Squirrels on a beautiful burnt orange background, Lazy Lizards on lime green and Wrens in amongst ivy on forest green. Each kit is priced at £19.50, find out more [www.hawthornhandmade.com](http://www.hawthornhandmade.com)



## MAKING SHAPES

eQuilter certainly has a knack for pinning down original prints for a range of tastes. We're huge fans of these oriental prints by Cosmo Textile that boast bold colours on a range of fabric types, including 100% cotton lightweight canvas and cotton shantung. Prints in the Japanese Import collection are priced from approximately £9.40 per yard, from [www.equilter.com](http://www.equilter.com)





# SHOP OF THE MONTH

## LEVEN CRAFTS

This month, Quilt Now chats to Ruth and Lorna who own this friendly, family-run fabric and haberdashery shop



### Hi Ruth! Can you tell us a bit about the shop?

Leven Crafts has been owned and run by myself (Ruth Myers) and Lorna Shepherd for seven years. With a wealth of stitching experience between us and experienced staff of five ladies working in the shop, customers can always be assured to receive a lot of help and support when they visit. Our main aim is to provide a welcoming, friendly and enjoyable customer experience for all visitors.

### What sort of products do you sell?

We sell a wide range of crafting cotton fabric including Makower, Lewis and Irene, Tilda and Riley Blake and as many batiks, plains and flannels as we can fit on the shelves. We also sell cross stitch kits, linen and thread, needle felting supplies and haberdashery. In our wool and workshop room you'll find Stylecraft, DROPS, Sirdar, Rico and Wendy yarn, as well as lots of patterns and sample garments to inspire our knitters and crocheters.

### Have you had any particularly memorable moments with customers in store?

A favourite part of our job is when customers bring in their finished projects that we've helped them with. One of our loveliest customers is a gentleman who has just finished a tapestry of a stag in a forest setting, which is over four feet wide and has taken him 430 hours to complete – he kept a careful count!

### What sets you apart from other shops?

We run a range of workshops including day workshops in patchwork and quilting, dressmaking, general stitching, crochet and a knit and natter. There are not many times in the week when the shop isn't holding one class or another!

### Is there anything new or exciting coming up that you'd like to tell our readers about?

We're planning another Mystery Block of the Month later in the year (previous years' ones have been really popular) and a spring fundraising event for the local Mountain Rescue group, as well as our annual Breast Cancer Now fundraising.

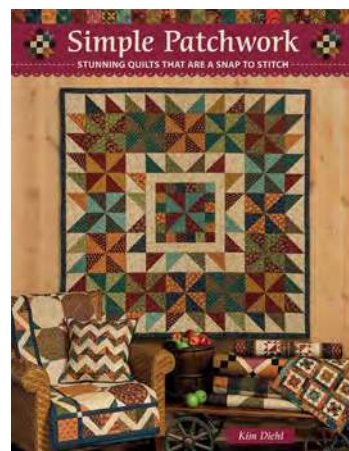
Our workshops and events, as well as fabric and wool are listed on our website at [www.levencrafts.co.uk](http://www.levencrafts.co.uk) We'd love to see you if you're passing by – you'll be assured a warm welcome!

## VISIT US!

Leven Crafts  
7-8 Chaloner Mews  
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Guisborough  
TS14 6SA

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[info@levencrafts.co.uk](mailto:info@levencrafts.co.uk)  
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## ON OUR BOOKSHELF



### SIMPLE PATCHWORK: STUNNING QUILTS THAT ARE A SNAP TO STITCH

by Kim Diehl, That Patchwork Place, £21.30

In this inspiring new title from expert quilter Kim Diehl you'll find 16 projects of varying scales that showcase Kim's signature style. These easy-to-piece projects include charming cushions, quilts and placemats.

Find out more about this title and others at [www.shopmartingale.com](http://www.shopmartingale.com)



### MODA ALL-STARS - TWO, FOUR, SIX, EIGHT: FAT QUARTER QUILTS YOU'LL APPRECIATE

by Lissa Alexander, That Patchwork Place, (6th March 2020), £19.95

The popular Moda All-Stars series has added this exciting title to the range, designed to put small pieces of fabric to good use! With projects suited to up to 32 fat quarters, you can create everything from a two-tone pillow to impressive wall quilts, learning plenty of techniques along the way. See more fantastic titles are

[www.shopmartingale.com](http://www.shopmartingale.com)





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# *Vintage Spring* **QUILT**

Embrace ice cream pastels with Paula's refreshing spring bed quilt

BY **PAULA STEEL**





This beautiful bed quilt is all about colour play, using contrasting colours and complementary pastel tones to bring the blocks to life and give it a dynamic and playful aesthetic

FINISHED SIZE: 60X72"

## Things to remember

Use a  $\frac{1}{4}$ " seam allowance throughout unless otherwise stated

**WOF** – width of fabric

**RST** – right sides together

**HST** – half square triangle



## MATERIALS

- $\frac{2}{3}$  yard Mirage Blue Pure Solids (PE-424)
- $\frac{1}{2}$  yard Sweet Mint Pure Solids (PE-443)
- $\frac{1}{2}$  yard Canary Pure Solids (PE-448)
- $\frac{1}{2}$  yard Grapefruit Pure Solids (PE-450)
- $\frac{1}{2}$  yard Banana Cream Pure Solids (PE-435)
- $\frac{1}{2}$  yard Peach Sherbet Pure Solids (PE-444)
- $3\frac{1}{4}$  yards Snow Pure Solids (PE-433)
- 4 yards Legend Lake Icon Elements for backing fabric
- $\frac{1}{2}$  yard Turmeric Pure Solids (PE-459)
- 64x76" wadding

## CUTTING

### From Mirage Blue, cut:

4  $4\frac{7}{8}$ " x WOF strips sub-cut into 30  $4\frac{7}{8}$ " squares

### From Sweet Mint, cut:

3  $5\frac{1}{4}$ " x WOF strips sub-cut into 15  $5\frac{1}{4}$ " squares

### From Canary, cut:

3  $5\frac{1}{4}$ " x WOF strips sub-cut into 15  $5\frac{1}{4}$ " squares

### From Grapefruit, cut:

3  $5\frac{1}{4}$ " x WOF strips sub-cut into 15  $5\frac{1}{4}$ " squares

### From Banana Cream, cut:

3  $3\frac{7}{8}$ " x WOF strips sub-cut into 30  $3\frac{7}{8}$ " squares

### From Peach Sherbet, cut:

3  $3\frac{7}{8}$ " x WOF strips sub-cut into 30  $3\frac{7}{8}$ " squares

### From Snow, cut:

3  $7\frac{1}{4}$ " x WOF strips sub-cut into 15  $7\frac{1}{4}$ " squares

6  $3\frac{1}{2}$ " x WOF strips sub-cut into 60  $3\frac{1}{2}$ " squares

3  $6\frac{1}{2}$ " x WOF strips sub-cut into 15  $6\frac{1}{2}$ " squares

2  $4\frac{1}{2}$ " x WOF strips sub-cut into 15  $4\frac{1}{2}$ " squares

7  $5\frac{1}{4}$ " WOF strips sub-cut into 45  $5\frac{1}{4}$ " squares

### From Turmeric, cut:

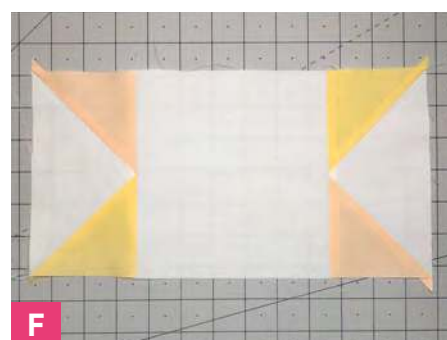
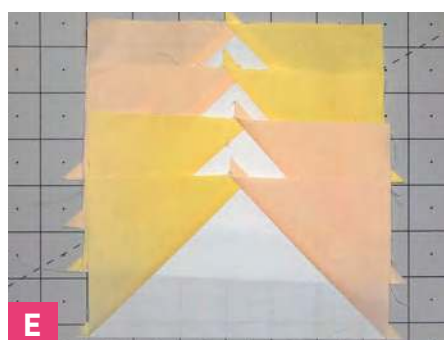
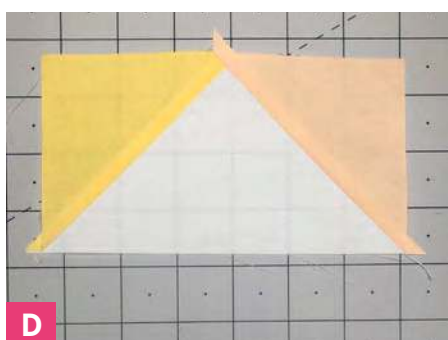
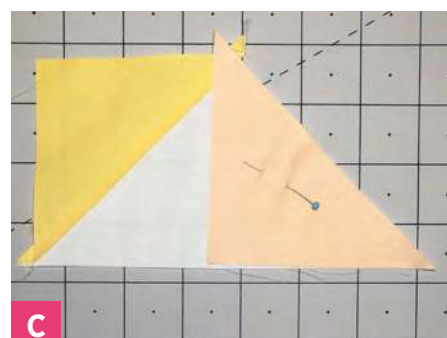
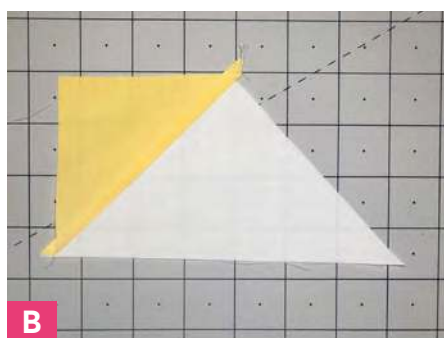
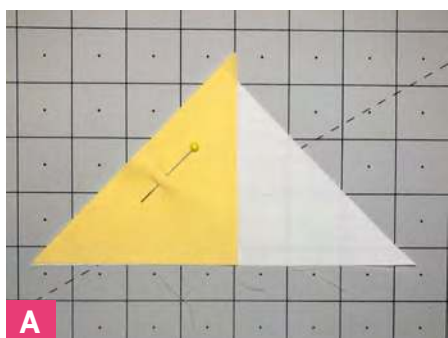
7  $2\frac{1}{2}$ " WOF strips for binding

## BLOCK 1

1 Cut a  $7\frac{1}{4}$ " white square diagonally twice to give you four triangles.

2 Cut two  $3\frac{7}{8}$ " Banana Cream squares diagonally once to give you two triangles from each square. Repeat with two  $3\frac{7}{8}$ " Peach Sherbet Squares.





**3** Place a white triangle (from Step 1) RST with a Banana Cream triangle (from Step 2) so that the long edge with Banana Cream is aligned with the left-hand short edge of the white triangle. Sew along the diagonal edge with a  $\frac{1}{4}$ " seam. (See Pic A.)

**4** Fold the Banana Cream triangle and press the seam away from the white triangle. (See Pic B.)

**5** Take a Peach Sherbet triangle (from Step 2) and match up with the right-hand side of the white triangle. Sew along the diagonal edge with a  $\frac{1}{4}$ " seam. (See Pic C.)

**6** Fold the Peach Sherbet triangle and press the seam away from the white triangle to finish your flying geese block. (See Pic D.)

**7** Repeat steps 3-6 so that you have two flying geese blocks. Repeat for another two but reverse the colours so that the Peach is on the left. (See Pic E.)

**8** Sew one flying geese unit, with the Banana Cream on the right, to the left-hand side of a  $6\frac{1}{2}$ " white square so that the white triangle points inwards. Sew a second matching flying geese unit to the right-hand side. (See Pic F.)

**9** Sew a  $3\frac{1}{2}$ " white square to either end of the remaining two flying geese

units, where the Peach is on the right. Sew one of these strips to the top and the second one to the bottom of the block. (See Pic G.)

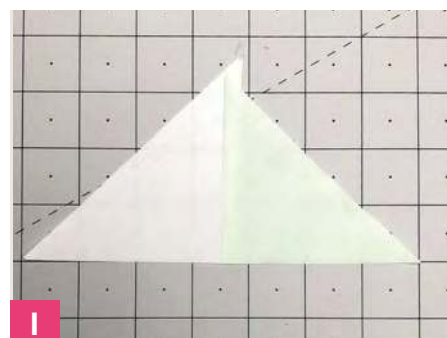
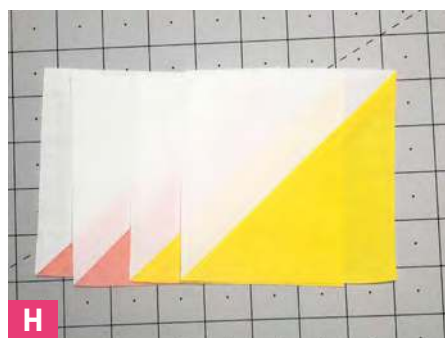
**10** Repeat steps 1-9 so that you have a total of 15 blocks.

### We used

Pure Solids and Icon Elements by Art Gallery Fabrics.  
Discover your local stockist at [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)







## BLOCK 2

**11** To make the half square triangles (HSTs), place a 5¼" Snow square and a 5¼" Canary square RST. Draw a line diagonally across the top square and then sew ¼" away from the line on both sides.

**12** Cut along the drawn line and open up the two half square triangles. Trim these to 4½".

**13** Repeat steps 11 and 12 with a 5¼" Snow square and a 5¼" Grapefruit square, so you have two HSTs for each colour. (See Pic H.)

**14** Take two 4¾" Mirage Blue squares and cut in half diagonally once to give you two triangles.

**15** Take one 5¼" Sweet Mint square and cut into quarters diagonally to give you four triangles. Repeat with a 5¼" Snow square.

**16** Sew together a Snow and Sweet Mint triangle along a short edge, with the Mint on the right-hand side to make a larger triangle. (See Pic I.)

**17** Along the long edge, sew together the Sweet Mint/Snow triangle with the Mirage Blue triangle from Step 14. Repeat so that you have four of these units. (See Pic J.)

**18** Lay out the units from Step 17, HSTs and 4½" Snow square following the Block 2 layout. Sew together into three rows and then sew the rows together. (See Pic K.)

**19** Repeat steps 11-18 so that you have a total of 15 blocks.

## QUILT ASSEMBLY

**20** Sew three rows with a Block 1 piece as the starting block and

then alternating blocks 1 and 2 to create a row of five blocks. Press the seams to the left.

**21** Sew three rows with a Block 2 piece as the starting block, and then alternating blocks 2 and 1 to create a row of five blocks. Press the seams to the right.

**22** The starting block alternates for each row of the quilt, starting with a row from Step 20, alternate the six rows and sew together, carefully matching the seams.

## FINISHING THE QUILT

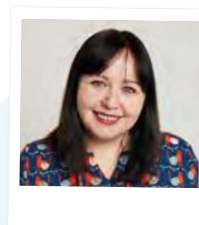
**23** Cut the four yard backing piece in half and remove the selvedge. Sew back together along one of the selvedge edges to make a piece big enough for the backing. Using your preferred method, baste the backing fabric, wadding and quilt front together ensuring there are a few extra inches of wadding and backing fabric each side.

**24** Quilt as desired. I chose to echo-quilt some of the diagonal lines within the quilt, keeping it nice and simple.

**25** Prepare the binding from the seven 2½" binding strips by joining them together at 45° angles. Fold and press the binding in half, then bind the quilt using your preferred method. ❖



*Use your curved safety pins to baste your quilt!*



Designer:  
**PAULA STEEL**

Paula Steel has joined the *Quilt Now* family as our resident Tech Editor, bringing with her heaps of quilting knowledge and a passion for colour. Find out more about Paula and see her latest quilty designs at [www.paulasteelquilts.com](http://www.paulasteelquilts.com) and follow her on Instagram at [paulasteelquilts](https://www.instagram.com/paulasteelquilts)





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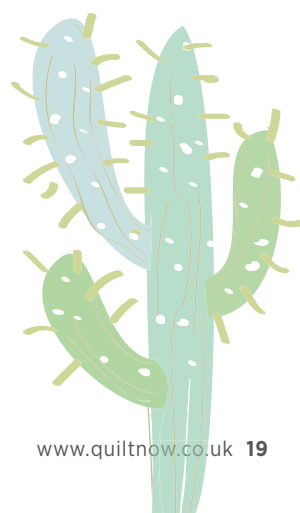


Join Sarah Payne  
for part 6

# PARADISE QUILT

Join Sarah for the final chapter of this six-part  
quilt-along to make her beautiful Paradise quilt

BY SARAH PAYNE







Discover Parts 1-5 in Quilt Now issues 69-73, available from [www.moremags.com/sewing/quilt-now](http://www.moremags.com/sewing/quilt-now)

To purchase your Paradise quilt-along kit, head to [www.moremags.com/quilt-along-kit-2019](http://www.moremags.com/quilt-along-kit-2019)



FINISHED SIZE: 54X43"

You have now finished all your blocks and are keen to put them all together. I hope you have enjoyed the journey as much as I have! First, give your blocks a good press and ensure they each measure  $18\frac{1}{2}$ " square. It makes it much easier if they all start off the same size. Lay the blocks out, using the main image as a guide and sew them together in pairs. Press the centre seams in opposite directions so it is easier to line up the blocks when you sew the rows together. Sew the three rows of pairs together. You now have a quilt top.

Prepare your backing piece – note, you may have to piece the backing fabric to achieve the correct size. Sew the pieces together and press the seams flat. Before you do any cutting, cut off five strips from selvedge to selvedge (edge to edge) measuring  $2\frac{1}{2}$ " wide and put aside. This is for your binding. Layer up using your preferred method with the wadding and the backing slightly bigger than the quilt top.



A

## Quilting

### ECHO QUILTING

I feel that the choice of quilting design is really a personal choice. However, if this is your first quilt then echo quilting is the perfect option. Echo quilting involves following a line of some sort. It is a great place for beginners to start because if you have a little wobble, it isn't too obvious if



B





you are too close to another line. I have echo-quilted around the heart wreath leaving a generous  $\frac{1}{4}$ " in gap. (See Pic A.) I have chosen to echo-quilt much closer ( $\frac{1}{8}$ ") to the flying geese. (See Pic B.)

### STITCH IN THE DITCH

This is where you quilt in the stitch lines and it is barely visible. This can be trickier for the beginner because any movement away from the seam line will show, but with practice it can be almost invisible.

### FREE-MOTION QUILTING

Both echo quilting and the stitch-in-the-ditch method make use of the walking foot to keep all your layers in check. Free-motion quilting uses the embroidery or free-motion foot. You will also need to drop or cover your feed dogs so check your sewing manual if you don't know how to do this. Free-motion quilting moves the quilt around a lot, so it is a good idea to stabilise your blocks first by quilting around them with the walking foot first, then let your imagination run wild!

## Binding and hanging your quilt

Take the five strips of the Mint green that you cut earlier and sew them end to end. Bind your quilt using your preferred method. Before you complete the binding, you can take this opportunity to add some hanging squares to the back of your quilt.

This will enable you to hang your finished quilt invisibly from a piece of doweling cut just a bit shorter than the width of your quilt.

To do this, cut two pieces of fabric measuring 6" square and fold them in half diagonally to create two triangles. Press. Once you have stitched your binding onto the front of your quilt and before you sew the back in place, pin the triangles into the top corners of the quilt, lining up the edges with the edge of the quilt. (See Pic C.)

1 Fold the binding over and clip to secure. (See Pic D.) Sew your binding as usual.



### We used

Mallorcan Flora from Craft Cotton Co. Discover your nearest stockist and find the latest fabric lines at [www.craftcotton.com](http://www.craftcotton.com)

2 Repeat in the other corner and you now have hanging corners that will not be visible from the front of your quilt. (See Pic E.) ♦

## JOIN US!

Head over to [www.moremags.com/quilt-along-kit-2019](http://www.moremags.com/quilt-along-kit-2019) to purchase your quilt kit and don't forget to share your progress with the hashtag #qnqalong in our Facebook group [www.facebook.com/groups/quiltnow](http://www.facebook.com/groups/quiltnow)



Designer:

**SARAH PAYNE**

Sarah is a quilting teacher, designer and TV demonstrator. She can be found presenting regularly on TV shopping channel Create and Craft in the UK and across the USA and has just launched her first book *Sarah Payne's Quilt School*. Discover more about Sarah at [www.sarahpayne.co.uk](http://www.sarahpayne.co.uk)



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## BEHIND THE SEAMS AT ART GALLERY FABRICS PART 2

This month, Naomi Clarke uncovers how Art Gallery Fabrics designs and creates its much-loved fabric



Founders, Walter and Pat Bravo

Last time we took a tour through the Art Gallery Fabrics (AGF) headquarters, and in this issue we explore how an idea develops from the mind's eye into tangible fabric we can use in our projects!

Following AGF's inception in 2005, Pat Bravo was the sole designer, releasing an incredible eight collections annually for five years. Through attending Quilt Market (an American quilt industry show) during those years, Pat formed a creative relationship with Bari J and in 2010 she became the first external designer to join the AGF family. By the end of 2019, AGF had worked with 22 designers as well as having an in-house design team. Whilst this may seem like a large growth, it's actually incredibly focussed and detailed. As AGF co-founder Walter Bravo told me, there are several elements that are key for AGF when deciding which designers to work with.

He says, "We're very selective with designers, we have to make sure that we protect our designers so that they can grow and develop, whilst keeping their uniqueness. We don't take on that many designers in comparison to the numbers of those who contact us. Ultimately, we look for a recognisable style. Whatever style it is, a designer has to have a style. They need to know and be proud of their style."

This idea of embracing the designer as an individual rather than a commercial commodity is evident through all AGF's work, from accepting designers through to colour-checking fabric samples and marketing.



Denim Studio range



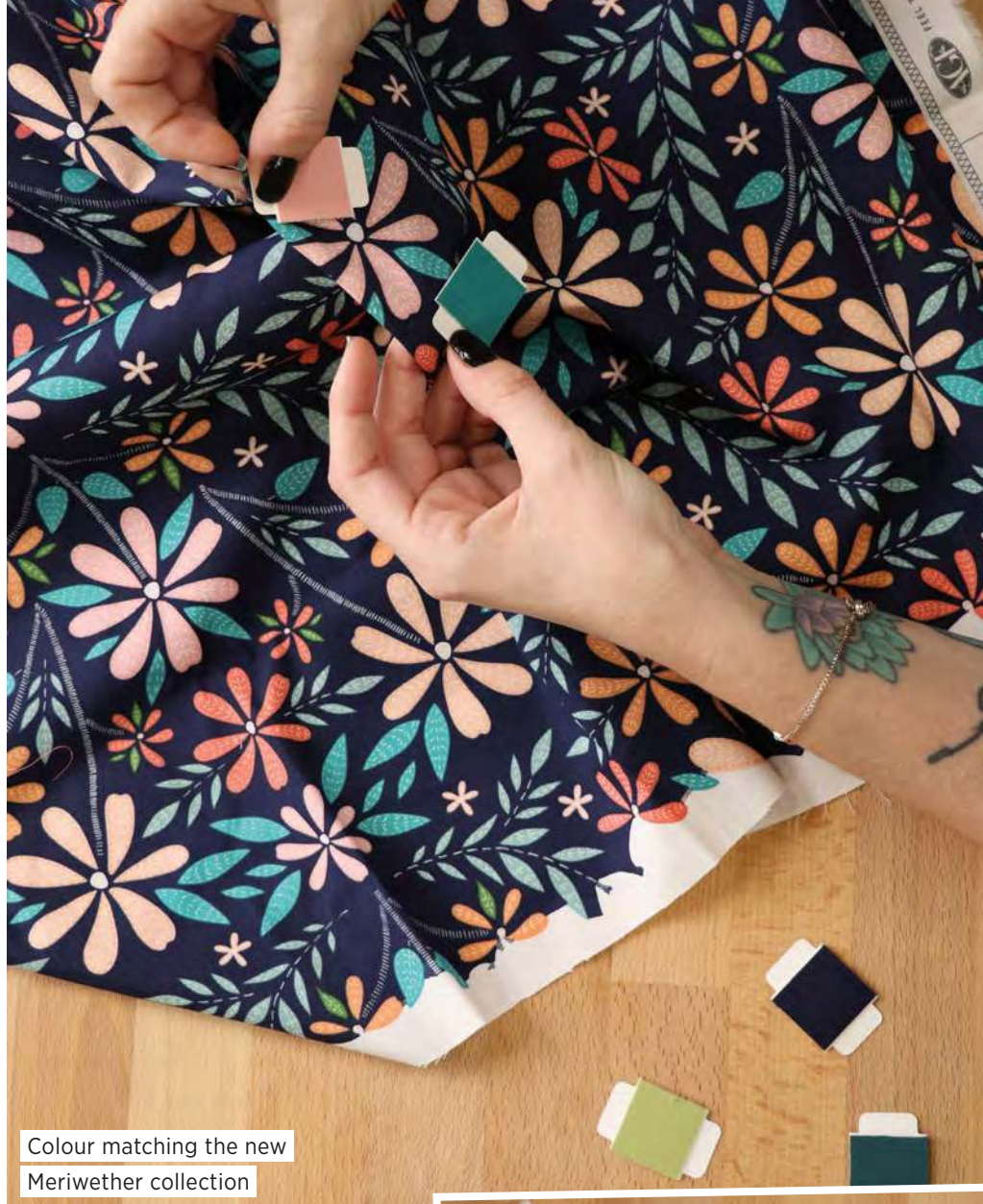


Naomi Clarke

“Whatever style it is, a designer has to have a style”

So, how long does it take from a potential designer contacting AGF to the fabric being made? On average, the whole process takes around six to eight months. Walter told me that this is a shorter timeframe than a lot of their competitors, mainly because all of the decision work is done in-house. He says, “We try to be fast. The difference here is that we make the decisions here ourselves and it moves quickly.” It’s this fast turn-around time that enables AGF to release so many high-quality collections per year. These collections are then divided into three seasons before being marketed and sold accordingly.

AGF sells worldwide with distributors in at least 20 countries and those distributors then make sales to shop owners in even more countries. Being international in such a short time frame is incredible, but it also requires lot of work to stay on top of everything. Walter explains how ‘clocking off’ isn’t an option because they want to respond to distributors as soon as possible, which in turn enables customers to receive their fabric as soon as possible. He says, “At the end of the day we work 24 hours: thinking about, dreaming about and reflecting on the business. If I answer an email late at night then it could save a



Colour matching the new Meriwether collection

whole day because of the time difference between here and the mill. I am on top of everything and try to answer emails right away. Everything we do is fast. Shops, especially new shops, are shocked at how quickly we ship. If a collection is here and in stock, we ship it within 24 hours.”

This fast turn-around time astounded me and I asked what difficulties it could cause to the time scale if there were problems at the mill. Prior to launching AGF, Pat and Walter spent a long time sourcing the right cotton with Pat conducting extensive product testing. She says, “I sewed with it, I washed it, I did everything a quilter could do in order to test that cotton and be able to say that you can use that cotton for a multitude of projects. It had to have minimum shrinkage, a super-soft quality, it had to be the right weight, the right thread count, and not bleed.” Once they found the right cotton mill (which is based in South Korea) AGF has stuck







Inside the AGF warehouse



*the fabric in 2010  
feels exactly the same  
as in 2020... quality  
control is extremely  
important*

with it, and this means that the team can rely on the same high-quality fabric for each collection's production.

## COMING NEXT ISSUE

Join us next time when we'll be delving further into Art Gallery Fabrics by exploring the designing process and how an idea progresses into a tangible fabric

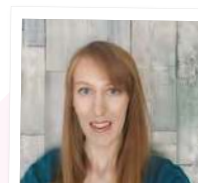
## FIND OUT MORE

Discover more about Art Gallery Fabrics at [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com) and see the latest posts on Instagram at [artgalleryfabrics](https://www.instagram.com/artgalleryfabrics)

Walter told me that he receives emails from customers exclaiming how amazed they are at the fabric's never-changing high-quality. He says "The fabric in 2010 feels exactly the same as in 2020 – you touch both fabrics and it's exactly the same so the quality control is maintained throughout. This is actually what consumers say is very important and so, for us, quality control is a priority."

I was keen to ask AGF how the growing public demand for environmentally-friendly dyeing processes has influenced production methods. Walter told me, "Around 18 months ago, we realised that people were more aware of the environment so we made a conscious decision to make sure that the cotton mills undertook the OEKO-TEX process to certify themselves so that we could certify ourselves too. All our cotton, knits, rayon and canvas fabric are now OEKO-TEX certified."

I look forward to sharing the next instalment in this four-part article series with you in issue 75. Next month I discover how Art Gallery Fabrics gets its new collections out to us, the customers, and how it shares its creative brand with customers all around the world.



Designer:  
**NAOMI  
CLARKE**

Naomi is a PhD student who loves English paper piecing. She always has a little make-up bag with her containing her fabric, thread and templates so that she can sew on the go! Find her on Instagram at [naomialicec](https://www.instagram.com/naomialicec)



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PART 2



# A POP OF RED *pouch*

Join Naomi for part two of her  
four-part EPP pouch project

BY **NAOMI CLARKE**





If you're making your own templates, don't forget to write each template letter onto your paper pieces. Please note that none of the shapes are directional so there isn't a right and wrong side to the template

FINISHED SIZE: 8½" SQUARE



## Things to remember

Use a ⅜" seam allowance throughout unless otherwise stated

## MATERIALS (FOR PART 2)

- ◆ basted shapes from Part 1 (8 Shape B/D combinations, 8 Shape C and 2 Shape A)
- ◆ Gütermann 100% polyester sew-all thread (shade 802)
- ◆ Wonder clips
- ◆ Clover Gold Eye Milliners needles
- ◆ templates

## TOP TIP!

Why not repeat your EPP block across a cushion, runner or quilt?

## JOINING THE LARGER PETALS

**1** Begin by joining the larger petals of your block. Take a Shape B/D combination block and join one Shape C to either side. **(See Pic A.)** To do this, sew from Point 1 (P1) to Point 2 (P2), then pass your needle through the fabric on the wrong side (taking care not to go through the paper template itself) from P2 to Point 3 (P3) and then sew from P3 to Point 4 (P4). **(See Pic B.)**

**2** Repeat Step 1 so that you have two Shape B/C/D combination blocks and place them opposite one another **(See Pic C.)**

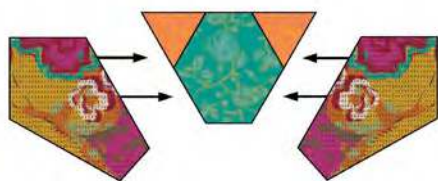
**3** Take another Shape B/D combination block and join to the right side of your two existing blocks. **(See Pic D.)** To do this, sew from P1 to P2, then, pass your needle through the fabric on the wrong side (taking care not to go through the paper template itself)

from P2 to P3 and then sew from P3 to P4. **(See Pic E.)**

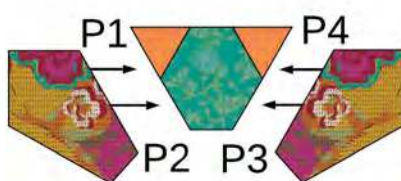
## We used

Nuncia and Matchmade collections by Pat Bravo for Art Gallery Fabrics. Discover your local stockist at [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)  
Clover Gold Eye Milliners needles, pins and Wonder Clips. Contact [clover@stockistenquiries.co.uk](mailto:clover@stockistenquiries.co.uk) to find your nearest stockist  
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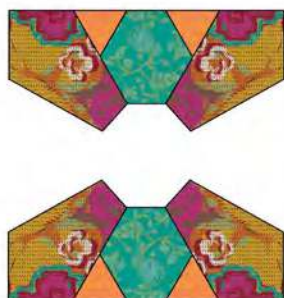




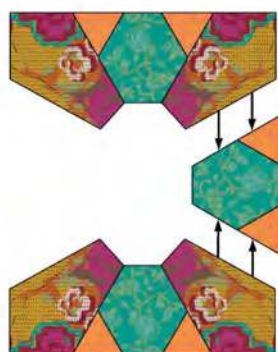
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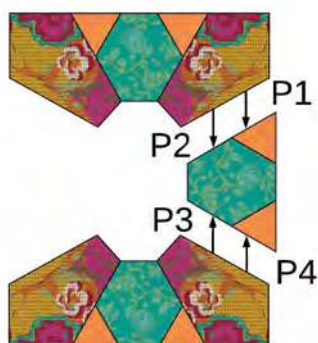
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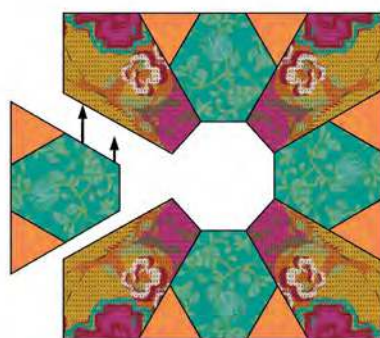
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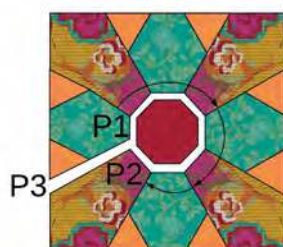
D



E



F



G



H

4 Take a fourth Shape B/D combination block, and sew one side of this to your existing blocks. (See Pic F.) This will leave you with an open edge.

5 Take a Shape A and begin to sew this into the centre of your block.

To do this, start at P1 and sew clockwise around to P2, then close up that final edge by sewing from P2 to P3. (See Pic G.)

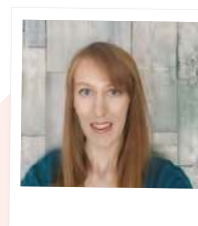
6 Repeat steps 1-5 so that you have two completed blocks (See Pic H.) ❖



Find Part 1 in issue 73, available from [www.moremags.com](http://www.moremags.com)



Discover your local stockist Art Gallery Fabrics supplier at [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)



Designer:  
**NAOMI CLARKE**

Naomi is a PhD student who loves English paper piecing. She always has a little make-up bag with her containing her fabric, thread and templates so that she can sew on the go! Find her on Instagram at **naomialicec**



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# *Sail Away* QUILT

Mix and match quarter and half square triangles to bring this stunning seaside fabric collection to life

BY **LYNNE GOLDSWORTHY**





The Ohio star block is a quilting classic and offers a great chance for practising cutting quarter square triangles

## Things to remember

Use a ¼" seam allowance throughout unless otherwise stated

**FQ** – fat quarter

**F8th** – fat eighth

**WOF** – width of fabric

**WOFQ** – width of fat quarter

**HST** – half square triangles

**QST** – quarter square triangles

## Fabric key



1473/B10



2206/1



2207/B



2210/B



2211/B



2213/B



2213/Q



2214/1



2215/1



FINISHED SIZE: 58" SQUARE

## MATERIALS

- ◆ FQ navy Linen Texture (1473/B10)
- ◆ 3¾ yards Harbour (2206/1) for backing
- ◆ F8th Icons (2207/B)
- ◆ FQ Yachts (2210/B)
- ◆ ½ yard Crabs (2211/B) for binding
- ◆ FQ Anchors (2213/B)
- ◆ 1 yard Anchors (2213/Q)
- ◆ 2¼ yards Scenic border (2214/1)
- ◆ Panel (2215/1)
- ◆ 66"-square Vlieseline 279 cotton mix 80/20 wadding
- ◆ 50wt Aurifil thread for piecing
- ◆ 40wt Aurifil thread for quilting

From Icons (2207/B), cut:  
5 3½" squares

From Yachts (2210/B), cut:  
10 4½" squares

From Crabs (2211/B), cut:  
6 2½" x WOF strips

From Anchors (2213/B), cut:  
10 1x9½" strips  
10 1x10½" strips

From Anchors (2213/Q), cut:  
2 4½" x WOF strips sub-cut into  
10 4½" squares  
2 3½" x WOF strips sub-cut into  
20 3½" squares  
7 2½" x WOF strips sub-cut into  
6 10½" lengths. Sew the remainder  
end to end and cut into 4 34½"  
and 2 38½" lengths

## CUTTING

From Linen Texture (1473/B10), cut:  
16 1" x WOFQ strips

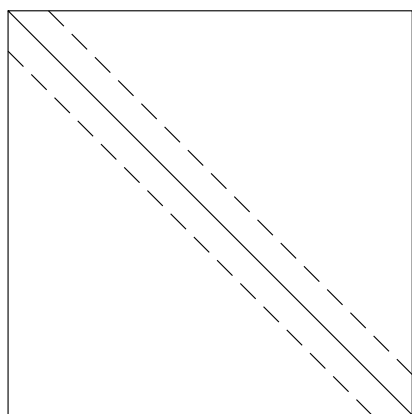
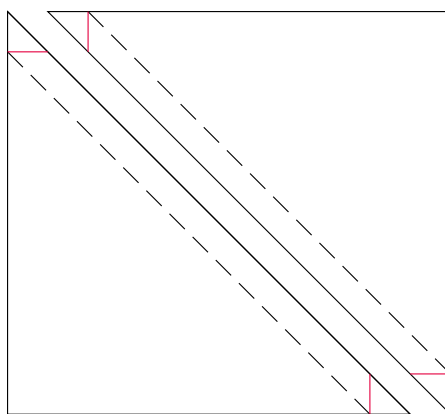
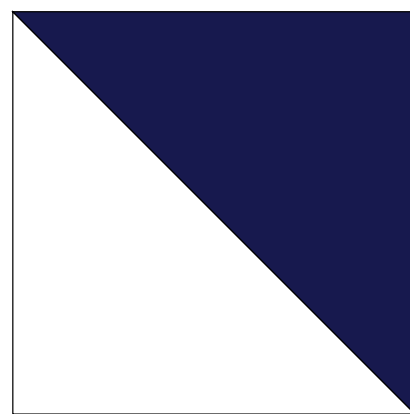
From Harbour (2206/1), cut:  
2 equal lengths

From Scenic Border (2214/1), cut:  
4 10½x38½" strips

## ASSEMBLY

1 Cut the fabric as shown above and  
cut the eight panel squares to ¼",




**A**

**B**

**C**

away from the printed edge of each.

**2** Sash the sides of each panel square with the 1" strips of navy Linen Texture. Trim the length to size, sash the top and bottom with the remaining strips of navy Linen Texture fabric and trim the length to size. Trim each block to 10½" square.

**3** To make the five Ohio Star blocks, you will first make 20 quarter square triangle (QST) units using the 4½" squares of Yachts and cream Anchors fabric. To make each pair of QSTs, place one Yachts and one cream Anchors 4½" square right sides together. Mark a diagonal line along the back of one of the squares and sew two seam lines ¼" each side of that line. (See Pic A.)

**4** Cut in half and trim off the corners. (See Pic B.) Press open (see Pic C.)

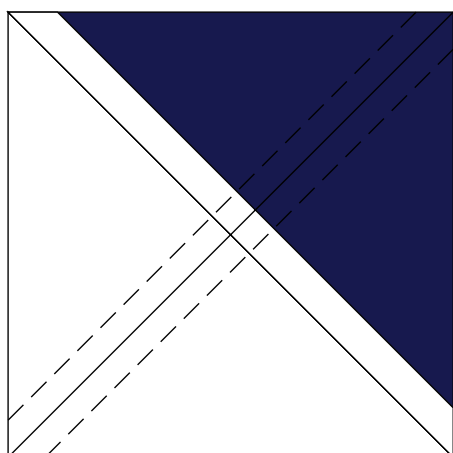
**5** Place two of these half square triangles right sides together but with the prints in opposite each other (eg Yachts facing the Anchors print and Anchors facing Yachts print). Draw a diagonal line on the back of one and

## TOP TIP!

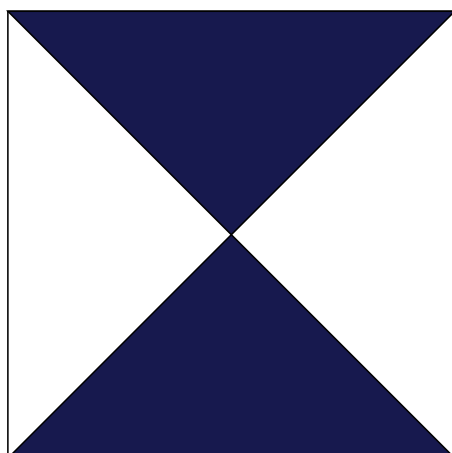
Label the reverse of your panels to ensure you sew them the right way up







D



E

## We used

Sail Away fabric collection by Makower UK. Discover your nearest stockist, visit [www.makoweruk.com](http://www.makoweruk.com) and find the most up-to-date version of this pattern at [www.makoweruk.com/projects](http://www.makoweruk.com/projects)

Discover a wide range of Vlieseline products at [www.vlieseline.com/en](http://www.vlieseline.com/en)  
Browse Aurifil thread at [www.aurifil.com](http://www.aurifil.com)

sew  $\frac{1}{4}$ " stitch either side of the line (See Pic D.) Trim the corners and press open to finish the QST units (See Pic E.)

6 Following the layout in the main image, sew the  $3\frac{1}{2}$ " cream Anchors squares,  $3\frac{1}{2}$ " icons squares and QSTs into three rows of three then sew the three rows together to make each Ohio Star.

7 Sash the sides of each star with the  $1 \times 9\frac{1}{2}$ " strips then the top and bottom with the  $1 \times 10\frac{1}{2}$ " strips of blue Anchors fabric.

8 Sew the eight panel blocks and one Ohio Star block into three rows of three, sashed together using the  $2\frac{1}{2} \times 10\frac{1}{2}$ " strips of cream Anchors fabric.

9 Sash the three rows together using the  $2\frac{1}{2} \times 34\frac{1}{2}$ " strips of cream Anchors

fabric in between the rows and on the top and bottom.

10 Sew the  $2\frac{1}{2} \times 38\frac{1}{2}$ " strips of cream Anchors fabric to each side of this piece.

11 Sew  $10\frac{1}{2} \times 38\frac{1}{2}$ " strips of Scenic Border to each side of the quilt top.

12 Sew the remaining four Ohio Star blocks to each end of the remaining strips of Scenic Border then sew those pieces to the top and bottom of the quilt top.

## FINISHING

13 Sew the binding strips end to end using diagonal or straight seams as preferred and press wrong sides together along the length to make a double-fold binding.

14 Sew the two pieces of backing fabric together. Make a quilt sandwich, basting together the back, the wadding and the top.

15 Quilt as desired then trim square, removing excess wadding and backing. This project has been quilted using wavy horizontal lines approximately 1" apart using a cream 40wt Aurifil thread on the front and back.

16 Bind to finish, taking care to mitre the corners. ♦

## Shopping



Aurifil Color Builder sets, £22.95

[www.barnyarns.co.uk](http://www.barnyarns.co.uk)

*Use your curved safety pins to help you baste and bind your quilt!*



Designer:

**LYNNE  
GOLDSWORTHY**

Lynne splits her time between her blog [www.lilysquilts.blogspot.com](http://www.lilysquilts.blogspot.com) and designing quilts for magazines, books and fabric companies



# WORKSHOP FEATURE



## Jelly Roll Rug

Valerie Nesbitt guides you through how to make this fun project which uses up wadding, jelly roll or scraps.

New online classes are released on [www.justhands-on.tv](http://www.justhands-on.tv) every Friday!



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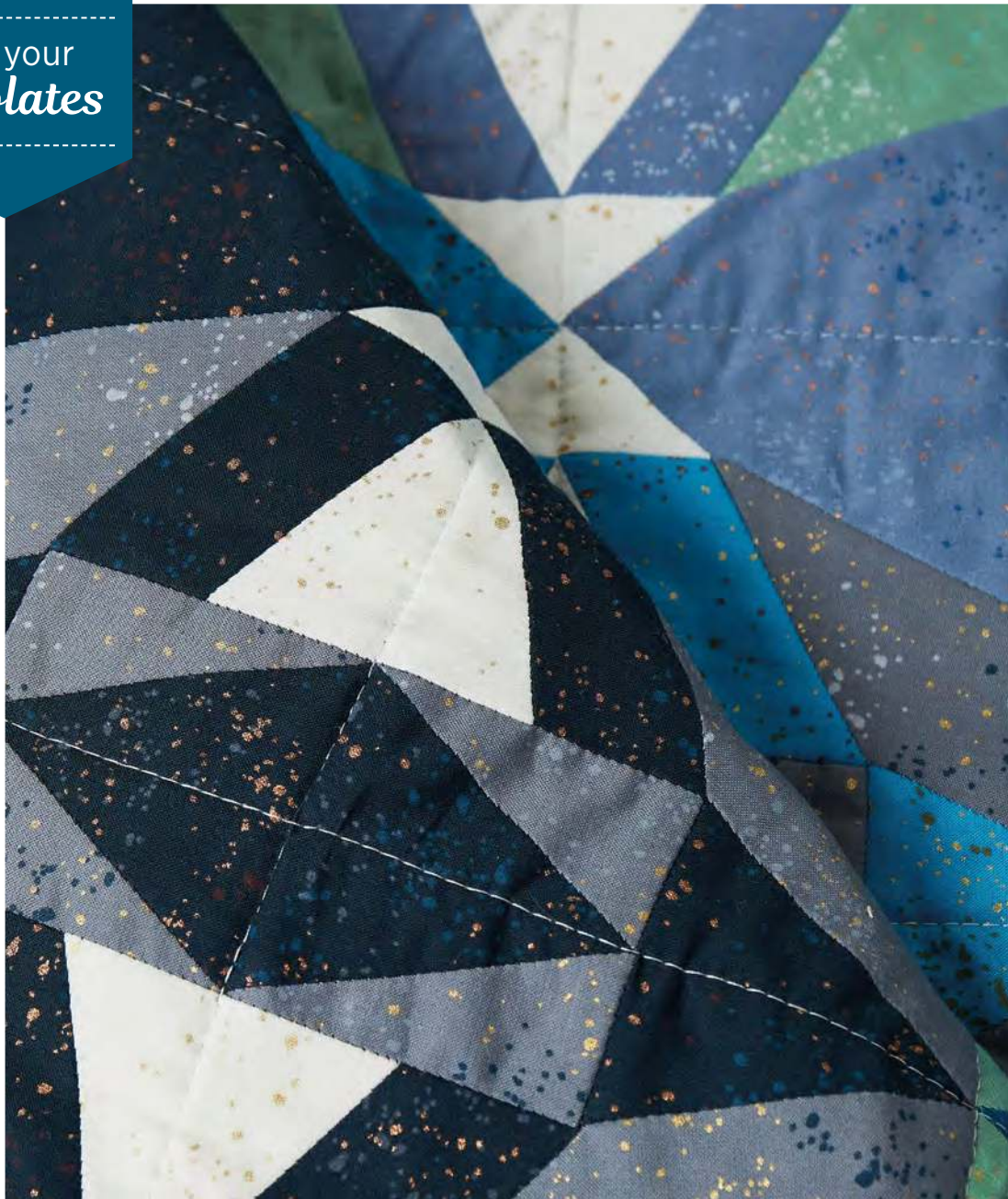


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*templates*



# *Speckled waves* **QUILT**

Capture the movement of waves travelling across the sea  
with this striking English paper-pieced lap quilt

BY **JENNY JACKSON**





Create a subtle ombré effect across your quilt by graduating your colours outwards diagonally from the lighter blue centre section to the darker corner pieces

FINISHED SIZE: 48 $\frac{3}{4}$ " SQUARE  
FINISHED BLOCK SIZE: 9 $\frac{3}{4}$ " SQUARE



## Things to remember

Use a  $\frac{1}{4}$ " seam allowance throughout unless otherwise stated

**WOF** – width of fabric

**RST** – right sides together

**EPP** – English paper piecing

**RS** – right side

## MATERIALS

- ◆ 8 different 0.5m of fabric for quilt top
- ◆ 0.5m for binding
- ◆ thread or glue for basting
- ◆ cardstock for paper templates
- ◆ 52"-square backing fabric
- ◆ 52"-square wadding
- ◆ templates

## TOP TIP!

Don't forget to save your fabric scraps to make your co-ordinating cushion

## MASTERCLASS ENGLISH PAPER PIECING TIPS:

All shapes will have dog ears once basted, do not cut these off as they will not show once sewn together. Cutting off the dog ears could risk holes near the edges of the shapes.

When English paper piecing, place the shapes you are sewing RST and use a small neat whipstitch, catching only a few threads of the fabric and do not sew through the paper piece.

Once all sides of a shape have been sewn around, remove the paper from the fabric. This will make the block easier to handle and you will be able to reuse the paper pieces for another block.

## CUTTING

From paper pieces, cut the following per block:

- 6 Shape A
- 2 Shape B
- 2 Shape C
- 2 Shape D
- 2 Shape E
- 2 Shape F
- 2 Shape G
- 2 Shape H
- 2 Shape I
- 2 Shape J

Once you have decided your fabric placements for each shape, cut one piece of fabric, adding  $\frac{1}{4}$ " around each side of the shape. Repeat this process for each block (25 blocks in total).

From binding fabric, cut:

- 7 2 $\frac{1}{4}$ " x WOF strips

## BLOCK ASSEMBLY

- 1 Baste all shapes using your preferred method (either thread or glue).





A



B



C



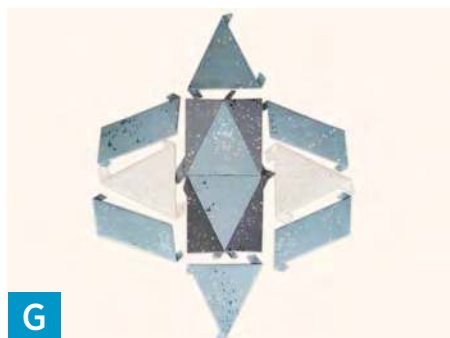
D



E



F



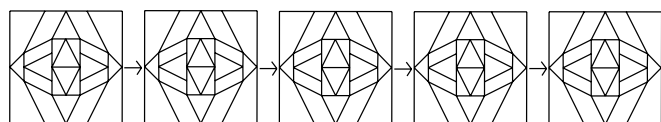
G



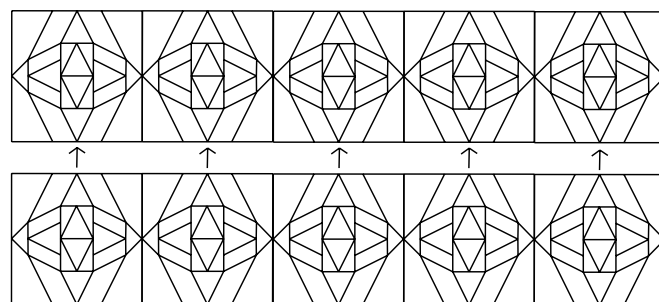
H



I



J



K

(See pics A, B, C and D for glue basting method).

2 Sew two of Shape A together (See Pic E).

3 Sew two of shapes B and C around the piece made in Step 1. (See Pic F.)

4 Sew four Shape A, two Shape D and two Shape E around the piece made in Step 3. (See Pic G.)

5 Sew two Shape F, two Shape G and two Shape H around the piece made in Step 4. (See Pic H.)

6 Sew two of Shape I and two Shape J around the piece made in Step 5. (See Pic I.)

7 You now have one completed block. Repeat steps 2-6 for each block.

8 Sew five blocks together to make one row. (See Pic J.) Repeat this process to make five rows in total.

9 Sew each row together, starting with sewing Row 2 to Row 1 (see Pic K),

then Row 3 to Row 2, Row 4 to Row 3 and Row 5 to Row 4.

10 Once all rows are sewn together, press and remove any remaining paper for the back of the quilt top.

11 Sandwich you quilt and baste together using your preferred method, then quilt as desired. Cut away any excess backing and wadding, then bind the quilt. ♦



FINISHED SIZE: 20" SQUARE



## Speckled waves CUSHION

### MATERIALS

- ◆ Use fabric leftover from the quilt or five different fat quarters
- ◆ 0.5m fabric for cushion back
- ◆ 21"-square wadding
- ◆ 20"-square cushion insert
- ◆ templates

### CUTTING

From paper pieces and fabric (per block), cut:

4 blocks in total (see quilt instructions)

From cushion back fabric, cut:

2 19½x13½" rectangles

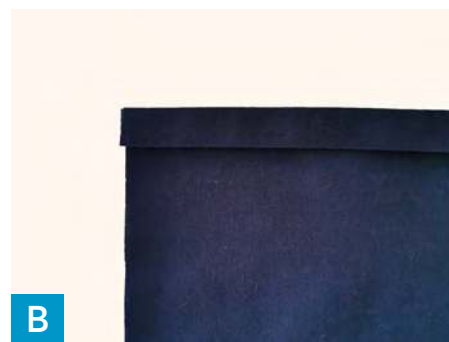
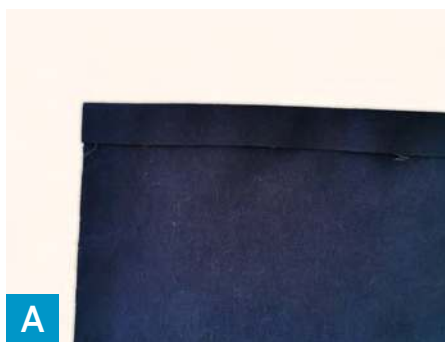
### ASSEMBLY

1 Make four blocks (refer to steps 1-6 in the quilt instructions for block construction).

2 Sew blocks one and two together.

### We used

Speckled by Ruby Star Society for Moda. Discover your nearest UK stockist at [www.winbournefabrics.co.uk](http://www.winbournefabrics.co.uk)



3 Sew blocks three and four together.

4 Sew these two sets of blocks together to make a square.

5 Press the cushion front and remove all paper pieces from the back.

6 Baste the cushion front to the wadding using your preferred method, then quilt in your desired pattern and cut away any excess wadding.

7 Take one of the cushion back pieces and fold the bottom length of the fabric over by ½". Press. (See Pic A.)

8 Fold over again by ½" and press. (See Pic B.)

9 Top-stitch ¼" away from the folded edge.

10 Repeat steps 7-9 using the other piece of cushion back fabric, this time folding the top length over twice.

11 Place the cushion front RS up and place your first backing piece RS down, lining up the raw edges with the top of the cushion front and side edges, then pin in place. (See Pic C.)

12 Place the second backing piece RS down, lining up the raw edges with the bottom of the cushion front and side

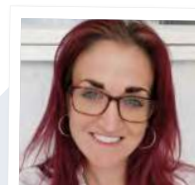
edges, then pin in place. Be aware that the bottom piece of fabric will overlap the top piece. (See Pic D.)

13 Using a ¼" seam allowance, sew all around the edge of the cushion. (See Pic E.)

### TOP TIP!

Clip the corners off to reduce the bulk

14 Turn the cushion the right way out to finish.



Designer:

**JENNY JACKSON**

Jenny Jackson has a passion for all things quilting and loves English paper piecing. She enjoys doing live demonstrations on social media and teaching classes. You can follow Jenny's quilting adventures by following her on Instagram at [hashtagsew](https://www.instagram.com/hashtagsew), visiting her website [www.hashtagsew.com](http://www.hashtagsew.com) and subscribing to her YouTube channel



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# FABRIC FOCUS

Our favourite fabric finds this month

## PLAYROOM

BY MISTER DOMESTIC FOR  
ART GALLERY FABRICS

Mathew Boudreaux, aka Mister Domestic, cleverly captures the energetic nature of a playroom in his colourful new collection.

Playroom boasts modern colours and dynamic motifs reminiscent of a child's creative space. Expect finger paint, beads and alphabet letters that will inspire your imagination and bring plenty of fun to your patchwork projects.

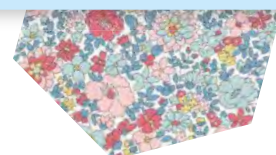
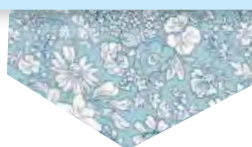
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## FLOWER SHOW SPRING BY LIBERTY FABRICS

For iconic floral prints, Liberty Fabrics is always a reliable choice. Its new collection Flower Spring Show features pretty, vintage designs showcasing Liberty's signature style that would be perfect for your spring makes. Soft, neutral tones are juxtaposed with bold, densely-coloured prints to give the range a timeless and versatile feel.

SEE MORE GORGEOUS DESIGNS AT  
[www.woolwarehouse.co.uk](http://www.woolwarehouse.co.uk)







## MOONSCAPE BY DEAR STELLA

Moonscape by Dear Stella features an extensive range of modern colours each peppered with stylised dots of varying scales. This low-volume cotton is ideal when used as blenders or backing fabric, giving the range diversity and season-spanning appeal.

FIND A RANGE OF PRINTS AT  
[www.reticulefabrics.co.uk](http://www.reticulefabrics.co.uk)

SEW  
MANDY MUNROE'S  
QUILT  
on page 64!

## PURE SOLIDS BY ART GALLERY FABRICS

It's always useful to have a stash of solid colours to balance busy prints or expand your designs. We're huge fans of these Pure Solids from AGF which are OEKO-TEX certified and promise beautiful softness and dreamy hues. AGF's newly improved dip-dye technique gives these shades a bold and durable finish with colours that truly pop.

FIND A STOCKIST NEAR YOU BY VISITING  
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DISCOVER  
PAULA STEEL'S  
QUILT  
on page 12!







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# QuiltNow

## ISSUE 74 TEMPLATES

You can also download  
templates for all projects  
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Note: some templates include  
a  $\frac{1}{4}$ " seam allowance

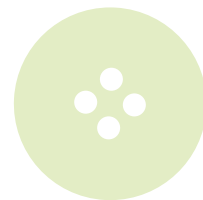
PULL OUT & KEEP





CARGO BAG & GLASSES CASE

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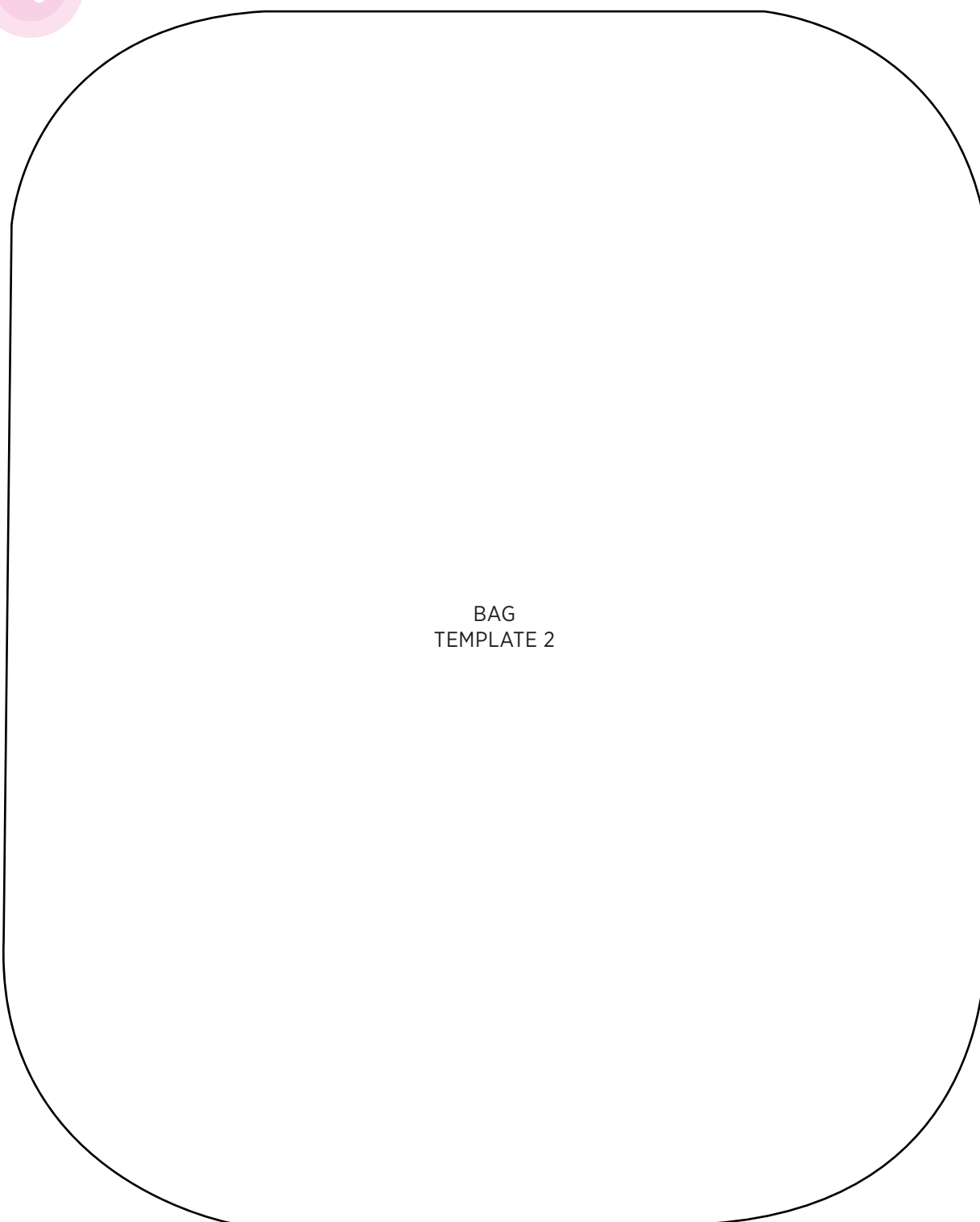
BAG  
TEMPLATE 1





CARGO BAG & GLASSES CASE

PAGE 58



BAG  
TEMPLATE 2





CARGO BAG & GLASSES CASE

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GLASSES CASE  
TEMPLATE 1

GLASSES CASE  
TEMPLATE 2

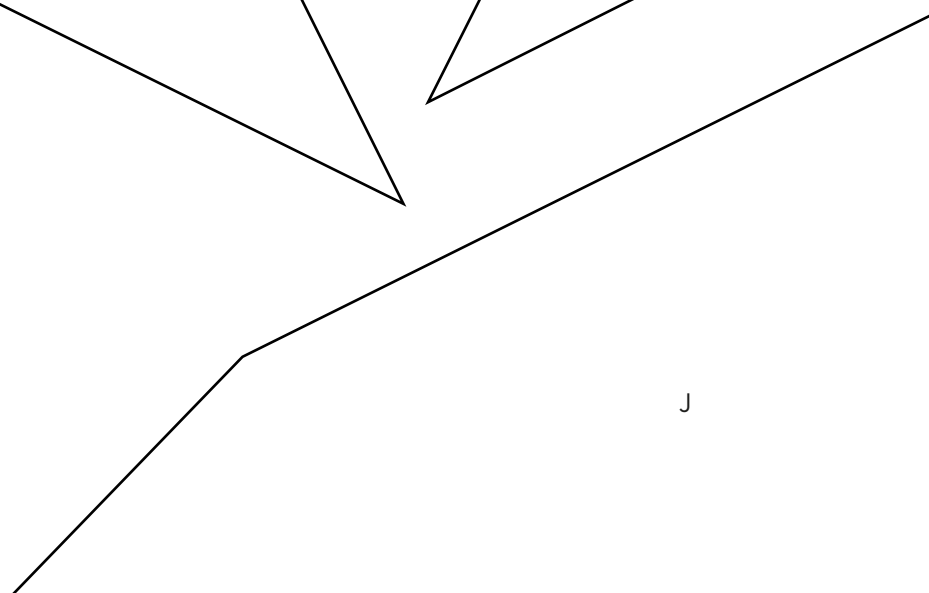
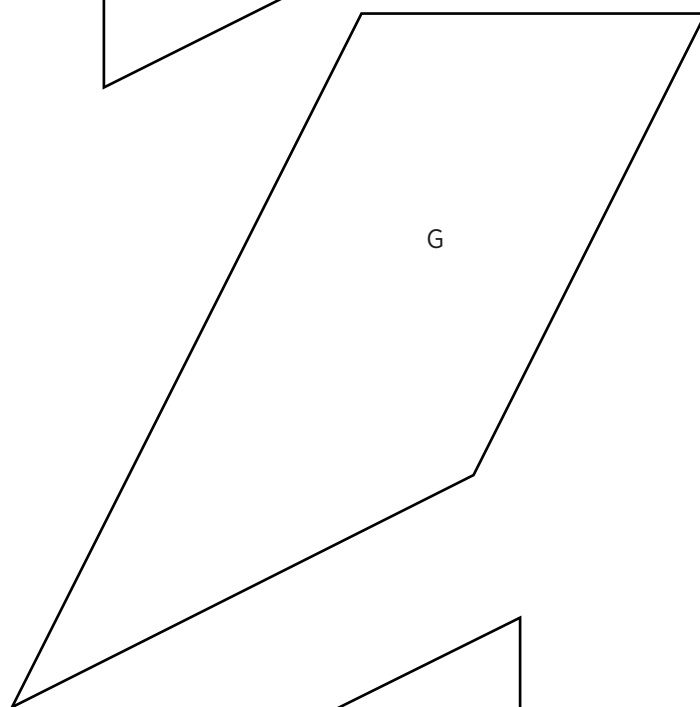
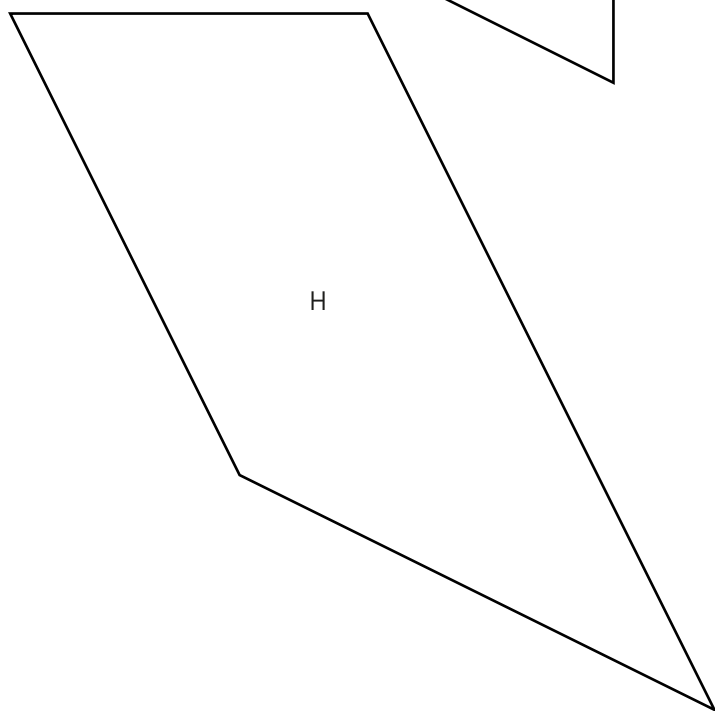
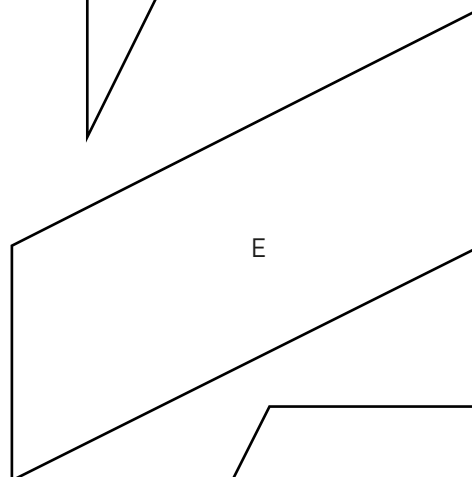
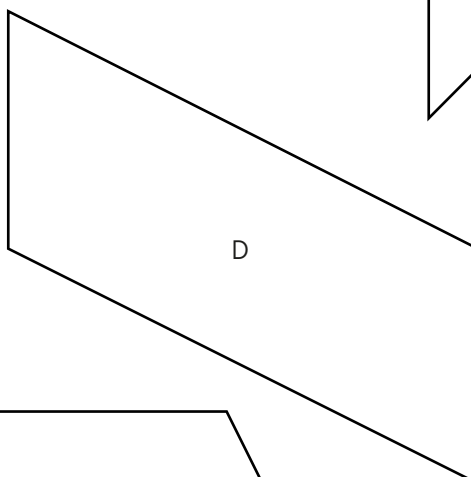
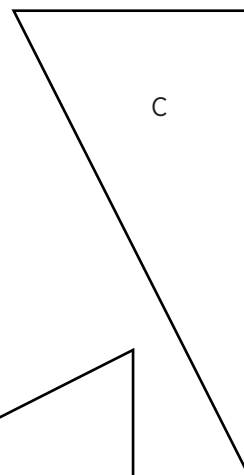
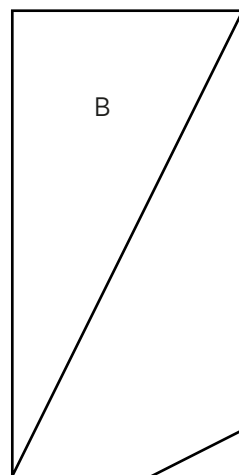
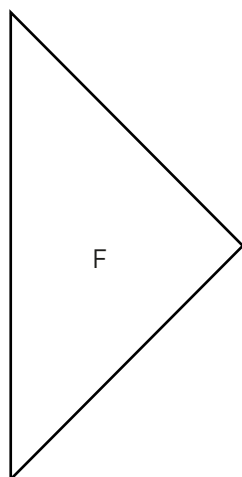
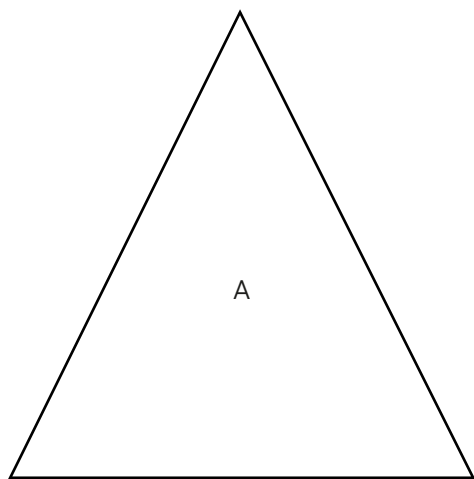
CUT ON FOLD

GLASSES CASE  
TEMPLATE 3





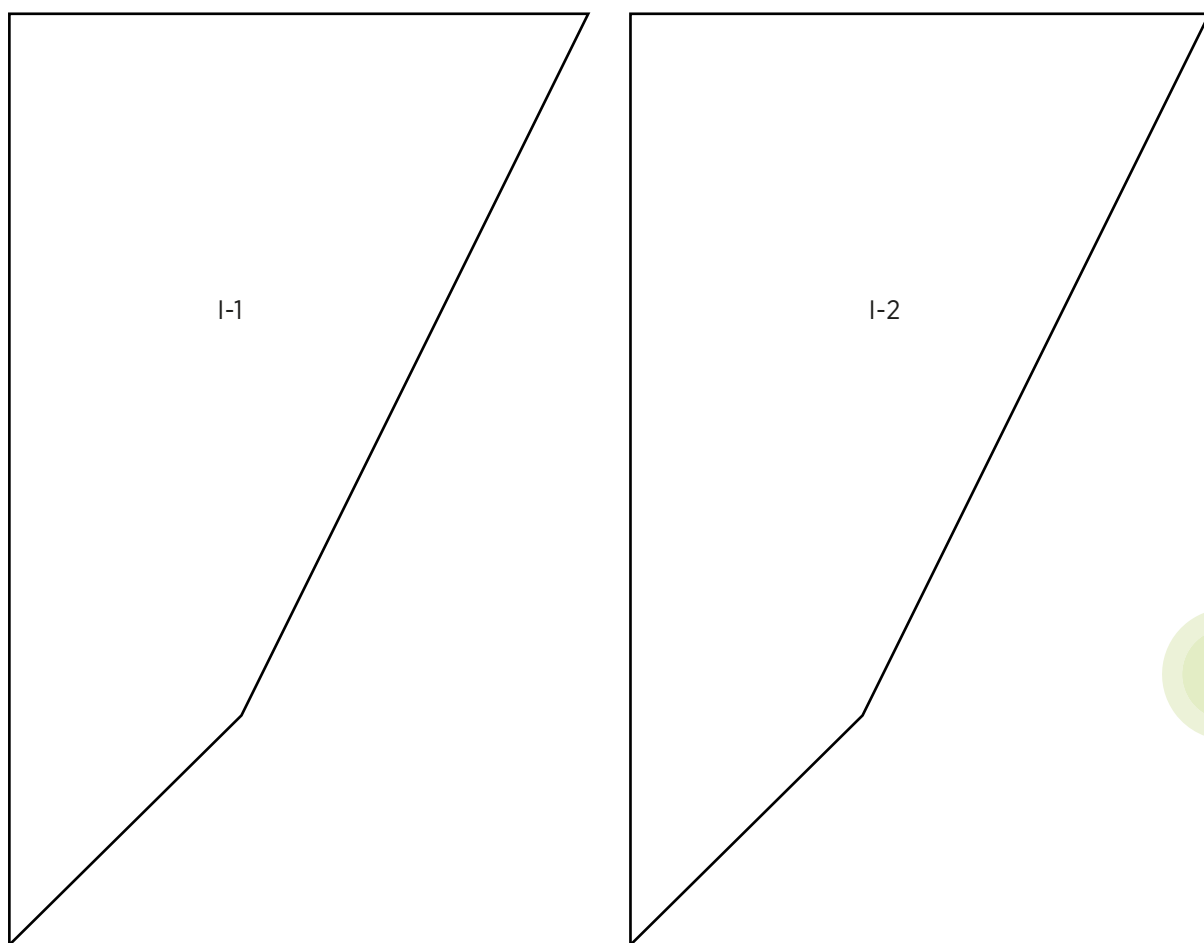
**SPECKLED WAVES QUILT**  
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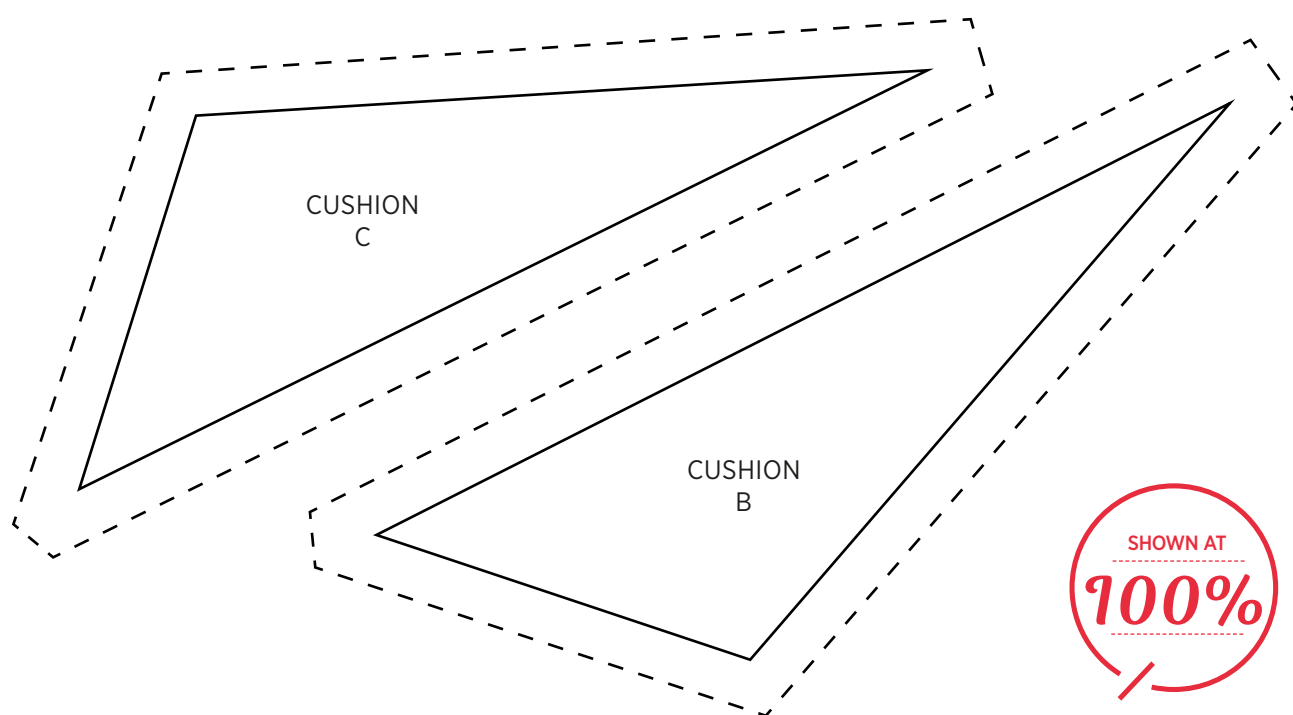
# SPECKLED WAVES QUILT

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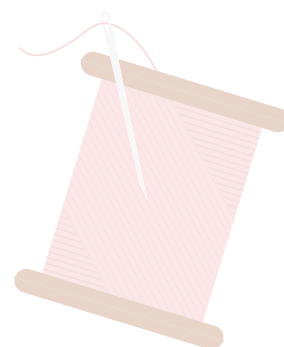
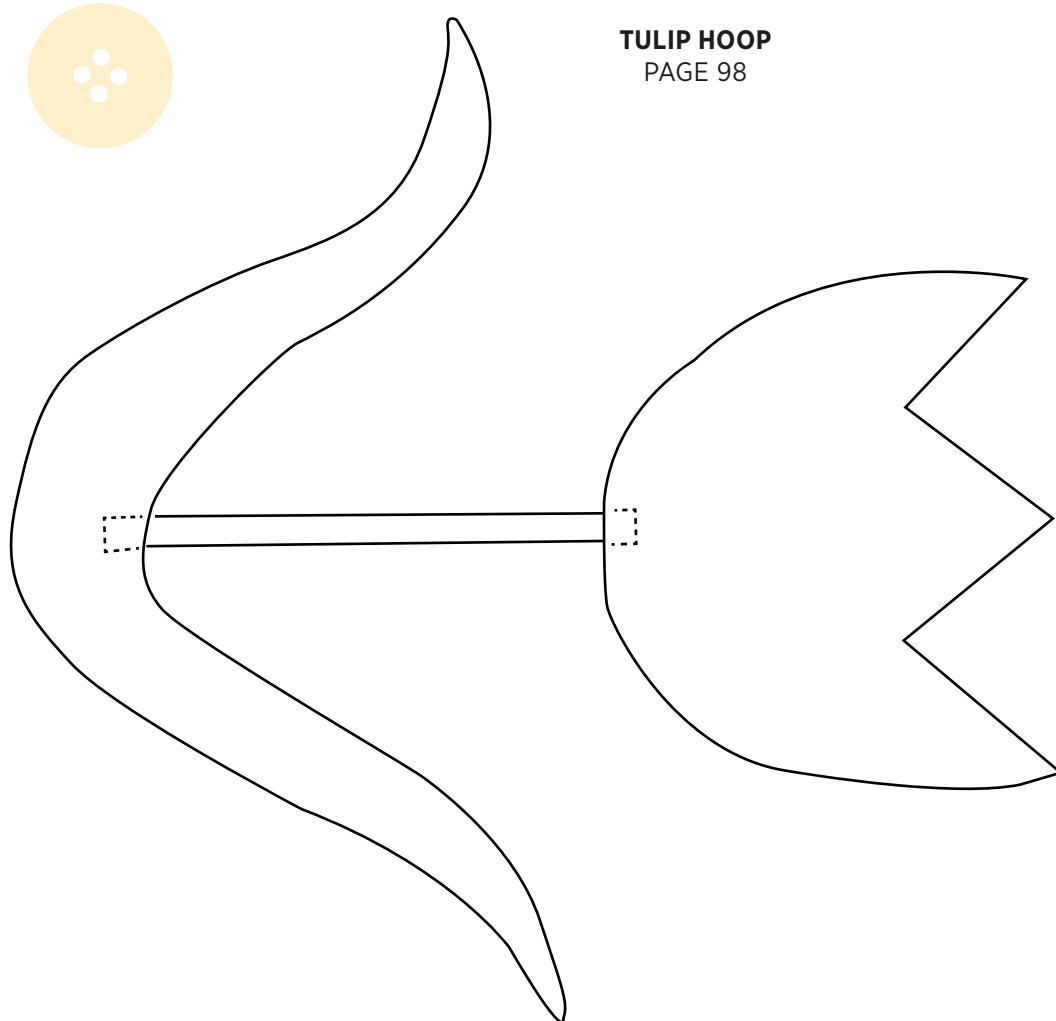
# TILE ART CUSHION & POUCH

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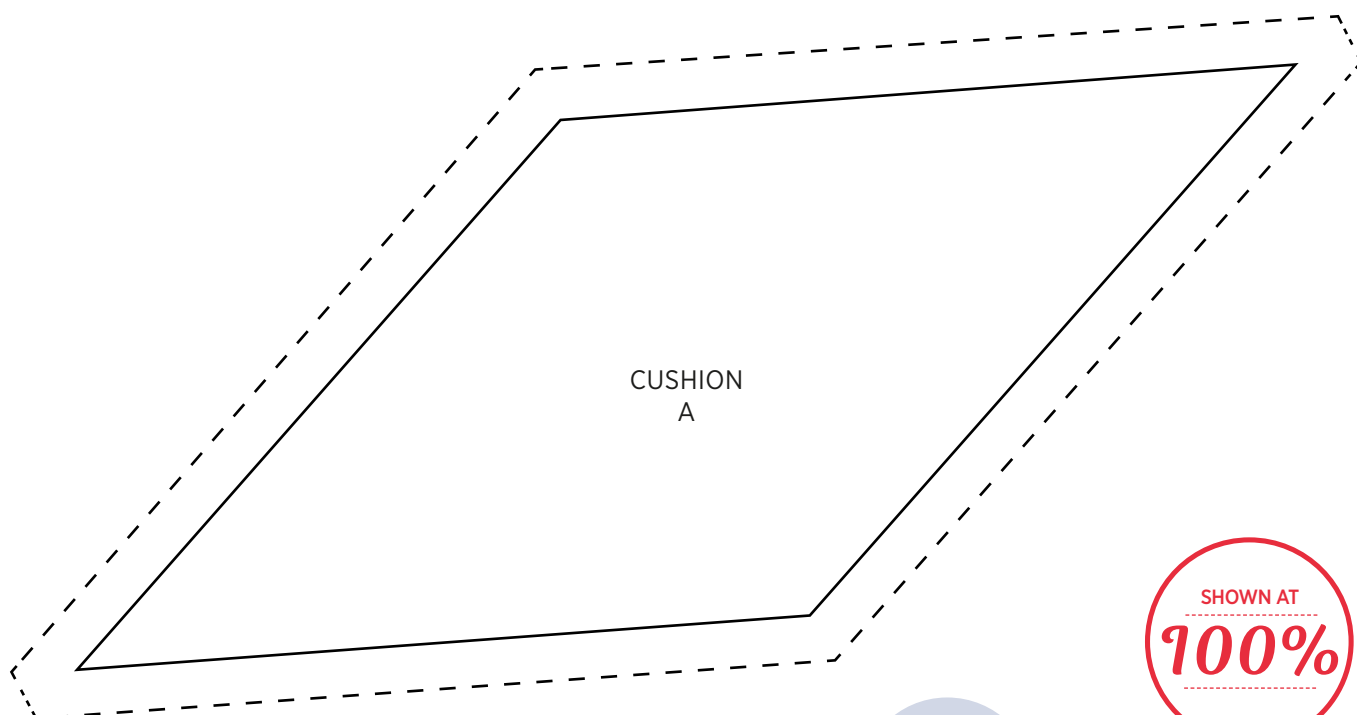




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TILE ART CUSHION & POUCH

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POUCH







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# QUILTING ADVENTURES WITH... **STUART HILLARD**

Join Stuart Hillard as he unveils his sewing space and reveals what makes it a haven of quilting creativity



Surround yourself  
with inspiration and  
the ideas will flow

Making the transition between sewing and quilting for a hobby and making it my full-time job involved one very important step which I should have made years before – getting my own special and dedicated place to sew!

I don't know why it took me so long. I spent years clearing the kitchen table every time I wanted to sew something, lugging out the machine, searching in cupboards for thread, and woe betided me if I broke a needle and needed to find a new one! It was exhausting to do and it was only when I really thought about how many times the guest bedroom actually got used and compared it with my

daily need to sew that the decision was made and my sewing room was born! The carpet came up and was replaced with easy-to-clean and dropped-pin-friendly vinyl, a comfy swivel chair and adjustable-height table came in, and the lighting got a bright and functional makeover.

Storage is hugely important in a sewing room of course – as Instagrammable as open shelving looks it's not the best solution for storing light-sensitive fabric and thread. I prefer stackable shelving units with bin-style boxes that my stash is very loosely sorted into. I've organised

my fabric into broad colourways but fabric is moved around depending on my mood and current project. Working on scrappy projects is easy now that I can simply pull the bins out and instantly see what I have and having easy access to scraps means they actually get used!

“I've organised my fabric into broad colourways but fabric is moved around depending on my mood and current project”



I have a huge library of quilting books that I've collected over the years. I started with pattern collections but slowly refined my choices and now tend to buy books which are more technique-based. They're not sorted into any kind of order and searching for the right title is all part of the fun. I keep files which house my collection of magazines and these are also stored in my sewing room along with copies of all the patterns I've written and workshops I teach. Fabric and thread need organising, but so do ideas and inspiration, and it's just as important to have somewhere to store the sketches, photos and swatches that are made.

I have a pinboard, which is essential for anyone's craft room and can be a daily source of inspiration. There's also a comfy chair for when I just need to sit back and relax, flick through a book and lose myself in someone else's ideas. I also have my Bose speaker, the best present I never wanted and now can't live without, for music, an audio book or podcast for when I need a little noise.

Most importantly, I have a 'Do not disturb' sign that I can hang on the door. I don't always use it but when I do I know that I can retreat into my little piece of heaven and be surrounded by colour, fabric, patterns and thread, and if people come to stay, we know a great B&B in the village!

*Stuart*

“I have a pinboard, which is essential in anyone's craft room and can be a daily source of inspiration”

## DISCOVER MORE

about Stuart Hillard and see what he's working on at [stuarthillardsews](#) on Instagram





Use your  
*templates*



### *We used*

Vlieseline wadding and interfacing, available from [www.six-penny.com](http://www.six-penny.com) and [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)

Legendary by Pat Bravo and Denim Studio Art Gallery Fabric ranges. To discover your local stockist for Art Gallery Fabrics and Prym products, visit [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)

# Cargo BAG SET

Debbie demonstrates how to bring a professional touch to your bagmaking

BY **DEBBIE VON GRABLER-CROZIER**





The devil really is in the detail! Save up scraps of fabric, ribbon and faux leather to add labels, tassels and contrast binding to your handmade bags

BAG FINISHED SIZE: 11½X7½X2"

## Things to remember

Use a ¼" seam allowance throughout unless otherwise stated

**FQ** – fat quarter

**F8th** – fat eighth

## MATERIALS

- ◆ 40cm Canyon Sunset Solid Textured Denim from the Denim Studio (heavier denim)
- ◆ 70cm Legendary Femme Metal Bold co-ordinating lining fabric
- ◆ 50cm Vlieseline H630 fusible wadding
- ◆ F8th Vlieseline S320 fusible interfacing
- ◆ 80cm Vlieseline Style-Vil foam interfacing
- ◆ 60cm Prym heavy duty double-opening plastic zipper
- ◆ 18cm Prym heavy duty black plastic zipper
- ◆ 16cm Prym heavy duty black plastic zipper
- ◆ black 30mm Prym webbing
- ◆ 30mm Prym silver rectangle rings
- ◆ 30mm Prym silver bag slider
- ◆ fray stopper
- ◆ label for the front (optional)
- ◆ faux leather or ribbon for zipper pull (optional)
- ◆ templates

2 11x15cm rectangles for front pocket slip pocket  
2.4m bias binding for inner seams

### From webbing, cut:

120cm-long for main strap  
2 8cm-long gusset tabs

### From H630 fusible wadding, cut:

Use the same templates and measurements as for bag where no template is used and then trim 0.5cm away to keep the interfacing out of the seams. This reduces bulk and makes sewing easier.  
Front pocket front panel (Template 1)  
2 4x22cm front pocket zipper panel outers  
7x47cm front pocket outer base gusset  
2 main front and back outer panels (template)  
2 5.5x45cm top zipper outer panels  
10x43cm outer base gusset panel

### From S320 fusible interfacing, cut:

2 10x18cm rectangles for main slip pockets 9x13cm rectangle front section slip pocket. Once you have stitched the first block (following the instructions overleaf) and you are happy with your colour combinations, follow each cutting instruction 29 more times.

## CUTTING

### From denim, cut:

front pocket front outer panel (Template 1)  
2 main front and back outer panels (Template 2)  
2 4x22cm front pocket zipper panel outers  
7x47cm front pocket outer base gusset  
2 5.5x45cm top zipper outer panels  
10x43cm outer base gusset panel

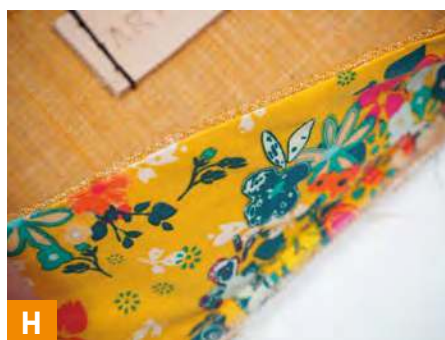
### From lining, cut:

front pocket front lining (Template 1)

2 front pocket zipper panel linings  
7x47cm front pocket base gusset lining  
19x25cm front pocket zipper box pocket lining  
front pocket back lining (Template 1)  
2 main linings front and back (Template 2)  
2 5.5x45cm rectangles for top zipper panel linings  
10x43cm rectangle for main base gusset panel lining  
4 12x20cm rectangles for inner slip pocket pieces







## ASSEMBLY

**1** Make side tabs for the main strap by folding the webbing in half and enclosing a rectangle ring into each. Stitch closed. Combat any fraying using some fray stopper. Treat the ends of the main strap with the fray stopper too and stitch one end to the middle bar of the bag slider.

**2** Fuse H630 to all of the outer denim panels remembering to trim it back as directed above to keep the bulk out of the seam allowance.

**3** Make the front zipper box pocket next. Shorten the 16cm zipper to 14cm. To shorten, sew across the non-opening end a few times (hand sewing is better with a heavy duty zip rather than using a machine) and then cut the excess off. This also removes the rather clunky stopper that was there originally.

**4** Find the vertical centres of both the front outer denim panel and

the zipper box pocket lining. Measure down 3.5cm from the top edge of the front pocket panel and make a series of horizontal marks. With the right sides together, line the two vertical centres up and pin one short end of the lining to the denim outer.

**5** Measure down 2cm on the lining itself and mark a horizontal box 1cm deep and 14cm long. This is the sewing line. Down the middle of this box, also working horizontally, mark a second line with angles at either end. This is the cutting line. **(See Pic A.)**

**6** Sew around the sewing line and cut along the cutting line and 'post' the lining through the gap. Smooth out on the back and top-stitch the shortened 16cm zipper into the space. **(See Pic B.)**

**7** Complete the pocket by bringing the other short end to meet the first and sewing the sides and top of the



pocket. Add your label if you are using one centrally just under the zipper box pocket. Lay this panel onto some slightly larger foam interfacing and attach. Trim the foam back. With the wrong sides together, baste the lining to the back of the pocket front.

**8** To make the top zipper, use the 18cm zipper and the panels cut for this part of the bag. Make a sandwich with a zipper outer panel and a zipper lining panel and the zipper in between. **(See Pic C.)** Sew along the zip, flip it over and top-stitch. Repeat for the other side.



**9** Take an interfaced outer gusset and a lining piece, and make a sandwich on the end of the zip with the right sides facing. (See Pic D.) Sew across and flip it over before top-stitching. Fit the gusset and then trim before sewing the other end of the zip. Repeat for the other end of the zip.

**10** Attach the front of the pocket to the gusset. Use bias binding inside to cover the raw edges. (See Pic E.)

**11** For the slip pockets, they are each made in the same way so make them together and they will be ready for the main lining. Fuse the S320 interfacing centrally to the wrong side of one of the slip pocket panels. This will be the outer and the interfacing is the actual finished size of the pocket.

**12** Place a piece without interfacing and the interfaced outer right sides facing, then sew all around the very edge of the interfacing (see Pic F), leaving a turning gap in the base. Clip across the corners and turn out through the gap in the base. Press the pocket so that the edges are perfect and the pocket is ready to use. Attach the slip pockets in each case with a narrow topstitch. The front section slip pocket is sited centrally onto the rear lining 4cm down from the top edge of the lining panel.

**13** The internal slip pockets are also sited centrally 6cm down from the top and attached with a narrow topstitch. Because they can gape due to their larger size, divide them up with vertical seams.

**14** Take the main front panel and site the back lining of the front pocket onto it 1.5cm up from the bottom and in the dead centre, attach with a machine basting stitch (See Pic G.)

**15** Take the front pocket and turn it over to look at the raw seams at the back. Turn these under by 0.5cm and press them. Repeat with the lining so that you have a nice edge. (See Pic H.)

**16** A thin bead of fabric glue can help to keep layers together

## TOP TIP!

For Style-Vil foam interfacing, fit and cut as you go. Pin your piece to be interfaced onto a slightly larger piece of foam then machine-baste to attach and trim the interfacing back



while you work. I like to carefully trim the foam back here too to make it easier to make a perfect edge. When you are happy, site the pocket over the basted section on the back and top-stitch right around twice, covering the raw edge of the pocket back. (See Pic I.)

**17** Attach the back panel to the foam interfacing and trim. Attach the inner slip pockets to the lining panels as directed if you have not already done so. Make up the gusset for the main zipper exactly as you did for the front pocket.

**18** For the main gusset, shorten the main zipper to 40cm and add a tab with a rectangle ring at each

end of the zipper. (See Pic J.) Trim the panel to 10x42cm.

**19** Attach the fitted gusset to the front and back of the bag as you did before, trimming it as needed. Have the zipper open for this so that you can turn the bag the right way out once you are finished.

**20** Bind the inner raw edges and attach the main strap by taking the free end through the rectangle rings on one side of the bag, back through the bag slider and attach it at the other rectangle ring.

**21** Decorate the zipper pulls with your chosen embellishment to finish. ♦



BAG FINISHED SIZE: 9X5X1"



# Cargo GLASSES CASE

## MATERIALS

- ♦ FQ Canyon Sunset Solid Textured Denim from Denim Studio (heavier denim)
- ♦ FQ Femme Metale Bold Legendary for lining
- ♦ FQ Vlieseline Style-Vil foam interfacing
- ♦ F8th Vlieseline Decovil I Light fusible Interfacing
- ♦ F8th Vlieseline H630 fusible wadding
- ♦ 13mm silver Prym Sport Mini press fasteners
- ♦ Faux leather or ribbon for zipper pull (optional)
- ♦ templates

## CUTTING

### From denim, cut:

2 front and back sections (Template 1)  
flap outer (Template 2)  
outer gusset (Template 3)

### From lining, cut:

2 front and back sections (Template 1)  
14x25cm rectangle for flap lining  
gusset lining (Template 3)

### From Decovil I Light, cut:

flap piece (Template 2)

## ASSEMBLY

1 Begin with the flap. Fuse the Decovil I Light to the wrong side of the flap outer. Fuse the H630 wadding to the wrong side of the flap lining. The lining is not cut out. This is because, with the thickness necessary to make a professional flap and the normal fabric shifting, it is easier to fit it and sew it first and then trim afterwards.



2 Place the interfaced denim outer onto the interfaced lining, right sides together and sew the flap around, leaving the back open.

3 Trim the flap lining to the same size and shape as the outer and notch the curve on the front corners. (See Pic A.) Turn out through the back and press the flap so that the edges are perfect. Top-stitch the sides and front only.

4 Attach the female halves of two press fasteners to the flap, about 4.5cm out from the centre point on each side. (See Pic B.)

5 Lay the denim front and back outers and the gusset onto the Style-Vil foam interfacing and attach with a narrow machine basting stitch. Trim back the excess foam.

6 Take the back panel and the flap and attach the flap to the top of the back panel. (See Pic C.) Sew the front and back outers to the gusset.

7 Fit the male half of the press fastener to the front of the case. (See Pic D.)

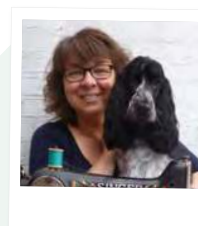
8 Sew the lining front and back and gusset, this time leave a turning gap in the base of the lining.

9 With outer the right way out and lining inside out, slide lining on over the outer and line up seams. Pin or clip.



10 Sew around the top of the pencil case without leaving a gap and turn right way out through the gap in the lining. Close the gap. Stuff the lining down into the case and top-stitch the top edge.

11 If you find the front sagging you can combat this by sewing the front corners using strong thread (like perle Coton A Broder). (See Pic E.) ❖



Designer:

**DEBBIE VON  
GRABLER-  
CROZIER**

Debbie has been a craft writer for 17 years, she loves writing and designing for craft magazines in the UK, USA, Australia and South Africa  
[www.sallyandcraftyvamp.blogspot.co.uk](http://www.sallyandcraftyvamp.blogspot.co.uk)





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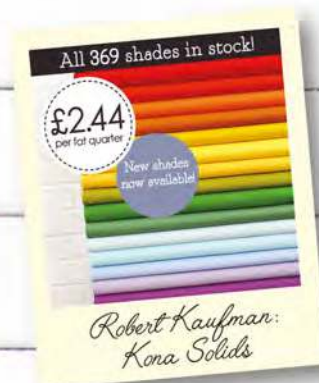
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# *Panoramic* **COASTLINE QUILT**

Construct a patchwork panorama to symbolise the coastline stretching as far as the eye can see

BY **MANDY MUNROE**





In varying shades of blue, Sand and Brick, this quilt is put together in strips, depicting a coastline with a glimpse of a bay in each row. It consists of three blocks across and six rows

FINISHED SIZE: 50½X62½"



## Things to remember

Use a ¼" seam allowance throughout unless otherwise stated

**WOF** – width of fabric

**FQ** – fat quarter

**F8th** – fat eighth

## MATERIALS

- ◆ 6 FQs blue or turquoise (some FQs can be repeated)
- ◆ 5 F8ths Sand/yellow
- ◆ 6 F8ths Brick/pink
- ◆ 60" mid grey for sashing & binding
- ◆ 55x65" backing fabric
- ◆ 54x64" wadding
- ◆ neutral thread for piecing
- ◆ matching variegated thread for machine-quilting
- ◆ ¼" foot and walking foot if machine-quilting

## Note

The fabric is directional, please bear this in mind when cutting and piecing

## ASSEMBLY

For each block you need a shade of blue and contrasting Sand or Brick fabric. Make three blocks at a time (one row).

**From each of the six blue fabrics, cut:**  
2 7½" x WOF strips with the print running horizontally, cross-cut these into:  
14½x7½", 10½x7½" and 6½x7½" pieces

**From each of the Sand/yellow fabrics, cut:**  
8 2½"x7½" strips with the print running vertically

**From each of the Brick/pink fabrics, cut:**  
8 2½"x7½" strips with the print running vertically

**From grey fabric, cut:**  
12 2½"x8½" strips, for vertical sashing  
7 50½x2½" strips for horizontal sashing

## BLOCK ASSEMBLY

**1** For the top row use the largest blue piece (14½x7½"). (See Pic A.)

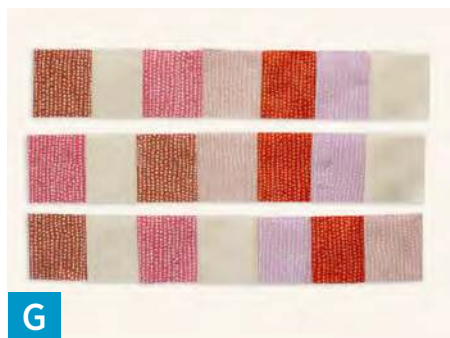
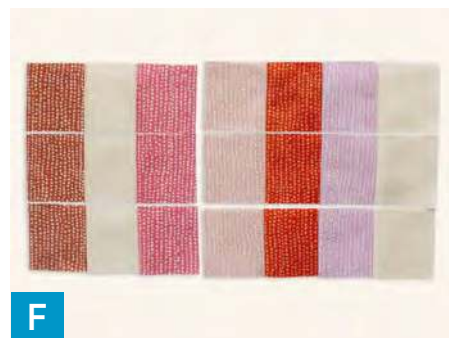
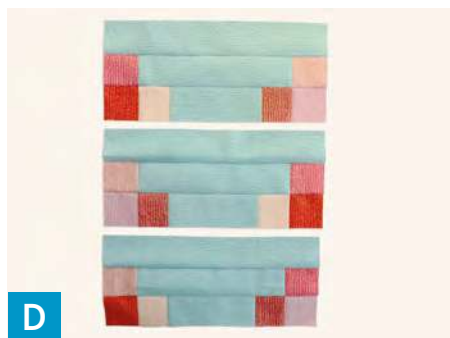
**2** For the middle row, lay out a 2½x7½" strip of Sand or Brick, the blue 10½x7½" piece and another 2½x7½" strip in the same Sand or Brick colour group. Join the strips to the blue and press the seams outwards. (See Pic A.)

**3** For the bottom row, lay out two different 2½x7½" strips from the same colour group, the blue 6½x7½" piece, and two different 2½x7½" strips from the same colour group. (See Pic A.)

**4** Cut each of the three rows above into three 2½x7½" strips. (See Pic B.)

**5** Lay out a top strip, a middle strip and a bottom strip as shown for each block. The middle and bottom strips can





be rotated 180° to give different colour combinations. Create three of these groups. (See Pic C.)

6 Pin the three rows together and sew along the long edges. Press the seams upwards. See Pic D for the blue/Brick version.

7 Repeat for the other five rows of the quilt so that you have three blocks for each of the three blue/Sand versions and three blocks for each of the three blue/Brick versions.

8 Select and lay out seven 2½x7½" strips from the same colour group in different positions. (See Pic E.)

9 Sew these into sets of three and four with different tones on the outside so the strips can be rotated. (See Pic F.)

10 Press and cross-cut into three 2½" strips. Referring to the other two blocks from the same row, rotate as necessary and sew into strips of seven squares, making sure none of the colours repeat. (See Pic G.)

11 Pin and sew to the bottom of each block from Step 7. (See Pic H.)

### VERTICAL SASHING (PIECED BRICK ROWS)

12 For blue/Brick rows 2,3 and 4 only, cut any leftover 2½"-wide strips into 2½" squares.

13 Lay out the three matching blocks into a row with a space in between each. Select four squares within the colour group and, maintaining the vertical direction of the print, sew into a vertical strip. Press the seams downwards. (See Pic I.)

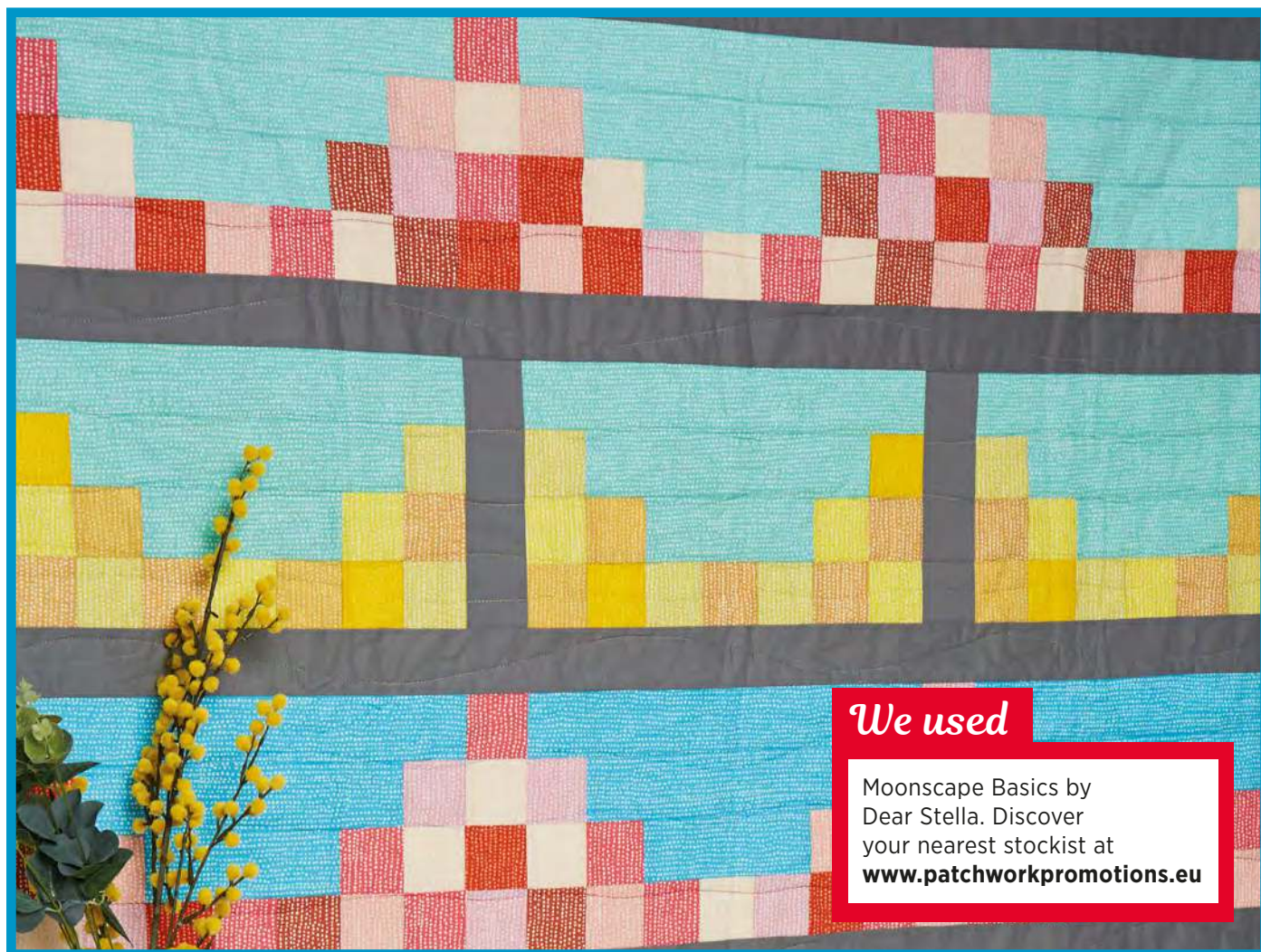
14 Pin the seams to lock in and sew to join the blocks.

15 Create another vertical strip of four squares to join the remaining block and add one to each end of the row, resulting in 16 squares.

### TOP TIP!

Select varying tones in different positions in the middle section as they will be sewn together later. Select two different colours for the outside strips so you have more options to rotate the strips later





### We used

Moonscape Basics by Dear Stella. Discover your nearest stockist at [www.patchworkpromotions.eu](http://www.patchworkpromotions.eu)

**16** Repeat for the other two blue/Brick rows.

### VERTICAL SASHING (GREY FABRIC)

**17** For blue/Sand rows 1, 3 and 5 only, sew a grey 2½x8½" strip between each block and at each end of the row.

**18** Press. Each row will now measure 50½" long.

### JOINING THE ROWS

**19** Add a 50½x2½" sashing strip to the bottom of each row. Join the rows and add a final sashing strip to the top. Give the completed quilt top a good press.

### FINISHING

**20** Layer up the quilt sandwich and pin to baste.

**21** Attach a walking foot and change to a longer stitch length. Anchor the layers with a gentle wavy line of stitching across the horizontal grey sashings.

**22** Change the thread colour to match each section and quilt more ripples.

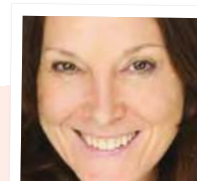
**23** Pin around the edge of the quilt, turn your stitch length up to maximum and baste around the edge ⅛" in from edge and trim.

### DOUBLE BINDING

**24** Cut 2"-wide strips across the WOF. Join the strips, press the seams open and press in half along the length.

**25** Apply continuous binding to the quilt with a walking foot, join and press. Hand-stitch to the back.

**26** Don't forget to add a lovely label to the reverse of your quilt to finish! ♦



Designer:

**MANDY  
MUNROE**

Mandy designs quilts and craft projects for magazines in the UK. She has been teaching patchwork for 16 years. Her quilts and textile art have been exhibited in London, Paris and New York. She is passionate about design, inspired by travel and architecture and enjoys sharing her skills with others.  
[www.mandymunroe.wordpress.com](http://www.mandymunroe.wordpress.com)



# EACH ONE, TEACH ONE

Melanie Falick meets the African American Quilt Guild of Oakland to discover how quilting helps unite a Californian community through their shared passion



Nonagenarian Frances Porter  
stands proudly before her  
Butterflies in Spring quilt

It's the first Saturday in April, and about 15 members of the approximately 100-member African American Quilt Guild of Oakland (AAQGO) are gathered at the home of Marion Coleman in order to share their stories and quilts with me. A couple of months earlier, Marion spread the word about my visit and graciously offered her home in Castro Valley for our get-together.

The guild has been meeting at the West Oakland Library on the fourth Saturday of every month (except December) since its founding in June 2000, so this was an extra event on their calendar. The agreement with the library is that they can convene in their meeting room monthly in exchange for hosting a community workshop and exhibit there every winter, which the guild carries out — proudly and happily — during Black History Month in February.

I first learned about AAQGO in the New York Times, where I read about their project, Neighborhoods Coming Together: Quilts Around Oakland. This ambitious multi-year, grant-funded undertaking, the brainchild of Marion, included a citywide rotating exhibit of 100 narrative quilts about life in Oakland, past and present, plus free workshops. The quilts, all stitched by guild members or community members who participated in the guild's workshops, were divided into groups and made their way through a circuit of exhibition spaces — in places as diverse as the Rotunda at city hall, an art gallery, a senior centre, library, elementary schools, and a women's cancer resource centre.

During the meeting, we filled Marion's living room and, one by one, members spoke about the role quilting and the guild has in their lives. Nearly everyone expressed





**Melanie Falick**

Photo credit: Christine Ashburn

their gratitude to Marion for inspiring them to explore their creativity—and their appreciation of the camaraderie, skill-building and community service that are key to the guild’s mission.

“I see my role as trying to empower people to know that they have talent. They can enjoy it and they can push themselves to try something different without being afraid, because it’s fine to make mistakes,” Marion says.

Dolores Vitero Presley and Julia Vitero, founding members and sisters, had just finished teaching an elementary school of more than 400 students how to quilt, visiting each classroom three times over the course of three weeks and waking up at 6am to arrive for the morning bell and threading needles for the children during lunch breaks. “We complain, but we love it,” says Dolores. “Anything to do with kids, count me in. Teaching them is a way I can give back.”

Member Niambi Kee taught herself to quilt from books at the Brooklyn Public Library after her now-grown daughters were born, and she joined the guild as soon as she relocated from Brooklyn to California upon retirement. “I knew I would have an immediate family,” she says. Today she likes combining commercial cloth with cloth she dyes herself to make quilts that reflect her ideas and experiences. She describes one she made in response to the Quincy Jones song *The Midnight Sun Will Never Set* and another she is planning based on the Maya Angelou quote: “Try to be a rainbow in someone else’s cloud.”

Frances Porter, the guild’s oldest member at 92, began quilting about 10 years ago

Ora Knowell holds a section of her Homicide quilt about gun violence



Alongside Marion’s driveway, guild members hold up Homicide, outstretched to its full 60 feet plus length

and has been entering her quilts in the county fair ever since (the first year, her quilt was panned, she says with a laugh, but the second year, she took first prize). She has also donated quilts to her church and sorority and to schools for fundraisers.

Every year, during Black History Month, she takes an Underground Railroad-themed quilt to local schools and reads a book about a runaway slave child using quilts as signs of safe houses along her route to freedom. About the guild, she says, “It is very rewarding at my age to meet a group of ladies, all of whom are

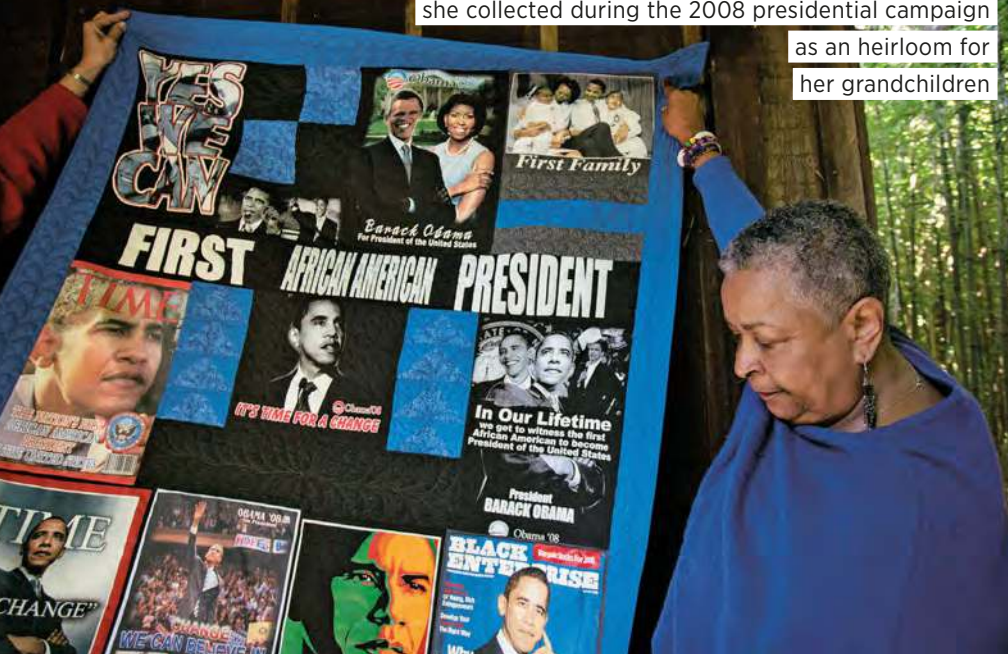
younger than me, with whom I have a lot in common with.” ‘Each one, teach one’ is a guild motto, she explains, and she enjoys sharing what she learns at the guild with others.

“‘Each one, teach one’ is a guild motto”

Although membership is open to all, the majority of members are African American women, many retired with grown children. For a long time, member



Katie Wishom created her Obama quilt out of T-shirts she collected during the 2008 presidential campaign as an heirloom for her grandchildren



La Quita Tummings belonged to a different guild, where she was one of only a few African American members. At the AAQGO, she feels more of a sisterhood. she says, "It's like having aunties and sisters. When we have a conversation, there are some things I don't have to explain because of our shared experiences as black women."

On the other hand, Ernestine Tril (who goes by Ernie) is Hispanic. About her guild, she says, "Sisters... they get me." She joined AAQGO during a difficult time, after the death of her mother when, she recalls, she was both working and drinking too much. "Quilting helped heal me... it took my mind off things. It gave me something else to do, an incentive." She is especially proud of her contribution to the Neighborhoods Coming Together project, and for her service on the guild's board, acting as the Northern California Quilt Council liaison. Marion got her involved. "I'm shy. If it weren't for Marion, I'd probably still be hiding away", she says. Marion has a knack for drawing people out, honed during the 25 years she spent working as a social worker. "I like it when people are able to realise how talented they are," she says modestly.

Marion learned to sew as a child and started quilting as an adult when she discovered African-print fabric and photo transfers that allowed her to make a memory quilt for her mother's 70th birthday.. With her quilts, she documents family memories, commemorates individuals and events in African American history and culture (such as the sole African American explorer on the Lewis and Clark expedition and the election of President Barack Obama), and comments on social issues like racism, homelessness, gun violence, and aging. She

teaches and lectures widely and, in 2018, in recognition of her accomplishments and her commitment to keeping the tradition of quilt making alive, she was named a National Endowment for the Arts National Heritage Fellow – a prestigious honour that began with a nomination by guild member Ora Clay. In the nomination letter, Ora, who was once an apprentice to Marion under an Alliance for California Traditional Arts program, wrote, "She is passionate in her belief that all of us should enjoy the beauty of art and our individual ability to explore our creative selves."

Together we are a patchwork, a quilt, a community

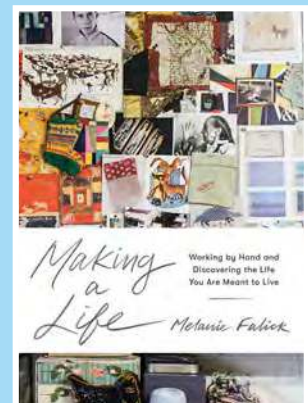
The guild-wide exploration was on display for me to see as each member revealed a quilt during our show and tell. Most of the projects the women unfolded were wall quilts, as they tended to be smaller and easier to transport than bed quilts. Many of them would be identified as 'art quilts', as they do not rely on the classic patterns of what is commonly considered traditional American quilting, such as log cabins and flying geese. Instead, according to Marion, they draw upon "a long tradition of improvisational and narrative quilting within the African American community" to tell personal stories within a less uniform structure.

Ora Knowell's quilts tell important, albeit painful, stories, and they're not small. She brought the largest quilt I have ever seen in person, at about two feet tall and more than 60 feet long. It is called Homicide

(page 69) and is composed of 70 panels, each one appliquéd with a human form to commemorate a person killed by gun violence. Ora learned to quilt as a child when homemade bedcovers, patched together from worn-out wool and cotton clothing were a necessity to keep warm. She began to quilt again as an adult as a way to process and channel her grief after two of her sons were murdered, one in 1995 and the other in 2002. "The guild brought me out of my shell to be able to share my artwork," Ora says, "It comes from a dark but good place and is spiritually motivating for a lot of people."

Ora is politically active and regularly attends national anti-violence conferences and local rallies to exhibit and talk about her quilts and sometimes gives workshops to help others, including survivors of violent crime, victim advocates, first responders, and those mourning loved ones. "I teach them nine-block piecing to help redirect their inner pain. They tell me it helps them relax and manage their stress. Now I realise why the adults kept us busy quilting as kids, because of all the pain and suffering they experienced on the plantations; doing something tangible and useful was a mind-keeper." she says.

Before lunch we went outside to open Ora's quilt to its full length. The guild members stood tall, proud of the creativity, strength, culture, families, and history they represent. They support one another in good times and bad. They teach and inspire, they laugh, and they open their arms and hearts to welcome me – and anyone else who cares to come into their embrace. Together, we are a patchwork, a quilt, a community.



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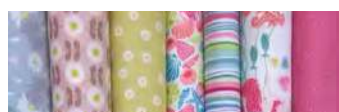
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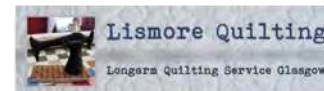
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**Cost: £67.50**







Use your pouch  
to store your EPP  
templates & tools





# *Tile art* CUSHION & POUCH

Take inspiration from exotic tile patterns to create a stylish English paper-pieced cushion and pouch set

BY COLLETTE HOWIE





"For these EPP patterns, you will need some light cardstock or similar to cut out templates. It is also a good idea to use contrast fabric so the primary and secondary patterns stand out"

## Cushion

### Things to remember

Use a ¼" seam allowance throughout unless otherwise stated

#### MATERIALS

- ◆ 4 F8ths (Fabric A, B, C & D)
- ◆ ½ yard fabric cushion back
- ◆ wadding
- ◆ 20"-square cushion insert
- ◆ 16 Template A (Fabric A & B)
- ◆ 32 Template B (Fabric C)
- ◆ 32 Template C (Fabric D)

### \*Cutting notes

Ensure to allow at least a ¼" seam allowance when cutting out the templates from your fabric

#### CUTTING\*

**From Fabric A, cut:**  
8 Template A

**From Fabric B, cut:**  
8 Template A

**From Fabric C, cut:**  
32 Template B

**From Fabric D, cut:**  
32 Template C

**From cushion backing, cut:**  
2 21x16½" rectangles

CUSHION FINISHED SIZE: 20" SQUARE



#### ASSEMBLY

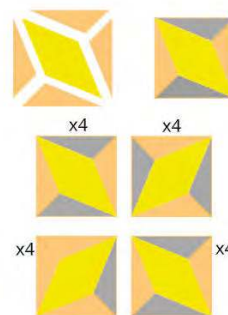
**1** Baste all templates to the corresponding fabric pieces. It may be a good idea to label them at this point and pay attention to the correct orientation of both templates B and C.

**2** Use a whip stitch and sew through the fabric edges to piece them together.

**3** See the **Assembly Diagram** for each block layout and fabric placement. There are four small block sections, which make one of the larger blocks. Once fully assembled, remove all papers. Press the front and back well. Lay your cushion top on the quilt wadding and quilt as desired. I stitched in the ditch to allow the pattern of the templates to shine.

**4** Take the two rectangles of cushion backing and fold one long raw edge down by 1cm and press. Repeat and press. Repeat with second rectangle.

**5** Top-stitch along the folded edges. Lay down the cushion front with the right sides facing you. Take two rectangles and lay wrong sides facing



#### ASSEMBLY DIAGRAM

you, ensuring the hemmed edges are overlapping in the centre. Line up raw edges and pin in place. Sew using a ½" seam allowance all around the perimeter.

**6** Turn right side out and poke the corners out neatly.

**7** Stuff with a cushion pad and enjoy! ♦

### Shopping

For a wide range of English paper-piecing templates and supplies, visit **[www.linapatchwork.com](http://www.linapatchwork.com)**



POUCH FINISHED SIZE: 7X8"



## Pouch

### MATERIALS

- ◆ FQ outer fabric (Fabric A)
- ◆ FQ lining fabric (Fabric B)
- ◆ wadding
- ◆ 11" zipper
- ◆ pouch template

### ASSEMBLY

1 Take the template and draw around on the wrong side of Fabric A and Fabric B twice. You should have two cut-out pieces from Fabric A and two from Fabric B.

2 Use the template to cut out two pieces of quilt wadding.

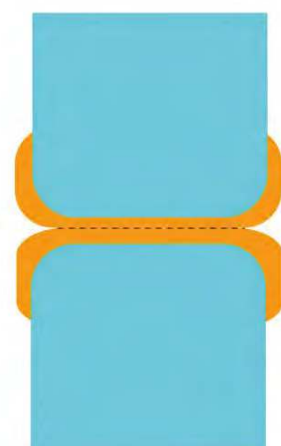
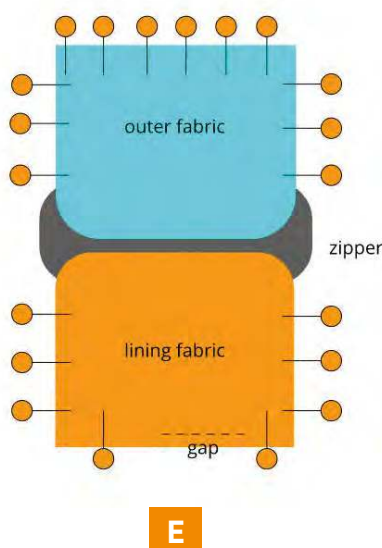
3 Layer the quilt wadding on the wrong side of both Fabric A pieces and quilt as desired. (See Pic A.)

4 Take your zipper and place it right side facing the right side of Fabric A. (See Pic B.) Pin in place.

### TOP TIP!

Snip small notches along the edge of your zipper to allow it to curve, you may also want to baste it in place

5 Place the right side of your lining fabric on the top edge of the zipper as shown. (See Pic C.) Pin in place.



10 Ensure you leave a gap of around 3" around the perimeter of the lining fabric and sew around the rest using a 1/2" seam allowance.

11 Repeat for the outer fabric section.

12 Use the gap in the lining fabric to turn the pouch right side out and push the lining fabric down into the pouch.

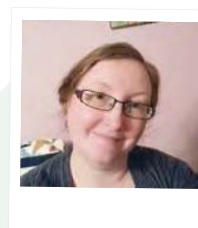
13 Once satisfied with the pouch, sew the lining gap by machine or hand and fill your pouch with make-up and toiletries! ♦

6 Use the zipper foot on your machine and stitch slowly and carefully in place.

7 You should have two pieces that look like the pieces in Pic D. Trim any excess zipper away.

8 Open the zipper halfway. Top-stitch along the outer fabric top edge, near the zipper if you wish, and press the lining fabric away from the zip.

9 Pin the outer edges of the lining fabric right sides together and then the outer fabric. (See Pic E.)



Designer:  
**COLLETTE  
HOWIE**

41-year-old self-taught quilter Collette is a regular contributor to many magazines and teaches beginner's patchwork.

[www.poppyandpoochie.blogspot.co.uk](http://www.poppyandpoochie.blogspot.co.uk)



# READERS' MAKES

Send us your snaps! Our Star Make will win a year's subscription to



justhands-on.tv



**HANNAH**

Hannah has been busy creating the Awesome wall hanging from issue 72, she said: "I love colour, the brighter the better. I love bright sea blues and greens at the moment, but to be honest a mix of all the colours is just lovely."



**COLLEEN**

We love these colours Colleen has used for her quilt, she said: "A great four hours of sewing – the basting, pinning and quilting."



**ISLA**

"I just wanted to share this photo and thank you for such a great magazine! I found an old Singer sewing machine in a charity shop in the autumn, and with the help of Quilt Now I have taught myself patchwork and quilting – and I'm loving it!"



**SUE**

"This is the first of a series of wildlife appliques intended for cushions and a quilt" – This looks great Sue, well done!

Search  
'Quilt Now'  
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our group!



## Send us your snaps!

We love to see what you've been making. Don't forget to send your makes from *Quilt Now* to [lorna.malkin@practicalpublishing.co.uk](mailto:lorna.malkin@practicalpublishing.co.uk) or use **#quiltnow** on Instagram to tag your makes and be in with a chance of being featured in the magazine!





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# *Fractured circles* **QUILT**

Use the new Threaders Circle Shape Cutter to create perfect concentric circles for this fun, abstract design

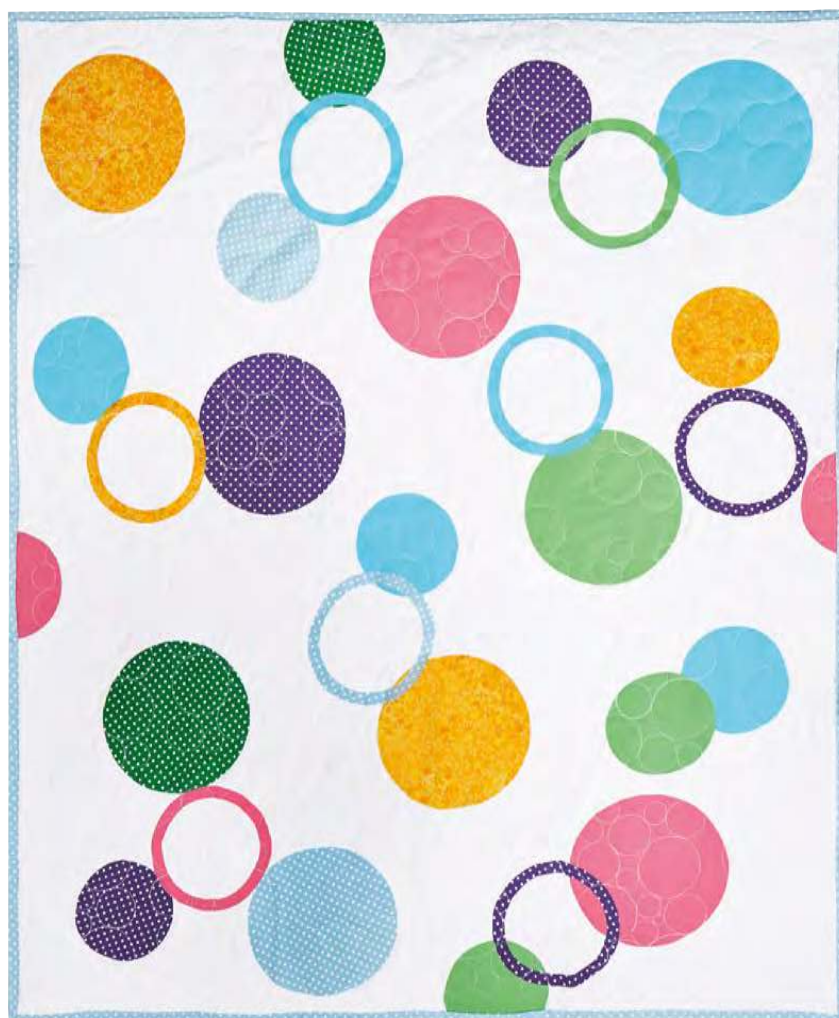
BY **CRAFTER'S COMPANION**





This is the perfect project for using up your brightest and boldest fabric scraps for the circles and rings to ensure that they really stand out across your crisp, white background fabric!

FINISHED SIZE: 38X54"



## Things to remember

Use a ¼" seam allowance throughout unless otherwise stated

**WOF** – width of fabric

**RST** – right sides together

**RS** – right side

## MATERIALS

- ◆ 1.5m white fabric for quilt top
- ◆ 0.5m binding fabric
- ◆ 1.5m wadding
- ◆ 1.5m backing fabric
- ◆ 0.25m 5 coloured fabrics for circles/rings
- ◆ Threaders Circle Shape Cutter
- ◆ rotary cutter (28mm recommended)
- ◆ Bond-a-web
- ◆ co-ordinating thread
- ◆ Threaders Stick and Spray for Fabric

## CUTTING

**From white main fabric, cut:**  
38x54" (to size of required quilt top)

**From pale blue spot fabric, cut:**  
6 2½" strips for binding

**From wadding, cut:**  
42x58"

**From backing fabric, cut:**  
42x58"

**From orange fabric, cut:**  
2 6½" squares  
2 5½" squares

**From blue fabric, cut:**  
2 6½" squares  
2 5½" squares

**From purple fabric, cut:**  
2 6½" squares  
1 5½" squares

**From pink fabric, cut:**  
2 6½" squares  
2 5½" squares

**From green spot fabric, cut:**  
2 6½" squares  
2 5½" squares

## TOP TIP!

Repositionable fabric adhesive is a must-have for appliqué and a great time saver for larger projects!





## TOP TIP!

Pin at least every 3" to hold down the binding

### ASSEMBLY

1 Attach Bond-a-web to the reverse of all your squares. Peel off one side of the paper on the Bond-a-web and iron onto the wrong side of your fabric.

2 Using your Circle Shape Cutter and first colour fabric, fold your 6½" squares in half (orange in this project using a 28mm rotary cutter). (See Pic A.) Place the fold line on the placement line of the ruler and cut using the 6" slot, creating two 6" circles. (See Pic B.) Fold the 5½" squares in half and, again using the rotary cutter, cut using the 5" and 4" slots. This will create a 5" ring and a 4" circle. (See Pic C.)

3 Continue in the same way with all your coloured squares.

4 Once you have your circles and rings cut out, remove the paper backing, place them in a random pattern on your main quilt top fabric and iron in place. We placed some of ours to overlap other circles and some to hang off the edge. The placement is up to you and how you see your quilt looking so will be personal preference. You can sew around the circles to appliqué them on if you wish, however, this project uses a circle quilting pattern that we thought would not only show off the quilt but would act as a stabiliser for the circles.

### FINISHING

5 Place the backing with wrong side facing on a large surface. Lay the wadding on top, followed by the quilt top, right side facing. There will be surplus backing and wadding around the outside. This is to allow for movement when you are quilting. Use Threaders Stick and Spray for Fabric on each side of the wadding to adhere the pieces together well. Always spray your wadding rather than the fabric. To get the best finish on your quilt, the layers need to be as smooth as possible.

6 For this quilt, a circle embroidery file and embroidery machine was used but you could try free-motion quilting or echo quilting around the circles using a walking foot.

### BINDING

7 Once you have completed your quilting square off your quilt using a rotary cutter and bind as normal. You could also try fold-over binding. (See Masterclass on page 84) ♦

## We used

Both items available from  
[www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)

## MASTERCLASS FOLD-OVER BINDING



Once quilted, carefully cut away the wadding around the edge of the quilt top, making sure you don't cut through the backing fabric. Once done, cut your backing fabric down to leave a 1" border around the edge of the quilt top. Fold this in half and the fold over to the front of the quilt, pinning as you go all the around the quilt, mitring the corners as you go. Once pinned down, take to your sewing machine and top-stitch close to the edge of the folded border, approximately ⅛" using a 3mm stitch length.

## Shopping



Threaders Circle Shape Cutter, £19.99



Threaders Stick and Spray repositionable fabric adhesive, £7.99





## DRESS & CRAFT FABRICS

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We are an independent online fabric store and stockists of quality quilting fabrics from brands such as Art Gallery Fabrics, Timeless Treasures, Craft Cotton Company, Makower and many more.

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We're very excited to be offering one lucky reader this limited-edition Tula Pink thread set created in collaboration with Aurifil. This colourful set includes a range of large and small, 100% cotton thread spools that pair beautifully with Tula Pink's new HomeMade fabric range. Store your thread and other sewing utensils in the gorgeous gold collector's tin (RRP: £82.95). Find more products by Tula Pink at [www.cottonpatch.co.uk](http://www.cottonpatch.co.uk)

## WIN TICKETS TO THE BRITISH QUILT AND STITCH VILLAGE SHOW!

We have 10 pairs of tickets to give away to the British Quilt and Stitch Village Show taking place 17th - 19th April at Uttoxeter Racecourse in Staffordshire. With an impressive range of exhibitors, demonstrations, workshops and competitions to enjoy, the show is the perfect day out for any crafty enthusiast. Find out more about the event at [www.quiltandstitchvillage.com](http://www.quiltandstitchvillage.com). Travel to the event is not included.

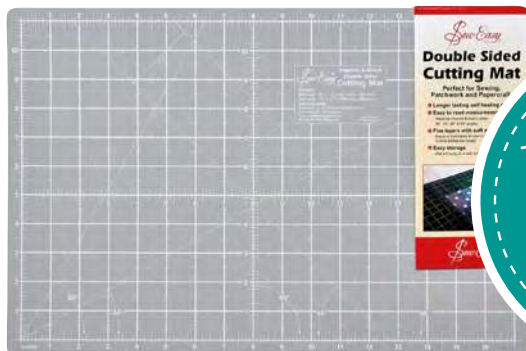
**10**  
PAIRS  
TO WIN!





## WIN A BUNDLE OF SEW EASY AND TRIMITS PRODUCTS

Equip yourself with essential quilting tools by entering this competition for a chance to win a bundle of products from Sew Easy and Trimits! Four lucky readers will win a circle and scallop ruler, a double-sided cutting mat and a 28mm rotary cutter! Groves products are available nationwide from craft, hobby and sewing suppliers. For stockist information email [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)



TOTAL PRIZE  
WORTH  
OVER  
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## WIN AN EMBROIDERY KIT

We've teamed up with Hawthorn Handmade to offer five lucky readers a modern embroidery kit from its Bright's collection. Each winner will receive all the equipment they need to sew this charming Wrens amongst the ivy design. RRP £19.50. See more designs at [www.hawthornhandmade.com](http://www.hawthornhandmade.com) Plus, when you sign up to the newsletter you will receive 15% off your first order!



**5**  
TO WIN!

## WIN A RUBY STAR SOCIETY QUILT KIT!

Did you spot Jenny Jackson's bold Speckled Waves quilt on page 38? We're giving one lucky reader all the materials they need to sew this gorgeous quilt! You'll receive a bundle of fabric from the Ruby Star Society Speckled collection by Moda, including bonus red fabric from the range as well as wadding and some handy tools, too! To see more gorgeous collections by Moda, visit [my.modafabrics.com](http://my.modafabrics.com) For quilting tools stockist information email [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)

WORTH  
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## WIN A BUNDLE OF SHAPE CUTTERS FROM CRAFTER'S COMPANION

We've teamed up with Crafter's Companion to offer one lucky reader a bundle of versatile Shape Cutters from its Threaders range. These clever templates are designed to help you cut accurate shapes for a range of projects. The winner will receive the circle, hexagon and diamond shape cutters as well as a 28mm rotary cutter. See more fantastic products at [www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)



WORTH  
OVER  
**£120!**



## WIN A MAKOWER UK QUILT KIT!

Have you fallen head over heels for our nautical quilt on page 32? We're offering one lucky reader all the fabric they need to recreate it at home! The fabric featured is from Makower UK's Sail Away collection and boasts stunning nautical motifs and vibrant colours. See more collections at [www.makoweruk.com](http://www.makoweruk.com)



**3  
TO WIN!**

## WIN A SET OF LOTIL PRODUCTS

As sewists it's good to look after our hands and keep them moisturised, that's why we're delighted to be offering three readers a bundle of products from skincare brand Lotil. The *Quilt Now* team tried these products and can attest to the lovely scent and long-lasting moisture. Each winner will receive a tub of all-purpose cream and a lovely SPF30 lip balm. See more products from Lotil at [www.weldricks.co.uk](http://www.weldricks.co.uk)



## HOW TO ENTER

Head to [www.quiltnow.co.uk/category/blog/competitions](http://www.quiltnow.co.uk/category/blog/competitions) and enter your details for the chance to win any of our giveaways. Closing date is 19th March 2020. We promise we'll always keep your data safe and will never share it with or sell it to other companies for marketing purposes. Our full privacy policy is available at [www.practicalpublishing.co.uk/privacy](http://www.practicalpublishing.co.uk/privacy)



Download  
your  
*templates*



# Sewing studio WALL QUILT

Welcome guests into your sewing space and spruce up bare walls with this pretty patchwork wall hanging

BY MINKI KIM





Finally, a scrap-busting project for those tiny pieces of fabric you have been saving! Make sure to match your bobbin fabric to your thread colour to add to the illusion

FINISHED SIZE: 27½" SQUARE

## Things to remember

Use a ¼" seam allowance throughout unless otherwise stated

**WOF** – width of fabric



## MATERIALS

- ◆ 65 2" squares for patchwork
- ◆ 28"-square white print for background
- ◆ 30"-square backing fabric
- ◆ print scraps for spool & hand wheel
- ◆ ½ yard fabric for binding
- ◆ fusible webbing
- ◆ 29"-square cotton wadding
- ◆ dark brown & red thread for sewing
- ◆ ivory thread for quilting
- ◆ walking foot
- ◆ templates

## CUTTING

From print scraps, cut:

3" square for spool

2 2½" for spool

2x8" rectangle for hand wheel

From binding fabric, cut:

3 2½" x WOF strips

## PATCHWORK ASSEMBLY

**1** Sew together three print squares for the first segment of the first row, which will be the top-left corner of the sewing machine. Continue to sew the blocks together in horizontal rows as shown, referring also to the finished quilt photo. Press the seam allowances in alternating directions from row to row. (See Pic A.)

**2** Join the rows to make the quilt centre. Press the seam allowances as desired. I pressed each row to one side. Sew the 2x8" rectangle for the sewing machine hand wheel onto the right end of the patchwork. (See Pic B.)

**3** Trace the sewing machine from the pattern onto paper or template

plastic then cut it out on the line. Turn the traced template over and trace the reversed pattern onto the paper side of the fusible web. Fuse the web to the wrong side of the patchwork. Cut out the sewing machine on the line. (See Pic C.)

## APPLIQUÉ

**4** Draw a guideline 9" from the bottom of the background print and place the sewing machine centrally, matching the guideline, then press.

**5** In the same manner, cut out the spool and fuse as shown. (See Pic D.)

**6** Make a copy of the wording from the template and place it under the background fabric. Trace the wording using a temporary fabric pen. (See Pic E.)





## MASTERCLASS MACHINE-FINISHED BINDING



For machine-finished binding, attach the binding to the front in the usual way. Fold the binding to the back and glue-baste it in place, making sure it covers the previous seamline by at least  $\frac{1}{8}$ ". Turn the piece to the front and stitch just to the right of the binding seam through all the layers. It will catch the binding folded over to the back but from the front.

**7** Make a quilt sandwich by placing the backing fabric right side down, then centre the wadding and the quilt top right side up. The backing is slightly larger than the wadding, which is larger than the quilt top layer. Baste them together using temporary basting spray or pins. Change to a walking foot, set to a 3.0 stitch length and quilt as desired (I quilted straight vertical lines  $\frac{1}{2}$ " apart).

**8** Adjust the machine's stitch length to 3.0 using dark 12-weight thread and a size 90 needle, then top-stitch twice just inside the design.

**9** Change to red thread to stitch the word 'sewing' and the length of thread. You won't need to change the bobbin thread colour. Be sure to back-stitch at the beginning and end.

**10** Hand-stitch the word 'STUDIO' using two strands of dark brown thread. (See Pic F.)

### FINISHING

**11** Trim to  $27\frac{1}{2}$ " square before binding.

**12** To attach the binding, begin by joining the  $2\frac{1}{2}$ " binding strips end to end with diagonal seams. Trim the seam allowances to  $\frac{1}{4}$ " and press them open. Fold the binding strip in half lengthwise, wrong sides together, and press.

**13** With raw edges together, stitch the binding to the edge of the wall hanging front, mitring the corners as you go.

**14** Turn the binding over and stitch the folded edge to the back of

the wall hanging. Machine-stitch or hand-stitch it in place. ♦

### ABOUT THE BOOK



Adapted from  
**ZAKKA FROM  
THE HEART**

by Minki Kim, £20.99. Available from [www.searchpress.com](http://www.searchpress.com)





# Seaweed QUILT

Liven up your log cabin blocks by playing with block arrangements and contrasting light and dark fabric

BY **AMANDA JANE OGDEN**





This quilt uses log cabin blocks in an unusual way – the centres of the blocks are pale and the outside edges are dark. By using different shades and then rotating blocks, the surface of the quilt has a watery, ripple effect like green seaweed floating in blue water

FINISHED SIZE: 60X72"



## Things to remember

Use a ¼" seam allowance throughout unless otherwise stated

## MATERIALS

- ◆ ¾ yard blue on white print for centre squares of blocks (Fabric A)
- ◆ ½ yard pale blue fabric (Fabric B)
- ◆ ⅝ yard pale Aqua fabric (Fabric C)
- ◆ ⅝ yard mid-tone blue fabric (Fabric D)
- ◆ ⅞ yard mid-tone Aqua fabric (Fabric E)
- ◆ 1⅛ yards dark blue fabric (Fabric F)
- ◆ 1⅛ yards dark Jade green fabric (Fabric G)
- ◆ ¾ yard blue chambray fabric for binding
- ◆ 4 yards low-volume print for backing
- ◆ co-ordinating thread for sewing & quilting

## Fabric choices

Using a variety of fabric will work well on this quilt and will help the design flow. However, the block works best if the two pieces of fabric cut from each colour group (eg Fabric B, pale blue) are the same within any individual block.

**Tip:** cut out and make up one block to familiarise yourself with how it works. You can then choose and adapt fabric within the colour categories listed. Once the colour choices are made and the cutting is done, you can stitch the blocks together quite quickly using chain-piecing, with your first block as a model.

## CUTTING

**For first block**

**From Fabric A, cut:**

3½" square

**From Fabric B, cut:**

3½x2" strip

5x2" strip

**From Fabric C, cut:**

5x2" strip

6½x2" strip

**From Fabric D, cut:**

6½x2" strip

8x2" strip

**From Fabric E, cut:**

8x2" strip

9½x2" strip

**From Fabric F, cut:**

9½x2" strip

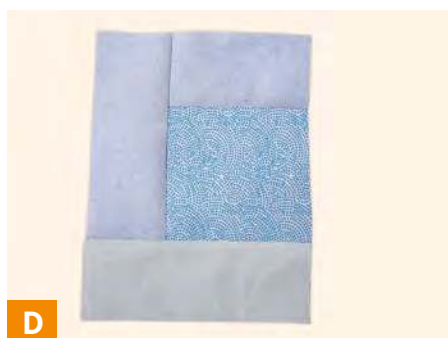
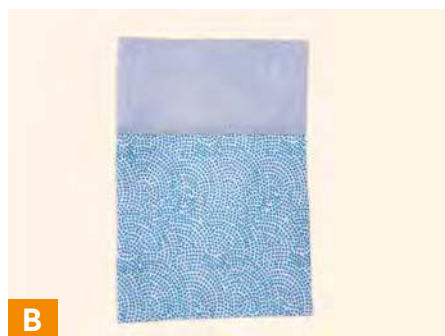
11x2" strip

**From Fabric G, cut:**

11x2" strip

12½x2" strip





Once you have stitched the first block (following the instructions below) and you are happy with your colour combinations, then repeat 29 more times.

### FIRST BLOCK ASSEMBLY

1 Lay out the pieces you will need on a flat surface as shown in **Pic A**.

2 Place the square of Fabric A in the centre with the short Fabric B piece above it and the longer Fabric B piece to the left of it.

3 Lay the shorter Fabric C piece below the square and the longer Fabric C piece to the right of the square.

4 The shorter Fabric D piece goes at the top and the longer D piece to the left.

5 The shorter Fabric E piece goes at the bottom and the longer E piece to the right.

6 The shorter Fabric F piece goes at the top and the longer F piece to the left.

7 The shorter Fabric G piece goes at the bottom and the longer G piece to the right.

8 As you can see, you are working around the central square in an anti-clockwise direction. You will now stitch the pieces together in the same order. Lift them out of your layout as you need them for this first block.

9 Begin by stitching the shorter B strip to the top of the central block. Press the seam, then open out the pieces and press again, ensuring that the seam allowances are pressed outwards, away from the central block. Press in this way after each of the following steps. **(See Pic B.)**

10 Stitch the longer B strip to the left of the piece made in Step 9. **(See Pic C.)**

11 Stitch the shorter C strip below the piece made in Step 10. **(See Pic D.)**

12 Stitch the longer C strip to the right of the piece made in Step 11.

13 Stitch the shorter D strip above the piece made in Step 12. **(See Pic E.)**

14 Stitch the longer D strip to the left of the piece made in Step 13. **(See Pic F.)**

15 Stitch the shorter E strip below the piece made in Step 14. **(See Pic G.)**

16 Stitch the longer E strip to the right of the piece made in Step 15. **(See Pic H.)**

17 Stitch the shorter F strip above the piece made in Step 16. **(See Pic I.)**

18 Stitch the longer F strip to the left of the piece made in Step 17. **(See Pic J.)**





**19** Stitch the shorter G strip below the piece made in Step 18. (See Pic K.)

**20** Finish by stitching the longer G strip to the right of the piece made in Step 19. (See Pic L.)

### REMAINING BLOCK ASSEMBLY

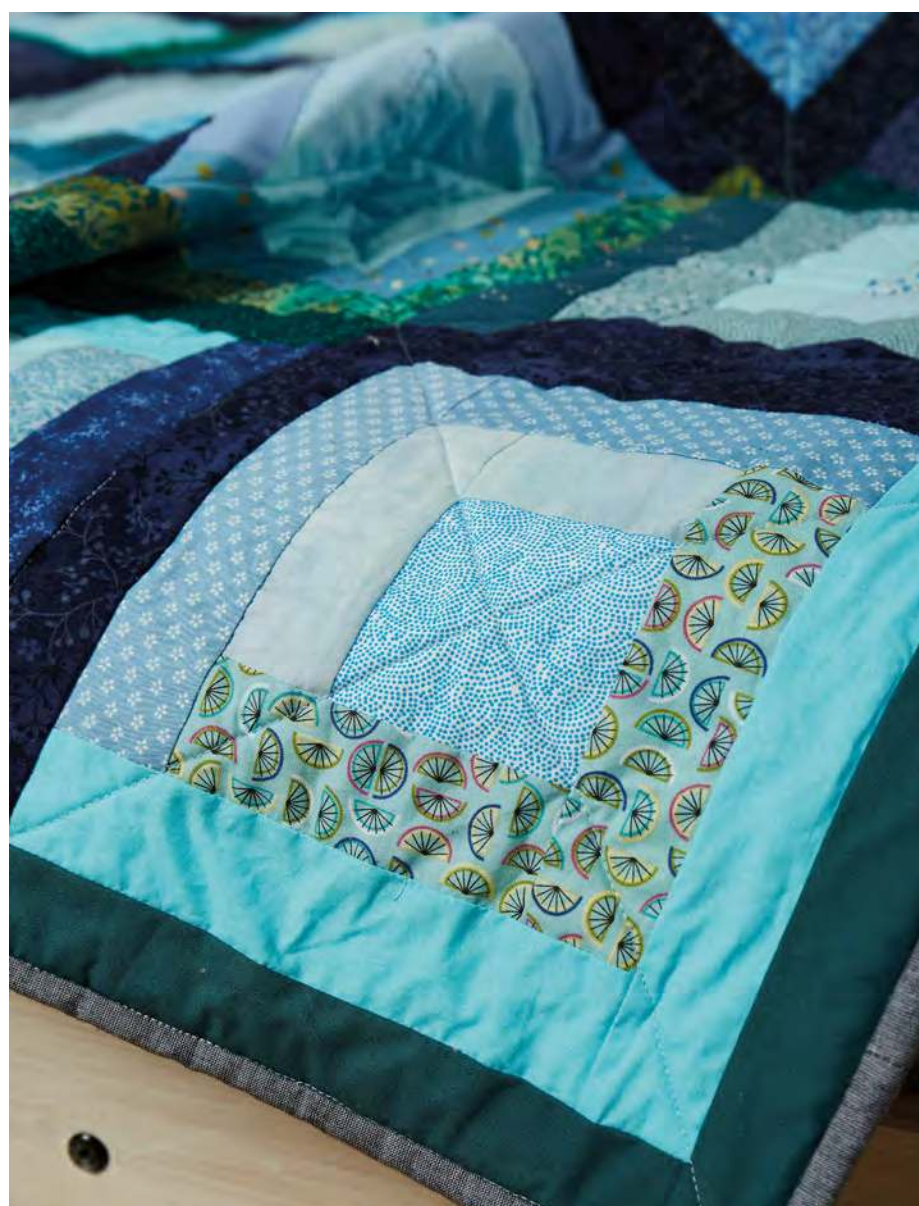
**21** Cut out all the remaining squares and strips to make another 29 blocks.

### TOP TIP!

Label the first strip on the top of each pile with the fabric letter and length (eg B 3½x2"). This will help you as you assemble the subsequent blocks

**22** Repeat steps 9 to 20 29 more times. You will save time if you complete Step 9 for all the remaining squares, then Step 10 and so on.

**23** You can also save time by chain-piecing. For example, you can stitch all the shorter Fabric B strips to all the central squares with just a few machine stitches in between each pair. When you have stitched all of them, remove the thread from the sewing







machine and snip between each pair before pressing and continuing. (See **Pic M.**) After pressing, stack the part-finished blocks carefully so that it is easy to add the next piece (for example, the longer E strips) in the same order that you did the shorter one so that the two pieces in the particular colour group (mid-tone Aqua) are the same, as indicated in the 'Materials' section.

(See **Pic N.**)

#### ROW 1

**24** For the first row, start in the left-hand corner of the quilt and lay down a block with dark Jade at the top-left corner.

**25** Lay another block next to it with dark Jade at the bottom-right corner. (See **Pic O.**)

**26** Lay the third block down the same as the one in Step 24.

**27** Lay the fourth block down the same as the one in Step 25.

**28** Lay the fifth block down the same as the one in Step 24.

**29** Join the blocks together with vertical seams. Press the seam allowances to the right.

#### ROW 2

**30** For the second row, start at the left of the second row and lay

down a block with dark blue at the top left-hand corner.

**31** Lay another block next to it with dark blue at the bottom right-hand corner.

**32** Lay the third block down the same as the one in Step 30.

**33** Lay the fourth block down the same as the one in Step 31.

**34** Lay the fifth block down the same as the one in Step 32.

**35** Join the blocks together with vertical seams. Press the seam allowances to the left. (See **pics P & Q.**)

**36** To make the remaining rows, repeat steps 24-29 twice more to make Row 3 and Row 5. Repeat steps 30-35 twice more to make Row 4 and Row 6. Label the rows. (See **Pic R.**)

**37** Join the horizontal rows in the order 1, 2, 3, 4, 5 and 6, ensuring that the vertical seams align. Press all the horizontal seam allowances downwards.

**38** Layer up the quilt with wadding and backing and quilt as desired. This has been quilted in the ditch along the vertical and horizontal lines on the outside of the blocks and then with lines of stitching running diagonally across the blocks from corner to corner (in both directions) to emphasise the flow of the design across the quilt.

**39** Square up the quilt and trim the excess wadding and backing.

**40** Cut the binding fabric into strips  $2\frac{1}{2}$ " wide and join to make a length of 278" and bind the quilt in your preferred method to finish. ❖

## Shopping



Starfish cushion, £24.99  
[www.perkinsandmorley.com](http://www.perkinsandmorley.com)



Green seagrass basket, £14.95  
[www.melodymaison.co.uk](http://www.melodymaison.co.uk)



Designer:  
**AMANDA JANE  
OGDEN**

Amanda is a designer and quiltmaker who works from an artist's studio in an historic building (Ushaw) in County Durham. She teaches courses, designs fabric and writes patterns for fabric enthusiasts. Discover more about Amanda at [www.amandajanetextiles.com](http://www.amandajanetextiles.com)

### TOP TIP!

Use a wavy quilting line to add extra movement to your quilt



*In next month's*

# QuiltNow

We get straight to the point with our triangle theme inside **ISSUE 75**

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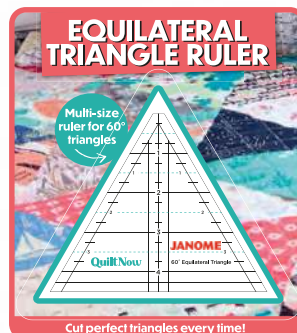
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# Tulip HOOP

BY JANET GODDARD



## MATERIALS

- ♦ 16"-square cream for background
- ♦ small fabric scraps in orange & green for the appliqué
- ♦ 11"-square cream felt
- ♦ 10" wooden hoop with inner & outer frame
- ♦ neutral thread for piecing
- ♦ fabric glue
- ♦ 12x $\frac{1}{8}$ " orange ribbon
- ♦ template

## ASSEMBLY

**1** Using a marking pencil, draw around the inner hoop frame onto the centre of the right side of the 16" cream fabric square. (See Pic A.)

**2** Cut out the tulip from fabric scraps using the template. Appliqué onto the centre of the circle drawn in Step 1. This

has been appliqué using straight-stitch machine appliqué. (See Pic B.)

**3** To stitch the picture together, put the appliqué completed in Step 2 onto the inner hoop frame. Place the outer frame on top, ensuring that the tulip is centred in the middle of the frame and the frame screw is at the top. Tighten the screw and stretch the fabric so that it is taut. Turn the hoop over so that the wrong side is facing you and trim the excess fabric so that 2" remains all the way around.

**4** By hand, stitch a gathering thread all the way around the excess fabric,  $\frac{1}{4}$ " from the outer edge. Pull the thread up tightly and secure. (See Pic C.)

**5** Using a marking pencil, draw around the outer frame onto the 11" square of cream felt. Cut out carefully just inside

the drawn line. Glue the felt circle to the reverse of the hoop, covering the gathered fabric to finish. ♦

## ABOUT THE BOOK



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