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Zesty issue 6!

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23

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PROJECTS
inside!



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YOUR FABULOUS
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HELLO...

*...and welcome to
issue 6 of Quilt Now...*

It's December! It's almost time for new year's resolutions and thinking ahead to 2015. My new year's resolution will be to use up some stash. I want to make a dent in sewing up some of the fabric I've hoarded over the past few years, and reassess whether I really need to buy so much fabric when all it does is sit on a shelf and look pretty.

We have a lot of stash-friendly projects this issue, all with a cheery turquoise and orange theme as a starting point. Sharon took the theme and added in other shades of blues and yellows to make her amazing Eclipse quilt, which is foundation paper-pieced and comes together much easier than it looks (although it does require some concentration to make sure you have the blocks properly planned). Karen and Jo were both in a low-volume frenzy with their quilts – but with such different effects. Karen's Split Log Cabin quilt is soft and calming in its overall palette whereas Jo's Squaring the Circle quilt has a decidedly scrappy feel.

If you're looking for something quick and easy, then why not give the Magic Zipper Pouch a try – you'll be stunned how easy it is to fit the zip and you'll probably wonder why you've never thought of it before! Elisabeth's pieced gingham storage baskets make a great storage idea for any room, but in particular the kids' bedrooms. Perfect for toys, and personalised with one of your children's own drawings.

So, before you take time out to read this issue, can I just say from all of us at *Quilt Now*, we hope you have a wonderful 2015.

Katy Jones

Katy Jones
Editor



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Master reverse appliqué and make a diary cover



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Elisabeth's beginner-friendly quilt and cushion are perfect for a modern home

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Flying geese – cheat style – with Collette's table runner

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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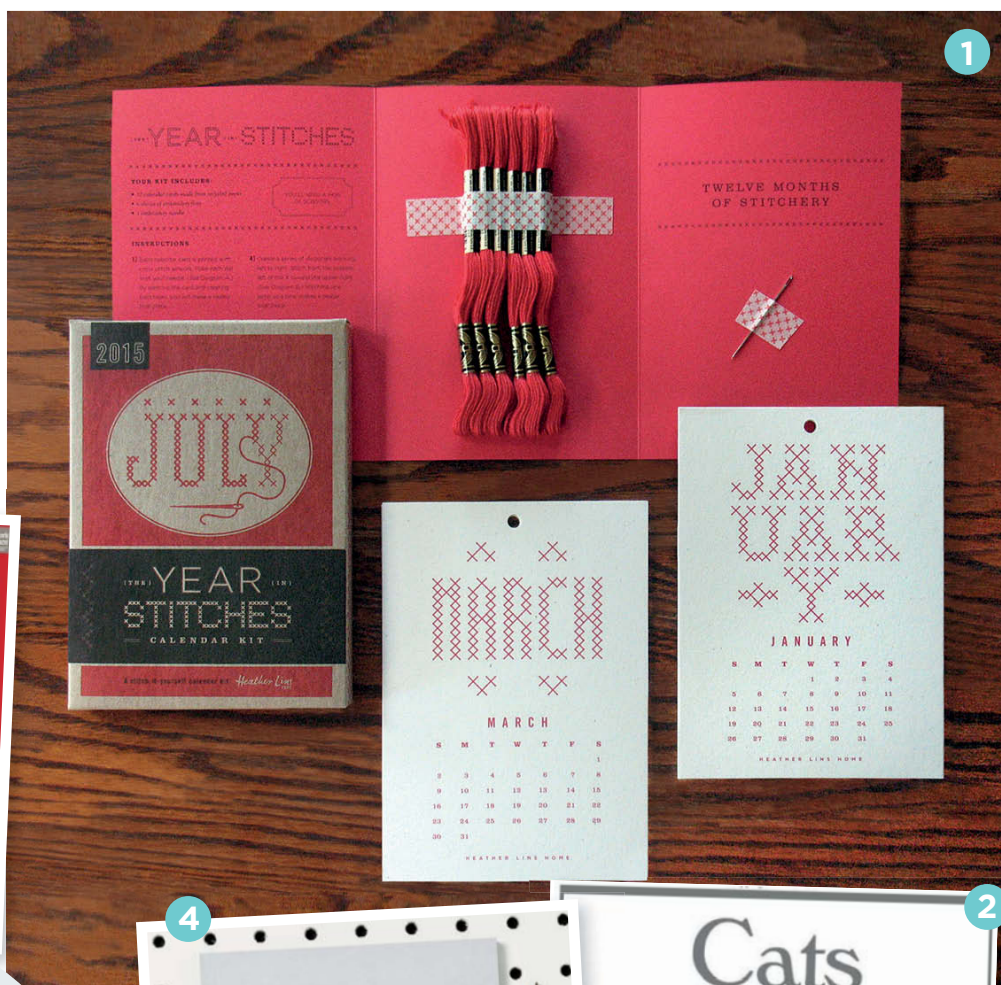
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CALENDARS

(1) A Heather Lins embroidered calendar kit is perfect for your craft room. £17.50 each, www.raystitch.co.uk

(2) Felicity Walker's calendar – 12 Months of Cute Kitties Snuggled in Quilts and in the Sewing Room – was, pretty much, made for us. £3.99, www.amazon.co.uk

(3) Create a quilt each month next year with That Patchwork Place's Quilt Calendar 2015 – with full instructions for each included. £10.50, www.cottonpatch.co.uk



hello

2015!

We're counting down the days to a new year (and a new diary)



DIARIES

(4) A blank notebook rather than a diary as such, this A5 planner is perfect for those who can't stay within the lines. £6.50, www.notonthehighstreet.com/doodlelove

(5) Described in the *Quilt Now* office as so beautiful you feel the need to buy a fancy pen to write in it, we're all in love with these diaries from the people at *Frankie Magazine*. £14.66*, www.frankiepress.com.au

*price converted from foreign currency. Correct at time of going to press



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LIME TWIST

quilt

BRIGHTEN UP
A DULL WINTER
WITH LYNNE'S
ZESTY QUILT

SKU	Used for	Cut	Width of Fabric strips	Yardage required
1413Q	Two A blocks	2 4½" squares 4 2x7½" strips 4 2x10½" strips 1 4½" x WOF strip 1 2½" x WOF strip	1 4½" x WOF strip 1 2½" x WOF strip	7"
1413T	Two B blocks Backing	4 2x4½" strips 4 2x7½" strips	2 2½" x WOF strips	3½ yards
1414G	One A block	1 4½" square 2 2x7½" strips 2 2x10½" strips	1 4½" x WOF strip	4½"
1414T	One A block	1 4½" square 2 2x7½" strips 2 2x10½" strips	1 4½" x WOF strip	4½"
1415Q	Two A blocks	2 4½" squares 4 2x7½" strips 4 2x10½" strips	1 4½" x WOF strip 1 2½" x WOF strip	7"
1415S	Two A blocks	2 4½" squares 4 2x7½" strips 4 2x10½" strips	1 4½" x WOF strip 1 2½" x WOF strip	7"
1416Q	One A block One B block	1 4½" square 2 2x4½" strips 4 2x7½" strips 2 2x10½" strips	1 4½" x WOF strip	4½"
1416T	One B block	2 2x4½" strips 2 2x7½" strips	1 2½" x WOF strip	3"
1417G	One A block	1 4½" square 2 2x7½" strips 2 2x10½" strips	1 4½" x WOF strip	4½"
1417S	One B block	2 2x4½" strips 2 2x7½" strips	1 2½" x WOF strip	3"
1417T	Two B blocks	4 2x4½" strips 4 2x7½" strips	2 2½" x WOF strips	5"
1418S	Two A blocks	2 4½" squares 4 2x7½" strips 4 2x10½" strips	1 4½" x WOF strip 1 2½" x WOF strip	7"
1418T	Two B blocks	4 2x4½" strips 4 2x7½" strips	2 2½" x WOF strips	5"
1419Q	One A block One B block	1 4½" square 2 2x4½" strips 4 2x7" strips 2 2x10½" strips	1 4½" x WOF strip	4½"
1419S	Two B blocks Binding	4 2x4½" strips 4 2x7½" strips	2 2½" x WOF strips 6 2½" x WOF strips	½ yard
Cream		12 4½" squares 26 2x4½" strips 50 2x7½" strips 24 2x10½" strips 2 2x50½" strips 2 2x53½" strips	2 4½" x WOF strips 23 2" x WOF strips	1¾ yards
Wadding				61" square



LIME TWIST IS PART
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»»» Materials

♦ See table

Finished size: 53" square

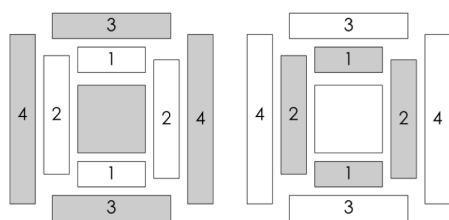
MAKING THE QUILT TOP

(1) Cut the fabrics into the width of fabric strips and then the individual pieces listed in the table.

(2) The quilt is made of 13 of block A and 12 of block B. The block As are made with a print-fabric centre square and outer border with white fabric in between. The block Bs are made with a white-fabric centre square and outer border with print fabric in between.

(3) To make the blocks, take a 4½" square, sash it on two sides with two 2x4½" strips and press seams. (Marked with 1 in the block diagrams.)

(4) Sash the same square on the top and bottom with two 2x7½" strips and press seams. (Marked with 2 in the block diagrams.)



(5) Sash the sides of the block with two 2x7½" strips and press seams. (Marked with 3 in the block diagrams.)

(6) Sash the top and bottom of the block with two 2x10½" strips. (Marked with 4 in the block diagrams.)

(7) Sew the blocks into five rows of five blocks following the layout in the quilt photograph above.

(8) Sash the sides of the quilt with two 2x50½" white strips and press seams.

(9) Sash the top and bottom of the quilt with two 2x53½" white strips and press the seams to finish the quilt top.

FINISHING THE QUILT

(10) Cut the backing fabric into two equal lengths, remove the selvages then sew together along the long edges to make the backing.

(11) Make and baste a quilt sandwich using the backing fabric, wadding and quilt top, and then quilt as desired.

(12) Sew the binding-fabric strips end to end using diagonal or straight seams as preferred and fold in half along the length, wrong sides together, to make a double-fold binding.

(13) Bind to finish, taking care to mitre the corners.



LYNNE GOLDSWORTHY

Lynne splits her time between her blog, the online magazine www.fatquarterly.com and designing quilts for magazines, books and fabric companies

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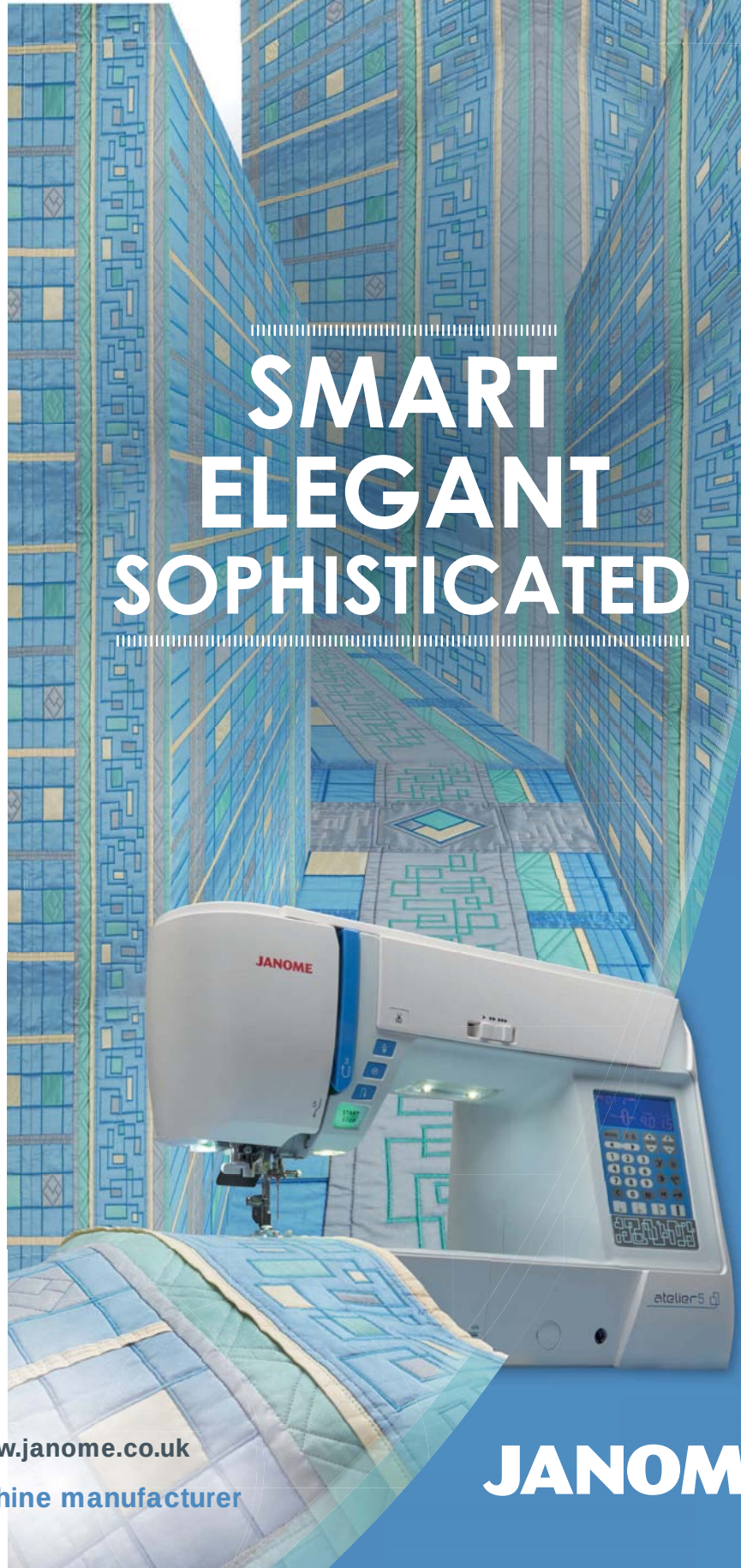
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DESIGN A BLOCK
FOR A CHANCE TO WIN
A FAT-QUARTER BUNDLE
FROM CLOUD 9

It doesn't take much more than a new collection from Cloud 9 Fabrics to get us feeling super inspired, even down to a beautiful solids range, such as its latest release, Cirrus. It's a chambray-weight, cross-weave, yarn-dyed fabric and, incorporating earthy neutrals and vibrant colour pops, it has a lot to offer your project needs.

Take a look at the Parcel Quilt, for example. Designed by Cloud 9's creative genius Michelle Engel Bencsko, then pieced and quilted by Kelly Bowser using the Cirrus solids, we think it's a great

showcase for this range. You can find the full tutorial over on the website – www.cloud9fabrics.com.

While you're there, you might also spot the Cirrus solids block of the month challenge. Cloud 9 simply wants you to design a block using between four and six of the Cirrus colours for a chance to win a fat-quarter bundle of all 21 shades. A winner is chosen month by month, and you only need to submit once. Best of all, it's a competition open to the whole world, so quilters of every great nation have a chance to get in on the challenge!

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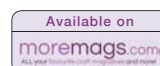
GRAB YOUR FREE GIFT,
AS WELL AS SOME
SCISSORS, THREAD AND
STUFFING, AND MAKE
THIS CUTE LITTLE FRIEND
FOR YOUR PINS!

- (1)** Cut out all pieces using a small, sharp pair of scissors, cutting just outside the thick, dashed line.
- (2)** With a very fine needle, sew the arms and tail pieces together (right sides facing) using a tiny back stitch, then a whip-stitch around the edges to stop any fraying.
- (3)** For the head, first sew the tiny darts between the ears and below the chin for both front and back pieces. Then sew the two head pieces together, leaving no open edges.
- (4)** Using small, sharp scissors, cut the slit on the back of the head piece and turn right sides out through this hole.
- (5)** Sew along the thick, dashed line that separates the ears from the main head area. Now you'll be able to stuff the main head while leaving the ears flat and unstuffed.
- (6)** When the head is stuffed nicely, sew up the slit on the back of the head with a neat and tiny whip stitch. Remove the needle but leave the long cotton tail and set aside till later.
- (7)** Turn the arms and tail right sides out and stuff lightly. If you want to you can also stitch the three paw lines in.
- (8)** Stitch the stuffed tail to the right side of the body underside piece.
- (9)** Take the body top piece (the largest piece in the pattern) and gather-stitch the rounded end, leaving the cotton tail loose to adjust later.
- (10)** Sew together, right sides facing, both of the body pieces, but only sew together the small area between where the arms will attach.
- (11)** Temporarily fold back both of the paws and stitch down. This will keep the paws out of the way for the next step.
- (12)** This next step is quite fiddly so take it slowly and don't lose patience. Sew the stuffed arms to the underside body piece so that the undersides of the arms face the underside of the body. Then fold over the large top body piece and sew to the arms too, effectively encasing the arms inside the front of the body.
- (13)** Now sew the gathered section of the top body piece to the underside body piece, using the loose cotton tail to adjust the gather stitching to fit the size of the underside body piece. Now the tail and arms are all encased inside the body.
- (14)** Cut a slit in the underside body to turn the pincushion right sides out.
- (15)** Pull both arms through the hole, then find the tail and pull that through too, trying not to fray the hole edges too much.
- (16)** Snip the temporary stitches holding the paws back and let the paws flatten out. They will probably need a little massage to get rid of the crinkles.
- (17)** Stuff the body. This is where the pins will stick in, so stuff it firmly so that it's well rounded.
- (18)** Take the stuffed head and reattach the needle to the cotton tail left from earlier. Hold the head in place so that the chin just touches the paw. Invisible-sew the head to the body, making use of the open stuffing hole in the underside of the body.
- (19)** Once the head is securely stitched into place, as neatly as possible, stitch up the stuffing hole in the underside of the body, making sure you do not leave any raw edges showing that could fray over time.
- (20)** Now you're finished and ready to stick pins in the cat's bottom! You could decorate with a ribbon or make a mini collar with a bell.

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THE TRAY IS REVERSIBLE AND HELPS TO KEEP THE COASTERS NEAT AND TIDY WHEN THEY'RE NOT IN USE. THIS LITTLE SET WOULD MAKE A LOVELY HOUSE-WARMING PRESENT!

Materials

- ◆ variety of scraps, minimum 2x6" and at least four measuring 3½x6"
- ◆ 4 4½" squares wadding
- ◆ 4 4½" squares backing fabric
- ◆ 8 coaster templates, roughly cut out
- ◆ 2 6¼" squares for the coaster tray
- ◆ 2 6¼" squares lightweight interfacing

Finished size: 4" square



COASTERS (MAKE 4)

These are paper-pieced using templates where the fabrics are placed on the reverse of the template and the lines are used as sewing guides. When paper piecing, it is advisable to shorten the stitch length on your machine to 1.5 so that it is easier to remove the papers at the end. For each coaster you will need two templates.

(1) Starting with one of the larger scraps, position it on the back of the template, wrong side of the fabric next to the paper (behind section 1) and secure with a little dab of glue to keep it in position.

(2) Take a second scrap, place it right sides together on top of fabric 1 on one side (to cover section 2) and sew along the first line. Repeat for section 2 on the other side of the template. Fold the fabric up to cover section 2 and press. Turn over, fold back the paper, line up a ruler with the sewing line, adding ¼", and trim with a rotary cutter. Press. (See pics A & B.)

(3) Take another scrap for section 3 and repeat the same steps as for section 2.

(4) Trim the fabric around the template to size. Cut along the diagonal line to create two

triangles. Repeat the above steps for a second template so that you have four triangles per coaster. (See Pic G.)

» *Sonia says*

"Make all the templates at the same time so that you can mix and match the finished triangles"

(5) Arrange the triangles until you are happy with the coasters. Starting with coaster one, turn one triangle over onto its other half to make a pair. Sew along the outside seam. Finger-press the seam to one side. Repeat for the other half of the coaster, finger-pressing the seam to the other side (so that the seams can be nested). (See pics D, E & F.)

» *Sonia says*

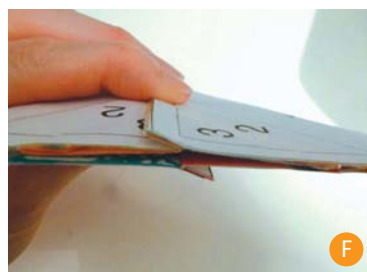
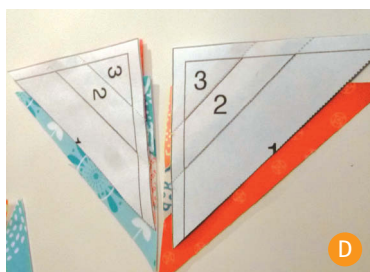
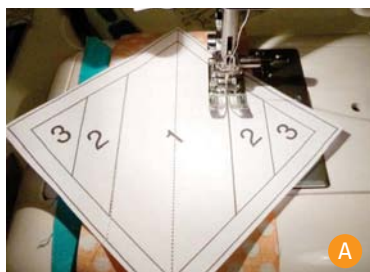
"Take a ½" piece of paper from the centre seam (near the 3) as once the coaster is sewn, it's a bit tricky to remove! (See Pic G.)"

(6) Pair the half-square triangles right sides facing, matching the centre seam, and sew on the long seam. Remove all the paper, using a seam ripper to lift if needed. Press the seams open for a smoother finish.

PROJECT: COASTERS

COASTERS *and* TRAY SET

THESE COASTERS
ARE A GREAT WAY OF USING
UP ALL THOSE LITTLE BITS OF
FABRIC THAT YOU CAN'T BEAR
TO THROW AWAY, AND THEY'RE
ALSO A GREAT INTRODUCTION
TO THE PAPER-PIECING
TECHNIQUE



(7) To complete, lay down the wadding, backing fabric (right side up) and the coaster front (wrong side up), pinning in position to prevent slipping. Sew around the edge of the coaster, leaving a 2" gap for turning right side out.

(8) Trim the corners and the excess wadding from the seam allowance. Turn coasters the right side out, using a chopstick or a pencil to push out the corners. Turn the raw edges under and press.

(9) Topstitch around the outside of the coaster, closing the turning hole. It can be a bit tricky in the corners where there are lots of layers so it's best to go slow to ensure even stitching. Trim threads. (See Pic H.)

COASTER TRAY

(10) Iron interfacing to the wrong side of both 6½" squares of fabric.

(11) Draw 1" squares on the interfacing in each corner on both pieces of fabric. (See Pic I.)

(12) Fold the fabric diagonally (right sides together) and sew along the line to box the corner. Repeat for the other three corners and trim the excess fabric. Repeat for the other piece of fabric.

(13) Place the fabrics right sides together and pin the corners into position. Sew around the top using a ¼" seam allowance, leaving a 2" hole for turning. (See Pic J.)



(14) Turn the coaster right side out and give it a good press around the top seams. Topstitch around the top of the tray and give it another good press.

» *Sonia says*
"To give the coaster tray a good shape, it helps to press the sides in, and maybe even weight it down overnight"



SONIA SPENCE

Obsessed with all things fabric and quilting, Cherie is the married mum of two grown up kids and one crazy dog named Betty White

Designed and pieced
 by Sonia Spence
fabricandflowersuk.blogspot.co.uk

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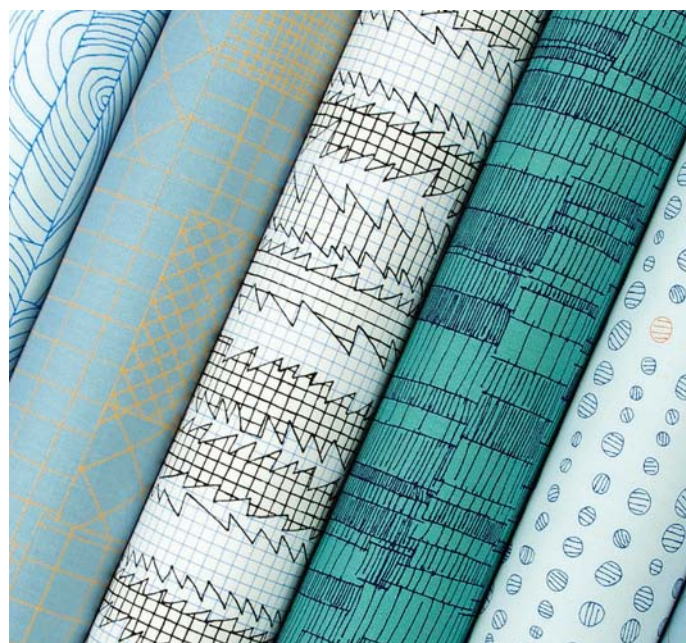


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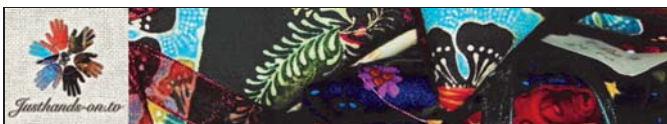
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ECLIPSE

quilt

PROJECT: QUILT

SHARON'S QUILT
USES TEMPLATES TO
CREATE A GORGEOUS
CIRCLE PATTERN



IF YOU'RE A LITTLE CONFIDENT IN YOUR PIECING, GIVE THIS PATTERN A WHIRL! THERE'S NO FOUNDATION PIECING - JUST TEMPLATES AND CLEVER LAYOUT TRICKS!

Materials

- ◆ 20 fat eighths (9x21") printed fabric
- ◆ 3 yards yellow crosshatch print
- ◆ 2½ yards grey crosshatch print
- ◆ ½ yard blue fabric
- ◆ ½ yard green fabric
- ◆ ⅞ yard white fabric
- ◆ 1 yard binding
- ◆ 68x82" piece backing fabric
- ◆ 68x82" piece wadding

Finished size: 60x74"

Block size: 14"

CUTTING

Read all of the instructions and make a test block prior to cutting all fabric.

From each of the fat eighths of printed fabric, cut:

4 of template C (80 in total)

From the yellow crosshatch, cut:

80 of template A (you should be able to cut 10 templates per width/42" of fabric)

7 3" x WOF strips

From the grey crosshatch fabric, cut:

80 of template B (you should be able to cut 10 templates per width/42" of fabric)

From each of the blue and green fabrics, cut:

3 4½" x WOF strips, cross-cut into 40 4½x3" rectangles

From the white fabric, cut:

5 4" x WOF strips, cross-cut into 80 4x2½" rectangles

3 2½" x WOF strips, cross-cut into 24 2½x5" rectangles

SEWING

Always sew with right sides of fabric facing, using ¼" seam. Press carefully after each seam.

(1) Fold one print template C piece in half, bringing the pointed ends together. Mark the center point of one curved edge with a pin. Fold each point into the centre and mark the quarter points of the curve. (See Fig A.)

(2) Repeat Step 1 to mark three points of the curve of a yellow template A fabric.

(3) Match the marked template A fabric right sides facing the template C piece. Match the curved edges by lining up the marked points and pin. Also pin the two ends of the curve.

(4) Sew the pieces together by carefully, keeping the curved edges together and maintaining ¼" seam allowance. Remove pins, open and press towards the yellow.



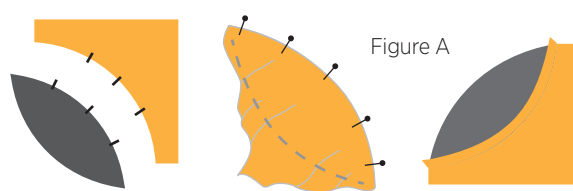


Figure A

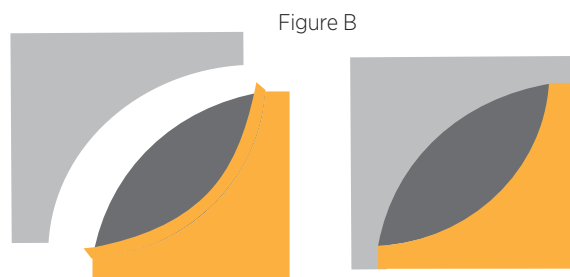


Figure B

Make 80

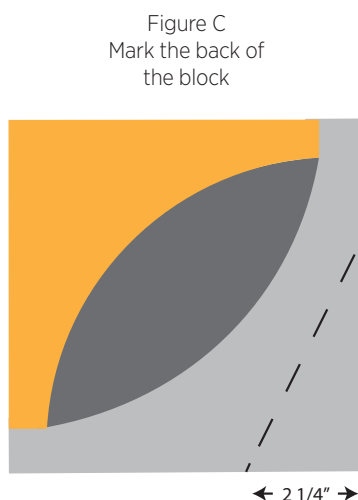


Figure C
Mark the back of
the block

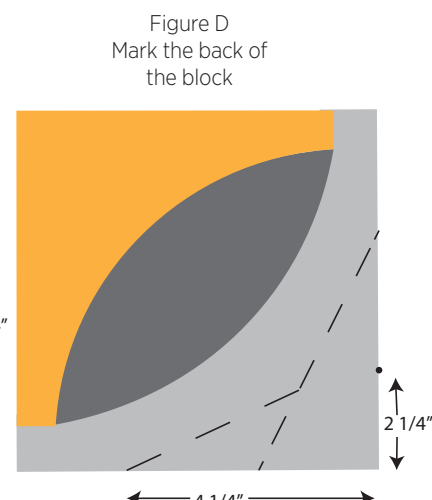


Figure D
Mark the back of
the block

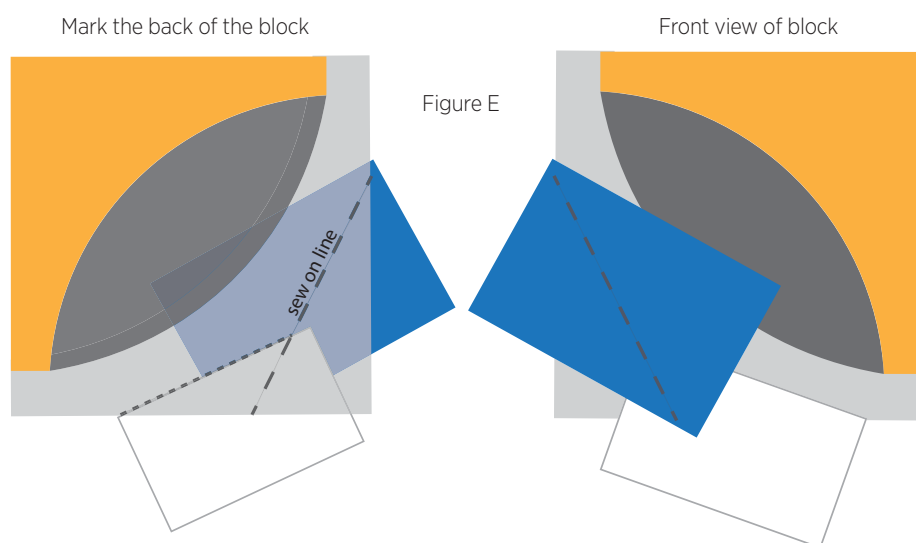


Figure E

Front view of block

(5) Repeat steps 1-4 to add a grey template B fabric to the opposite side of the print C fabric. Press toward the grey, this is unit 1. Make 80 units total, four from each print. (See Fig B.)

(6) Trim and square as needed to 7½".

(7) Divide the units into matched groups of four prints. Lay them out on a design surface so that each group forms a full circle.

→ *Sharon says*
"Deciding the block arrangement at this point allows you to determine which will have a blue star and which will have a green star. Beginning with the upper-right corner, alternate blue and green when sewing the stars"

(8) Place a unit 1 face down on a design surface. Orient the unit so that the grey corner is on the bottom right. (See Fig C.)

(9) Mark 4¼" from the corner on the right edge and 2¼" from the corner on the bottom edge.

Connect the points with a line, using a pencil or a fabric-marking pen.

(10) Mark a second set of points – 4¼" from the corner on the bottom edge and 2¼" from the corner on the right edge. Draw a line that connects these points, but stops where it would cross the first line. (See Fig D.)

(11) Turn the block over, so it is right side facing up. Place a white 4x2½" rectangle at the same angle as the second (shorter) line marked on the block.

(12) Ensure that a long side of the rectangle is parallel to the marked line, but overhanging by ¼" for seam allowance. (See Fig E.)

Note: to ensure proper placement, hold the unit up to a light source to see through the fabric, noting the angle and location of the marked line, then position the white rectangle in place.

(13) Turn the block over and sew on the marked

line as shown in Fig E. Secure the thread just after sewing over the first marked line.

(14) Open the white fabric and press. This forms the white point of the star.

(15) Add a blue 4½x3" rectangle in the same manner, then orient the rectangle so that it is bisected by the drawn line. Sew on the marked line. Open and press the blue fabric. This forms the blue point of the star. Trim the excess blue, white and grey fabric on the back of the unit. (See Pic H.)

(16) Repeat steps 8-15 for all of the blue star blocks.

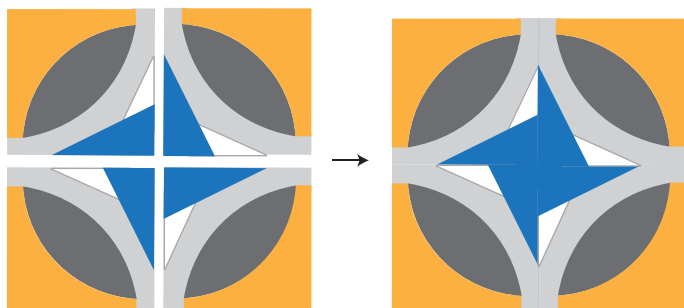
(17) Sew the groups of four matched units together to form 10 blocks with blue stars. Repeat the steps to make the remaining 10 blocks with green stars. (See Fig F.)

(18) Lay the blocks out on a design surface, as they will be in the finished quilt. White star points will be added at the corners where the blocks meet.

(19) To make the first white star, turn the blue star block in the upper-left corner of the quilt face down on the design surface. Mark two points on the lower-left corner back side (this would be the lower-right corner on the front side of the block), 4½" from the corner on the left edge and 2¼" from the corner on the bottom edge. Connect the points with a line. (See Fig G.)

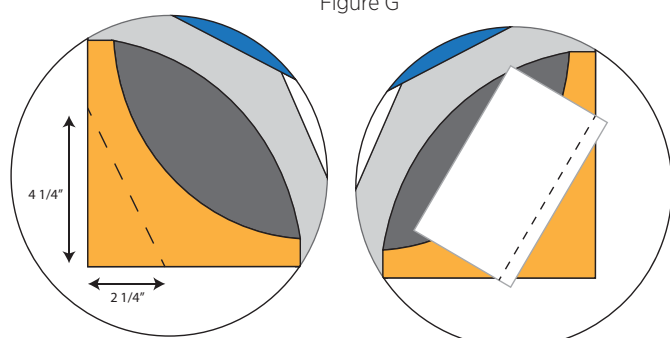
(20) Turn the block right side up (the marked corner should be in the lower right) and place a white 2½x5" rectangle parallel the marked line with ¼" overhang.

Figure F



Make 20: 10 with blue stars, 10 with green stars

Figure G



Back view of block

Front view of block

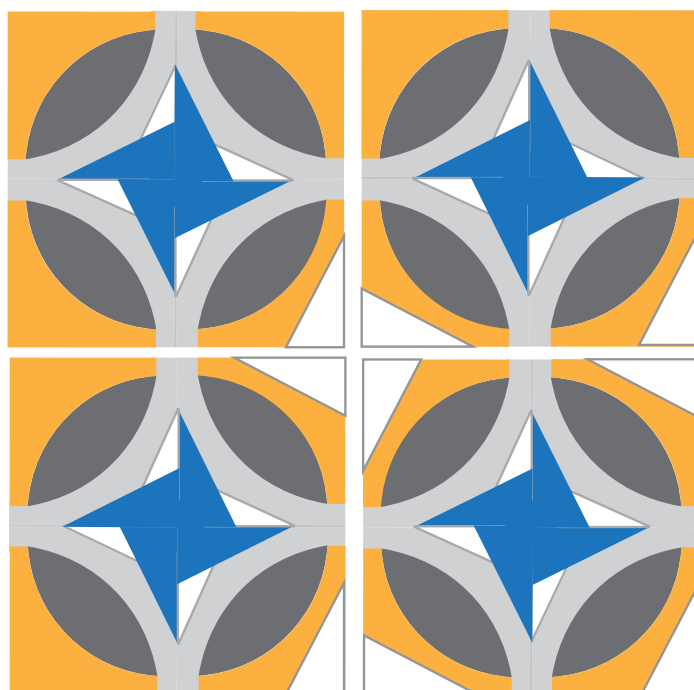


Figure H

(21) Turn the block over and sew on the marked line. Open and press. Trim the excess fabric on the back of the block. (See Fig G.)

(22) Repeat these steps on the other three blocks that meet at the same corner, paying close attention to ensure that the white star point is added to the correct corner. (See Fig H.)

(23) Continue adding white star points to all corners of blocks that fall on the interior of the quilt (edge blocks will have only white star points on two corners, corner blocks have star points on one corner).

(24) Sew the blocks together in five rows of four blocks. Alternate the direction in which blocks are pressed for each row. Sew the rows together and press.

(25) Cut one yellow 3" strip in half, yielding two 2 1/2x3" strips. Sew these to two other WOF strips, yielding two 6 1/2x3" strips. Cut these strips to measure equal to the width of the quilt top (54 1/2").

(1) Cut one 3" square from the end of each of the four remaining WOF strips, then sew

the four strips together in pairs, yielding two 78x3" strips. Cut these strips to the length of the quilt (68 1/2").

(26) Sew the long strips to the long sides of the quilt and press them towards the border strips.

(27) Sew the 3" yellow squares to each end of the shorter strips and press them towards the strips. Sew the strips to the remaining two sides of the quilt top, then press. (Refer to photo of full quilt.)

(28) Trim the backing and wadding to 68x82". Baste to the quilt top, with the wrong sides of the top and backing facing and the wadding in between.

(29) Quilt to outline and decorate the circles and star shapes. Fill in the border areas with parallel straight lines.

(30) Cut the binding fabric in 2 1/4" strips on bias. Join the strips end to end until you have a length measuring at least 280". Attach the binding and finish using your preferred method.



SHARON MCCONNELL

Sharon is passionate about designing quilts. She has published a range of patterns, for every skill level

Designed and made by
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Ten years ago, Maidenhead's Sewing Centre was under threat of closure as the previous owners decided it was time to retire. Luckily for the residents of the town, long-time employee Judith Marsh-Brown and her daughter Samantha Claridge couldn't bear to lose their favourite shop and made the decision to take it on. The professional advice available combined with an amazing range of products in such a small space is what the family-run business claims is its secret to success. Fast forward to 2014, a name change and relocation down to 3 High Street, Sew Crafty Sewing Centre is still going strong as an 'Aladdin's cave' of haberdashery.

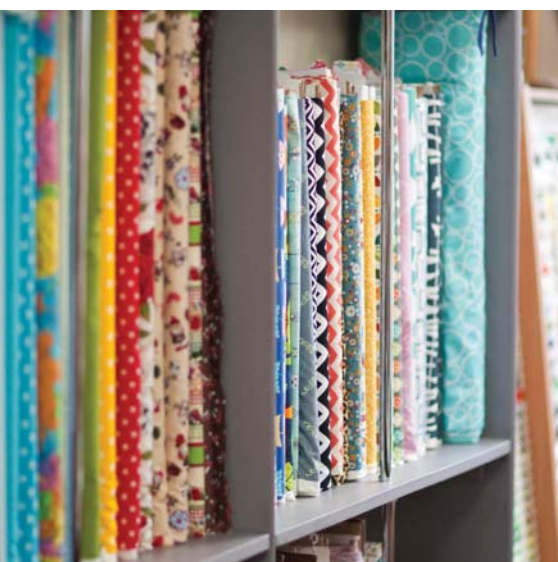
The latest venture for the mother and daughter team is the brand-new online



store. With beautiful, clear photography, all taken in house, and in depth descriptions of their products, they are hoping to reach customers from a little further afield, while still offering the great help and advice you get if you come to visit. Sam is no stranger to running an online business, as she runs a crafty lifestyle blog, **www.liveitloveitmakeit.com**, with her best friend Heather Thomas. This creative duo post tutorials and crafting tips three times a week, often using materials sourced from Sew Crafty. Sam says: "It is so nice to finally be able to send our readers to buy the items we use in our tutorials to my own shop, rather than lots of different places all over the net. We are looking forward

to launching our newest project early next year, a collaboration between our blog and our shop in the form of DIY kits of some of our most popular tutorials."

Judith has over 50 years of sewing experience under her belt and helps to keep self-confessed 'craft junky' Samantha on track when buying new products. The last three years have seen a resurgence in the craft sewing market, and a more craft-orientated range of 100% cotton print fabrics have been introduced to bridge the gap between classic dressmaking and craft sewing. With a range of ribbons, trimmings and buttons to rival bigger London stores and a comprehensive range of classic haberdashery, Sew Crafty Sewing Centre has everything for sewists and crafters of all abilities.



Fabric News

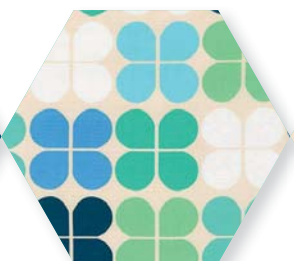


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» By Emmie K for
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CUCKOO'S CALLING

» *Bry Bethan Janine for
Dashwood Studio*

Bethan's second collection for UK-based fabric house Dashwood is inspired by her grandmother's cuckoo clock. Bright colours and fun motifs are complemented by the navy-blue background of the feature print. We're all a bit cuckoo over this collection at QN HQ!

See www.dashwoodstudio.com and buy it at www.plushaddict.co.uk



UTOPIA

» *Bry Frances Newcombe for Art Gallery Fabrics*

The third collection by Frances for AGF, Utopia, is a riot of colour and vibrant design. Dreamlandia, the feature print, consists of large-scale deer illustrations that would be perfect for fussy-cutting. Find stockist details at

www.hantex.co.uk



»→ Things to remember

A ¼" seam allowance is used throughout

WOF = width of fabric

»→ Materials

For the 6" basket:

- ◆ 4½x18" dark turquoise fabric (Kona turquoise)
- ◆ 9x18" light turquoise fabric (Kona peacock)
- ◆ 4½x18" white fabric (Kona white)
- ◆ 6½" square of fabric for the bottom of the basket
- ◆ 6½" x WOF lining fabric
- ◆ 1½x24" binding fabric
- ◆ 15x20" heavy sew-in interfacing such as Vilene S13
- ◆ 15x20" iron-on interfacing Vilene F220
- ◆ orange fabric scrap for appliqué
- ◆ iron-on transfer adhesive such as Vilene Bondaweb
- ◆ matching thread

For the 9" basket:

- ◆ 6" x WOF dark turquoise fabric (Kona turquoise)
- ◆ 12" x WOF light turquoise fabric (Kona peacock)
- ◆ 6" x WOF white fabric (Kona white)
- ◆ 9½" square of fabric for the bottom of the basket
- ◆ 20" x WOF lining fabric
- ◆ 1½" x WOF binding fabric
- ◆ 20x30" heavy sew-in interfacing such as Vilene S13
- ◆ 20x30" iron-on interfacing such as Vilene F220
- ◆ orange fabric scrap for appliqué
- ◆ iron-on transfer adhesive such as Vilene Bondaweb
- ◆ matching thread

GINGHAM

Storage Baskets



CUTTING

The numbers in brackets are for the 9" basket

(1) Cut three 1½x18" (2" x WOF) strips each from the dark turquoise and white fabric. Cut six 1½x18" (2" x WOF) strips of the light turquoise fabric.

(2) Cut five 6½" (9½") squares from the lining fabric and five 6" (9") squares from the iron-on interfacing. Attach the interfacing to the centres of the fabric squares according to the manufacturer's instructions and let the squares cool down on a flat surface.

ASSEMBLY

(3) To make the gingham, take three of the light turquoise strips and the three dark turquoise strips and sew them together lengthwise, alternating the colours to make a stripy panel. Press the seams open. (See Pic A.)

(4) Do the same with the three remaining light turquoise and the white strips. Cut each of the panels into 12 1½" (2") segments.

(5) Take six of the light and six of the dark segments and arrange them into the gingham pattern to make one panel. Sew them together. Do the same with the remaining 12 segments so you end up with two panels which are 6½x12½" (9½x18½"). Square them up. (See Pic B.)

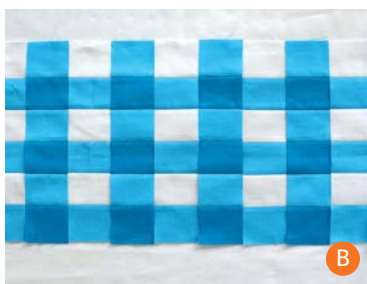
(6) Take one of the panels and pin the 6½ (9½") square of bottom fabric to the centre of it. Sew with a ¼" seam allowance and press towards the bottom piece. Add the other panel to the opposite side of the bottom piece in the same way. You will end up with a piece that looks like the letter 'H'.

(7) Lay the piece onto the heavy sew-in interlining and quilt ⅛" from each seam to attach them together. Trim off the excess interlining.



THESE FUN FABRIC
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MAY JUST HELP YOUR
KIDS KEEP THEIR
ROOMS TIDY





PIECED SQUARES
GIVE THE EFFECT
OF GINGHAM-PRINT
FABRIC IN THESE
GORGEOUS BASKETS

(8) Copy one of your kid's drawings or use the templates provided for the appliqué. Don't forget to reverse your drawing if you're using your own. Iron some Bondaweb onto a scrap of orange fabric and trace the drawing onto it. Cut out about $\frac{1}{8}$ " outside the line. Peel off the backing paper and place onto one of the panels. Fuse in place, then sew around the outline with a straight stitch using a free-motion foot. (See pics C & D.)

(9) Fold the piece in half, with one panel on top of the other, and sew down the side, making sure you backstitch at the beginning and end.

(10) Find the centre of the bottom square and line it up with the seam you have just sewn to get the basket shape. Pin and sew with a $\frac{1}{4}$ " seam allowance. Turn right side out. (See Pic E.)

(11) For the lining, take two lining pieces and sew them together, stopping $\frac{1}{4}$ " from the bottom. Backstitch at the beginning and end. Add another two lining pieces in the same way until you end up with a square tube.

(12) Line the bottom square up with one of the side pieces where you stopped $\frac{1}{4}$ " from the edge. Sew from side seam to side seam (not all the way to the edge). Do the same with the other three sides. Put the lining inside your gingham basket.

(13) Sew the short sides of the binding strip together. Fold over $\frac{1}{4}$ " on one of the sides and press well. Pin the side you haven't folded over to the top of the basket and sew all the way around. Fold the binding over and attach to the lining by hand. (See Pic F.)



ELISABETH VAUGHAN

Elisabeth lives in Switzerland with her daughter and cat. She shares her life, new patterns and projects on her blog

Designed and pieced
by Elisabeth Vaughan
www.sharksdinner.com



DAVID SWEET

Take a peek behind the doors of the UK's
brightest fabric studio

“I DO PRETTY MUCH
EVERYTHING WITHIN
DASHWOOD, AND EVERY DAY
IS DIFFERENT. I LIKE
IT THAT WAY!”

Dashwood Studio is a UK-based textiles company that produces high-quality, design-led cotton fabric for the quilting and home-sewing markets. Unlike other companies, Dashwood designers are all home grown and, although small, the company's style is becoming easily recognisable, with simple, modern designs in small collections of just eight prints, making them affordable for both shops and consumers. We asked Creative Director David Sweet to tell us about his typical day...

The day starts when I get up at around 7am. We have two young boys so the mornings are pretty hectic and getting them ready for school is a challenge! I missed a lot of their early years as I worked in the USA for four years. It's meant a huge amount to me to come home and spend time with them and build a bond. I learned a lot stateside and would not have been able to do what I'm doing now without that experience, but it was a big sacrifice.

My first thought is usually: what am I doing today? Sad, but it's normally work related – did I call that designer? Have I put the correct purchase order in? (I always send a collection to the print mill and then want to make last-minute changes. It happens nearly every time – it's hard to switch off).





I have a cup of tea first thing. I'm not good at eating breakfast at home, there always seems too much else going on, so I tend to stop and grab a coffee and croissant on the way to work. My office is a half-hour commute, but I'm lucky it's a nice drive along country roads. The offices are in a Victorian warehouse – it's a little run down but a great space. Large, airy and with good light.

I do pretty much everything within Dashwood. Every day is different – I like it that way, there's no set routine. I talk with designers about their collections, deal with press or marketing enquiries, liaise with suppliers and print mills and colour-correct upcoming collections. My lunch is usually not very exciting, soup or a sandwich, and I carry on with the rest of the day – thinking about upcoming trade shows, planning stands, and more of the same from the morning until around 5pm, when I go home. I get to spend some time with the boys before they go to bed. I like to cook a meal, have a glass of wine and try not to look at the laptop or answer emails!

Now I'm getting older I don't do late nights during the week, especially with young children, so my day ends at around 11pm.

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Materials

Accent fabrics:

- ◆ 2 2½x15" strips of Pumpkin Alison Glass for Andover 'X&+'
- ◆ 2 ½x3" pieces of Pumpkin Alison Glass for Andover 'X&+'
- ◆ Optional: 6 1¼x6½" strips of fabric for binding

Outer fabrics:

- ◆ 10½x15½" piece of navy Cotton & Steel Moonlit Arrows
- ◆ 2 5x15½" strips of teal Cotton & Steel Mustang Daisies
- ◆ 2 1¼x15½" accent strips of Pumpkin Alison Glass for Andover 'X&+'

- ◆ 16x20" lining fabric
- ◆ 16x20" wadding (use two layers, or add a piece of home décor fabric or canvas for a sturdier pouch)
- ◆ thread
- ◆ 14" zipper
- ◆ 6½" of 1¼" or 1½" cotton webbing (we used webbing from Village Haberdashery)
- ◆ Optional: 4" of ½" ribbon or a zipper pull

Note: use ¼" seams for piecing

Finished size: 9" long, 6" wide, 5" deep



PIECING THE OUTER FABRIC

(1) Fold the 1 ¼x15½" accent strips in half lengthwise, wrong sides together. Press.

(2) Along the 15½" length, lining up the raw edge. Layer the Moonlit Arrows face up, one folded accent strip and one piece of Mustang Daisies face down. Using ¼" seam allowance, sew through the layers. Repeat for other side. (See Pic A.)

(3) Press seams toward the Daisies. (See Pic B.)

CREATING THE QUILT SANDWICH

(4) Layer the lining piece, right side down, the wadding and outer the piece, right side up.

(5) Baste lightly.

» Kelly says

"Pressing the sandwich will help the fabric to grab the wadding."

(6) Topstitch along the seams and add quilting. Trim to 15x19".

» Kelly says

"This is a terrific way to practise FMQ without committing to a large quilt."

ASSEMBLING THE ZIPPER AND BACK TAB

(7) Fold the 2½x15" accent strips in half

lengthwise, wrong sides together, and press.

(8) With the zipper face up on your machine, layer one accent strip on top, with the folded edge a scant ¼" from the zipper's teeth. Carefully topstitch about ¼" from the folded edge of the fabric, along the far edge of the zipper tape, making sure to stitch through all layers. Make a second line of topstitching about ⅛" to the left of the first line. (See pics C & D.)

(9) Repeat for the other side of the zipper. At the open end of the zipper, baste the pieces approximately ¼" from the edge. Set aside. Fold the 2½x3" accent piece in half along the 3" side. Press. Open and fold both sides into the centre. Press. Fold again, enclosing the raw edges, and press.

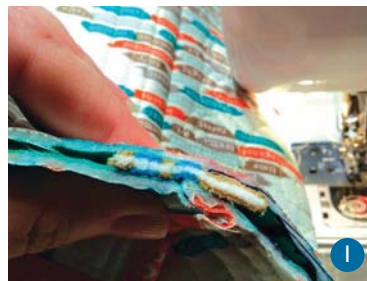
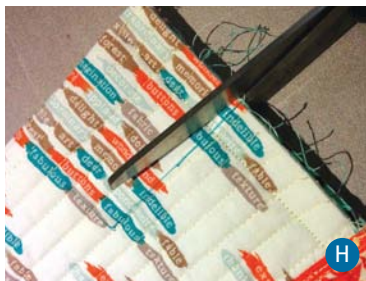
(10) Edge-stitch along both long sides of the tab.

(11) Fold the tab in half to create a loop. Baste it to the closed end of the zipper, approximately ¼" from the edge.

ADDING THE ZIPPER SET

(12) With right sides together, stitch one side of the zipper assembly to one side of the quilt sandwich, using ¼" seam allowance. Zigzag within the seam allowance to finish the seams. Repeat for other side. (See Pic E.)

Optional: Use binding strips to finish the



seams. Fold each strip a scant $\frac{1}{4}$ " along one edge. Unfold and stitch along the fold line, just on or inside the seam allowance. Fold the strip back over the seam and down the other side. Edge-stitch along the length of the binding. If you use a wider scrap, you can fold the second edge as well. It may be a little fiddly.

ASSEMBLING THE BOXY BAG

(13) Unzip the zipper half way and, with right sides together, line up the zipper with the centre of the quilt sandwich. Using $\frac{1}{2}$ " seam allowance, sew across both short ends of the flat tube. Sew a second line of stitching, just inside the seam allowance. (See Pic F.)

» *Kelly says*

"Be sure that the zipper's metal stopper is out of the way!"

(14) At each corner, mark a line that measures 2" from the folded edge and $2\frac{1}{2}$ " from the seamed edge (not the seam itself). Carefully cut the rectangles from the corners using scissors. (See pics G & H).

» *Kelly says*

"Do not use a rotary cutter."

(15) Starting at the back of the boxy bag (the closed end of the zipper) open one corner and adjust the opening so that the seamed line meets with the folded-edge line. Stitch across, using $\frac{1}{2}$ " seam allowance. Add a second line of stitching, just inside the seam allowance. Zigzag within the seam allowance or bind the seam. Repeat for the other back corner.

(16) At the front of the boxy bag (the open end of the zipper), slide the piece of cotton webbing in through the zipper opening and open one cut corner. Adjust the opening so the seamed line meets with the folded-edge line, and slip one end of the cotton webbing into the gap. Carefully stitch across, using $\frac{1}{2}$ " seam allowance. Add a second line of stitching, just inside the seam allowance. Zigzag within the seam allowance, or bind the seam. (See Pic I.)

(17) Making certain that the webbing is not twisted, repeat for the other front corner. Turn the bag right side out and poke out the corners gently. Thread the optional ribbon or zipper pull through the zipper tab. You can use any pieced block(s), or even a single piece of fabric to make more!



KELLY ORR

Kelly Orr enjoys life in the San Francisco Bay area where she hoards fabric, and occasionally makes quilts and other things

Designed by Kelly Orr

Find her on IG as the_orriginal

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ON THIS MONTH'S...

BOOKSHELF

We can't get our noses out of these inspiring reads




The Complete Guide to Quilting Techniques

by Pauline Brown

To be a 'complete guide' is quite some claim, but boy does Pauline Brown give it her best shot. Starting off by explaining what quilting means, we soon enough find ourselves introduced to the worldly wonders of Italian quilting, British hand-quilting methods and Hawaiian appliqué, all clearly demonstrated with illustrated step by steps that are generous in their description. While the techniques are sound, the fabric choices and styling are a touch traditional for our tastes, but the imaginative quilters among you should be able to breathe new life into these projects.



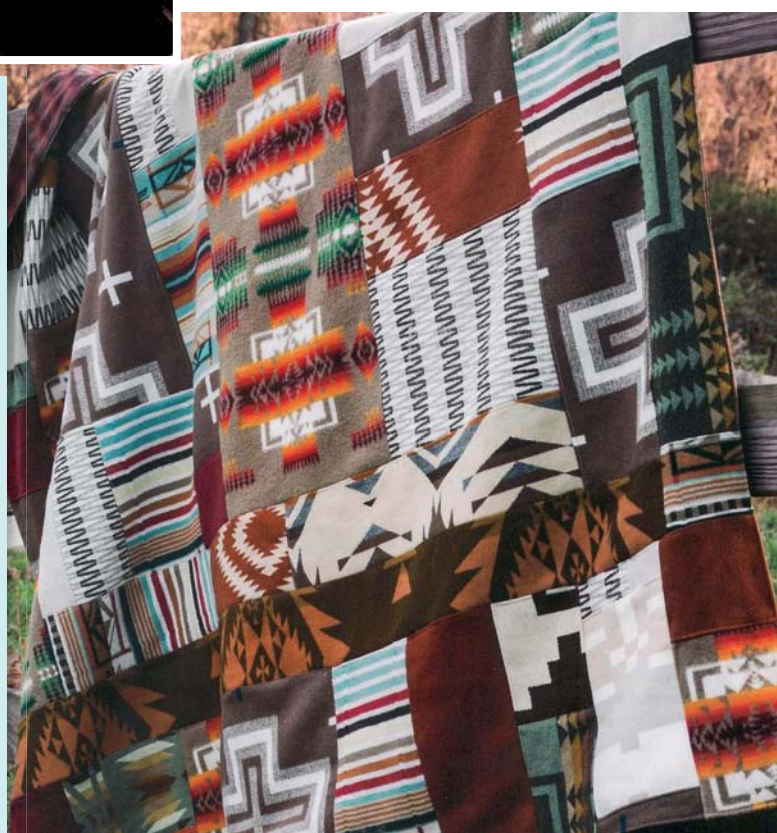
£19.99, www.ivy-group.co.uk

Hand-Stitched Home

by Susan Beal

Pendleton, the wool fabric used in *Hand-Stitched Home*, is a well-know brand over in the USA, but of course, there's plenty of room for innovating with your own choices for the patchwork projects in this book, whether they be off the roll at your favourite shop or even old, felted jumpers. In general, the designs inside are quite simple, mastered with only a few basic patchwork techniques, but the style inspiration is masterful, using Pendleton's wild American patterned wool to great effect.

£16.99, www.thegmcgroup.com

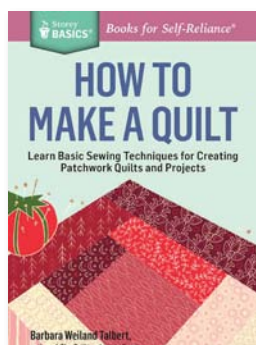


How To Make A Quilt

by Barbara Weiland Talbert

It's back to basics with this pocket wonder from Storey – a great, affordable reference book for beginners. It may be miniature in size, but it packs a lot of punch into its 120 pages. It's comprehensive in talking you through the steps of doing everything from choosing fabric to binding your quilt, supplemented with a handful of illustrated guides. It's not the most dynamic or inspiring book for getting to grips with quilting, being largely text and printed in black and white. However, it certainly does do what it says on the tin.

£5.99, www.storey.com

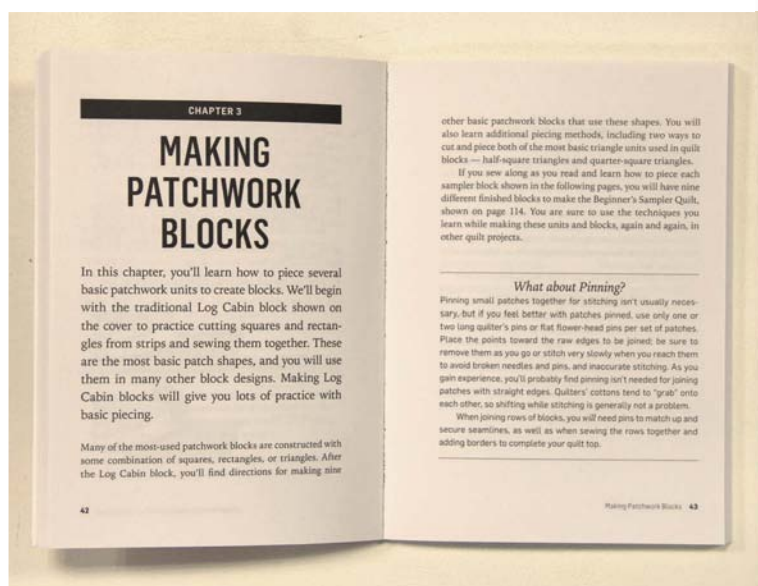


Vintage Made Modern

By Jennifer Casa

Using well-worn and well-loved textiles, *Vintage Made Modern* is all about honouring those special pieces of fabric with history and sentimental value. Filled with stylistic mini-quilting projects, including little bags, cases and accessories, and even a Dresden-plate doll, it's a great book for inspiration – you're unlikely to find any of these exact fabrics yourself, after all. Jennifer Casa also indulges in a spot of meta-quilting, giving threadbare quilts found at flea markets a new lease of life – creating a patchwork-look project with just a little sewing involved.

14.99, www.roostbooks.com



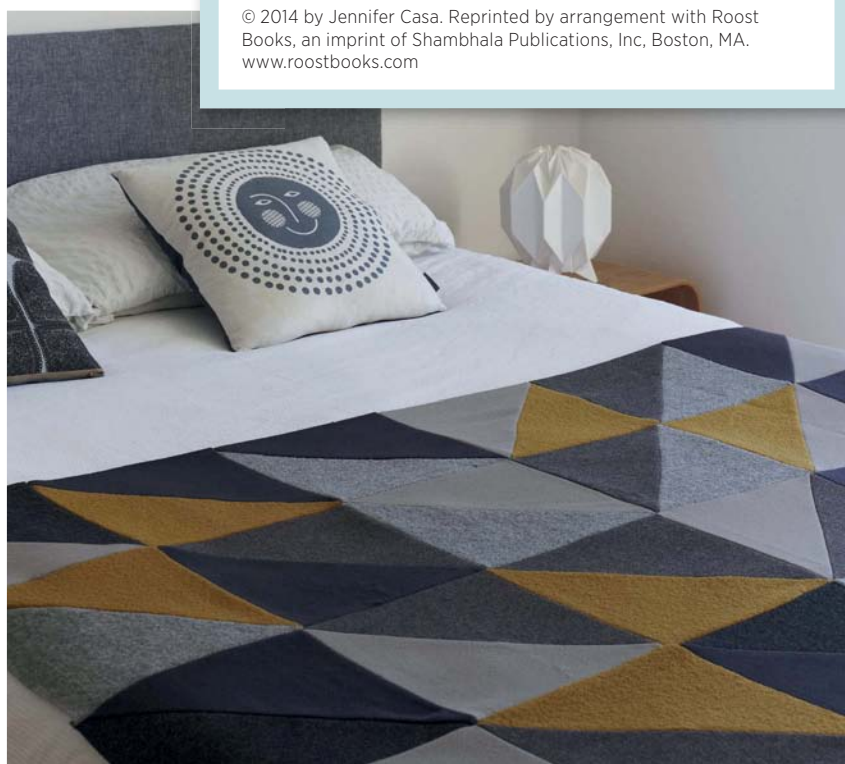
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A Year in Crafts

by Clare Youngs

If your New Year's resolution involves a lot more crafting for 2015, this is the book for you, offering a seasonal project to try every week for the next year. While the majority of the projects are sewing, there are a few excursions into the world of papercraft, crochet and other multicraft activities. However, for what it's worth, we think it's a pretty delightful book you'll enjoy. Beautiful photographs, plenty of mini patchwork projects and sweet, diary-like tabs give it just the right touch for a perfect present to give to a fellow-minded crafter.

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Materials

- ◆ variety of strips of fabric measuring 6" x WOF
- ◆ variety of strips of fabric measuring 3" x WOF
- ◆ variety of strips of fabric measuring 4½" x WOF
- ◆ 58x68" wadding
- ◆ 3 yards backing fabric
- ◆ ½ yard binding fabric, cut into 6 2½" x WOF strips
- ◆ cutting mat
- ◆ ruler
- ◆ rotary cutter

5 blocks in each row and 6

rows = 30 blocks in total

Finished size: 53x63"



ASSEMBLY

(1) To create the blocks, sew the 6" and 3" strips together and sew the 4½" strips together.

(2) Cut 90° triangles using the lines on a cutting mat and a ruler. Make sure you keep the ends of the strips as you will need them for the block B pieces. When you cut the triangles at the beginning and end of your strips, you need to make sure that you leave a ¼" seam allowance for the ends. Sew the ends of the strips together to create triangles.

(3) Assemble the block as shown in the diagrams. Combine two triangles each for every block, making sure you vary the combination. One triangle of 6" and 3" strips plus one triangle of two 4½" strips work well together. (See Block A.)

(4) When you've sewn the ends together you can again combine two triangles to make Block B. (See Block B.)

(5) Trim your blocks to 11".

(6) Use a design wall or your floor to decide how to arrange the blocks. This design allows you to avoid too many matching points but you could also decide to combine the blocks differently so the points meet and create a different effect.

(7) Sew the rows of five blocks together and then sew six rows up to make the finished quilt top. Make sure you press seams open along the way. Give the quilt top another final press.

QUILTING

(8) Make the quilt sandwich with the pieced quilt top, the wadding and the backing fabric.

Block A



Block B



Make sure all of the layers are nice and smooth and baste them using your preferred method (spray-basting or pins both work fine).

(9) Quilt using your preferred design. Straight lines work well with this pattern but you could also use an overall stippling effect.

BINDING

(10) Sew the six 2½" strips end to end and press along the full length, wrong sides together. Attach the binding to the top using a ¼" seam allowance and then sew the binding to the back by hand. Press the quilt thoroughly.



NADINE SAUPE

Jo Avery has been quilting for the last 25 years and writing her craft blog for the past five. She runs her own fabric and craft supplies shop in Edinburgh and online, and teaches a range of craft workshops. She also organises the Stitch Gathering, an annual modern quilt retreat.

Designed and pieced
by Nadine Saupe
www.thiscreativebliss.blogspot.com

Making Plans DIARY COVER

PROJECT: DIARY COVER

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How to make

➡ Materials

- ◆ diary
- ◆ 2 fat quarters
background fabric
- ◆ 2 fat quarters lining fabric
- ◆ 1 fat eighth for the pockets
- ◆ various scraps
- ◆ 12x15" wadding
- ◆ double-sided fusible interfacing
(such as Heat n' Bond)
- ◆ Sizzix® Big Shot™ machine (657900)
- ◆ Sizzix® Bigz Leaves Plain 2 die
(658105)

Fabrics used were all from Art Gallery Fabrics

Quietude Sunset from Tule by
Leah Duncan

Drops of Dew, Bullseye Mint, Forest
Trail Waterfall & Pebbled Path River
from Indian Summer by Sarah Watson
Traces of Teal & Crosshatch Lime from
Textures by Angela Walters
Peacock & Peaches 'n Cream from
Oval Elements by Pat Bravo

Finished size: 8½x13"

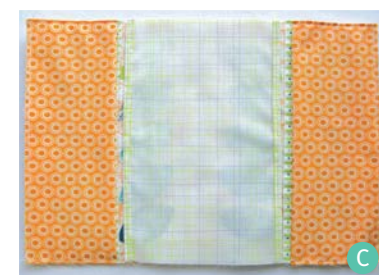
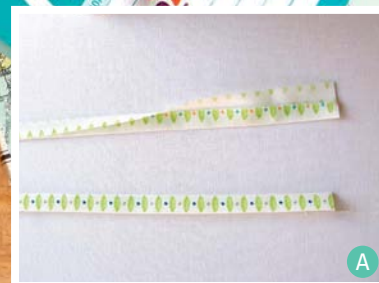


TRUDI WOOD

*Trudi has been quilting for
more years than is polite to
mention. She is a long-arm
quilter, and a patchwork and
quilt teacher for hire*

Designed and pieced
by Trudi wood

Trudi blogs at [trudi-
quiltingprolifically.blogspot.co.uk](http://trudi-quiltingprolifically.blogspot.co.uk)
and can be found on Instagram
and twitter as @Trudi_wood



CUTTING

(1) Measure the height and the circumference of the diary, from the right edge, around the book and to the back-right edge. Our diary is an A5 size and measures $8\frac{1}{4} \times 12\frac{1}{2}$ ". Add 1" to each of these measurements and cut the background fabric this size.

(1) For the stem, cut two pieces measuring $\frac{3}{4}$ " x height of the background.

» *Trudi says*
"You could substitute ribbon for the stem."

(2) For the pockets, cut two pieces measuring 7" x height of the background.

(3) For the lining, cut two pieces measuring $5\frac{1}{2}$ " x height of the background and one piece 7" x height of the background.

(4) For the leaves, cut 10 pieces measuring 2x5" and prefuse with interfacing on the wrong side of the fabrics, leaving the backing paper affixed. Using the small leaf die, cut 20 leaves. For best results, lay fabric-side down.

ASSEMBLY

(5) To prepare the stems, press wrong sides together by $\frac{1}{4}$ " on each long edge. (See Pic A.)

(6) Position the stems so they will be centered on both the front and back of the cover. Top-stitch the stems to the background, approximately $\frac{1}{8}$ " in from the edge.

(7) Plan your leaf layout, ensuring that you will have space at the top and the bottom of the design when the cover is complete. Remove the paper from the backs of the leaves, then fuse in place using an iron, following the manufacturer's instructions.

» *Trudi says*

"To help remove the backing papers, score the paper with a pin first."

(8) Layer up the background onto the wadding and quilt. Our diary cover was quilted with matchstick quilting, using Aurifil Mako 50 Wt Cotton in colour 2021.

» *Trudi says*

"Matchstick quilting is very close straight-line stitching. Use the width of your presser foot for even-width lines, then go back and fill in between with one or two more lines. This can be very effective with variegated threads or varying the colours of thread used."

(9) Embellish the leaves. Our cover was stitched with Aurifil Mako 12 Wt Cotton threads in colours to co-ordinate with the fabrics. Trim excess wadding on the cover back to the correct size for your diary.

MAKING THE POCKETS

(10) Fold each piece of pocket fabric in half right sides together along the long length. Press then stay-stitch the raw edges with $\frac{1}{8}$ " seam allowance.

(11) With cover right sides up, place a pocket on the outer edges, with the folds to the centre of the cover. Pin in place and stay-stitch with $\frac{1}{8}$ " seam allowance. (See Pic B.)

MAKING THE LINING

(12) Taking the larger piece of lining, fold the long edges over to the wrong side by $\frac{1}{4}$ " and press. Repeat and stitch in place.

(13) Lay this piece of lining right side down on top of the cover and pockets in the centre. (See Pic C.)

(14) Taking the remaining lining pieces, fold over one long side by $\frac{1}{4}$ " and press in place. Repeat and stitch.

(15) Position a lining piece on each side, matching the raw edges with the sides of the cover and the stitched seams towards the centre, right sides down. Pin in place to ensure that all pieces are secure.

(16) Using $\frac{1}{4}$ " seam allowance, stitch completely around the whole cover. Trim excess fabric from the corners, but not so close as to compromise the stitching. (See Pic D.)

(17) Turn the cover right sides out through the gap in the lining, ensuring that the pockets are now on the inside of the cover. Smooth out the seams and press flat.

(18) Topstitch around the entire cover, $\frac{1}{8}$ " from the edge. Slip the outside cover of the diary behind each of the pockets and enjoy your diary cover. This technique will work with whichever type of notebook you may choose.



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PROJECT: QUILT

THIS BOLD, FAST,
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QUILT IS COMPOSED OF
LARGE BLOCKS THAT, WHEN
ROTATED, CREATE
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Whimsy



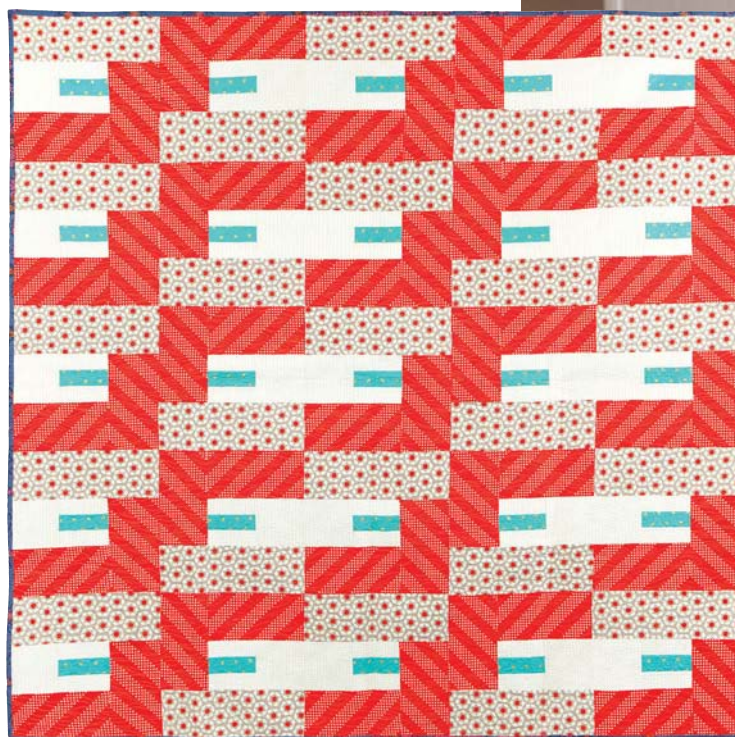
CHOOSE SHARPLY
CONTRASTING FABRICS TO
REPLICATE THE GRAPHIC
STYLE OF THIS QUILT

Materials

Numbers in coloured brackets refer to the fabric/parts of each block
All quilt-top and binding fabrics are from Cotton & Steel. Find them at: www.thevillagehaberdashery.co.uk

- ◆ 1 FQ Toy Boat XOXO (fabric 1)
- ◆ 1 yard white Dottie (fabric 2)
- ◆ 2 yards Bandana Dottie (fabric 3)
- ◆ 1¼ yards Paprika Hexies (fabric 4)
- ◆ ½ yard blue & grey Melody Miller I Heart Bees for binding
- ◆ 4 yards King's Road Turquoise Squared Elements by Pat Bravo for Art Gallery Fabrics for backing
- ◆ 72" square of wadding

Finished size: 67" square



CUTTING

(1) Cut each of the quilt-top fabrics into strips, 5" x WOF. Cross-cut the strips as follows:

From fabric 1, cut 25 5x2" strips
From fabric 2, cut 50 5x2" strips
From fabric 2, cut 25 5" squares
From fabric 3, cut 50 5x9½" strips
From fabric 4, cut 25 5x14" strips

ASSEMBLY

(2) The pattern block is composed of seven pieces. There are a total of 25 blocks in this quilt. Refer to the image of the full quilt for the block layout. Chain-piecing for speed!

(3) Right sides together, sew a 5x2" white strip to the turquoise strip with the seam on the long side.

(4) Sew a second 5x2" white strip to the opposite side of the turquoise strip. Press seams towards the outside.

(5) Sew a 5" white square to the side of the white/turquoise square. Press seam towards the white square.

(6) Sew a 5x9½" Bandana Dottie strip to the top of your block. Press seam towards the Bandana Dottie strip.





(7) Sew a second Bandana Dottie strip to the left side of the block. Press seam towards the outside, as above.

(8) Sew the 5x14" hexie-print strip to the bottom to complete the block. Press seam towards the outside. Pattern block completed! When you have made all of the blocks, the real fun begins.

(9) Using a design wall (a large table top, clean floor, whatever works!), lay your blocks out in your chosen pattern, in five rows of five.

(10) Sew the blocks together and press the seams of the blocks in each row to alternating sides (rows 1, 3 and 5 press to the right; rows 2 and 4 to the left).

(11) Sew the rows together and press the seams open. Press well all over.

BACKING AND QUILTING

(12) Piece the backing. Cut the backing fabric into two equal lengths of 72". Remove the selvages and sew together along the length with a ½" seam allowance. Press seam open and give the backing a good press.

(13) Make a quilt sandwich. Place the backing right side down, then the wadding and the quilt top, right side facing up. Taking care to make sure that all of the layers are smooth and there are no wrinkles, baste all three layers together using tacking stitches or pins.

(14) Quilt in any way that you prefer – straight line, grid, free motion, or echo the graphic design of the quilt blocks. Quilting completed, trim any excess wadding and backing and square up the quilt.

BINDING

(15) Cut the binding fabric into seven strips measuring 2½" x WOF and make one long strip, sewing the strips end to end.

(16) Wrong sides together, fold along the full length and press.

(17) Raw edges together, sew the binding to the top of the quilt, connecting at the end.

(18) Fold over the edges and sew binding to the quilt back, either by machine or by hand.

FENTON HOUSE

This new fabric collection from Gütermann is full of fun and quirky prints – including birds, dogs, flowers, dots and tartans – making up a collection of rich blue hues, powdery lilacs and scarlet reds. There are over 36 co-ordinating designs in Fenton House, making it easy to mix and match, and we've teamed up with the lovely people at Gütermann to offer one lucky reader a metre each in three designs, worth almost £60.

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3 METRES TO
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knit & stitch it 15

27th February-1st March 2015

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KNIT & STITCH IT

Taking place in Farnborough between the 27th February and 1st March, the Knit & Stitch It show is a great place to shop for fabric and get some quilting inspiration. We've got five pairs of tickets to give away. To take a look what's happening at this year's show, take a trip to www.make-it.org.uk.

To enter any of these giveaways,
head to www.ppjump.com/QN6
and provide your details to be in
with a chance to win.

5 PAIRS TO
GIVE AWAY!

Bubbly the owl

How sweet is this little patchwork chap from designer One Red Robin? Stocked by the always on-trend Sew Hot alongside his adorable Matryoshka doll companion, we're offering two of these fun patterns for readers of *Quilt Now* to win!

Take a look at the One Red Robin designs on www.sewhot.co.uk, and get your fabric choices picked and ready while you're there!

2 TO
GIVE AWAY!

BUNDLE TO
GIVE AWAY!

ART GALLERY FABRICS UTOPIA FQ BUNDLE

We're in love with this new fabric collection by Frances Newcombe, as featured in this issue's fabric pages. Thanks to our friends at Hantex, we've got a fat-quarter bundle to give away.

HEXIE

stars



»» Templates

The templates are actual size and can be traced and cut out of ordinary printer paper, a slightly heavier-weight paper or very lightweight cardstock, which will give firmer shapes and will be re-usable. You need to cut 36 diamonds and 21 hexagons.

»» Materials

- ♦ 18 rectangles of fabric measuring at least 3x5" for the diamond templates which form the turquoise star
- ♦ 18 rectangles of fabric measuring at least 3x5" for the orange outer diamond template
- ♦ 21 squares of fabric measuring at least 1½" square for the hexagon templates
- ♦ 20" square of background fabric (in this project the turquoise hexagon print)
- ♦ 22" square of inner lining fabric (this will be inside the cushion cover and will be unseen)
- ♦ 22" square of wadding
- ♦ 2 fat quarters of fabric for envelope closure of cushion
- ♦ hand-sewing needle
- ♦ neutral-coloured hand-sewing thread (I used Aurifil 50 for the hand sewing work which is strong but barely visible)

Finished size: 18" square



TECHNIQUE

(1) Cutting: Pin the paper templates to the wrong side of the fabric and cut around them, ensuring that you leave a ½" seam allowance on all sides. This allowance will be folded over the paper template. (See Pic A.)

Basting: This is the method of temporarily attaching each paper piece to the fabric before sewing them together.

(2) Fold along one side of the template and, holding this in place, fold the next edge over the paper template. Secure at the corner with a few stitches, sewing through both sides of the fabric and not the paper.

(3) Continue to do this along each edge and corner of your little hexagons. (See Pic B.)

DIAMONDS

Remember to leave the tails wagging. The angles on these diamonds are 60°, so there will be a little flap of fabric wagging when you fold. This is fine and they will be tucked into your patchwork and hidden when you sew it onto the cushion cover. (See Pic C.)

(4) Pin a paper template to the centre of the wrong side of the fabric.

(5) Carefully fold down one side of the shape, feeling for the edge of the template, and fold over this edge. Make sure the fold is cosy and tight but is not distorting the shape of the paper template.

(6) Holding the fold in place, move to the first point of the diamond. Fold this edge and secure with knotted thread and a few stitches, sewing through both sides of the fold and fabrics but not the paper.

(7) Fold the next edge at the pointed tip of

the diamond and secure with a few stitches. Remember to leave the tails wagging. Continue folding each edge of the diamond and securing the fold and points with a few stitches. (See Pic D.)

ASSEMBLY

Diamond star

I assembled the diamonds for each turquoise star to begin with.

Use a piece of your preferred hand-sewing thread as long as your forearm. Try not to make it any longer or you may be bothered by tangles and knots.

(8) Take two diamonds and place them right sides together. Using a whip stitch, begin at the point as in the photo. Catch the fabric and not the paper templates. Aim for about 10 stitches per inch. You don't want your patchwork to have holes but you want to be able to move it too. (See Pic E.)

(9) End with a secure knot and snip off the thread.

(10) Continue joining all six diamonds for each star in this way. You will have three diamond-pieced stars.

Hexagon flower

(11) As for the diamonds, take the centre hexagon piece and begin whip-stitching the corresponding edge onto the centre hexagon. Continue attaching one edge of each hexagon onto the centre shape. (See Pic F.)

(12) When all of the hexagons are sewn onto the centre piece, you can begin to join the outer hexagons together with a whip stitch. Do not be afraid to bend the templates slightly to allow for easier access when sewing. (See Pic G.)

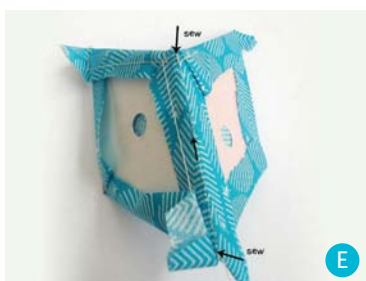
Outer orange diamonds

(13) These are a little fiddly to sew, but again do not be afraid to gently bend the paper templates. Starting from the end of the diamond (at the point), whip-stitch until you reach the middle points. Secure with a few stitches here as this is a point at which a hole is most likely to appear, and then continue whip stitching. (See pics H & I.)

Removing paper templates

At this stage, I removed the paper templates from all the assembled pieces. Some people hole-punch larger templates to make them





ENGLISH PAPER
PIECING IS A GREAT
WAY TO SPEND
EVENINGS IN
FRONT OF THE TV.
IT'S RELAXING AND,
ONCE YOU GET INTO
THE SWING OF IT,
NOT AS SLOW AS
YOU MAY THINK!



easier to pop out with a crochet hook. I usually just pop them out with my fingers and lay to one side. I gave the star shapes and hexagon flowers a light press, ensuring that the outer edges were folded in neatly (the tails will still be there but these can be tucked in under the piece when appliquéing to the cushion cover). A little spray starch is useful here to help them keep their shape.

APPLIQUE

(14) Pin a hexagon flower to the centre of one diamond-star piece.

(15) Use a small slip stitch and sew the hexagon flower to the diamond star.

(16) Repeat with the two remaining hexagon flowers and stars.

(17) Appliqué the finished patchwork in your desired layout to the background fabric, taking care to tuck in the tails at the points of the diamonds. Gently press.

QUILTING

Place the inner lining fabric right side down then place the wadding on top. Smooth out any wrinkles on the wadding. Lay the

patchwork piece on top, right side facing up, and smooth out any wrinkles. Baste the layers together using curved safety pins or a large basting stitch.

ASSEMBLING THE CUSHION

Once quilting is complete, ensure that the cushion is square and trim any excess wadding and fabric. I trimmed mine to 18" square.

(18) The envelope-style opening uses two fat quarters. Take the long side of each fat quarter and turn it up $\frac{1}{2}$ ", then press. Sew this to secure the hem.

(19) Place the two fat quarters right sides facing upwards with the hems facing each other with an overlap of around 8". Place the quilted cushion piece on top with right side facing down. Pin all the way around.

(20) Using a $\frac{1}{2}$ " seam allowance, sew all the way around the quilted cushion front.

(21) Trim off the excess fabric and wadding and turn the right way out to reveal your cushion cover!



COLLETTE HOWIE

Collette is a busy mum to a boy and a girl. She has been quilting for over seven years and hasn't looked back!

Designed and pieced
by Collette Howie
poppyandpoochie.blogspot.co.uk

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HAVE SOME FUN WITH THE LAYOUT - TRY ARRANGING TRIANGLES OF THE SAME FABRIC TOGETHER TO CREATE LARGE TRIANGLES, LIKE MICHAEL HAS DONE HERE

Materials

- ◆ 6 FQs turquoise fabric
- ◆ 4 FQs orange fabric
- ◆ 4 FQs grey fabric
- ◆ 2 FQs yellow fabric
- ◆ 1 FQ brown fabric
- ◆ 2 yards white-on-white background fabric
- ◆ 4 yards backing fabric
- ◆ ½ yard binding fabric
- ◆ wadding

Finished size: 50x63"

All fabric stocked by
The Village Haberdashery
www.thevillagehaberdashery.co.uk



CUTTING

(1) Use the template provided to trace and cut 96 60° triangles. You can also use your quilter's ruler to do this by cutting 8¾" strips from your FQs, then lining up the 60° line along the bottom and trimming.

You need to cut out:

- 28 turquoise triangles
- 9 orange triangles
- 14 grey triangles
- 11 yellow triangles
- 2 brown triangles
- 32 white triangles

Cut the binding fabric into six width of fabric strips, 2½" wide.

Michael says

"I used the leftover pieces of the Fat

Quarters to create a matching multi-coloured binding"

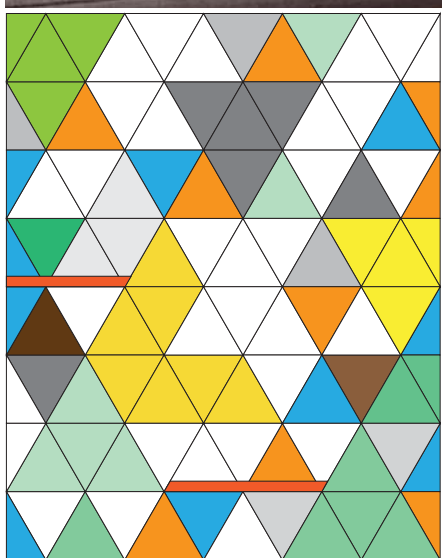
ASSEMBLY

(2) There are 96 60° triangles in this quilt. After arranging your design in eight rows of 12, step back and see how the triangles interact with one another.

(3) Aligning the edges of two triangles, right sides together, sew using a ¼" seam allowance down one of the sides. Pressing the seams open will help spread the bulk of the fabric in the points.

(4) Continue adding the triangles, pressing after each one until you have a row of 12.

(5) Once the eight rows are sewn, align the rows, carefully positioning the points and



seams. Pin on both sides of the intersections to ensure that the points are sharp, starting at the centre and working to each side.

(6) Press the backing fabric well. Piece in whatever design you prefer. Be sure to give yourself approximately 3-4" more fabric on each side of the quilt-top measurements.

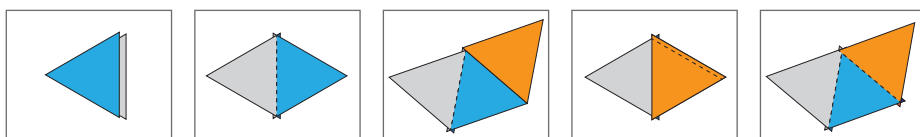
(7) Make a quilt sandwich from your backing fabric (right side facing down), the wadding and the quilt top (right side facing up). Make sure all of the layers are nice and smooth with no wrinkles and baste all three layers together using safety pins.

(8) Quilt as you prefer – Michael did straight-line quilting, mimicking the triangles, about ½" apart.

(9) Once quilted, trim off the excess backing fabric and wadding and square up the quilt.

(10) Prepare the binding by sewing the strips end to end to form one long length. Fold along the full length, wrong sides together, and press. Use this to bind the quilt.

Assembly diagram



MICHAEL CAPUTO

Michael was born in New York and is now living in East London. He designs children's pop-up books by day and quilts by night

Designed and pieced
by Michael Caputo
www.patchworkandpaper.com

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» Materials

- ◆ 15 FQs of low-volume fabric
- ◆ 6 FQs of Colour 1
- ◆ 6 FQs of Colour 2
- ◆ ½ yard of binding fabric
- ◆ 90x70" of backing fabric
- ◆ 90x70" of wadding

Finished size: 80x60"

SPLIT LOG CABINS

quilt

CUTTING

(1) Cut the low-volume fabrics into strips measuring 2½" wide, then cross-cut these strips into:

24 lots of the following for Block A:

2½" square
4½x2½"
6½ x2½"
8½ x2½"
10½ x2½"

24 lots of the following for Block B:

2½" square
2 4½ x2½"
3 6½ x2½"
2 8½ x2½"

From the Colour 1 and Colour 2 FQ fabrics, cut strips measuring 2½" wide. You will need 12 Colour 1 and 12 Colour 2 sets of the following strips:

For Block A:

2½" square
4½x2½"
6½ x2½"
8½ x2½"

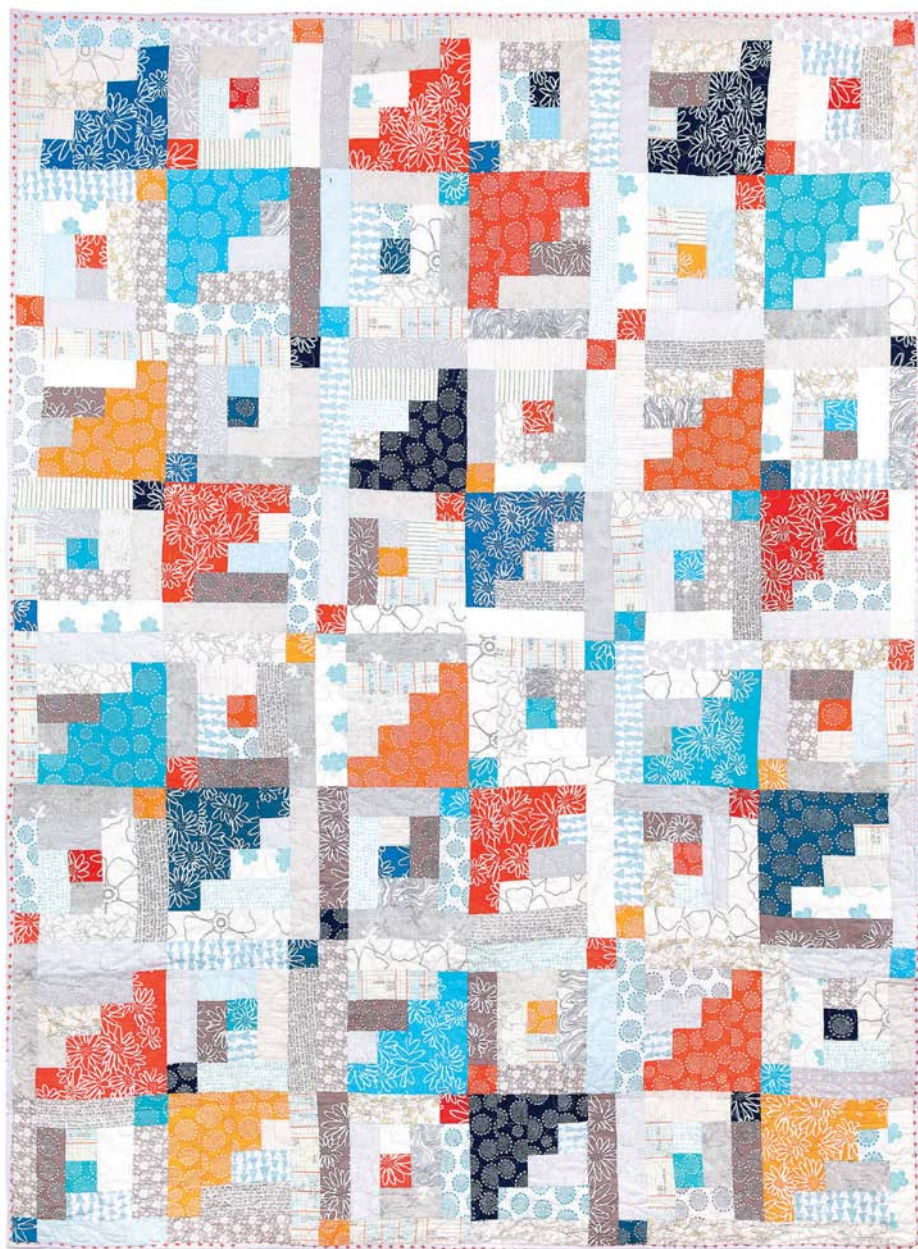
For Block B:

3 2½ x2 ½"

Cut the binding fabric into 7 2½" x WOF strips



KAREN'S USE OF LOW-VOLUME BACKGROUND FABRIC COMBINED WITH HER SCREENPRINTED DESIGNS BRINGS THIS TRADITIONAL LOG CABIN BLOCK BANG UP TO DATE



CONTRAST IS KEY IN THIS QUILT TO MAKE THE BLOCKS POP. MAKE SURE THE BACKGROUND FABRIC AND THE MAIN FABRIC ARE VERY DIFFERENT TO CREATE THIS EFFECT



MAKING THE BLOCKS

(2) The quilt is made up of 24 Block As and 24 Block Bs, 12 of each colour. Make Block As in half log cabins, then make Block Bs in full log cabins as above.

ASSEMBLY

(3) Lay out the blocks in eight rows of six blocks. Piece each row together, pressing the seams open as you go. Once all the rows are pieced, sew each row together, again starting with the top-left corner. Press the seams of each row open as you go.

QUILTING AND FINISHING

(4) Make a quilt sandwich from the backing

fabric (right side down), the wadding and the quilt top (right side up). Baste all the layers together with your choice of stitches, spray glue or pins.

(5) Quilt as you prefer. Karen quilted this with a random, squiggly design to counteract the geometric pattern.

(6) Once quilted, trim off the excess backing fabric and wadding and square up the quilt.

(7) Prepare the binding by sewing the seven strips end to end to form one long length. Fold along the full length, wrong sides together and press. Use this to bind the quilt.







MAKE A CO-ORDINATING CUSHION WITH ONE MOTIF.

» Materials

- ◆ fat eighth of Colour 1
- ◆ 6 2½"-square scraps of Colour 2
- ◆ minimum 12 12x2½" strips of low-volume scraps
- ◆ ½ yard backing fabric
- ◆ 22" square of fabric for the back of the quilted front
- ◆ 22" square of wadding

Finished size: 20" square



TURQUOISE AND ORANGE

cushion



KAREN LEWIS

*Screenprinting-obsessed fabric lover Karen has just had her first book, **Screen Printing at Home**, published by David & Charles.*

By Karen Lewis

blueberry-park.blogspot.com

Kona fabric screenprinted by Karen and supplied by Plush Addict **www.plushaddict.co.uk**

All other low-volume fabric taken from Karen's stash

CUTTING

(1) Cut two Block A pieces as for the quilt, and two Block B pieces. If you are using Colour 1 for Block A, use Colour 2 for Block B and vice versa.

MAKING THE BLOCKS

(2) Make two block As and two block Bs as in the instructions for the quilt.

ASSEMBLING THE CUSHION FRONT

(3) Lay your four blocks out in a 2x2 grid and sew together by sewing the top two and then the bottom two, and then sew these two rows together. Press the seams of each row open as you go.

QUILTING

(4) Make a quilt sandwich from the backing fabric (right side down), the wadding and the quilt top (right side up). Baste all the layers together with your choice of stitches, spray glue or pins.

(5) Quilt as you prefer.

(6) Once quilted, trim off the excess backing fabric and wadding and square up the cushion front to 20".

ASSEMBLING THE CUSHION

(7) With both backing pieces double, hem the open edge by turning ¼" under, pressing, repeating and top-stitching this hem down.

(8) Place the cushion front right side up. Take one of the backing pieces, right side down, and place it on top of the cushion front with the hemmed edge in the middle. Repeat with the second piece so the two hemmed edges are overlapping. Pin these pieces in place and sew with a generous ¼" seam allowance around all four sides of the cover. Zigzag or overlock the edges to prevent fraying.

(9) Turn the cushion cover the right way round and insert the cushion inner to finish.



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» Things to remember

Use ¼" seam allowance
Press seams between steps

FQ = Fat Quarter

» Materials

- ◆ ¾ yard Kona Lagoon
- ◆ 1 FQ Kona Jade Green
- ◆ 1 FQ Kona Caribbean
- ◆ 1 FQ Kona Tangerine
- ◆ at least 20" square of calico
- ◆ at least 20" square of wadding
- ◆ quilt ruler
- ◆ rotary cutter

Finished size: 18" square

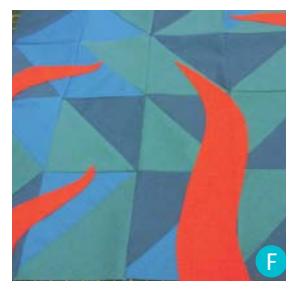
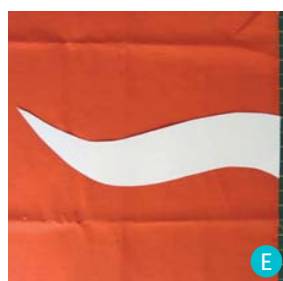
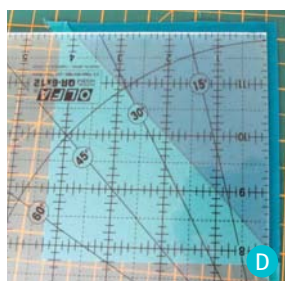
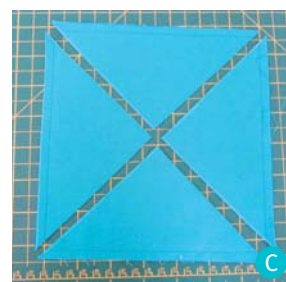


LOUISE ORTH

Lou is a self confessed fabric addict. You can find her on Instagram and Twitter as @imstudiolou

Designed and pieced
by Louise Orth

www.imstudiolou.wordpress.com



CUTTING

From the Kona Lagoon, cut:

5 7" squares for the front
18½x14" piece and 18½x12" piece for the back

From the Kona Caribbean, cut:

5 7" squares for the front

From the Kona Jade Green, cut:

4 7" squares for the front

From the Kona Tangerine, use the template to trace and cut out the tentacle shapes.

ASSEMBLY

(1) To make the half-square triangles (HSTs), randomly pair up the 7" squares so that you have seven pairs.

(2) Sew a complete line of stitching all the way around the pair. (See Pic A.)

(3) Using your quilt ruler and rotary cutter, cut two diagonal lines from corner to corner. You will get four HSTs from each square. (See pics B & C.)

(4) Trim HSTs to 4". You will have three extra. (See Pic D.)

(5) Randomly arrange the squares so that they are in a square of 5x5 HSTs.

(6) Piece them together in horizontal rows and then join the rows vertically.

(7) To appliqué the tentacle designs, place each design where you would like it to be on the cushion and attach using a close zigzag stitch. (See pics E & F.)

» Louise says

"Use some glue to help position and hold the appliqué designs on the cushion. I use a Sewline glue pen."

(8) Make up into a quilt sandwich with the top, wadding and calico back, and then quilt, following around the shape of the tentacles, approximately 1" from the edge. Quilt around all of the tentacles.

(9) To make up the back of the cushion, hem the two back pieces of Kona Lagoon by folding over by ¼" twice and topstitching in place.

(10) Place the cushion top, right side facing up, on top of this, and then place the two back pieces either end so that they overlap in the middle, with the nice finished edges facing in. Sew all the way around. Zigzag or overlock to finish the seams.

Into the Deep



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HUG FROM AN OCTOPUS,
LOU'S FUN CUSHION
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JO'S OPTICAL-ILLUSION VERSION OF THE TRADITIONAL DRUNKARD'S PATH QUILT BLOCK MAKES FOR A SCRAPPY, INTRICATE-LOOKING QUILT THAT'S SIMPLE TO CONSTRUCT





SQUARING THE CIRCLE

quilt



RAID YOUR STASH FOR THIS PROJECT, USING MOSTLY ORANGE AND TURQUOISE WITH A FEW POPS OF PINK, GREEN AND BLUE TO KEEP THE EYE MOVING PLUS LOW-VOLUME FOR CONTRAST

Materials

- ◆ 2 yards low-volume, off-white fabric
- ◆ 3 yards assorted turquoise/green/blue fabric
- ◆ 3 yards assorted orange/pink fabric
- ◆ ½ yard binding fabric
- ◆ 4 yards backing fabric
- ◆ 68" square of wadding

Optional:

- ◆ Sizzix Big Shot machine
- ◆ Sizzix 657168 & 657169 dies

Finished size: 64" square



CUTTING

(1) Using the inner circle template or the Sizzix 657169 die, cut a total of 96 orange pieces, 96 turquoise pieces and 64 off-white pieces.

(2) Using the outer circle template or the Sizzix 657168 die, cut a total of 96 orange pieces, 96 turquoise pieces and 64 off-white pieces.

Jo says

Using a Sizzix Big Shot machine with Drunkard's Path dies makes the cutting out much easier and your piecing more accurate

(3) Cut the binding fabric into six strips measuring 2½" each.

ASSEMBLY

(4) Match up an orange outer circle with a turquoise inner circle and, with right sides together, piece carefully and slowly, easing the curved seams and pivoting every few stitches. Make 96 of these quarter-circle squares. (See pics A-D.)

(5) Repeat Step 4 with the 64 off-white outer and inner circles.

(6) Take three orange/turquoise quarter circles and one off-white quarter circle and lay out to form a full circle.

Jo says

Press the seams from each quarter square in the opposite direction to its adjacent square. This will help with your seam matching. (See Pic E.)

(7) Sew the squares together, matching the points to form the first quarter of the block. Make 32 of these quarter blocks. (See Pic F.)

(8) Repeat Step 4 with the 96 turquoise outer circles and the 96 orange inner circles. Piece these together with the remaining off-white squares as detailed in Step 6.

(9) Take two each of the different quarter blocks and arrange them alternately to make a full block, with the off-white quarter circles in the centre. Piece this block together and make a total of 16 of these blocks. (See Pic G.)

(10) Piece the blocks in rows of four, alternating turquoise and orange quarters. Piece the rows together to form the finished quilt top, referring to the image of the full quilt.



QUILTING AND FINISHING

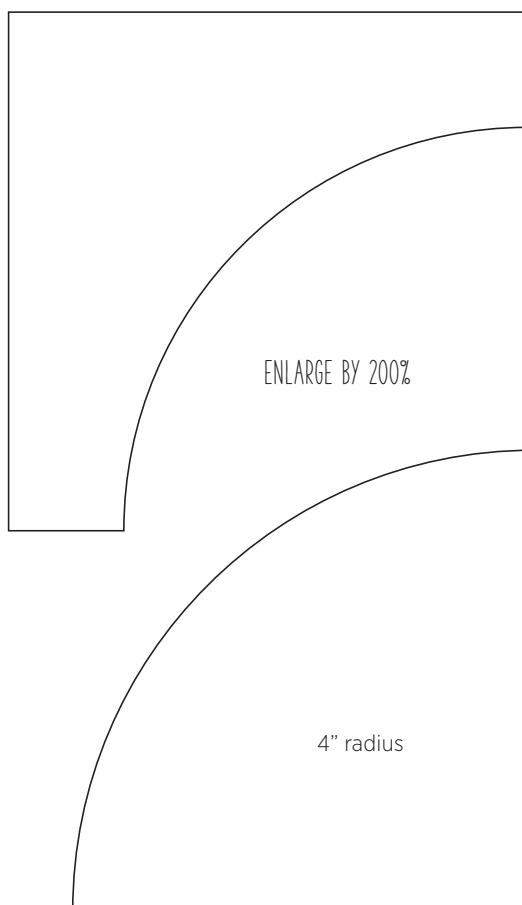
(11) Piece the backing fabric by cutting the yardage into two equal lengths. Remove the selvages and sew together along the length with a $\frac{1}{2}$ " seam allowance to form a centre seam. Press well all over and square up the edges.

(12) Make a quilt sandwich from the backing fabric (right side facing down), the wadding and the quilt top (right side facing up). Make sure all the layers are nice and smooth with no wrinkles and baste all three layers together using tacking stitches or pins. Quilt as you prefer. Jo free-motion quilted all over with a spiral design, leaving the off-white squares free. She then added a large square spiral to these afterwards to accentuate the pattern. (See Pic H.)

(13) Once quilted, trim off the excess backing fabric and wadding and square up the quilt.

(14) Prepare the binding by sewing the six strips end to end to form one long length. Fold along the full length, wrong sides together, and press. Use this to bind the quilt.

$4\frac{1}{2}$ " square with $3\frac{1}{2}$ "-radius quarter circle removed



JO AVERY

Jo Avery has been quilting for the last 25 years and writing her craft blog for the past five. She runs her own fabric and craft supplies shop in Edinburgh and online, and teaches a range of craft workshops. She also organises the Stitch Gathering, an annual modern quilt retreat

Designed and pieced
by Jo Avery

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PROJECT: QUILT



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HEAD TO THE
BACK-PAGE PROJECT FOR
A BLOCK/ROW MARKER
TUTORIAL - IT'LL HELP
OUT WITH THIS QUILT
AND PREVENT YOU
FROM GETTING YOUR
PIECES MIXED UP

» *Things to remember*

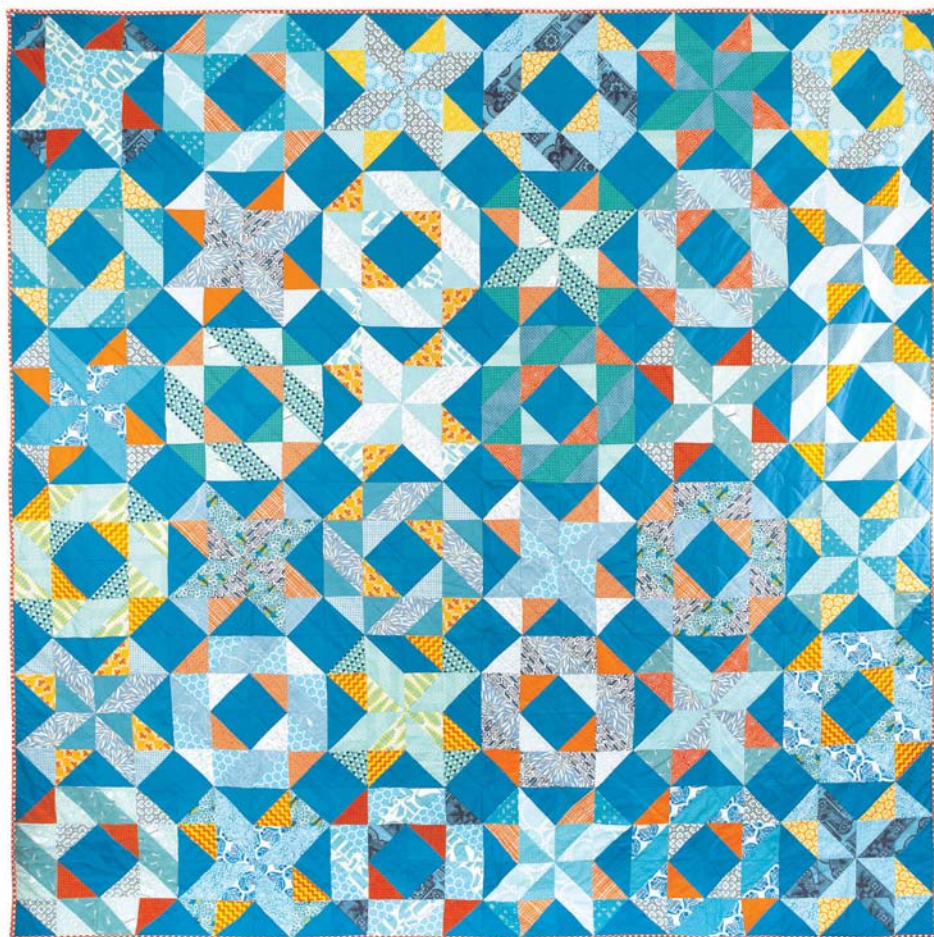
Use a $\frac{1}{4}$ " seam allowance unless
otherwise stated
FQ = Fat Quarter

» *Materials*

For the patchwork top:

- ◆ selection of nine $\frac{3}{4}$ -yard cuts of turquoise blenders
- ◆ selection of six FQs of orange blenders (or more if you would like variety)
- ◆ $3\frac{3}{4}$ yards Kona Cotton Caribbean
- ◆ $2\frac{3}{4}$ yards white extra-wide quilt back for backing
- ◆ 3 yards wadding (at least 108" wide)
- ◆ $\frac{3}{4}$ yard Riley Blake Medium Dot in Orange for binding

Finished size: 96" square



CUTTING

(1) From each of the turquoise blenders, cut:

18 7" squares for a total of 162 squares

From each of the orange blenders, cut:

6 7" squares for a total of 36 squares

From the Caribbean fabric, cut:

90 7" squares

For the binding, cut:

10 $2\frac{1}{4}$ " x WOF strips

» *Lisa says*

"After cutting and labelling all your squares, make one pair of XO blocks at a time to avoid mixing up patterns"

PLANNING LAYOUT

(2) Split the 18 squares of each turquoise blender and label four as A, eight as B and six as C.

(3) Label the six squares of each orange blender as D.

(4) Label all the Caribbean solids as E.
(See Pic A.)

(5) Each pair of XO blocks requires:

two As
four Bs
three Cs
two Ds
five Es

Place these in pairs, right sides together, as follows:

two sets of A & E
one set of B & E
three sets of B & C
two sets of D & E
(See Pic B.)

CONSTRUCTION

(6) Sew around all four sides of each pair of squares, then make a cut across each diagonal to give four triangles. (See pics C & D.)

(7) Press the blocks open and trim the squares to $4\frac{1}{2}$ ".

(8) Position the squares to match the layout

guide for both the X and O blocks. (See Pic E.)

(9) Sew together in rows. Press, ensuring seams are pressed alternate ways on each row. This will help nest the seams together. Sew all four rows together to give the completed X and O blocks.

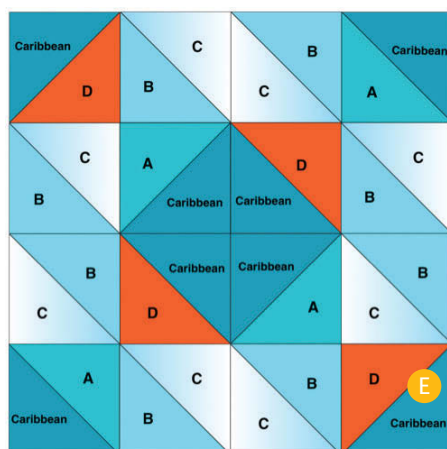
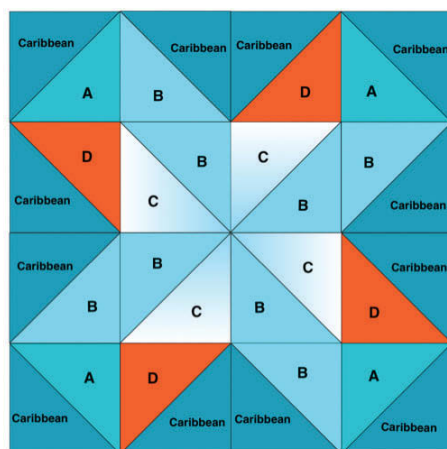
ASSEMBLY

(10) Once all the blocks are complete, make a random layout of each of the blocks. Start Row 1 with XOXOXO, then Row 2 with OXOXOX. Continue this across the six rows.

(11) Sew the blocks into rows, press the seams (again in alternate directions for each row). Sew all of the rows together.

(12) Place the backing, wadding and quilt top together, baste and quilt in your desired style. For ease (this is a large quilt!) Lisa opted for a very simple diagonal straight line.

(13) For the binding, take the ten strips and sew them end to end. Fold in half and iron with wrong sides together, then sew to the quilt.



LISA COCKERHAM

Lisa, with her give-it-a-go attitude, likes to try her hand at anything and everything new. She recently became the co-owner of the online fabric shop Simply Solids, and she also runs around after a toddler

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PROJECT: QUILT



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ORGANISATION IS THE KEY WHEN MAKING A QUILT WITH LOTS OF PIECES. FLIP TO THE BACK-PAGE PROJECT FOR A TUTORIAL ON ROW MARKERS

Materials

- ◆ 2m background fabric
- ◆ turquoise fabric scraps measuring between $3\frac{1}{2} \times 6\frac{1}{2}$ " & $3\frac{1}{2} \times 30\frac{1}{2}$ "
- ◆ orange fabric scraps measuring between $3\frac{1}{2}$ " square & $3\frac{1}{2} \times 27\frac{1}{2}$ "
- ◆ 66x76" wadding
- ◆ 4m backing fabric
- ◆ 0.5m binding fabric
- ◆ matching thread

Finished size: 62x72"

A $\frac{1}{4}$ " seam allowance has been used throughout.



CUTTING

(1) Cut the background fabric into 18 $3\frac{1}{2}$ " strips, then cross-cut these strips into the following sizes:

- 5 $3\frac{1}{2}$ " strips
- 2 4" strips
- 8 5" strips
- 3 $5\frac{1}{2}$ " strips
- 6 $6\frac{1}{2}$ " strips
- 4 7" strips
- 7 8" strips
- 2 $8\frac{1}{2}$ " strips
- 1 $9\frac{1}{2}$ " strip
- 2 10" strips
- 2 11" strips
- 2 $11\frac{1}{2}$ " strips
- 3 $12\frac{1}{2}$ " strips
- 3 13" strips
- 5 14" strips
- 3 $14\frac{1}{2}$ " strips
- 2 $15\frac{1}{2}$ " strips
- 3 16" strips

- 4 17" strips
- 3 $18\frac{1}{2}$ " strips
- 2 $20\frac{1}{2}$ " strips

Elisabeth says

To use as little fabric as possible, always cut the largest-possible size from your strip before cutting the smaller pieces.

(2) Cut the turquoise fabrics into $3\frac{1}{2}$ " strips, then cross-cut those into the following sizes:

- 3 $6\frac{1}{2}$ " strips
- 3 $9\frac{1}{2}$ " strips
- 3 $12\frac{1}{2}$ " strips
- 2 $15\frac{1}{2}$ " strips
- 2 $18\frac{1}{2}$ " strips
- 2 $21\frac{1}{2}$ " strips
- 4 $24\frac{1}{2}$ " strips
- 3 $27\frac{1}{2}$ " strips
- 2 $30\frac{1}{2}$ " strips

5.0	27.0	5.0	5.0	17
7	24.0	5.0	10.0	10.0
19.0	15.0	6.0	10.0	10
16.0	9.0	6.0	21.0	11
16	6.0	9	27.0	8
16	6.0	9	27.0	8
16.0	9.0	9	16.0	10.0
13	13.0	6.0	16.0	10.0
16	16.0	9	10.0	14
7	24.0	9	6.0	17
8.0	27.0	9	6.0	10.0
4	24.0	9	3.0	10
4	24.0	9	6.0	10.0
8.0	27.0	5.0	6.0	17
8.0	21.0	5.0	15.0	16
13	13.0	6.0	16.0	10.0
16	6.0	9	21.0	11
16.0	9.0	9	16.0	10.0
16.0	15.0	6.0	10.0	14
8.0	21.0	9	10.0	10.0
7	24.0	6.0	6.0	10.0
7	24.0	9	3.0	10
16	16.0	9	6.0	17
13	13.0	9	10.0	14

» Elisabeth says

If you're using the same fabric for two of the rows, cut one of the larger and one of the smaller pieces from the same strip to ensure that they don't end up next to each other.

(3) Cut the orange fabrics into 3½" strips, then cross-cut these strips into the following sizes:

- 2 3½" strips
- 3 6½" strips
- 4 9½" strips
- 2 12½" strips
- 5 15½" strips
- 3 18½" strips
- 2 21½" strips
- 1 24½" strip
- 2 27½" strips

ASSEMBLY

(4) Lay out all the rows according to the diagram.

» Elisabeth says

If you haven't got enough space to lay out the entire quilt, lay out one row and sew it together before laying out the next row. It's best to label all your rows when doing it this way.

(5) Sew the pieces into rows. Press the seams open or to the side, depending on your preference. If you press the seams to the side, ensure that you alternate the direction with each row.

(6) Take the two top rows and sew them together, starting on the turquoise side. Do the same with the next two rows, then continue until you've sewn all the rows into 12 pairs. Press the seams open.



(7) Sew the pairs together, starting from the orange side to make sure the rows don't arc. Press the seams open.

QUILTING AND FINISHING

(8) Cut the backing fabric into two equal lengths. Remove the selvages and sew together along the long side with a ½" seam allowance to form a centre seam. Press the seam open.

(9) Make a quilt sandwich from the backing fabric (right side facing down), the wadding and the quilt top (right side facing up), smoothing out all the wrinkles. Baste all the layers using pins or tacking stitches. Quilt as desired. We quilted straight lines ½" from each seam but all the negative space could easily be used for some lovely free-motion quilting. Trim away the excess wadding and backing, then square up the quilt.

(10) For the binding, cut seven 2½" strips from your chosen fabric and sew them together to create one long strip. Press the binding in half, wrong sides together, and use to bind the quilt.



ELISABETH VAUGHAN

Elisabeth's passion is hand sewing and she loves to design her own patterns. She shares her new patterns and projects on her blog

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» Things to remember

A ¼" seam has been
used throughout.

WOF = width of fabric

» Materials

- ♦ orange & turquoise scraps
measuring between 1½" square
and 1½x10½"
- ♦ 4½" x WOF background fabric
- ♦ 18½" square of wadding
- ♦ 20½" square of muslin
(optional)
- ♦ 16.5x25" fabric for the
envelope back
- ♦ matching thread

CUTTING

(1) Cut the background fabric into three 1½"-
wide strips, then cross-cut the strips into the
following sizes:

- 3 1" strips
- 6 1½" strips
- 12 2" strips
- 9 2½" strips
- 3 3" strips
- 1 3½" strip
- 1 4" strip
- 1 4½" strip
- 2 5" strips
- 2 5½" strips
- 2 6" strips

(2) Cut the turquoise scraps into 1½" strips, then
cross-cut the strips into the following sizes:

- 2 2½" strips
- 2 3½" strips
- 2 4½" strips
- 1 5½" strip
- 1 6½" strip
- 1 7½" strip
- 2 8½" strips
- 3 9½" strips
- 2 10½" strips

» Elisabeth says

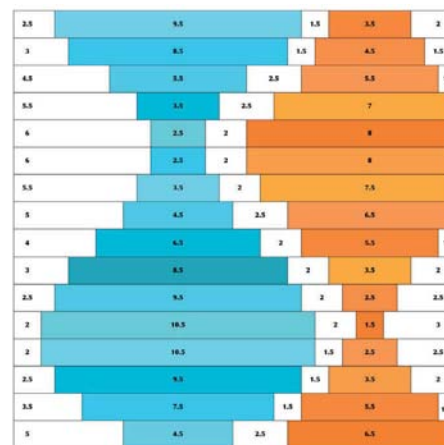
*"If you haven't got 16 different fabrics,
cut one of the larger and one of the
smaller pieces from the same fabric to
make sure they won't end up next to
each other."*

(3) Cut the orange scraps into 1½" strips, then
cross-cut the strips into the following sizes:

- 1 1½" strip
- 2 2½" strips
- 3 3½" strips
- 1 4½" strip
- 3 5½" strips
- 2 6½" strips
- 1 7" strip
- 1 7½" strip
- 2 8" strips

ASSEMBLY

(4) Lay out all of the fabrics according to the
diagram. Sew the rows together and press all
the seams open.



» Elisabeth says

*"If you prefer to press your seams
to the side, press even numbered rows
to the right and odd numbered rows
to the left so that you can nestle the
seams together."*

(5) Take the top two rows and sew them
together, starting on the turquoise side. Do the
same with the next two rows until you've sewn
together all 16 rows into eight pairs. Press the
seams open.

(6) Sew the double rows together, starting
from the orange side to make sure the rows
don't arc. Press well.

(7) Layer the muslin, wadding and top, and
then sandwich them together. Baste and quilt
as desired. Trim away the excess wadding and
muslin and square up to 16½".

(8) For the envelope back, cut two pieces
measuring 12½x16½". Hem one of the long
sides on each back piece by folding over ½"
and then ½" again. Press well and topstitch.

(9) Put your top onto a table, right side facing
up, line up one of the back pieces with the
top of the front piece and the other one with
the bottom. Pin into place. The pieces will be
overlapping by 6½".

(10) Sew around with a ¼" seam allowance.
Clip the corners, making sure you don't cut into
the seam. Sew around with a zigzag to prevent
fraying, turn, press and fill with a cushion insert.



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BLOCK OF THE MONTH

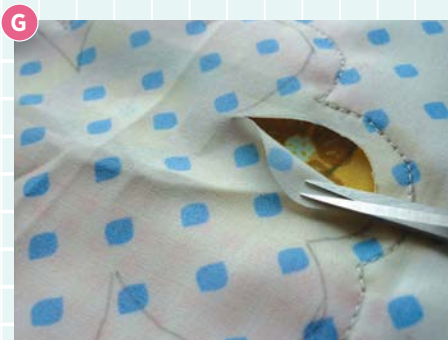
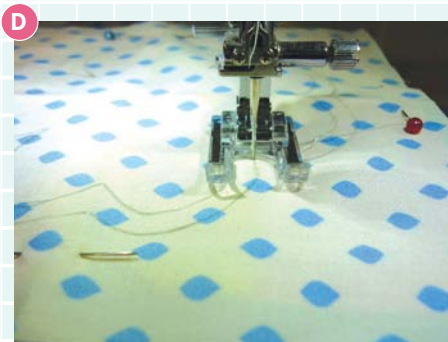
TECHNIQUE
SAMPLER
MYSTERY BOM



REVERSE APPLIQUÉ *and border construction*

Welcome to our mystery sampler block of the month (BOM). Each month, we're going to be using different techniques to create blocks that will eventually result in a beautiful sampler medallion quilt. We'll be showcasing some of the many sumptuous fabric ranges from the awesome Art Gallery Fabrics in our quilt, but you could raid your scrap box (and maybe the scrap boxes of your friends) for a similarly scrappy look. We

hope you'll join in with us month by month, but if you don't feel up to a long-term project then you can always try the companion project that we will be featuring each issue. So without further ado, we're really excited to continue creating our beautiful mystery sampler with you. This month we're tackling reverse appliqué. We'll also be constructing our next border and adding a further solid border.



REENE WITCHARD

THINGS TO REMEMBER

Read through all of the instructions before starting. The unfinished blocks will be 6½" square and we'll be making six of them.

MATERIALS

For the reverse-appliqué blocks:

- ◆ 6 6½" squares of low-volume fabric (we used low-volume prints from Drift, Cherie, Dreamin' Vintage & Meadow by Art Gallery Fabrics)
- ◆ 24 2x5½" strips of brightly coloured prints for the reveal (we used bright prints from Safari Moon, Dreamin' Vintage, Cherie, Emmy Grace, Rapture, Winged, Indelible, Squared Elements & Drift by Art Gallery Fabrics)
- ◆ paper for tracing template
- ◆ non-permanent fabric marker
- ◆ 12½" x WOF piece of solid fabric (we used Pure Elements Mystic Grey)

REVERSE APPLIQUE

(1) Trace the template onto paper so that you can transfer the design to the low-volume fabric using a light box (or by holding it up to a window).

» *Reene says*

"Draw intersecting guidelines on the template to help centre the design on the fabric block"

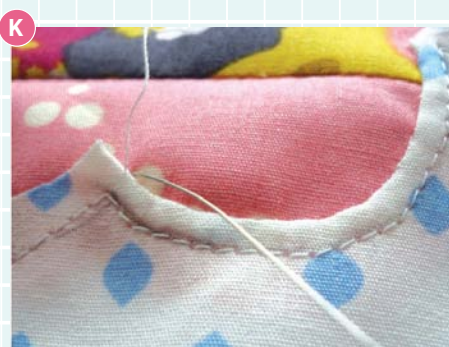
(2) Fold and press the low-volume blocks in half across the width and the length to mark the centre of the block. Trace the template onto the 6½" low-volume block using a non-permanent fabric marker. (See Pic A.)

» *Reene says*

"Make sure there is at least ½" of fabric around the edge of the tracing so that you don't lose the design when the blocks are pieced together later"

(3) Sew together four 2" strips in bright colours for the reveal. (See Pic B.)

(4) Lay the reveal-fabric piece right side



up on a flat surface then place the low-volume block on top, also right side facing up. Make sure that the reveal fabric extends beyond the outer drawn template line by approximately $\frac{1}{4}$ " all the way round, then pin in place. (See Pic C.)

(5) Sew carefully along the outer traced line to fix the two layers together. (See Pic D.)

(6) Flip the block over and, using the sewn line as a guide, cut an approximate $\frac{1}{4}$ " seam allowance from the reveal fabric only. (See Pic E.)

(7) With right sides facing up, carefully pinch the top fabric in the centre of the flower to lift it away from the reveal fabric. Carefully cut along the inner traced line, making sure that you are cutting only the low-volume fabric. (See pics F, G & H.)

» *Reene says*

"At this stage, you could trim the low-

volume fabric back to the sewing line if you don't mind a raw edge and the block would be finished"

(8) Cut away the excess low-volume fabric to a scant $\frac{1}{4}$ " where the points extend into the reveal fabric. Carefully clip approximately $\frac{1}{8}$ " into the curves to help when needle-turning the fabric. (See Pic I.)

(9) Starting at one of the points, carefully turn the low-volume fabric under towards the sewn line using the shaft of your needle. Sew in place with a blind-hemstitch in a neutral thread to match your low-volume fabric. Continue around the curve until you reach the next point. Secure the point with a catch stitch to make sure it stays nice and crisp. Take the needle back up through the fabric in the same position then continue turning the fabric under and stitching in place as previously described. Trim away any excess fabric from the point before turning it under if necessary to make it lie flat. Continue in this manner until

all the edges are turned and sewn under. (See pics J & K.)

(10) Repeat until you have a total of six flower blocks.

CONSTRUCTING THE PIECED BORDER

You will need your blocks from Issues 4-6 for this stage.

» *Reene says*

"If you find that your pieced borders are longer than the quilt top, you can adjust your seam allowance evenly in the centre block of each border strip to keep things balanced"

(11) Lay out the blocks, referring to the image of the quilt top for guidance on placement.

(12) Piece the side borders by sewing five blocks together, then pin and sew one five-block strip to each side of the quilt top. Press. (See Pic M.)

(13) Piece the top and bottom borders by sewing seven blocks together. Pin and sew one seven-block strip to the top and bottom of the quilt top, then press. (See Pic N.)

CONSTRUCTING THE SOLID BORDER

(14) Pin and sew one $2\frac{1}{2}$ " solid strip to the top and bottom of the quilt top. Press the solid away from the pieced border. Trim off the excess and square up if necessary.

(15) Sew the remaining three $2\frac{1}{2}$ " strips together, along the short edges, into one continuous strip.

(16) Pin and sew the continuous strip to one side of the quilt top. Press the solid away from the pieced border then trim off the excess. Repeat on the opposite side of the quilt top with the remainder of the continuous strip.



Diary cover



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FITS AN A5 DIARY.
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DIMENSIONS OF THE
COVER IF YOU PREFER
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» Materials

- ◆ 1 fat quarter turquoise (main) fabric for exterior
- ◆ 1 fat quarter co-ordinating turquoise fabric for lining
- ◆ 1 fat quarter of orange fabric for binding and reveal fabric
- ◆ 14½x9½" piece lightweight-fusible interfacing or fusible fleece for exterior
- ◆ 2 3½x9½" pieces lightweight-fusible interfacing or fusible fleece for interior flaps

From the main fabric, cut:

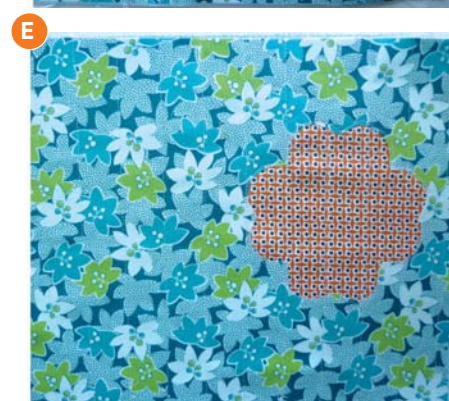
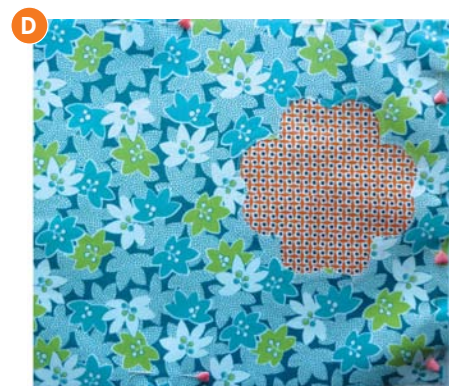
14½x9½" exterior panel
2 3½x9½" pieces for the interior flaps

From lining fabric, cut:

14½x9½" lining panel
2 3½x9½" pieces for the lining of the interior flaps

From binding fabric, cut:

3 2" strips for binding exterior of the notebook cover
5½" strip, sub-cut into one 5½" square for reveal fabric
2 2x9½" strips from the remainder for binding the interior flaps



(1) Reverse-appliqué the flower on the right-hand side of the exterior panel following steps 1, 2 and 4-7 in *Quilt Now* issue 6. (See Pic A.)

(2) Apply the 14½x9½" piece of interfacing/fusible fleece to the wrong side of the exterior panel according to the manufacturer's instructions. (See Pic B.)

(3) Place the exterior panel wrong sides together with the lining panel, matching the raw edges, and pin in place. Quilt as desired to hold the layers together. Place the quilted panel to one side until the interior flaps are constructed. (See Pic C.)

(4) To make the interior flaps, apply the 3½x9½" interfacing/fusible fleece to the wrong side of the 3½x9½" main fabric pieces according to the manufacturer's instructions.

(5) Place the main fabric interior-flap pieces wrong sides together with the lining fabric interior-flap pieces, matching the raw edges, and pin in place. Quilt as desired to hold the layers together. (See Pic D.)

(6) Fold and press the interior-flap binding pieces (2x9½") in half, wrong sides together, then pin to one long edge of each interior

flap. Sew in place using a ¼" seam. Press the binding away from the flap, then fold it over the edge onto the wrong side of the flap. Press and pin in place. Stitch using a ¼" seam allowance. (See Pic E.)

(7) Place the interior flaps on the lining of the main panel. Pin in place. Sew around all edges of the panel using a scant ¼" seam. (See Pic F.)

(8) Join the three 2"-widths of fat-quarter strips into one continuous length. Press in half, wrong sides together, then use this to bind the edges of the notebook cover as you would a quilt.

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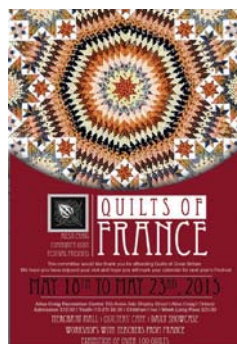
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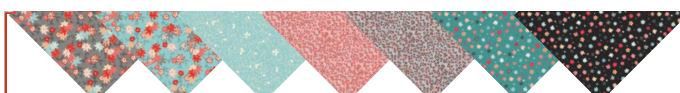


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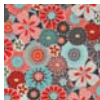
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FLYING GEESE ARE MADE EASY WITH HALF-SQUARE TRIANGLES IN COLLETTE'S TABLE RUNNER



MIGRATION

Table Runner

Materials

- ◆ ½ yard background fabric & border fabric (Collette used Essex flax linen)
- ◆ assorted pieces of at least 3½" square of focus fabric (we used orange & turquoise – equivalent of one fat quarter of fabric)
- ◆ 1 fat quarter binding fabric
- ◆ ½ yard backing fabric
- ◆ 13x32" of wadding
- ◆ rotary cutter
- ◆ quilting ruler

Finished size: 11½x30"

CUTTING

- (1) From background fabric, cut 18 3½" squares
From focus fabrics, cut 18 3½" squares

ASSEMBLING HALF-SQUARE TRIANGLES

- (2) Pair a background-fabric square with a focus-fabric square.
- (3) Place the squares right sides together. Using a ruler, mark a diagonal line from corner to corner. Mark ¼" either side of the centre diagonal line. Pin either side. Do this with all pairs of background and focus squares.
- (4) Sew along the diagonal lines at either side of the centre line, which is represented by a dotted line in the diagram.

Collette says

"Do not sew the centre line! Chain-piecing speeds this up"

- (5) Cut along the diagonal centre line using a rotary cutter and quilting ruler. Press all seams open. You should now have 36 half-square triangle units.

- (6) Trim and square each half-square triangle to 2½" square.

ASSEMBLING MOCK FLYING GEESE UNITS

- (7) Now for the fun part! The idea with this quilt is to have scrappy flying geese made up of two different half-square triangles, rather than the traditional goose with the inner triangle in the same fabric.
- (8) Randomly pair the half-square triangle units together.
- (9) Take a pair and place right sides together. Make sure the focus-fabric triangles are facing each other and the background fabrics are too.

PROJECT: TABLE RUNNER



COLLETTE'S
MODERN GEOMETRIC TAKE
ON FLYING GEESE CAN BE
WHIPPED UP QUICKLY, AND
IS A PERFECT SCRAP-
BOX PROJECT



PRACTISE HAND-
QUILTING - USE
A PERLE COTTON
AND SIMPLY
STITCH FOLLOWING
THE SHAPES IN
THE QUILT

(10) Make sure the diagonal lines are matched up so that your points match when sewn. A pin placed along the diagonal seam helps here. Sew with a $\frac{1}{4}$ " seam allowance. Press seam open. Repeat with all other paired units.

(11) Sew three Diagram A units together and three Diagram B units together.

(12) Sew units together and add borders. To calculate the length of the borders, measure through the middle of the quilt, height wise, to determine the height to cut the smaller side borders. Cut at $2\frac{1}{2}$ " wide x height of runner.

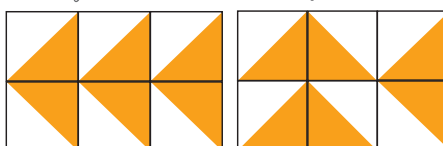
(13) Sew the small side borders on first and then press to the side.

(14) Measure the new width of the table runner through the middle including the side borders. Cut two long borders x $2\frac{1}{2}$ ". Sew to the top and bottom of the runner press to the side.

BASTING AND QUILTING

(15) Make a quilt sandwich from the backing fabric (right side facing down), the wadding

Diagram A Diagram B



and the runner top (right side facing up). Make sure all of the layers are smooth with no wrinkles and baste together using safety pins or tacking stitches.

(16) Quilt as you desire. Collette hand-quilted a little using Aurifil floss and added machine quilting in the border areas.

(17) Trim off the excess backing fabric and wadding, then square up the quilt.

(18) Cut the binding fabric into six strips, $\frac{1}{2}$ " x the longer side of the FQ. Sew end to end to make one long strip, then fold in half along the full length (wrong sides together) and press. Use this to bind the quilted table runner. Pop on your table and enjoy!



COLLETTE HOWIE

Collette is a busy mum to a boy and a girl. She has been quilting for over seven years and hasn't looked back!

Designed and pieced
by Collette Howie

poppyandpoochie.blogspot.co.uk

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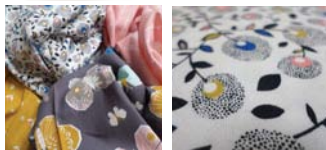
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USE THE CO-ORDINATING PINS TO POP INTO THE ROWS OR BLOCKS AS YOU MAKE THEM SO YOU DON'T GET YOUR QUILT ALL MESSED UP AND SEWN TOGETHER WRONG (BECAUSE IF YOU'RE ANYTHING LIKE EDITOR KATY, THAT HAPPENS ON A REGULAR BASIS)

MATERIALS

- ♦ alphabet beads (you can find these in most craft stores as well as on eBay or Amazon, and they are inexpensive)
- ♦ pins with a biggish head (bigger than the hole of the bead)
- ♦ strong glue

(1) Take a pin and pop a little blob of glue on the end of the stick, just at the bottom of the head. Slide on a bead, leave to set and you're done!

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