

No.1
IN THE UK

PATCHWORK &

LOVE **Quilting**



Teacher's pet with the new Farmers Market BOM!

Sharing your passion for fabric!

ISSUE FIFTY SIX

IMMEDIATE MEDIA^{CS}
ISSUE 56 2017

18

EXCLUSIVE DESIGNS

SEW YOUR STASH!

- QUICK STITCH ECONOMY BLOCKS
- ON TREND OMBRE COLOUR QUILT
- UP AND AWAY BALLOON DESIGN
- SUPER-SIMPLE GRAPHIC PIECING



RETRO COOL

Get curve appeal with sixties blooms



MIX IT UP

With our modern sampler quilt



NEON BRIGHTS

Break the rules and play with colour!

THE NEWARK QUILT SHOW 2018

The Lady Eastwood Centre, Newark Showground, Lincoln Road, Newark NG24 2NY

NEW SHOW



Above: 'Double Wreath' by Vendulka Battais



Above Right: 'Spring' by Janet Bevan (Radiance Tension Challenge)



Right: 'Gold Rings' by Andrea Ashwell

Friday 19th - Sunday 21st JANUARY 2018 10am-4.00pm

FEATURE DISPLAYS

All displays are subject to change

- * THE RADIANCE TENSION CHALLENGE by Radiance Quilters
- * THE RADIANCE DESIGN CHALLENGE by Radiance Quilters
- * TOGETHER BUT DIFFERENT by Greta & Michael Fitchett
- * INLAY & INTERCHANGE APPLIQUÉ QUILTS by Gillian Travis
- * NEW VIEWS THROUGH CATHEDRAL WINDOWS by Vendulka Battais
- * FROM DURHAM TO THE GALAXY by Andrea Ashwell
- * MOSTLY BY THE SEA by Brenda Thomas
- * ENDLESS LANDSCAPE by Greenstede Quilters
- * JOURNAL QUILT CHALLENGE 2018: Sweet Treats
- * SO THIS IS WHAT HAPPENS WHEN YOU RETIRE! by Lynda Jackson



Right: 'Heart of the Peak' by Michael Fitchett

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*All advance orders incur a 50p postage fee

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SPRING QUILT FESTIVAL ARDINGLY 2018

Norfolk Pavilion, Ardingly, West Sussex RH17 6TL

Friday 26th - Sunday 28th JANUARY 2018 10am-4.00pm



Above: 'Notan Pears' by Gillian Travis

FEATURE DISPLAYS

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All displays are subject to change

Right: 'Heart of the Alps' by Michael Fitchett

Below: 'Kingsand' by Brenda Thomas



Above: 'Endless Landscape' by Veronica Fowlie

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SKILL SHARING

One of my highlights from the past year has been the opportunity to teach – once past the initial terror, it's been hugely rewarding to share skills with new quilters. There's nothing quite like that lightbulb moment when a technique clicks into place... you know what I mean, right? This issue we're celebrating the fact that quilters are a social bunch – we love the generosity with which you share your passion, and we're always keen to indoctrinate new quilters into the fold! The mag is packed with fresh designs to tempt beginners and inspire all you experienced stitchers, so you can pass your new-found tricks, tips and techniques on to all your quilty friends.

Alice

Alice Hadley Editor

Join us online... we love to share!



LovePatchworkandQuilting



LoveQuiltingMag



LoveQuiltingMag

www.lovepatchworkandquilting.com

MEET OUR CONTRIBUTORS!



Samantha Dorn

Samantha loves to focus on a quilt's story as much as the design itself. This month she's inspired by her ancestors who worked in cotton mills



Karen Lewis

Karen spends her days printing, quilting and designing fabric collections for Robert Kaufman from her Yorkshire studio



Michelle Wilkie

Michelle began quilting five years ago, and fell for the way it combines art and maths. Try your hand at her striking peach and green pieced quilt



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ARIZONA SUNSET

84 Create a warm and cosy oasis in the midst of winter by piecing simple snowball blocks with earthy tones and dusky shades

BLOCK OF THE MONTH

95 Piece up a row of shiny apples, dainty jam jars and the happiest of honey bears, with the latest instalment of our Farmers Market Block of the Month

MEASUREMENTS NOTE

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



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business owner Erin Dollar her signature aesthetic. We sat down with her to chat fabric

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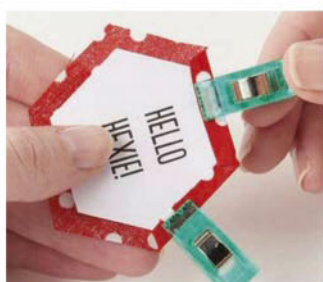
Knotting off thread



It's important to knot off your thread securely, to make sure your seams don't unravel. As you make your last stitch, leave a small loop of thread. Then pass your needle through the loop two times, before pulling the thread tight. Snip the thread close to the knot.

HAPPY HEXIES

English Paper Piecing is the perfect type of project to take on-the-go. Whip up a paper-pieced masterpiece with your mini hexie templates. Here's how...



1 Use your template to trim the fabric squares to a hexagon shape. Centre one hexagon template on the wrong side of the fabric and fold down the seam allowance on two edges. Pin or clip to hold in place.



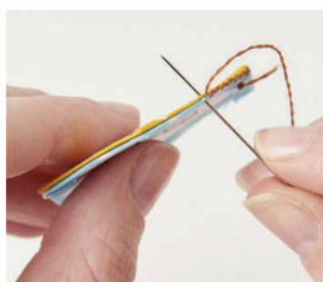
2 Thread your needle with waste thread. Beginning on the folded corner, going from right to left, push the needle through both flaps of fabric but not the paper. Pull the needle through and repeat to make another stitch in the same spot (backstitch).



3 Fold down the next seam allowance. Move to the next corner and backstitch, as before. Repeat at each corner, working your way around the hexagon.



4 When you reach the first corner again, make another backstitch and knot off your thread. Press the hexie with a dry iron.



5 To join hexies, place two hexies right sides together and whipstitch along one edge, stitching both hexies together. We've used a contrasting thread so you can see our stitches, but you'll want to use a neutral thread to blend with the fabrics. Stitches should be about a needle width apart across the seam. Knot off when you reach the end of the first edge.



6 To join the next hexie, place right sides together with the first pair, and stitch along one edge. Knot the thread at the end of the joined edge, but leave your thread uncut.



7 Unfold the hexie, and place right sides together with the next one, folding the first hexie. Continue stitching along the next edge and knot the thread at the end.



8 Keep joining hexies in the same way until you've completed the desired shape. We've joined our hexies in a Grandmother's Flower unit. You can make lots of smaller units and then join together, or keep adding rows of hexies around the centre.

NEW ISSUE!



STORAGE IDEAS



CUTE EGG BASKET



SWEET SACHEL



RETRO-STYLE GRANNY SCARF

Love Crochet



DON'T MISS IT!

Banish the January blues with the latest issue of *Love Crochet*! We have a stack of projects perfect for beginners, including an adorable puppy mug hug, easy granny throw, quick cafetière and Scandi-style fingerless mitts. Plus we have the cutest of cover stars – our lovable teddy bear! Complete with darling dungerees and sweet hat and scarf set! Don't delay – order your copy today!

Only **£4.99** including p&p

AT JUST £4.99 THIS ISSUE INCLUDES:

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- Quick & cute accessories

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OUT THERE

Our pick of the trends this month



ROSE GOLD ROYALTY

There's no such thing as too many tools... or so we said when we spied these rose gold beauties over on *Sewing Quarter*! Each graced with a stylish nickel and chrome finish, the high quality of Hemline will be evident from first use as you take on your next pretty patchwork project. Not only will this lust-worthy twosome snip up your stash like a dream, they'll also look right at place next to your machine as the ultimate sewing-side pairing. Time for a new sewing machine to coordinate? Get your own delightful duo over at sewingquarter.com.

OUT THERE



PAINTED POSIES

Fans of florals, have we got one for you! Meriwether by Amy Gibson is a fresh combination of ditsy prints and stylised blooms that will bring a little springy joy any time of year. Painted petals and luscious leaves are offset against solid backgrounds in

soft pastels and zingy brights, while flowing text and subtle blenders bring some contrast to the feminine collection. Stitch with the full range or mix and match – just think of the combinations! Find the floral collection at windhamfabrics.net

QUILT AMONG THE BIRCHES

If cute creatures and novelty designs are right up your street, look no further than Sew Fresh Quilts for original patterns with the sweetest of subjects. We couldn't resist the Fox Among the Birches pattern when we first saw it. Created by modern quilter and pattern designer Lorna McMahon, there are enough animals, both great *and* small, to fill Noah's arc (albeit a special quilted version, naturally!). No need for paper pieces, these designs are suitable for machine piecing, making Lorna's patterns all super-convenient downloadable PDFs. There's also blocks with cars, Christmas jumpers, sewing icons and more! Browse the full range of animals and additions over at sewfreshquilts.etsy.com



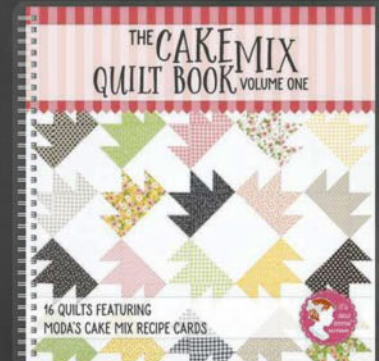
GOOD READS



HELLO SUNSHINE

If, like us, you find yourself craving some sunlight at this time of year, Meghan of Then Came June has devised the perfect quilt pattern for you. Sienna Burst is brimming with star blocks and shades inspired by gems, starry skies and the desert where Meghan grew up in Phoenix, Arizona, and is the perfect excuse to indulge in a bit of FQ shopping or dig into your stash. We love the

colours Meghan has picked out, but you can customise it to suit your décor. The pattern is designed for ambitious beginners and skilled quilters alike, with a combination of basic blocks and different types of triangles. Choose between a small 36in square wall hanging or 68in throw, and piece a little sunshine into your life. Download the PDF patterns from thencamejune.com

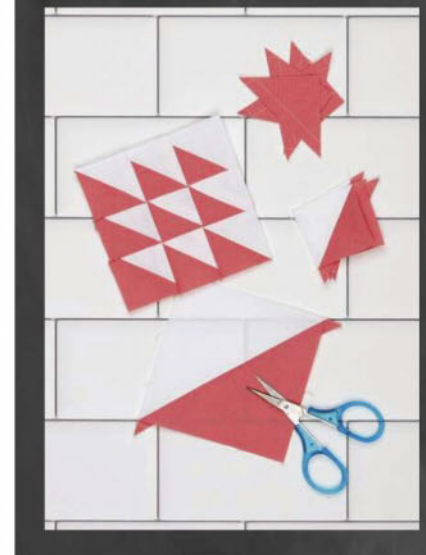


PIECE OF CAKE

Team LP&Q love cake almost as much as we love sewing. Even better when the two are combined! (And no, we're not talking crumbs in our quilts). The Cake Mix Quilt Book brings you 16 lust-worthy quilts featuring Moda's Cake Mix Recipe Cards: unique triangle papers that are specifically designed for use with your 10in Layer Cakes. With eight Recipe Cards out there, this handy book offers up two patterns for each one, with something in there for everyone! The challenge is to stop your stomach from growling while you're stitching... If this hits your sweet spot, read more at fatquartershop.com

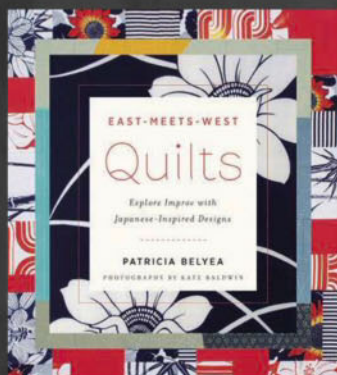
Mandolin monthly

Not only is Jodi Godfrey from Tales of Cloth a dab-hand at English Paper Piecing, she's launching a brand new sewalong club in January to spread her skills! Sign up to the Mandolin Quilt Club online for 11 months of stitching, ending the adventure with a 60in x 75in hand-pieced quilt put together in bite-sized steps. You'll receive regular emails full of tips, inspiration and encouragement, as well as all the paper pieces you'd need for the full quilt. Choose to work from your personal stash to put your own spin on the design, or opt for a beautiful bundle of Liberty fabrics from fabric store Ava & Neve each month! Sign up at talesofcloth.com



OUT THERE

GOOD READS



EAST MEETS WEST

Combine the influence of Japanese design with contemporary fabrics in a irresistible fusion of styles, with Patricia Belyea's new book, *East-Meets-West Quilts*. Her focus on improv quilting ensures that no two readers' projects will look the same (although helpful instructions will assist each quilter on their sewing journey!). Read more over at abramsbooks.com



PINDULGENCE

Have you hopped on the latest fashion trend yet? Enamel pins are the modern must-have accessory, and we for one couldn't be more on board. There's many a motto that we like to swear by, 'measure twice, cut once' being one of them, but none is more appropriate than the saying that graces these sweet little pins by Colette Patterns. Found yourself unpicking your project? We've all been there! Besides, when you're wearing a quilty badge of honour like this, it's hard to not see the lighter side of your stitchy blunders. Browse this and many more over at colettepatterns.com

CUTE CUTS

Snip your fabrics in style with a selection of rulers from Lori Holt of Bee in my Bonnet. Available in pinks, greens, blues and a whole variety of shapes and sizes – even handy multipacks – you're sure to find the right ruler to fulfil all your cutting needs. The 1/4in seam allowance is colour blocked out around the edge, giving you an easy indication of what the finished block will look like... a fussy cutter's dream! Pick a colour to contrast with your fabric for smooth-sailing snipping. Browse the Cute Cut choices online at rileyblakedesigns.com



TREND ALERT DOTS + DASHES

LINES & SHAPES

We're staying in shape with Lean Duncan's playful collection of sketchy patterns, presented in a cool palette of blue and blush with pops of yellow. Monochrome additions are oh-so-versatile, while the canvas fabric makes it great for long-lasting makes. See the prints at cloud9fabrics.com

SNAP TO GRID

We're having a pattern party! Kim Kight has got us feeling all giddy with this confetti-covered, dotty, doodly range. While many make great blenders, it's the nostalgic 80s squiggles that are really catching our eyes. See in full at cottonandsteelfabrics.com

PSSST

Have you seen this issue's amazing UK subscription offer? Subscribe now and receive 6 issues by Direct Debit for just £9.99! Fine out more on p22



ON THE HORIZON

We're often ones for bright colours and pretty prints, but this clever little collection by Ali Brookes for Dashwood Studio has certainly caught our attention. Inspired by maps and how the world looks from above, New Horizons plays with subtle shades and graphic designs in a

way that harmonizes handsomely. Pops of peachy pink stand out against muted greens and stylish greys, leaving us reaching for our stash of solids. Stitch up a brilliant birds eye view with the neat eight-piece collection, or head to dashwoodstudio.com for a closer peek.

PRINT POWER

Quilter and artist Nancy Purvis is one talented maker. With a brilliant book of modern quilt patterns up her sleeve, we've been eyeing up Nancy's latest paper projects for our walls. Continuing the charming improv style that shines in her stitching, these graphic giclée prints possess that polished-yet-imperfect aesthetic we're loving right now. Hand-drawn lines and uneven shapes contrast with block colours and a professional finish to make works of art that would shine in any

home! Browse these prints and more over on her Etsy shop nancypurvisart.etsy.com



WINTER PIECING

We're head over heels with this frosty fussy cutting from Kristy Lea of Quiet Play Designs. *nouveau_ bohemian's* Arctic Song fabric is truly irresistible, and shines centre stage when snipped into gorgeous mountains (catch her designs on Spoonflower). Try your hand at Kristy's Winter Mountains and Winter Trees FPP patterns over at quietplaydesigns.com

OUT THERE



PRETTY POUCHES

Every quilter needs a special space for their stitchy goodies. Whether you're lucky enough to have a whole sewing room, or your patchwork is resigned to being packed away every evening, a neat little case is just the thing for your pins and pieces. These illustrated delights by Elena O'Neill are the perfect place to keep your sewing must-haves close by, all day, every day. See more at Elenallustration.etsy.com



MYSTIC MAGIC

Dear Stella are putting us all under a spell with Magik, the mesmerising collection from Rae Ritchie. Feline figures and curiosities are scattered with feminine florals, contrasting against the darker tones and violet accents that make the range so

entrancing. Palm charts, crystal balls and sun/moon phases transport you to the ancient world of alchemy and healing, capturing our rooted fascination with illusion, while delicate dotty blenders tie it all together. Visit dearstelladesign.com for more.



@pinkyquilts

INSTA INSPIRES!

#WORKINGMYSTASHOFF

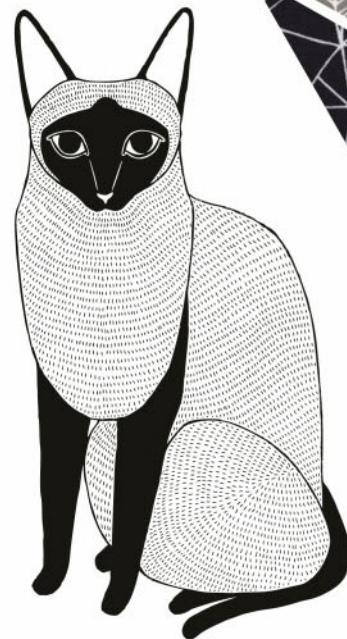
Are you working hard to stitch through your stash? Piled up high after years of fabric hoarding? (Hoarding? Us? Never!) Show off your hard work over on Instagram by tagging your work-in-progresses and completed creations alike with #workingmystashoff. There's a whole pool of inspiration to be found, as well as cheery support from fellow quilters and like-minded fabric-lovers. Everything from EPP to mega-machine stitching is out there, it's your turn to join in the stash-filled fun!



@seewhatyoulove



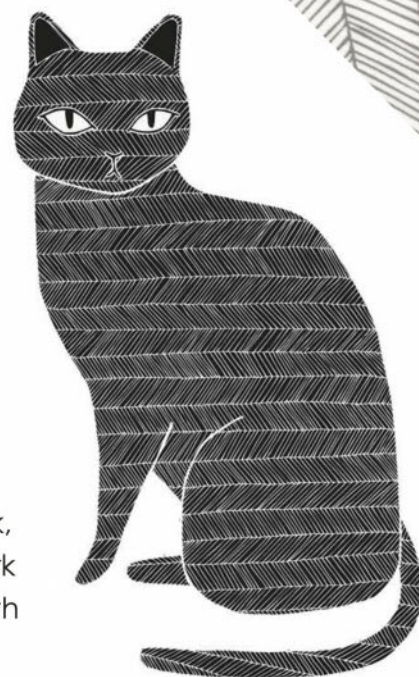
CATNIP



MEOW! THESE PATTERNS ARE PURRRRRECT!

100% COTTON QUILTING FABRICS.
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Four classic Gingiber Cat illustrations have been paired with an assortment of complimentary black, white, and gray fabrics using her signature line-work and textures. Catnip will have everyone smitten with kittens and looking for a new approach to the quintessential cat quilt.

moda
modafabrics.com

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COLOUR CRUSH

Tie the vivid quilt together with neutral pops of navy





NEON KICKS

Mix and match half-square triangles
with a pop of dazzling colour for a
modern patchwork finish

BY NICOLE CALVER



QUILT

YOU WILL NEED

- Feature fabric A: $\frac{1}{4}$ yd
- Feature fabric B: $\frac{1}{4}$ yd
- Navy print: $1\frac{1}{4}$ yds
- Citron print: 1yd
- Aqua print: $\frac{3}{4}$ yd
- Pink print: $\frac{1}{2}$ yd
- Peach print: 1yd
- Background print: $2\frac{3}{4}$ yds
- Backing fabric, $4\frac{1}{2}$ yds
- Batting, 76in square
- Binding $\frac{5}{8}$ yd

FINISHED SIZE

- 72in square

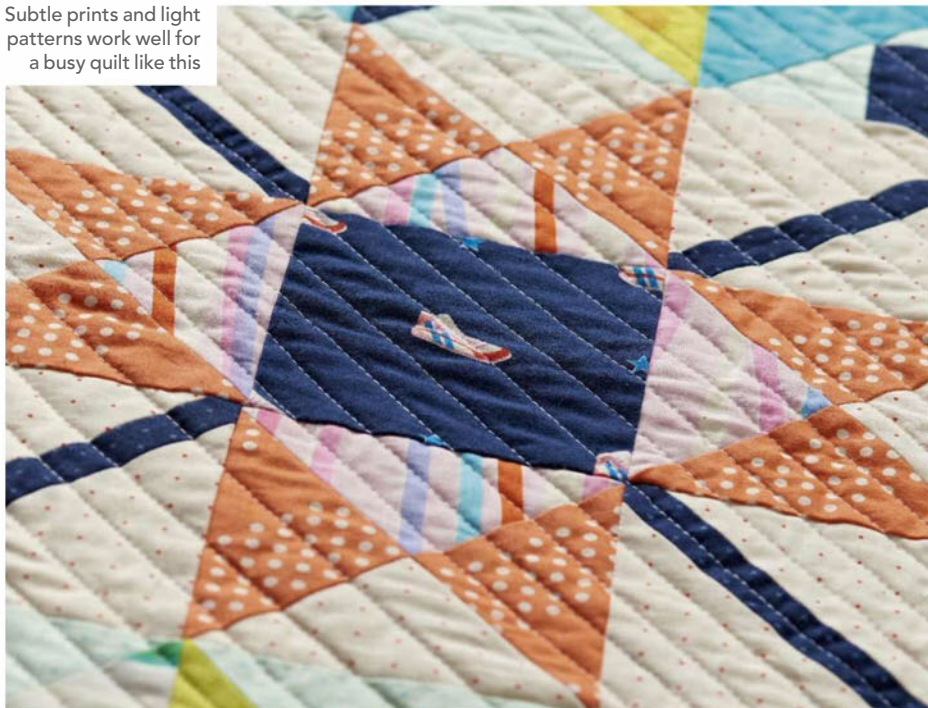
NOTES

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



THIS QUILT IS A GREAT WAY TO SHOW OFF A MUCH-LOVED PRINT FABRIC FROM YOUR STASH

Subtle prints and light patterns work well for a busy quilt like this



FABRICS USED

- Feature fabric from the Kicks collection by Melody Miller.
- All fabrics provided by Cotton+Steel.

CUTTING OUT BLOCK A

- 1 From your feature fabric A cut two (2) $4\frac{1}{2}$ in x WOF strips. Subcut into eighteen (18) $4\frac{1}{2}$ in squares.
- 2 From your navy print cut:
 - Five (5) $2\frac{1}{2}$ in x WOF strips. Subcut into seventy two (72) $2\frac{1}{2}$ in squares.
 - Three (3) $5\frac{1}{2}$ in x WOF strips. Subcut into eighteen (18) $5\frac{1}{2}$ in squares. Cut each square on the diagonal in both directions to make four triangles from each square.
- 3 From your citron print cut six (6) $5\frac{1}{2}$ in x WOF strips. Subcut into thirty six (36) $5\frac{1}{2}$ in squares. Cut all your $5\frac{1}{2}$ in squares of citron in half on the diagonal.
- 4 From your aqua print cut five (5) 5 in x WOF strips. Subcut into thirty six (36) 5 in squares. Cut each square in half on the diagonal.
- 5 From your background fabric cut:
 - Five (5) $2\frac{3}{4}$ in x WOF strips. Subcut into



seventy two (72) $2\frac{3}{4}$ in squares. Cut each square in half on the diagonal.

- Three (3) $5\frac{1}{2}$ in x WOF strips. Subcut into eighteen (18) $5\frac{1}{2}$ in squares. Cut each square on the diagonal in both directions to make four triangles from each square.

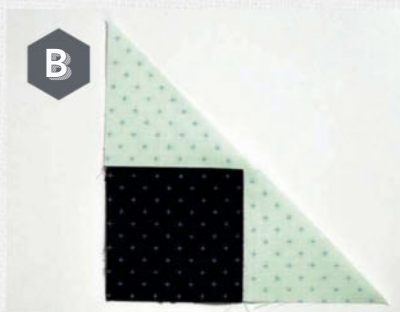
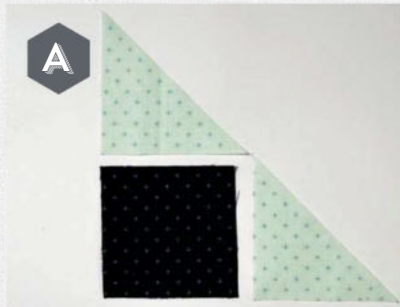
BLOCK B

6 From your feature fabric B cut two (2) $4\frac{1}{2}$ in x WOF strips. Subcut into eighteen (18) $4\frac{1}{2}$ in squares.

7 From your navy fabric cut two (2) $6\frac{1}{2}$ in x WOF strips. Subcut into seventy two (72) 1 in x $6\frac{1}{2}$ in rectangles.

8 From your pink fabric cut three (3) $5\frac{3}{4}$ in x WOF strips. Subcut into eighteen (18) $5\frac{3}{4}$ in squares.

Piecing Block A



Use light and dark prints of the same shade for added contrast

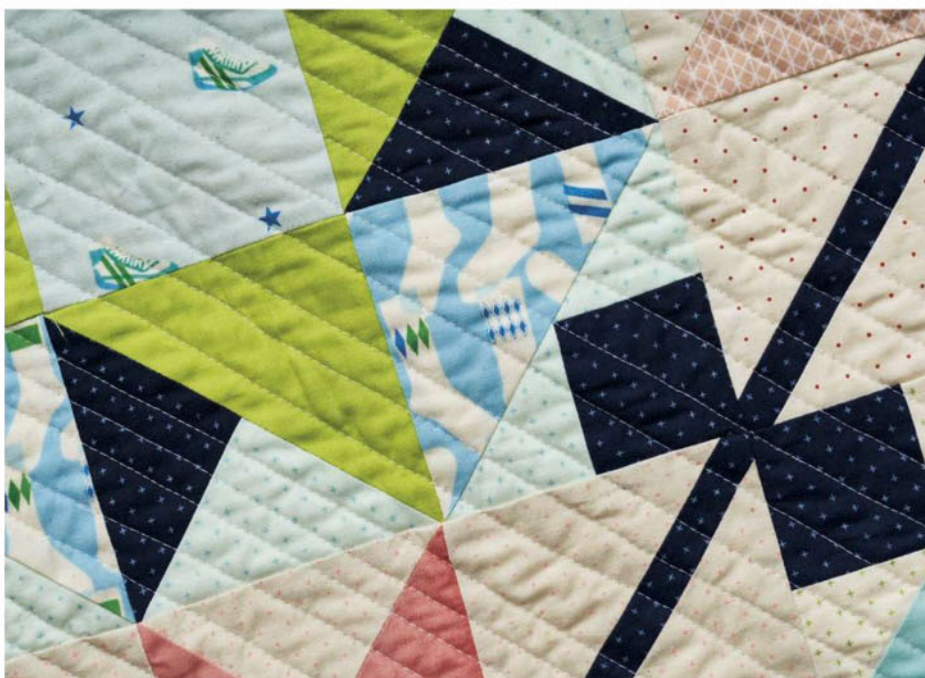
9 From your peach fabric cut six (6) $5\frac{3}{4}$ in x WOF strips. Subcut into thirty six (36) $5\frac{3}{4}$ in squares.

10 From your background fabric cut:
 ■ Nine (9) $4\frac{3}{4}$ in x WOF strips. Subcut into seventy two (72) $4\frac{3}{4}$ in squares. Cut each square in half on the diagonal.
 ■ Cut three (3) $5\frac{3}{4}$ in x WOF strips. Subcut into eighteen (18) $5\frac{3}{4}$ in squares.

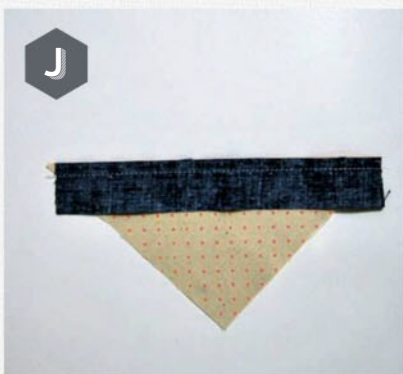
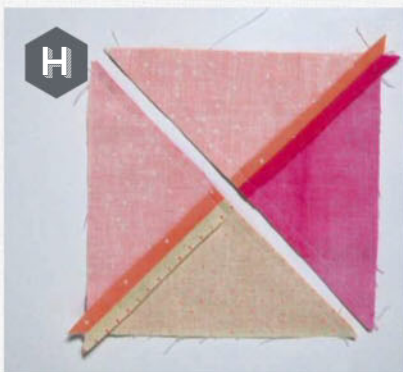
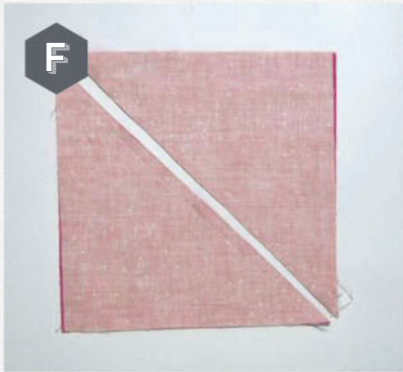
11 From your binding fabric cut eight (8) $2\frac{1}{4}$ in x WOF strips.

PIECING BLOCK A

12 Arrange two of your background fabric triangles and one of your navy $2\frac{1}{2}$ in squares as shown (Fig A). With a $\frac{1}{4}$ in seam allowance and RST, sew the background fabric triangles to the navy square to make a larger triangle (Fig B).



Piecing Block B



Make a total of eighteen nine-patch blocks with your various Block B units



Mix a few solids into your design to make the patterns stand out

13 Sew one your aqua triangles to your background and navy pieced triangle, RST. Press the seam towards the aqua print. Trim to 4½in square (Fig C). Make four of these units.

14 Take one background fabric quarter-square triangle and one navy quarter-square triangle and sew together, RST. Sew one citron HST to this background and navy pieced triangle. Trim to 4½in square (Fig D). Make four of these units.

15 Arrange one feature fabric A 4½in square and the units from steps 13–14, as shown. Sew together in a nine-patch to complete one Block A (Fig E). Make eighteen (18) Block A.

PIECING BLOCK B

16 Draw a light diagonal line across the back of each of your peach 5¾in squares. Position each peach square RST with a pink or background fabric 5¾in square.

17 Sew ¼in either side of the drawn line and cut down the centre, along the line (Fig F). Open up and press (Fig G). Each pair will yield two HSTs.



18 With RST, pair one pink/peach HST with one background/peach HST, lining the seams up together. Draw a diagonal line on the reverse of one, intersecting the seam. Sew a $\frac{1}{4}$ in either side of the drawn line and cut along the line, as before (Fig H). Press open and trim each piece to measure $4\frac{1}{2}$ in square (Fig I).

19 With RST, centre a navy rectangle against the longest edge of one background triangle and sew (Fig J). Press open and repeat with a second triangle on the opposite side of the navy rectangle. Trim to $4\frac{1}{2}$ in square (Fig K).

20 Arrange one $4\frac{1}{2}$ in square of feature fabric B and four each of the previously stitched units, as shown. Sew together to complete one Block B (Fig L). Make eighteen (18) Block B.

ASSEMBLING THE QUILT TOP

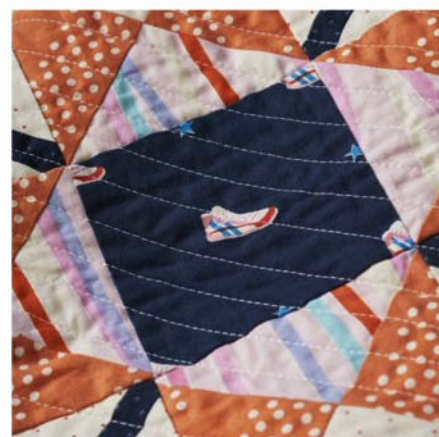
21 Arrange your blocks in six rows of six, alternating Blocks A and B and referring to the photo for positioning. Sew each row together, pressing the block seams in alternating directions. Sew your rows together, nesting the seams. Press all seams open or to one side.

22 Cut your backing fabric in half and remove selvages. Sew together along the length and press the seam open.

23 Make a quilt sandwich with your backing, batting and quilt top. Baste the layers together and quilt as desired. Nicole quilted straight diagonal lines.

24 Trim away the excess batting and backing and square up the quilt.

25 Sew your binding strips end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthwise, WST, and press. Sew the binding to the right side of the quilt, fold over to the back and hand stitch to finish.





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Canada

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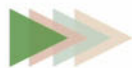
BASIC BRILLIANCE
Let your fabrics shine with a simple yet effective design



FRUIT COCKTAIL

Whip up a fresh fruit salad with peach and mint for an FPP quilt that will bring sweet summer vibes all year round

BY MICHELLE WILKIE



QUILT

YOU WILL NEED

- Fabric A: 1¾yds
- Fabric B: ½yd
- Fabric C: 1¾yds
- Fabric D: ½yd
- Fabric E: 2¼yds
- Binding fabric: ½yd
- Batting: 68in square
- Backing fabric: 4yds
- Fifty (50) copies each of FPP Templates A and B

FINISHED SIZE

- 60in square

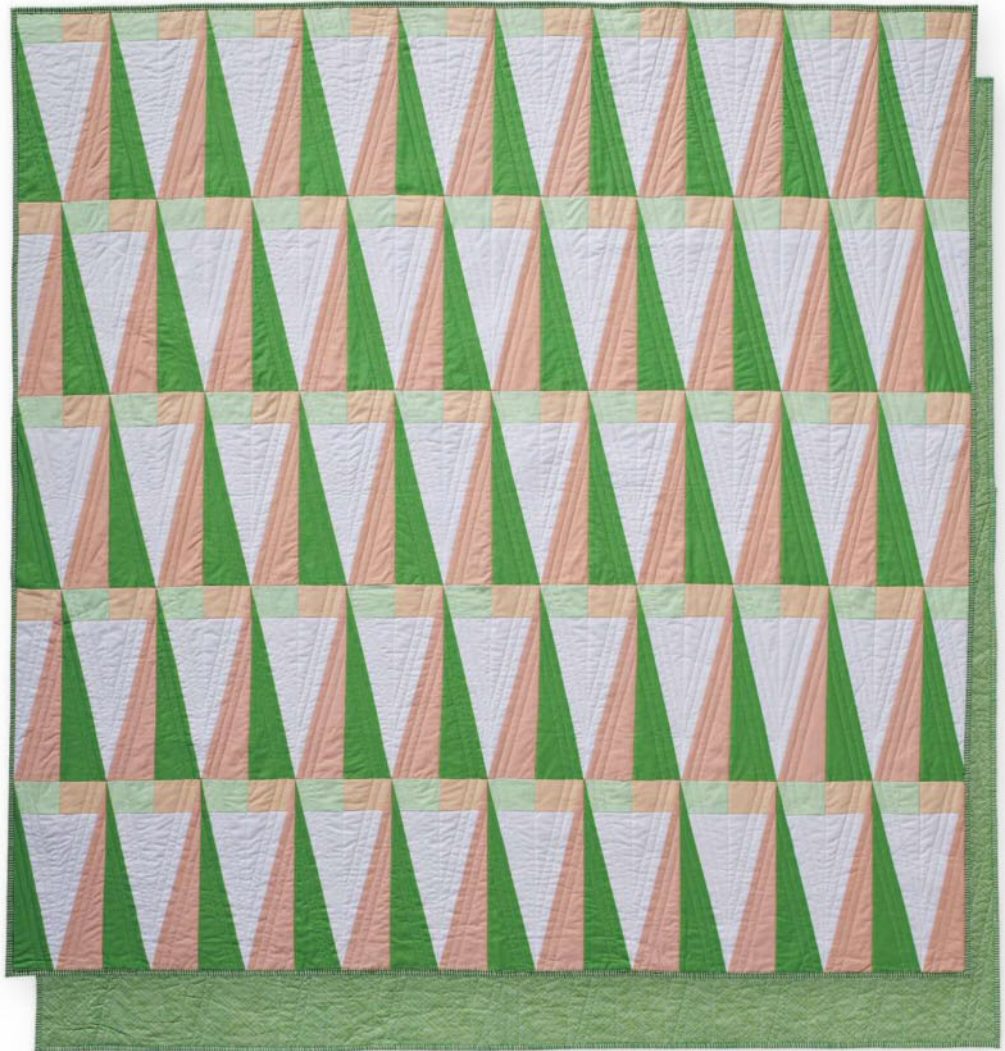
NOTES

- If you are using prints instead of solids you will need to double the quantities for Fabric A, C and E, to match directionality.
- Seam allowances are ¼in, unless otherwise noted.
- RST = right sides together.
- FPP = Foundation Paper Piecing.
- Stitch length 1.2 – 1.5 for FPP.

FABRICS USED

All fabrics are from Kona Solids by Robert Kaufman in the following colours:

- Fabric A – Kiwi.
- Fabric B – Mint.
- Fabric C – Peach.
- Fabric D – Ice Peach.
- Fabric E – White.



USE THE LINES OF YOUR TRIANGLES AS A GUIDE FOR PERFECTLY STRAIGHT QUILTING

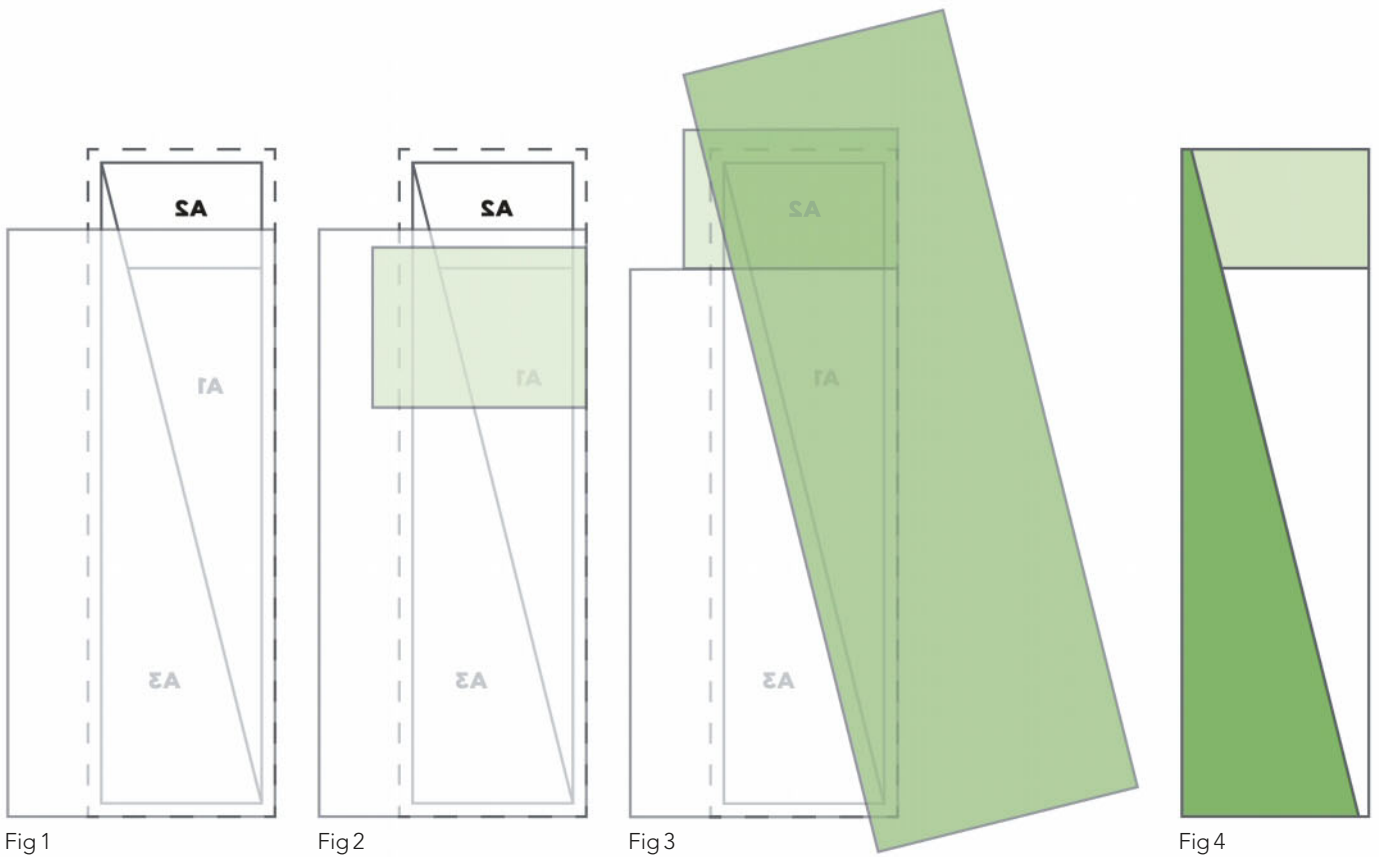


CUTTING OUT

- 1 From each of Fabric A and Fabric C cut four (4) 15in x WOF strips. Subcut into twenty five (25) 5in x 15in rectangles.
- 2 From each of Fabric B and Fabric D cut fifty (50) 4in x 3in rectangles.
- 3 From Fabric E cut seven (7) 11in x WOF strips. Subcut into fifty (50) 5in x 11in rectangles.
- 4 From the binding fabric cut seven (7) 2½in x WOF strips.

PIECING THE TEMPLATES

- 5 Place a Fabric E 5in x 11in rectangle on the unprinted side of Template A, so it covers the whole of section A1. Align the corner of the fabric with the dashed lines. This will allow you to use the piece trimmed



later for the next template. Pin or glue baste in place (Fig 1).

6 Place the Fabric B 4in x 3in rectangle RST with the Fabric E piece. Pin along the line between sections A1 and A2 and check that when sewn, Fabric B will cover all of A2 plus 1/4in all around. Pin in place (Fig 2).

7 Sew along the line between sections A1 and A2. Fold the paper along the sewn line, and trim the seam allowance to 1/4in.

8 Open out the template and press the fabric open.

9 Place the Fabric A 5in x 15in rectangle RST with the template. Arrange the long edge along the diagonal line, overlapping 1/4in into section A3. Pin along the line and check that when unfolded, the piece will cover all of section A3, plus 1/4in all around. Pin in place (Fig 3).

10 Sew along the line, and trim the seam allowance as before. Save the remaining Fabric A and E triangles to use in the next template. Trim around the outer dashed line of the entire template (Fig 4).

11 Sew the next Template A following steps 5–10, but using the triangles from the last step.



12 Follow steps 5–11 to piece all fifty (50) of Template A.

13 Repeat steps 5–11 to piece all fifty (50) of Template B, using Fabric D for section B2 and Fabric C for section B3.

PIECING THE BLOCKS

14 Place a pieced Template A and Template B right sides together, so that when joined they will form a triangle (Fig 5). Use a pin to align the corner of the triangle and the seam, piercing straight through both

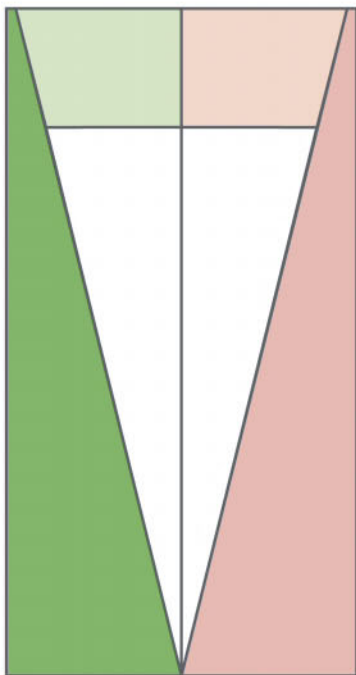


Fig 5

templates. This will ensure a perfectly neat point. Sew together.

15 Tear away the paper from the seam allowance and press the seam open.

16 Repeat to sew forty eight (48) blocks. Two of each template remain unsewn.

ASSEMBLING THE QUILT TOP

17 Sew ten (10) blocks together in a row, pinning the points of the newly formed triangles, as in step 14. Remove the paper from the seam allowance and press the seam open (Fig 6).

18 Repeat step 17 to make three (3) rows of ten blocks.

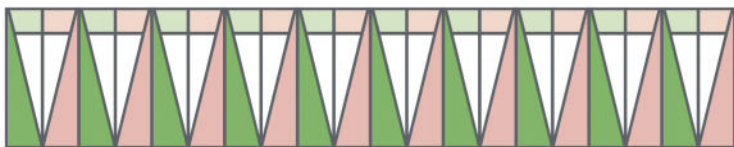


Fig 6

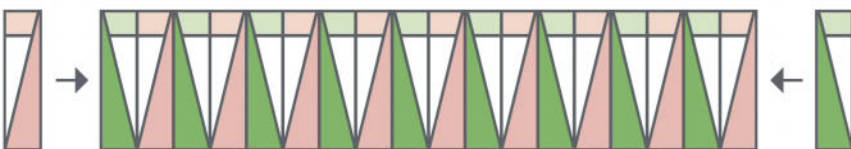


Fig 7



19 Sew nine blocks together as before. Then sew one Template A to the left side and one template B to the right side (Fig 7). Repeat to make another identical row.

20 Arrange the rows, referring to the photo for placement. The two rows with half blocks at their ends will be between the other three rows.

21 Stitch each row together, pin basting at each triangle point and seam. Remove the paper from each seam allowance and press the seams open.

22 Once all rows are joined, remove the remaining paper.

QUILTING AND FINISHING

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

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

25 Baste the layers together using your preferred method.


26 Quilt as desired. Anna quilted diagonal quilt lines at 1in intervals, following the lines of her triangles.

27 Trim off the excess batting and backing fabric and square up the quilt.

28 Sew the binding strips end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthways, WST, and press.


29 Sew the binding to the right side of the quilt, folding a mitre at each corner.

30 Fold the binding over to the back of the quilt and hand stitch in place to finish.



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IN THE KNOW

LEARN TO LOVE LINEN

Linen is the fabric of the moment, despite its tricky reputation. Luckily, **Suzy Williams** knows how to get on its sweet side

If you love texture or fabric that makes you go “oohh!”, you’ve probably already started quilting with linen. More and more quilt makers are sewing with this fabulous flax fabric and manufacturers are jumping on the trend by creating quilt-weight linens and linen blends perfect for patchwork. But... linen is a lot like your high-maintenance friend. You know the one I’m talking about: she’s always 20 minutes late, has an “allergy” to most of the lunch menu and walks really slowly, even when you’re about to miss your train and you just need her to pick it up a *little!*

While linen is not going to make your life easy, it is going to make it

Some quick back story to set the scene: linen is straight-up ancient. It was one of the first woven fibres ever, and it’s made from flax, which has always been really popular in the Mediterranean region and central Asia. Architects have even found linen fibres in a prehistoric cave in Georgia!

The name linen comes from the Latin name for flax, *linum*. Sometimes sewists get confused and call loose-weave cotton or hemp, linen, but we know the truth. If flax isn’t spin’n, it ain’t linen.

Now that you are thoroughly impressed by linen’s rich history, I’m going to dump some cold water on you. Well, not on you. On linen. If

LINEN IS A LOT LIKE YOUR HIGH-MAINTENANCE FRIEND. YOU KNOW THE ONE...

beautiful and appear very luxe. Before jumping on the linen train, I have a few key tips to help you have success with it – high-maintenance tendencies and all.



you read my article on pre-washing, you probably have it in your head that pre-washing is optional. Don’t think that for a second with linen. This beautiful textured taffy is as unforgiving as your Aunt Diane, and will unravel just as fast under pressure. What I’m saying is, pre-wash your linen because it shrinks and bleeds and frays a lot.

A linen/cotton blend will feel more familiar and will fray similarly to your classic quilt-weight cotton. Hoooooever. If you choose to dive into the world of unabashed glamour that is 100% linen, you will discover there are many different weights and

weaves. Some simply fray if you stare at them too long, while others have sturdier edges. For those linens that seem to disintegrate quickly – factor in a ½in seam to your maths rather than the traditional ¼in seam for quilting. I know maths sucks and can hurt your head, but I would absolutely hate for you to get a hole in your quilt because a loosely woven linen decided to be a jerk.

I can feel you slowly backing away. I’m realising I ended that last paragraph by describing linen as a jerk. Don’t be scared! I have good news – linen may unravel at the edges, but once those frays are

Linen is a great fabric to mix and match with other natural fibres





“Linen may unravel at the edges, but once those frays are handled, it’s incredibly strong”

SUZY QUILTS



handled, it’s incredibly strong. It’s actually the strongest natural fibre in the whole world! And not only is it mega tough and long-lasting, it actually gets softer and drapier the more you handle it. So fondle that flax! Your quilts will thank you.



Want to know another fantastic thing about our friend linen? It plays well with others. Mix and match it with your favourite quilt-weight cotton, poplin or lawn and use your typical quilting thread and universal needle in your sewing machine. I like to use 100% cotton thread when sewing with linen because they complement each other’s strengths

so well. Literally – as natural fibres they are both incredibly strong.

Feeling better about tackling this sassy substrate? Good... cause I have one last tip that’s a bit annoying. 100% linen can get shiny if you over iron it. If you are looking for a nice, flat seam, use your fingers to gently press it open and then lay the iron flat on the seam for a few seconds. Take the iron off, then slowly walk away. Let the seam cool completely before moving it. If you move it while it’s hot, it won’t lay as flat and then you’ll be tempted to iron it again, and again.

Make sure to use 1/2in seams when sewing with linen, to allow for fraying!

Quick recap: Linen is crazy old but also incredibly strong. It gets a bit unhinged around the edges, but a simple pre-wash and 1/2in seam will fix that right up. Use all of your regular quilting tools, just don’t over iron it. Presto! Now go call your high maintenance friend and tell her you love her, cause chances are, you’re friends for a reason.

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CHANGE IT UP

Mix and match economy and four-patch blocks





SNAPSHOTS

Frame up your favourite fussy-cut fabrics with Foundation Paper Pieced triangles in an economy block design with a twist

BY ELISE BAEK



QUILT

YOU WILL NEED

- Coloured prints: twelve (12) fat quarters (more if you are fussy cutting)
- Low volume prints: three (3) fat quarters (more if you are fussy cutting)
- Backing: 1½yd
- Batting: 45in square
- Binding fabric: ½yd
- Fifty two (52) copies of the Economy Block FPP template

FINISHED SIZE

- 40in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Templates include seam allowances, where necessary. For templates, see p88.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- FPP = Foundation Paper Piecing.
- Press all fabrics well before cutting.
- Elise used Warm & White batting from The Warm Company.
- Elise used Aurifil 50wt thread for piecing.
- Elise used Lecien Cosmo Tsu Mu Gi 40wt thread for quilting.

FABRICS USED

- Dear Diary by Minki Kim for Riley Blake Designs.

CUTTING OUT

- 1 From each of the coloured prints cut:
 - Eight (8) 2½in squares.
 - Five (5) 2½in squares for FPP Section 1.
 - Ten (10) 2½in squares. Cut each of these squares in half on the diagonal to make twenty (20) triangles for FPP Section 2.
 - Ten (10) 3¼in squares. Cut each of these squares in half on the diagonal to make twenty (20) triangles for FPP Section 3.



USING AN FPP TEMPLATE WILL ENSURE THAT YOUR ECONOMY BLOCKS ARE PERFECTLY PIECED

- 2 From each of the low volume prints cut thirty two (32) 2½in squares.

- 3 From the binding fabric cut five (5) 2¼in x WOF strips.

PIECING THE ECONOMY BLOCKS

- 4 Take one of your 2½in squares for Section 1 and place right side up on the unprinted side of one copy of the Economy Block FPP template. Make sure it covers all of Section 1, plus at least ¼in all the way around (Fig 1).

- 5 Place a Section 2 triangle RST with the centre square, aligning the long straight



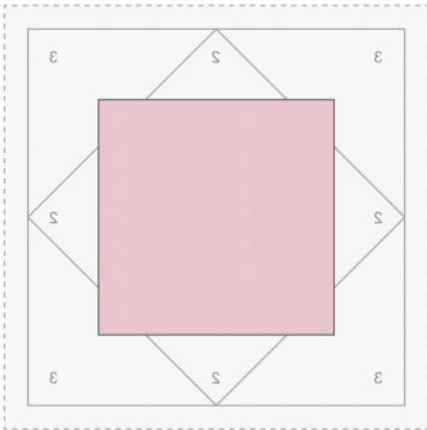


Fig 1

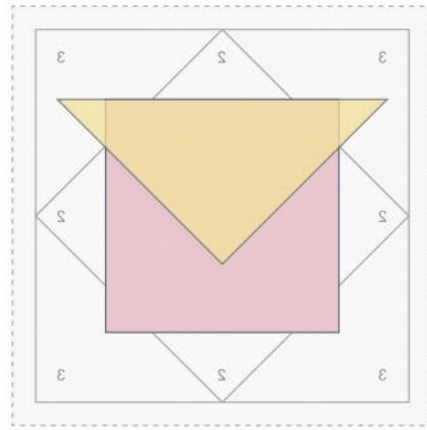


Fig 2

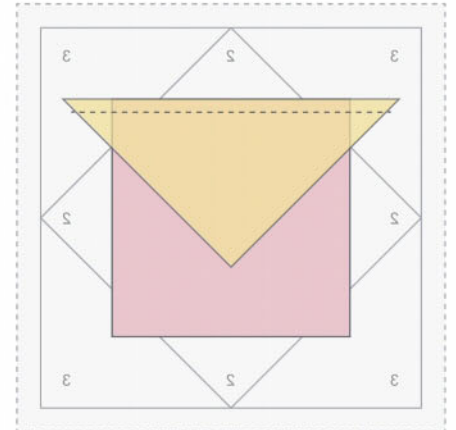


Fig 3

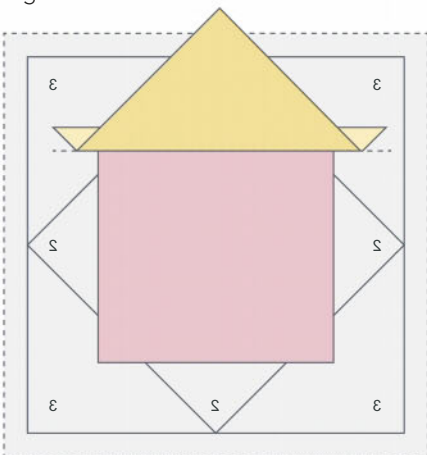


Fig 4

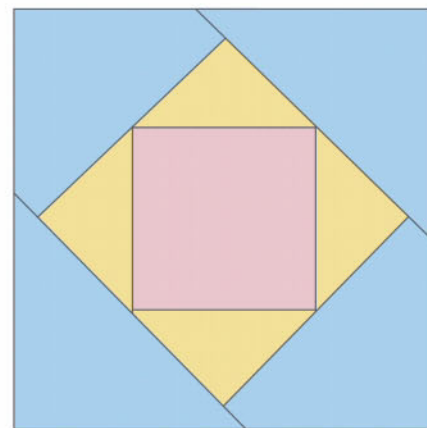


Fig 5

Tear away the paper once your economy blocks are complete

TOP TIP

Use a square piece of template plastic to help fussy cut the fabric for the centres of your economy blocks.

edge (Fig 2). Pin in place. Flip the template over and sew along the line between Sections 1 and 2, backstitching a few stitches at each end (Fig 3).

6 Fold the paper template out of the way and trim any excess fabric, leaving a $\frac{1}{4}$ in seam allowance. Unfold the template and press the fabric open (Fig 4).

7 Repeat steps 5–6 to piece the remaining Sections 2 and 3 (Fig 5). Trim the unit along the outer dashed line to complete one economy block. Piece the remaining templates in the same way, to make fifty two (52) economy blocks.



TOP TIP

When Foundation Paper Piecing, shorten your stitch length to around 1.5mm. This will create perforations in the paper as you sew, making it easier to tear away the paper later. For easy removal, tear the paper from the last section you sewed and work backwards.



PIECING THE FOUR PATCH BLOCKS

8 Arrange two matching low volume $2\frac{1}{2}$ in squares and two matching coloured $2\frac{1}{2}$ in squares as shown (Fig 6).

9 Sew the squares together in rows, pressing seams towards the coloured fabric. Sew the rows together, nesting the seams to complete one four-patch block. Make forty eight (48) four-patch blocks.

ASSEMBLING THE QUILT

10 Arrange the economy blocks in sets of four, and sew together as a four-patch (Fig 7). Arrange the four-patch blocks in sets of four, using blocks with matching low volume fabrics. Sew together, orienting the blocks as shown (Fig 8).

11 Arrange the units from step 10 in five rows of five, alternating the economy and four-patches and referring to the photo for placement.

PICK FEATURE FABRICS WITH PATTERNS THAT ARE EASY TO FUSSY CUT AND FRAME UP

12 Sew the rows together, pressing seams open or to one side. Sew the rows together to complete the quilt top.

QUILTING AND FINISHING

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

14 Quilt as desired. Elise quilted with uniform straight lines across the quilt, about an inch apart. Trim off any excess batting and backing fabric and square up the quilt.

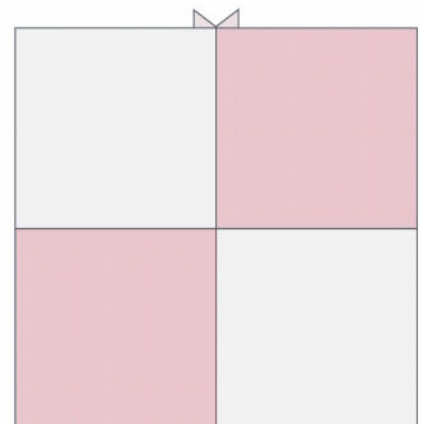


Fig 6

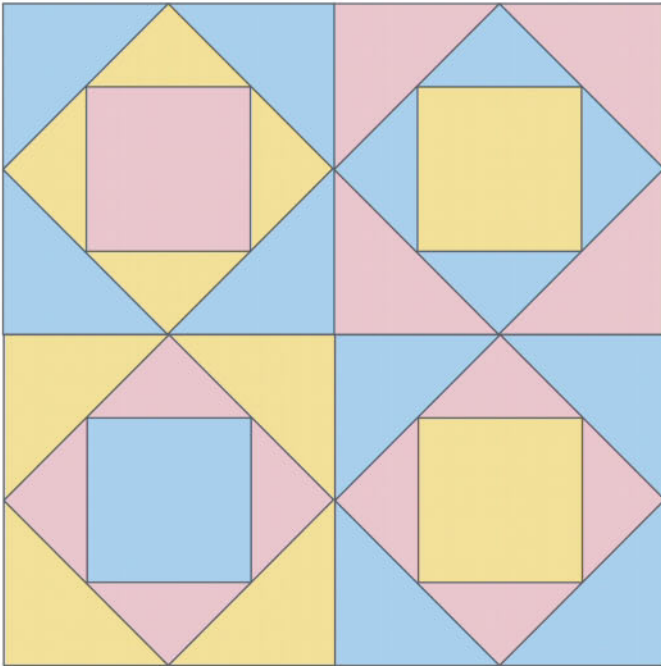


Fig 7

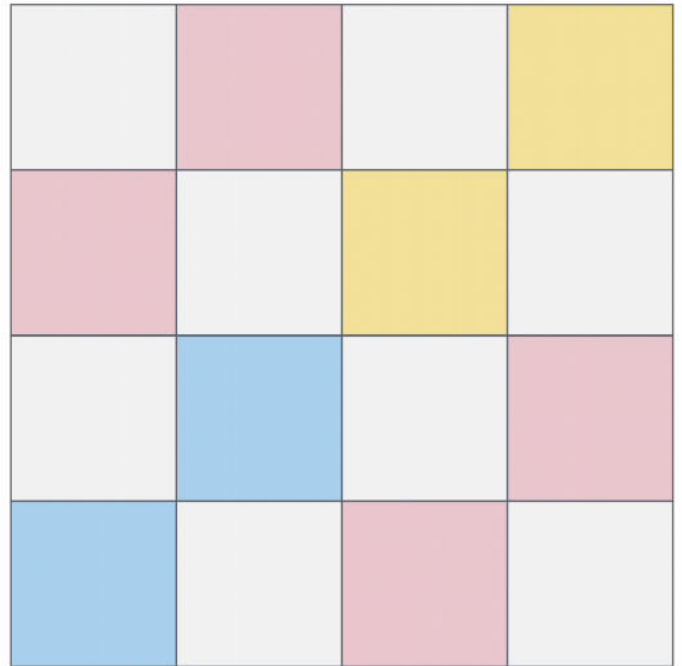


Fig 8



15 Join the binding strips together with diagonal seams and press the seams open. Fold the binding in half lengthwise, WST, and press.

16 Sew the binding to the front of the quilt, folding a mitre at each corner. Then fold it over to the back of the quilt and hand stitch in place to finish.



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BRUSHWORK

Raid your rainbow scraps to whip up
a duo of drawstring bags with colourful
paper pieced designs

BY SUSI BELLINGHAM



DRAWSTRING BAG

YOU WILL NEED

- Background fabric: one (1) fat quarter
- Lining fabric: $\frac{3}{8}$ yd
- Fabric scraps for pencil/brush and rainbow FPP sections
- Cord for drawstrings: 60in
- One (1) copy each of Drawstring Back and Drawstring Front Lower FPP Templates
- One (1) copy of either Pencil or Paintbrush A, B and C FPP Template

FINISHED SIZE

- 10in x 8½in approx



NOTES

- FPP = Foundation Paper Piecing.
- Reduce your stitch length to 1.5 for FPP.
- Templates only include seam allowances around the outer edge of the design, all other seam allowances need to be added as you go. For templates, see p88.
- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- When paper piecing always press seams to the side, unless otherwise noted.
- RST = right sides together.

SELECT A NEUTRAL COLOUR FOR THE BACKGROUND TO REALLY LET YOUR FPP DESIGN POP!



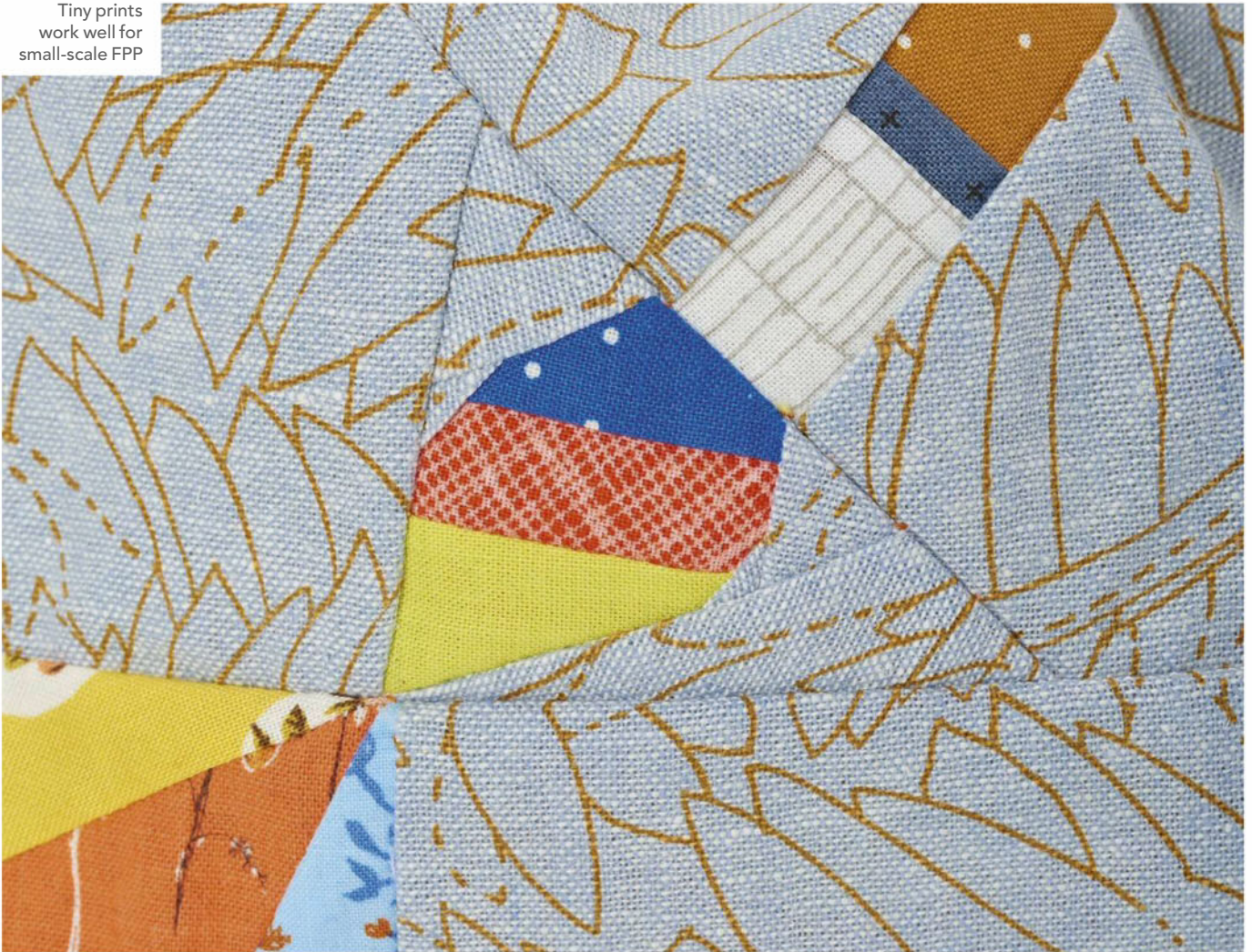
FABRICS USED

- Scrap fabrics and main background fabric include various collections by Cotton + Steel, Heather Ross for Windham Fabrics and Carolyn Friedlander for Robert Kaufman.
- Backing fabric is Essex Yarn Dyed Linen by Robert Kaufman.
- Lining fabric is Sprinkle in Corduroy from the Basics Collection by Cotton+Steel.

CUTTING OUT

- 1 Cut the fabric pieces for each section of the Foundation Paper Piecing template, making sure the pieces will be at least $\frac{1}{4}$ in larger than the section they will cover, all the way around.
- 2 From your lining fabric, cut two (2) 9½in x 11½in rectangles.

Tiny prints
work well for
small-scale FPP



PIECING THE TEMPLATES

3 Take one copy of the Drawstring Back FPP template and the corresponding Section 1 fabric piece. Place the fabric right side up on the unprinted side of the template against Section 1. Ensure that the fabric covers the whole section, plus at least $\frac{1}{4}$ in all around. Pin in place

4 Place the Section 2 fabric piece right side down on top of the Section 1 fabric piece, matching up the raw edges on the side where Sections 1 and 2 will be joined and making sure that when folded back along the seam line, Section 2 will be covered by the fabric plus at least $\frac{1}{4}$ in all round. Pin in place.

5 Turn the template over to the printed side and stitch along the marked line between Sections 1 and 2, backstitching at the beginning and end of the seam. Fold the template away from the seam and trim to

$\frac{1}{4}$ in. Fold the template back, turn the work to the fabric side, flip Section 2 open and then press.

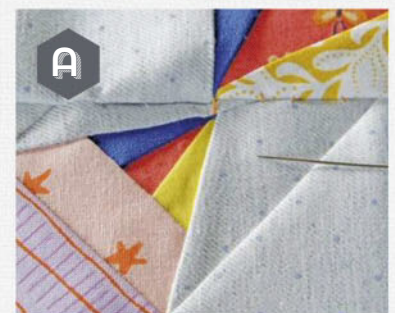
6 Continue working in this way to piece the remaining sections on the FPP template. Repeat to piece the Drawstring Front Lower template and Paintbrush templates or Pencil template. Trim all sections along the dotted seam allowance line. Remove all the paper templates, tearing along the seam lines.

PIECING THE FRONT

7 If you are using the Pencil template, skip to step 8. Align sections A and B of the pieced Paintbrush templates and sew together, using a regular stitch length. Then join section C to the top.

8 Join the Pencil or Paintbrush section to the Drawstring Front Lower, as follows. Baste the two sections together by hand, running your thread right through the point

Piecing the Front



where the pencil/brush tip meets the corner of the rainbow section of the lower section (Fig A).

9 With your machine set to a regular stitch length, sew the two sections together. Press open and remove any visible basting stitches. This completes the pieced front.

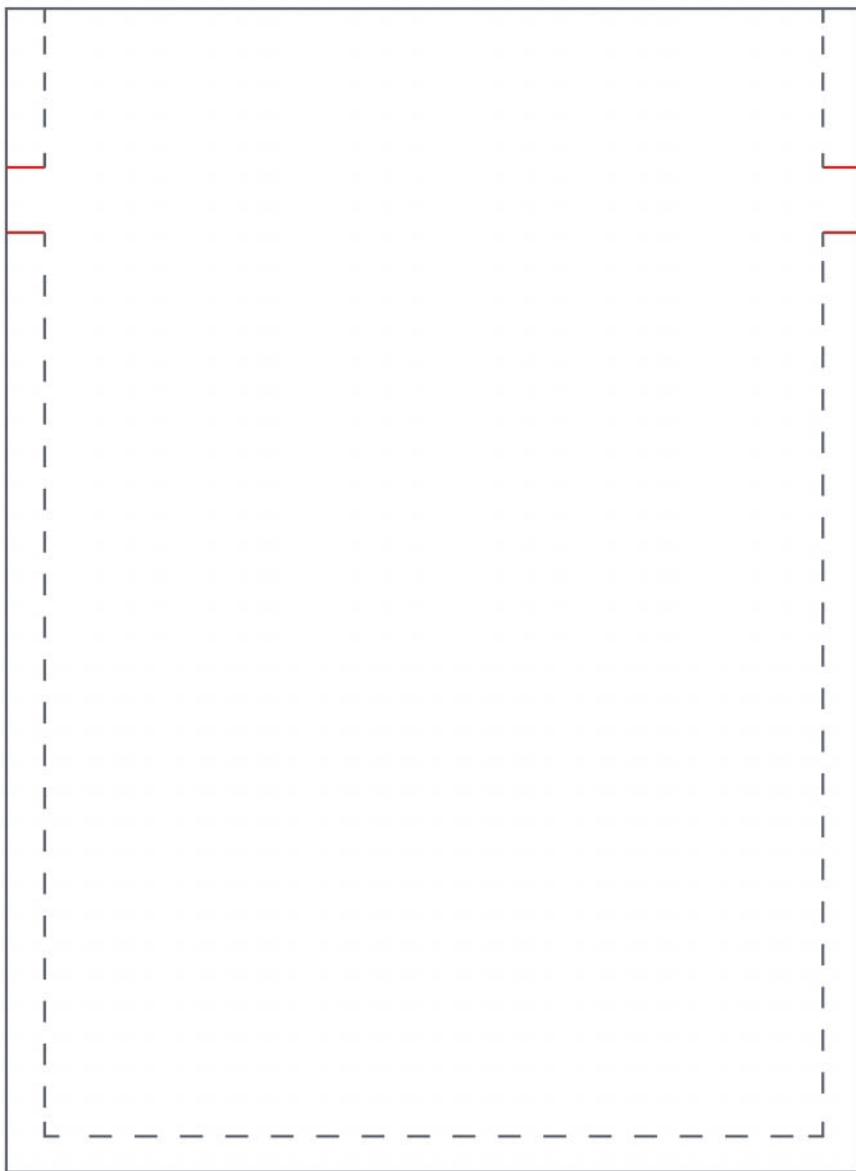


Fig 1

MAKE THE BAG

10 Using the red lines on the template as a guide, mark the drawstring casing on the reverse of your pieced front. You only need to mark in the seam allowance at each side.

11 Place the drawstring front and back RST. Sew together along the sides and bottom, leaving a small gap between the marked casing lines at each side for your drawstring cord. Backstitch at the beginning and end of each seam (Fig 1). Press seams open.

12 Bring the side and bottom seams together along one side to form a triangle at the bottom corner. Mark a 2in line across the corner, perpendicular to the seam (Fig B). Pin in place and sew along your

marked line, backstitching at each end. Trim the corner $\frac{1}{4}$ in away from the seam (Fig C). Repeat to box the other corner of the bag. This completes the bag exterior.

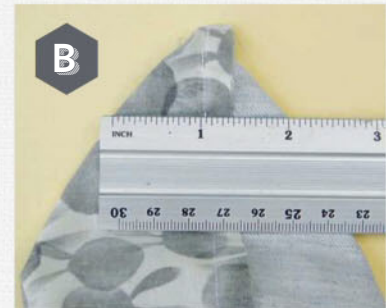
13 Place the two lining pieces RST. Sew along both sides and the bottom, leaving a gap, approx. 3in along the bottom. Backstitch at the beginning and end of each seam.

14 Repeat step 12 to box the corners of the lining.

FINISHING THE BAG

15 Using the template as a guide, mark the drawstring casing lines on the right side of the bag exterior, using a removable fabric marker.

Making the bag



16 Place the bag exterior inside the lining, right side out, matching side seams. The exterior and lining should be RST. Pin in place and stitch around the top edge.

17 Turn the bag right side out through the opening in the lining. Sew the lining closed and push down into the bag. Press along the top edge of the bag.

18 Pin the exterior and lining together, just outside the casing lines. Sew around the bag along each casing line.

19 Trim your drawstring cord to two 30in long pieces. Attach a safety pin to the end of one cord. Thread the cord through the gap at the side of the bag, between the casing lines, with the cord exiting the same gap it entered. Repeat with the second cord, using the gap at the other side of the bag.



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From the makers of

Simply Sewing

LOVE Quilting

TODAY'S QUILTER
Create beautiful quilts for your home

Mollie MAKES
LIVING A CREATING LIFE

Sewing QUARTER

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SUBTLE CHARM
A soft gradient will make
a sophisticated addition
to your home decor



FLAMINGO FADE

Put an ombre twist on a classic churn
dash quilt, with HST piecing that
changes from cherry to blossom

BY LOU ORTH



QUILT

YOU WILL NEED

- Pink fabrics: ¼yd each of five different colours
- Grey fabric: one (1) fat quarter
- Background fabric: 3yds
- Binding fabric: ½yd
- Backing fabric: 3¾yds
- Batting: 65in square

FINISHED SIZE

- 60in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = half-square triangle.
- Press all fabrics well before cutting.
- Fabric supplied by Hantex. For stockists visit hantex.co.uk/agf

FABRICS USED

Solid fabrics are from the Pure Elements collection by Art Gallery Fabrics in the following colours:

Simple freehand quilted lines make the design stand out



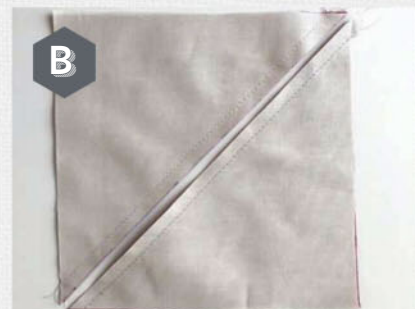
MAKE SURE THERE'S A HIGH CONTRAST BETWEEN YOUR DARKEST AND LIGHTEST FABRICS

- Spiceberry.
- Cherry Lipgloss.
- Festival Fuchsia.
- Quartz Pink.
- Sweet Macadamia.
- Light Gray.
- Background fabric is Linen White, also from the Pure Elements collection by Art Gallery Fabrics.

CUTTING OUT

- 1 From each of the pink fabrics cut four (4) 5in squares and one (1) 2½in x 38in strip.
- 2 From the grey fabric cut two (2) 5in squares and one (1) 2½in x 20in strip.
- 3 From the background fabric cut:
 - Eleven (11) 4½in squares.

Making the HSTs





- Twenty two (22) 5in squares.
- Five (5) 2½in x 38in strip.
- One (1) 2½in x 20in strip.
- Fourteen (14) 12½in squares.

4 From the binding fabric cut seven (7) 2½in x WOF strips.

MAKING THE HSTS

5 Draw a diagonal on the reverse of each background 5in square.

6 Pair one pink 5in square with one background 5in square, right sides

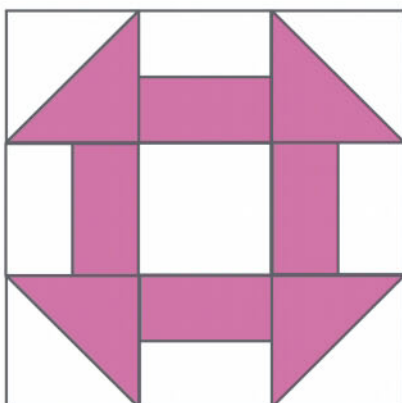


Fig 1

together. Sew ¼in from either side of the marked line (Fig A).

7 Cut along the drawn line (Fig B) and press each HST unit open. Trim each unit to 4½in square, making sure to centre your seam along the diagonal.

8 Repeat steps 5–7 with the remaining pink, grey and background 5in squares to make forty four (44) HST units.

PIECING THE RAIL FENCE UNITS

9 Pair one pink and one background 2½in x 38in strip, RST. Sew along one long edge and press open.

10 Cut eight (8) 4½in squares from the strip, to complete the Rail Fence units.

11 Repeat steps 9–10 with each of the 2½in x 38in strips, to make a total of forty pink Rail Fence units. Also repeat using the grey and background 2½in x 20in strips to make four grey Rail Fence units.

ASSEMBLING THE QUILT

12 Arrange four matching HST units, four matching Rail Fence units and one 4½in background square as shown (Fig 1).

13 Sew the units together in rows, then sew the rows together to complete one Churn Dash block. Repeat to make eleven Churn Dash blocks.

14 Arrange the Churn Dash blocks with the 12½in background squares in five rows of five blocks, referring to the photo for placement.

15 Sew the blocks together in rows, pressing seams in alternate directions for each row. Then sew the rows together, carefully matching seams. Press seams open or to one side.

QUILTING AND FINISHING

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

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

18 Quilt as desired. Lou free-hand quilted vertical lines at varying distances.

19 Trim off the excess batting and backing fabric and square up the quilt.

20 Sew the binding strips end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthways, WST, and press.

21 Sew the binding to the right side of the quilt, folding a mitre at each corner.

22 Fold the binding over to the back of the quilt and hand stitch in place to finish.



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imstudiolou





DESIGNER PROFILE

ERIN DOLLAR

High quality, natural materials and minimal, modern prints give Erin Dollar her signature aesthetic. We sat down to chat fabric



How would you describe your company, Cotton & Flax?
Cotton & Flax is my home decor company, which offers handmade home goods featuring my minimalist geometric pattern designs. Everything I create is made with sustainability in mind, using high-quality natural materials like linen and wool. I screen print my

patterns onto fabric in my studio, and each printed fabric panel becomes a tea towel, pillow cover, cloth napkin or drink coaster. Cotton & Flax products are designed for easy, eco-friendly lifestyle, with a modern aesthetic to keep things stylish.

You recently designed your debut fabric collection, Arroyo, for Robert Kaufman. How did that come about?

My customers have been asking me for fabric yardage for years. Ever since I launched Cotton & Flax in 2012, I have had countless emails, Instagram comments and in-person requests for fabric yardage. For a long time, I told everyone the same thing: my studio is too small to print yardage by hand, and even if I could scale up, it would be prohibitively expensive for most people. With that in mind, I didn't really give it much thought until I saw the Blueberry Park collection that Karen Lewis

created with Robert Kaufman. That collection was also overprinted, which gives the designs a rich, opaque look, very similar to the hand-printed fabrics I create from my own studio. This got my wheels turning... I pitched a collection to Robert Kaufman with that overprinting in mind, and luckily they were excited about the designs I offered!

What was your main inspiration?

While I was developing this collection, I lived in Northeast Los Angeles, near a beautiful Arroyo canyon that had hiking trails and a park within walking distance. My preferred colour palette is always influenced by my surroundings – when I lived in Portland, Oregon, I used a lot more green and blue in my work.

Moving to LA, I was drawn more towards neutrals and dusty colours. I was definitely influenced by the colours of the Arroyo





Above: Erin's homewear products for Cotton & Flax (such as these cushions) are screen printed in her small studio

Below: Cushions, tea towels, coasters and more are created with natural materials and eco-friendly inks to offer

an alternative to 'fast fashion' home decor and to help limit the company's impact on the environment.





Above: Erin's felt printed coasters for Cotton & Flax. Above right: The full Arroyo collection for Robert Kaufman

area as we selected the colours for this collection; the rich greys and neutrals that make up the landscape, as well as the lovely pops of colour from wildflowers and other fauna. It's very personally meaningful to me now that I've moved away to a new city – that collection will always capture a very specific moment in my life as a designer.

You work with a lot of natural materials, including linen fabrics and eco-friendly inks. What is it about the natural quality that appeals to you?

Below: The rich greys and neutrals influenced by the Arroyo canyon landscape in LA

Sustainability is a huge concern for me in developing products for Cotton & Flax. I'm always trying to advocate for high-quality, well made goods, rather than throwaway designs. It's so frustrating to see how many large companies are producing tons of cheaply-made designs every season, just to have them end up in the landfill the next year.

By using natural materials and creating classic, minimalist designs, I want to offer an alternative to the 'fast-fashion' method of decorating. Anything I can do to limit my impact on the environment is worthwhile.

How do you think your background in fine art printmaking has influenced your aesthetic?

When I'm designing new patterns or artwork, I still really think like a printmaker. I think in layers, building up colour and texture in a deliberate way. Working as a printmaker means that you start to get really efficient with colour, since every additional colour you add to a design means another screen needs to be created to print that colour onto the fabric. I think my designs remain really minimalist because I want to create impactful patterns with a minimum

I'M ALWAYS TRYING TO ADVOCATE FOR HIGH-QUALITY, WELL-MADE GOODS

Can you give us a glimpse into the design process behind your patterns?

I try to spend as much time as possible creating new patterns each week. I draw in my sketchbook, and make trips to galleries, art museums and the library to gather inspiration. I love to experiment with different printmaking techniques, as well as drawing loose, imperfect motifs using a brush and sumi ink. I'm known for my deceptively simple patterns, so the challenge for me is creating dynamic, interesting patterns using a limited amount of colour and line.

of time at the printing table. That printmaker's spirit of efficiency has stuck with me through the years.

What is your favourite part of your job?

It's probably tied between drawing new patterns and meeting people who use my designs in their homes. Obviously I get a huge amount of satisfaction from creating the work in the first place, but it's also really special to get to meet my customers face to face. Since Cotton & Flax is primarily an online shop, I don't always get to hear about how my customers have added my designs



to their homes, or see how each piece is integrated into someone's life. When I get the opportunity to get that feedback, it's really special.

You have a very beautiful Instagram. Do you feel the Instagram community has helped to grow your business?

Thank you! And yes, Instagram has absolutely helped me to grow Cotton & Flax, and my own profile as a designer. I am grateful for that online creative community on a daily basis. Being able to share my work at all stages of production, as well as sharing the things that inspire me from my daily life, gives me a unique opportunity to connect with other creative people, and share the vision behind my creative work. I've discovered so many new, amazing artists on Instagram, and it has definitely led to some really fun collaborations. For example, I've done two collaborations with a company called American Heirloom in New York. They discovered my work on Instagram, and we were mutual fans of each other's work. Working remotely, we were able to collaborate on two different gift sets that combined our products in unique ways, adding my pattern designs to their cocktail muddlers and cutting boards, and creating a brand new product. It's been really fun to see those creative collaborations come to life, and they may not have happened if not for the interconnected creative community on Instagram.

Beyond my own inspiration and creative growth, social media really levels the playing field for indie designers like me, and makes it easier for us to reach customers without spending a ton of money on advertising. When you're an up-and-coming designer, that's a huge help!

How does it feel seeing others making quilts with your fabrics?

It's so *exciting!* I love to sew, but I don't have as much free time as I'd like for personal sewing projects. Now that Arroyo is out in the world, I



Erin's signature aesthetic is fresh, natural, minimal and contemporary

Below: Pops of colour in the Arroyo collection inspired by wildflowers around the canyon

can live vicariously through other sewers. I get a thrill seeing all the amazing things they create with Arroyo. I'm also excited when I see people sewing clothing using my fabrics – I'm not an amazing garment maker yet, but I am hoping to improve with more practice. Every time someone shares a photo of their handmade Arroyo dress, shirt or bag, I am delighted. It's almost like getting the opportunity to collaborate on a massive scale – collaboration is one of the best parts of my creative life.

Are you a quilter yourself?

I am... but I always feel a little intimidated to share my work! I have met so many incredibly talented quilters in the last few years, and even though they would never criticize my quilts, I know that I will need to dedicate a lot more time to learning this sophisticated art form. I have been so impressed with modern quilters like Lesley Gold and Carolyn Friedlander, and I hope to learn from the ways they are innovating in the world of modern quilting. Since I'm obsessed with saving scraps from Cotton & Flax, I

always have lots of material to create quilts from. It makes me so happy to be able to repurpose my linen scraps in this way, and I've made a few really lovely quilts for my friends and their children.

Since I create all my quilts as one-offs (rather than something I need to add to my product line up for Cotton & Flax), I feel more free to experiment and try something new each time. One of the things I love about quilting is that there are endless possibilities. This makes quilting a wonderful creative outlet for me, where I can try out new ideas and add a sense of play to my work.



PRINT POP

Combine splashes of small-scale print fabrics with bold strips of solids





LANCASHIRE SPIN

Bring the traditional water mill block to life with a playful palette and cheerful colours that will bring joy with every stitch

BY SAMANTHA DORN



QUILT

YOU WILL NEED

- Print fabrics: One (1) fat eighth bundle OR forty (40) 9in x 21in rectangles
- Solid Fabrics A and B for sashing crosses: $\frac{1}{4}$ yd each
- Solid Fabrics C and D for sashing crosses: $\frac{1}{8}$ yd each
- Background fabric: 3yds
- Backing fabric: 5yds
- Batting: 81in x 95in
- Binding fabric: $\frac{5}{8}$ yd

FINISHED SIZE

- 74in x 89in approx

NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Press seams to the side, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- HST = half-square triangle.

FABRICS USED

Print fabrics are from the Bright Sun collection by Sherri & Chelsi for Moda Fabrics.



CUTTING OUT

- 1 Divide the fat eighth bundle into two (2) sets of twenty (20). The first set should consist of dark and/or feature prints, and the second should consist of medium and/or light value prints.
- 2 From each of the dark/feature prints, cut four (4) $4\frac{1}{2}$ in squares.
- 3 From each of the medium/light prints cut one (1) $4\frac{1}{2}$ in square, eight (8) $1\frac{1}{2}$ in x $4\frac{1}{2}$ in

rectangles, four (4) $1\frac{1}{2}$ in x $5\frac{1}{2}$ in rectangles and two (2) 5in squares (Fig 1).

- 4 ■ Three (3) $1\frac{1}{2}$ in x WOF strips. Subcut into ten (10) $1\frac{1}{2}$ in x $5\frac{1}{2}$ in rectangles and twenty (20) $1\frac{1}{2}$ in x $2\frac{1}{2}$ in rectangles.

- 5 ■ Two (2) $1\frac{1}{2}$ in x WOF strips. Subcut into five (5) $1\frac{1}{2}$ in x $5\frac{1}{2}$ in rectangles and ten (10) $1\frac{1}{2}$ in x $2\frac{1}{2}$ in rectangles.

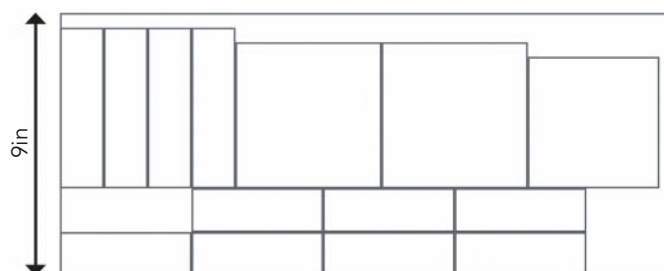


Fig 1

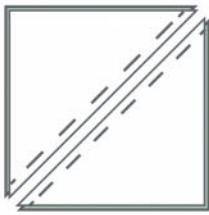


Fig 2

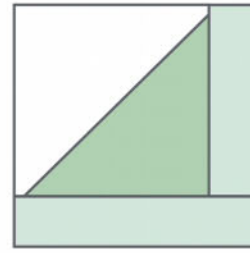
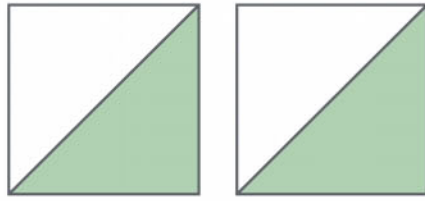


Fig 3



Fig 4

USE THE LAYOUT IN FIGURE 1 TO MAKE THE MOST OF YOUR FABRIC WHEN CUTTING YOUR PIECES

- 6** From the background fabric cut:
- Forty (40) 5in squares.
 - Thirteen (13) 1½in x WOF strips. Subcut into forty nine (49) 1½in x 10½in strips.
 - One (1) 14½in x WOF strip. Subcut into sixteen (16) 14½in x 2½in rectangles.
 - One (1) 2½in x WOF strip. Subcut into two (2) 2½in x 14½in rectangles and four (4) 2½in squares.
 - Eight (8) 5in x WOF strips.

- 7** From the binding fabric cut nine (9) 2½in x WOF strips.

PIECING THE BLOCKS

8 Draw a diagonal line on the reverse of each 5in background square. Pair each background square with a print square and stitch ¼in from either side of the line. Cut along the line and press each HST unit open (Fig 2). Trim each unit to 4½in square.

9 Sew a 1½in x 4½in light print rectangle to the right side of one HST unit. Then sew a matching 1½in x 5½in light print rectangle to the bottom (Fig 3). Make a total of four (4) matching units.

10 Sew a 1½in x 4½in print rectangle to one side of a 4½in dark print square

(Fig 4). The light print rectangle should be the same fabric as used in the units from the previous step. Make four matching units.

11 Arrange the units from steps 9–10 with one matching 4½in light print square and four contrasting HST units, as shown (Fig 5).

Contrast the straight lines with free-motion quilting



Sew the units together in rows. Then sew the rows together to complete one block.

12 Repeat steps 9–11 to make a total of twenty blocks.

MAKING THE SASHING

13 Sew one Fabric A and one Fabric B 1½in x 2½in rectangle to the ends of a 1½in x 10½in background strip (Fig 6). Make ten of these vertical sashing strips.

14 Repeat step 13 to make:
■ Five strips using Fabric B and C 1½in x 2½in rectangles.

TOP TIP

Using a design board will help you keep all the sashing crosses straight when it comes time to piece the quilt together. If you don't have one, use the top of a bed or clean bit of floor to lay out your pieces.

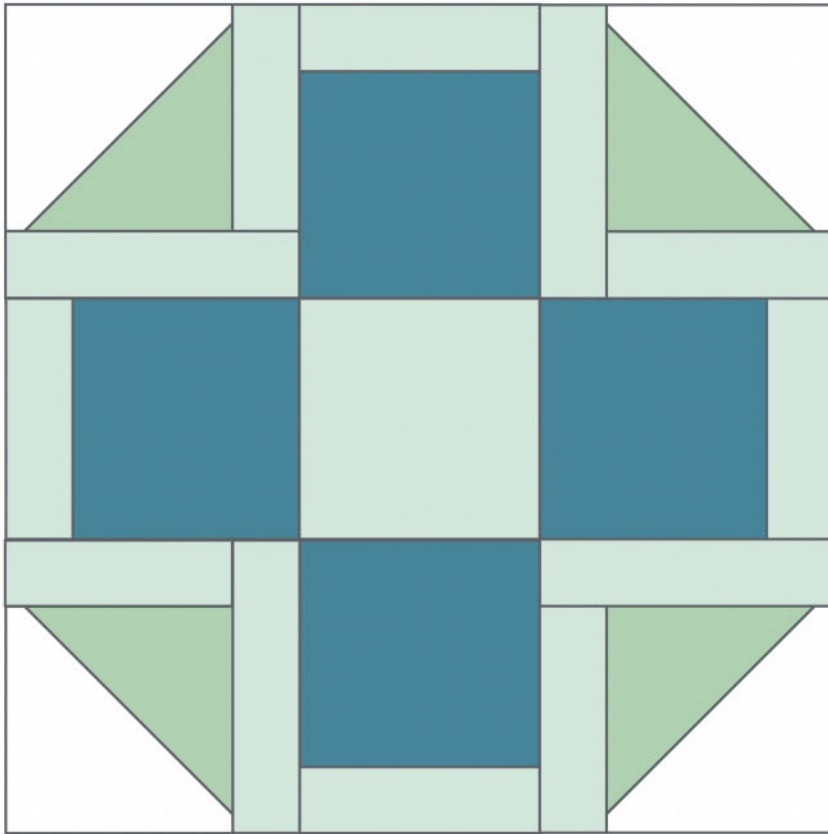


Fig 5



Fig 6

THIS QUILT IS JUST THE THING IF YOU HAVE A WHOLE COLLECTION YOU WANT TO STITCH WITH

- Five strips using Fabric C and D $1\frac{1}{2}$ in x $2\frac{1}{2}$ in rectangles.
- Five strips using Fabric B and D $1\frac{1}{2}$ in x $2\frac{1}{2}$ in rectangles.

15 Create the horizontal sashing by sewing together five $5\frac{1}{2}$ in x $1\frac{1}{2}$ in Fabric A rectangles, alternated with four $10\frac{1}{2}$ in x $1\frac{1}{2}$ in

background rectangles (Fig 7). Repeat to make a second Fabric A sashing strip.

- 16** Repeat step 15 to make:
- Two strips using Fabric B $5\frac{1}{2}$ in x $1\frac{1}{2}$ in rectangles.
 - One strip using Fabric C $5\frac{1}{2}$ in x $1\frac{1}{2}$ in rectangles.



Fig 7



Fig 8



- One (1) strip using Fabric D $5\frac{1}{2}$ in x $1\frac{1}{2}$ in rectangles.

17 To make the top sashing, sew together five $1\frac{1}{2}$ in x $2\frac{1}{2}$ in Fabric A rectangles, alternated with four (4) $14\frac{1}{2}$ in x $2\frac{1}{2}$ in background rectangles. Add a $2\frac{1}{2}$ in background square to each end (Fig 8). Repeat to make the bottom sashing.

ASSEMBLING THE QUILT

18 Referring to Fig 9, arrange your blocks in five rows of four. Arrange the horizontal sashing strips between each row, and at the top and bottom. Then arrange the vertical sashing strips between the blocks, matching up the solid fabrics to create the plus signs.

19 Sew the blocks and vertical sashing strips together in rows. Add a $2\frac{1}{2}$ in x $14\frac{1}{2}$ in background strip to each end of the rows.

20 Then sew the rows together, being careful to insert the correct sashing strip between each one. Add the top and bottom sashing to the quilt top.

21 Sew the 5in x WOF strips together in pairs, along the short edges. Trim two to



5in x 80½in for the side borders. Trim two to 5in x 74½in for the top and bottom borders.

22 Sew one side border to each side of the quilt. Then add the top and bottom borders to finish the quilt top.

QUILTING AND FINISHING

23 Remove the selvedge from the backing fabric. Piece together to create a quilt back that is at least 4in larger than your quilt top on each side. Layer and baste the quilt top, batting and backing together.

23 Quilt as desired. Samantha quilted a looping free-motion design.

24 Diagonally piece the binding strips end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthways, WST, and press. Sew the binding to the right side of the quilt, folding a mitre at each corner. Fold the binding over to the back of the quilt and hand stitch in place to finish.

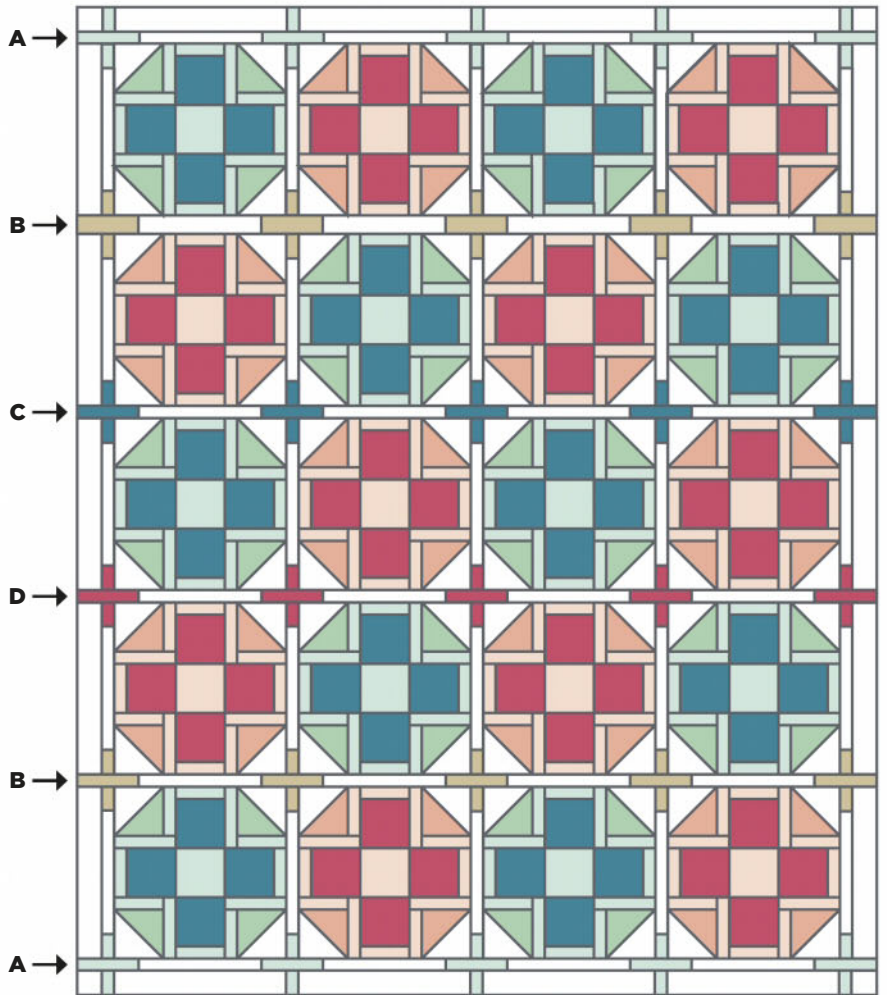


Fig 9




SAMANTHA DORN
Australia



aquapaisleystudio.com
[aqua_paisley](https://www.instagram.com/aqua_paisley)

Sewing QUARTER

WATCH IT • LOVE IT • SEW IT

VINTAGE NEEDLECASE

This sweet little quilting accessory can be sewn entirely by hand – here's how...



NEEDLECASE

YOU WILL NEED

- Craft felt in pink and white
- Lining fabric: 6in x 3in
- Eight (8) printed fabric scraps for hexagons: at least 5in square
- Eight (8) ½in paper hexagon templates

FINISHED SIZE

- 7in x 3½in open
- 3½in square closed

NOTES

- For templates, see p88.

FABRICS USED

- Print fabrics are Alice Caroline Liberty 13cm Charm Squares.
- Wool Felt is White and Splendid Pink by Trimits. All from *Sewing Quarter*.

CUTTING OUT

1 From the pink felt, cut a 7in x 3½in rectangle. From the white felt, cut a 3in square. Set aside for later.

2 From the lining fabric, cut out one 6in x 3in rectangle for the inside pages. You can use pinking shears for a pretty finish and to help prevent the fabric from fraying. Set aside for later.

3 Choose seven squares for the front of the needlecase. The eighth will be sewn to the back. Trim each into a hexagon shape, using the outer line of one template. The fabric pieces will need to be larger than the paper templates.

MAKING THE HEXAGON MOTIF

4 Following the simple steps to the right, create eight hexagons. Stitch seven of the hexagons into the flower formation shown on the needlecase.

5 Use small tacking stitches to attach the hexagon flower centrally to the white felt. Set aside, to be used in step 8.

6 Place the lining rectangle centrally on top of the pink felt. Pin in place, and fold the whole sandwich in half to find the 'spine' of the needlecase. Press with your fingers to make a crease.

7 Sew the fabric to the felt along the length of the spine, using a neat running stitch.

8 Close the needlecase and place the white felt, with the hexagon motif facing up, on to the centre of the front 'cover'. Pin in place and use a neat running stitch all around the edge to attach.

9 Turn the case over and sew your remaining fabric hexagon onto the back of the needlecase.

10 Fill up your super-sweet needlecase with your most used needles and pins, and enjoy for yourself or give as a gift – if you can bear to part with it!



PAPER PIECED HEXAGONS (MAKES ONE)

1 Pin the hexagon paper template to the centre of the of the fabric hexagon, on the wrong side of the fabric.

2 Fold the seam allowance on two of the top edges over, and clip in place.

3 Beginning on the folded corner, going from right to left, push the needle through both flaps of fabric but not the paper. Pull the needle through and repeat to make another stitch in the same spot (backstitch).

4 Move to the next corner. Repeat steps 2–3 for the rest of the corners,

except the last one. Tuck the final corner in the same direction as the rest. Knot off when the hexie is complete.

5 Remove the centre pin and press the hexie with a dry iron, but don't remove the paper.

6 To join hexies, place two hexies right sides together and whipstitch along one edge, stitching both hexies together. Knot off when you reach the end of a hexie edge. Repeat until all necessary edges are attached.

See p6 for an illustrated guide.

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SUN SPELL

Paper piece a hypnotic hand-quilted wall hanging, built up of circular segments and fine fussy cutting

BY LOUISA GOULT



QUILT

YOU WILL NEED

- Six (6) fat quarters in coordinating prints
- Background fabric: 40in square
- An A4 piece of template plastic
- Gentle fabric starch: Louisa used Mary Ellen's Best Press
- Backing fabric: 43in square
- Batting: 43in square
- Binding fabric: 1/2yd
- Sewline glue pen and at least one refill

FINISHED SIZE

- 40in square



NOTES

- WOF = width of fabric.
- For templates see page 88.

FABRICS USED

- Print fabrics are from the Norrland and Twist collections from Dashwood Studios.
- Background is Essex Yarn Dyed Linen in Graphite from Robert Kaufman.
- Fabric supplied by Sewmotion.

USING A CLEAR PLASTIC TEMPLATE HELPS YOU TO FRAME THE FABRIC PERFECTLY FOR FUSSY CUTTING

Contrast patterned feature fabrics with polka dot blenders



CUTTING OUT

1 Place one copy of Template A onto your template plastic. Add a 1/4in seam allowance around the outer edge and cut out along this line. Repeat with each of Templates B–E (Fig A).

2 To fussy cut your fabrics, use the plastic templates you created to position each piece (Fig B). Draw around the plastic template and cut out with scissors. Using your template plastic pieces, from your patterned fabric cut out:

- Eight (8) for Template A.
- Eight (8) for Template B.
- Sixteen (16) for Template C.
- Sixteen (16) for Template D.
- Twenty (20) for Template E.

3 From the binding fabric cut five (5) 2 1/2in x WOF strips.



Preparing your EPP segments



TOP TIP

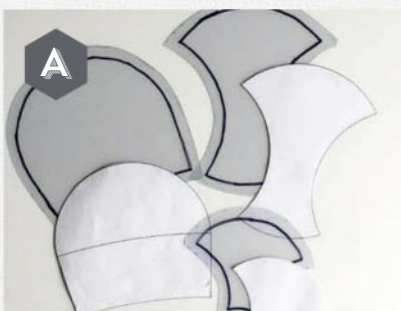
Snip the seam allowance to help your fabric curve around the template.

PREPARING YOUR EPP SEGMENTS

4 Baste the fabric pieces around the paper templates. Use a dab of glue to centre the paper piece on the reverse of the fabric. Run glue along the straight edge of the paper piece and press over the seam allowance (Fig C). Then glue along the curve and gently wrap the fabric around the template, creating a smooth curve (Fig D).

5 For inner curves, snip the fabric within the seam allowance to about two threads from the paper's edge, before gluing in place (Fig E).

Cutting out





SEWING YOUR ROUNDS

6 Take two of the prepared Template E pieces and place them face down with the flat sides adjacent to each other. With a knotted thread, pick up a few threads of fabric from each seam allowance and sew a couple of flat whip stitches to secure (Fig F). Knot off the thread and snip. This creates a basting stitch to keep the shapes together at the top point.

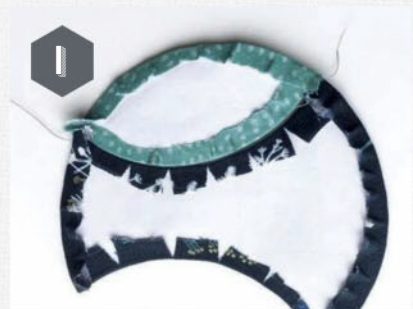
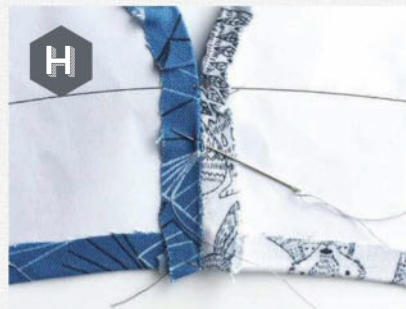
7 Begin stitching the two pieces from the bottom corner (Fig G). Keep the pieces flat, continuing to sew flat whip stitches along the seam, catching only a few threads from each seam allowance (Fig H). Knot off the thread when you reach the basting stitch from the previous step.

8 Continue adding Template E pieces to each end. Once all twenty pieces have been sewn, join the two ends to complete the outer ring.

9 For the centre ring, join the Template C and D pieces. Begin by joining the pieces with a flat whip basting stitch at each point (Fig I). Continue alternating Template C and D pieces until you have completed the middle ring.

10 For the inner ring, join Template A and B pieces as before. First baste the two corners (Fig J), before continuing the seam. Alternate Template A and B pieces until the inner ring is complete.

Sewing your rounds



Baste the corners of the pieces before joining them together

11 Spray each ring with a gentle starch and press with a dry, hot iron. Carefully remove the papers and press again.

ASSEMBLING THE QUILT TOP

12 Fold your background fabric lengthwise and gently press. Open out and repeat, folding the fabric widthwise to mark the centre. Place the pieced inner ring on top, using the creases to centre the ring. Pin in place (Fig K).

13 Starting along the inner edge, appliqué the inner ring to the background fabric, using a slip stitch (Fig L). Then appliqué around the outer edge. Make sure to tuck dog ears underneath the ring as you sew.

14 Centre the middle ring around the first, using the crease marks to centre (Fig M). Pin in place and appliqué to the

background fabric. Repeat to add the outer ring around the middle ring in the same way.

QUILTING AND FINISHING

15 Gently press the quilt top. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then the top centrally and right side up. Baste together using your preferred method.

16 Quilt as desired. Louisa hand quilted big stitches inside the edges of each shape, and added parallel lines of stitching around each round. She used an Aurifil Mako 12wt thread as it stands out well and looks like a decorative embroidery stitch. Trim off any excess batting and backing fabric and square up the quilt.

17 To make a sleeve on the back, use leftover binding or backing fabric to cut



two 5in squares. Fold them in half across the diagonal and pin onto the back of the two top corners so that the folded edge is at a 45 degree angle.

18 Cut two 5in x 10in strips and hem the short ends. Pin and baste to the back of the top edge, leaving a gap in the middle.

19 Sew your binding strips together end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthwise, wrong

sides together, and press. Sew the binding to the right side of the wall hanging, folding a mitre at each corner.

20 Fold the binding over to the back and hand stitch in place. Make sure to cover the raw edges of the sleeve and corner hangers. Turn a hem on the bottom of the 10in strips and sew in place to finish (Fig N).

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Assembling the quilt top



Quilting and Finishing





LUCK OF THE DRAW

Plan your balloons or go random with your colours





AIRBORNE

Take to the skies on an FPP adventure to treasure forever – simple solids stand out against fresh white in this hot air balloon design

BY SARAH ASHFORD



QUILT

YOU WILL NEED

- Background fabric: 13/4yds
- Grey fabric: one (1) fat quarter
- Rainbow coloured fabrics: sixty (60) 3in x 7/2in strips
- Batting: 40in x 44in
- Backing fabric: 11/4yd
- Binding fabric: 1/2yd
- Twelve (12) copies each of Balloon FPP template Sections A, B and C

FINISHED SIZE

- 36in x 40in

NOTES

- Seam allowances are 1/4in, unless otherwise stated
- Templates include seam allowances, where necessary.
- For templates, see page 88.
- RST = right sides together.
- WOF = width of fabric.
- FPP = Foundation Paper Piecing.

CUTTING OUT

- 1 From the grey fabric cut:
 - Twelve (12) 3in squares and twenty four (24) 1in x 2in strips.

Inject pattern in the baskets and backing fabric



PAPER PIECING THE BALLOON BLOCKS ENSURES THAT THEY'RE ALL PERFECTLY PIECED

- 2 From the background fabric cut:
 - Three (3) 2 1/2in x 40 1/4in strips.
 - Two (2) 2 1/4in x 40 1/4in strips.
 - Twelve (12) 2 1/2in x 7in strips.
 - Four (4) 6 1/2in x 7in strips.
 - Sixty (60) 2 3/4in x 3in strips
 - Twenty four (24) 4 1/2in x 2 1/2in strips
 - Twenty four (24) 3in x 2 1/2in strips

- 3 From the binding fabric cut:
 - Five (5) 2 1/2in x WOF strips.

PIECING THE BLOCKS

- 4 Take one copy of the Balloon FPP template Section A. Arrange one of your

3in x 7/2in coloured fabric strips on the unprinted side of the paper template, so that it covers all of Section 1, plus at least 1/4in seam allowance all the way around (Fig 1). Pin in place.

- 5 Place another 3in x 7/2in coloured fabric strip RST with the Section 1 fabric. Pin in place on the template, along the line between the two sections. Now you can fold the Section 2 fabric back and check that once sewn, it will cover Section 2 completely, plus the 1/4in seam allowance on all edges. Pin in place and remove the pins from the line.



6 Sew along the line on the template between Sections 1 and 2, backstitching at both ends to secure (Fig 2).

7 Check that when the fabric is unfolded, Section 2 will be covered completely, with a 1/4in seam allowance all the way around. Then fold back the template along the seam, and trim the seam allowance to 1/4in, making sure you don't cut the paper template. Unfold the template and press the fabric open (Fig 3).

8 Repeat steps 5–7 to piece the remaining sections on the template in numerical

order. Use your coloured fabric strips for sections 1–5, 4 1/2in x 2 1/2in background strips for sections 6 and 7 and the 3in x 2 1/2in background strips for sections 8 and 9.

9 Piece all of the remaining templates in the same way. For template Sections B and C use the grey fabrics and the background 2 3/4in x 3in strips.

10 Pin one pieced Section A and B together, carefully matching up the outer edges of the grey pieces with the outer edges of the balloon. Also match up the edges of the block. Baste in place.

11 Return your stitch length to its normal length for piecing. Sew the two sections together. Trim the seam allowance to 1/4in. Press the seam open.

12 Repeat steps 10–11 to join Section C to Section A/B, matching up the outer edges of the grey sections and the edges of the block.

13 Trim along the dashed outer edge of the paper templates, then remove the templates to complete one balloon block (Fig 4). Repeat to make all twelve balloon blocks.

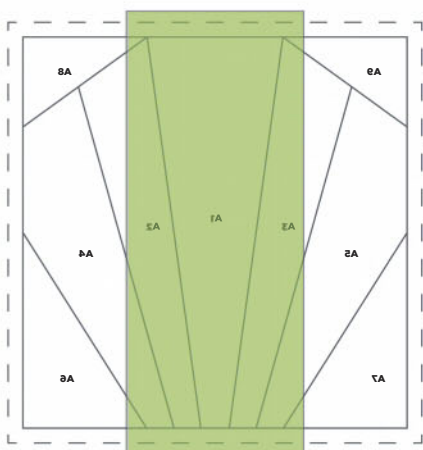


Fig 1

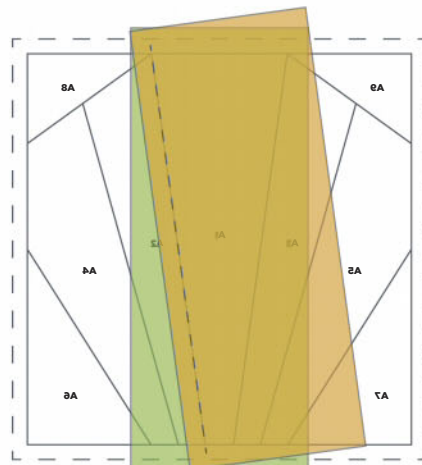


Fig 2

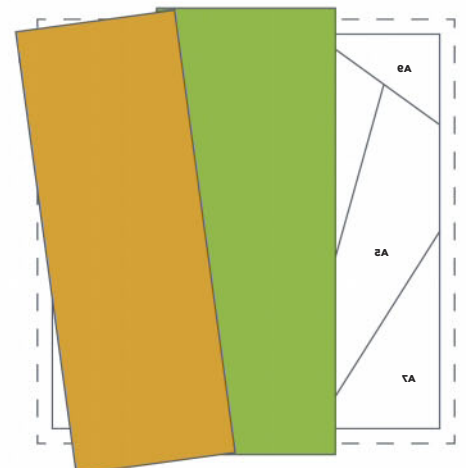


Fig 3

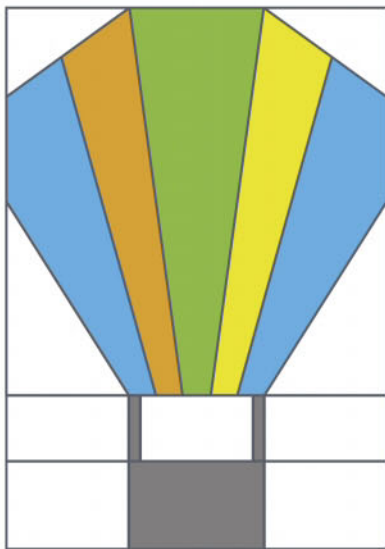


Fig 4

Join FPP sections A, B and C to make up one balloon block

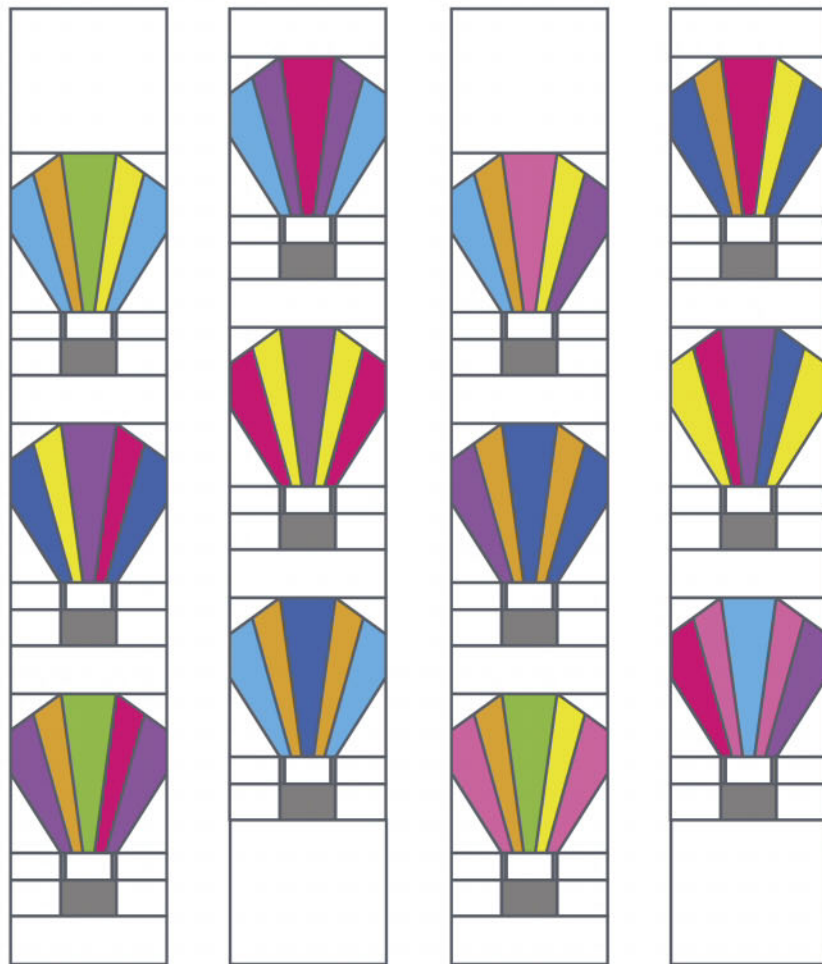


Fig 5

ASSEMBLING THE QUILT TOP

14 Arrange the twelve blocks into four columns, with the 2½in x 7in background strips and 6½in x 7in background strips in between the balloon blocks, as shown (Fig 5).

15 Sew each column together, pressing seams open or to one side.

16 Join the columns together, with 2½in x 40¼in background strips between each one. Then add a 2½in x 40¼in strip to each side to complete the quilt top.



Quilt straight lines to let the piecing shine

QUILTING AND FINISHING

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

18 Quilt as desired. Sarah quilted vertical straight lines, ¼in apart.

19 Trim off the excess batting and backing fabric and square up the quilt.

20 Sew the binding strips end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthways, WST, and press.

21 Sew the binding to the right side of the quilt, folding a mitre at each corner.

22 Fold the binding over to the back of the quilt and either hand or machine stitch in place to finish.

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SUNLIT SYMPHONY

Stay on your toes with a stand-out quilt that makes varied blocks and contrasting colours work together in true harmony

BY KAREN LEWIS



QUILT

YOU WILL NEED

- Blue print fabric: seven (7) fat eighths
- Blue solid fabric: one (1) fat quarter
- Yellow print fabric: five (5) fat eighths
- Yellow solid fabric: one (1) fat quarter
- Red print fabric: eight (8) fat eighths
- Red solid fabric: $\frac{3}{8}$ yd
- Purple print fabrics: six (6) fat eighths
- Solid purple fabric: $\frac{1}{4}$ yd
- Batting: 45in x 48in
- Backing fabric: $2\frac{1}{2}$ yds
- Binding fabric: $\frac{3}{8}$ yd
- Three (3) copies of FPP Template 1
- Two (2) copies each of FPP Template 2 and Template 3
- One (1) copy each of Template A and Template B

FINISHED SIZE

- 40in x 42in



NOTES

- Seam allowances are $\frac{1}{4}$ in, unless otherwise noted.
- Templates include seam allowances around the outer edges only.
- For templates, see page 88.
- WOF = width of fabric.
- RST = right sides together.
- FPP = Foundation Paper Piecing.

FABRICS USED

- Prints are Chroma by Alison Glass for Andover Fabrics.
- Solids are Kona Solids by Robert Kaufman.



HAVE FUN WITH FREE-MOTION QUILTING AND TRY THIS SIMPLE LOOP AND SWIRL PATTERN

- Backing is Blueberry Park by Karen Lewis Textiles, also for Robert Kaufman.

CUTTING OUT

- 1 From each of two blue print fabrics cut:
 - One (1) $1\frac{1}{2}$ in x $4\frac{1}{2}$ in strip.
 - One (1) $2\frac{1}{2}$ in x $4\frac{1}{2}$ in strip.
 - One (1) $2\frac{1}{2}$ in x $7\frac{1}{2}$ in strip.
 - One (1) $4\frac{1}{2}$ in x $2\frac{1}{2}$ in strip (Section 1 of Template 3).
 - One (1) 7in x $3\frac{1}{2}$ in strip (section 3 of Template 3).
- 2 From each of the remaining blue print fabrics cut:
 - One (1) $1\frac{1}{2}$ in x $6\frac{1}{2}$ in strip.
 - One (1) $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strip.
 - Two (2) $2\frac{1}{2}$ in x $4\frac{1}{2}$ in strips (Sections 1 and 5 of Templates 1 and 2).
- 3 From the solid blue fabric cut twelve (12) $2\frac{1}{2}$ in x 7in strips (for Sections 2 and 4 of Templates 1–3).
- 4 From each of four yellow print fabrics cut:
 - Four (4) $2\frac{1}{2}$ in squares.
 - One (1) $6\frac{1}{2}$ in x $8\frac{1}{2}$ in rectangle.
 - One (1) $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strip.
 - One (1) $2\frac{1}{2}$ in x $8\frac{1}{2}$ in strip.
- 5 From the remaining yellow print fabric cut four (4) $2\frac{1}{2}$ in squares.
- 6 From the solid yellow cut five (5) $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strips and ten (10) $2\frac{1}{2}$ in squares.



Fig 1

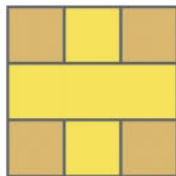


Fig 2

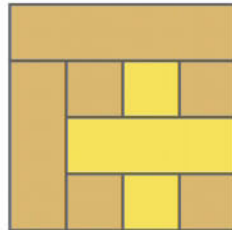


Fig 3

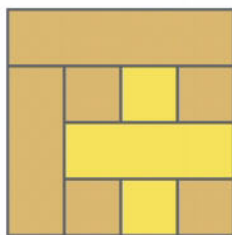


Fig 4

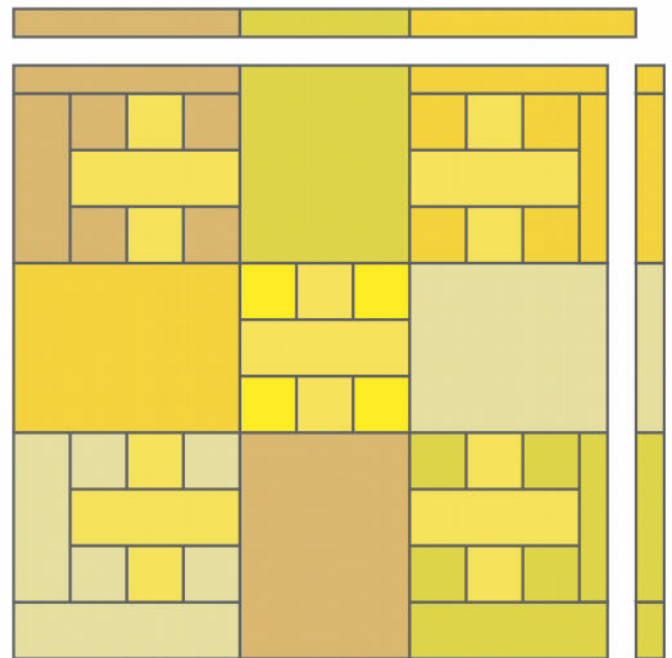
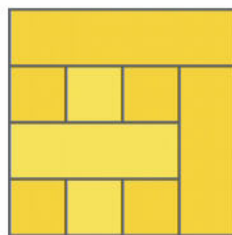


Fig 5

Trim two sides off your yellow blocks before stitching to the other colours



7 From each of the red prints cut four (4) Template A pieces. Save remaining fabric.

8 From the red solid fabric cut sixteen (16) Template B pieces.

9 From each of five purple print fabrics, cut two (2) $2\frac{1}{2}$ in x 10in strips and four (4) $1\frac{1}{2}$ in x $4\frac{1}{2}$ in strips.

10 From the remaining purple print fabric cut one (1) $2\frac{1}{2}$ in x 10in strip and two (2) $1\frac{1}{2}$ in x $4\frac{1}{2}$ in strips.

11 From the solid purple fabric cut ten (10) $2\frac{1}{2}$ in x 10in strips.

12 From the binding fabric cut five (5) $2\frac{1}{2}$ in x WOF strips.

PIECING THE BLUE SECTION

13 Paper piece one copy of Template 1, using one set of blue print fabrics for

Sections 1, 3 and 5 and the solid blue fabrics for sections 2 and 4. Trim along the outer dashed line. Remove the paper templates.

14 Sew a matching $2\frac{1}{2}$ in x $6\frac{1}{2}$ in blue print strip to the left side of the block, then sew the $1\frac{1}{2}$ in x $6\frac{1}{2}$ in strip to the right side. Press open.

15 Piece the remaining copies of FPP templates 1–3. Use a matching set of blue fabrics for each, following steps 13–14.

16 Sew the FPP sections together in one long strip, alternating the Template 1 and 2 sections to create the chevron pattern. Sew the Template 3 sections to the top and bottom. Then sew the $2\frac{1}{2}$ in x $7\frac{1}{2}$ in strips to the top and bottom (Fig 1).

PIECING THE YELLOW SECTION

17 Arrange four matching yellow print $2\frac{1}{2}$ in squares with two solid yellow $2\frac{1}{2}$ in

squares and a $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strip, as shown (Fig 2). Sew the squares together in rows, then join either side of the strip. Press open to complete one plus block.

18 Make five plus blocks, using matching print yellow squares in each block.

19 Sew a $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strip to the side of a matching plus block and the $2\frac{1}{2}$ in x $8\frac{1}{2}$ in strip to the top (Fig 3)

20 Repeat step 19 to sew the matching $2\frac{1}{2}$ in strips to the remaining three plus blocks, alternating sides as shown, to make four corners (Fig 4).

21 Arrange the blocks in a nine patch, with the $6\frac{1}{2}$ in x $8\frac{1}{2}$ in yellow rectangles. Sew together in rows. Sew the rows together.

22 Trim to $21\frac{1}{2}$ in square, trimming away from the top and right sides (Fig 5).

PIECING THE RED SECTION

23 Take one Template A piece and two matching Template B pieces. Fold in half and finger-press to mark the centres.

24 Place the Template A piece right side up on your work surface. Place one Template B piece right side down on top, matching centres and edges along the curve. Pin in place. Pin along the rest of the curve, easing the fabric so as not to stretch it out of shape.

25 Sew along the curved edge, working slowly to avoid puckering the fabric. Gently press the seam towards the Template B piece.

26 Repeat to sew the second Template B piece to the other side to complete one orange peel block. Make a total of sixteen (16) orange peel blocks.

27 Arrange the orange peel blocks in four rows of four blocks, referring to the image to see which position the curved pieces should be in. Sew together in rows, then sew the rows together, pressing seams open or to one side, to complete the orange peel panel.

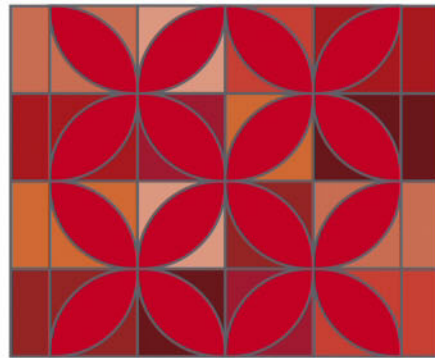


Fig 6

28 From each of the print fabrics on the sides of the orange peel panel, cut one $2\frac{1}{2}$ in x $4\frac{1}{2}$ in strip. Sew the strips together along the short edges, and then sew the strips to the sides of the panel, matching the prints (Fig 6).

29 From each of the print fabrics at the top and bottom of the orange peel panel, cut one $2\frac{1}{2}$ in x $6\frac{1}{2}$ in strip for each of the corners and one $2\frac{1}{2}$ in x $4\frac{1}{2}$ in strip for each centre. Sew the strips together along the short edges, and then sew to the top and bottom of the panel, matching the prints (Fig 7).

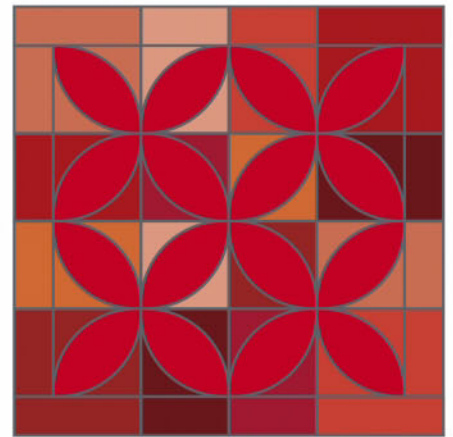


Fig 7

30 Trim the orange peel panel to $21\frac{1}{2}$ in square, trimming away from the right side and bottom edges.

PIECING THE PURPLE SECTION

31 Piece together the purple $2\frac{1}{2}$ in x 10in strips along the long edges, alternating the print and solid strips. Arrange the matching $1\frac{1}{2}$ in x $4\frac{1}{2}$ in strips on either side in the same order, and sew these together along the short edges (Fig 8).

32 Trim 1in away from the top and bottom of each side strip. Then sew these strips to either side of the striped purple panel.

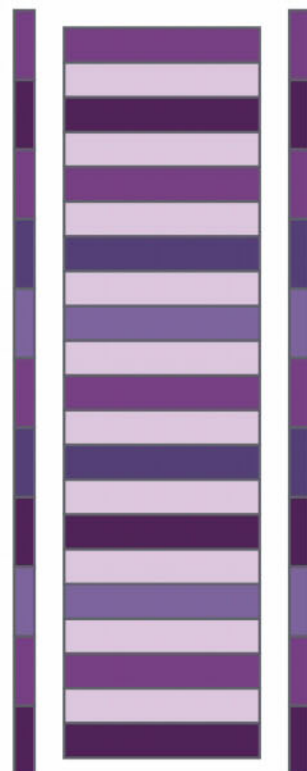


Fig 8

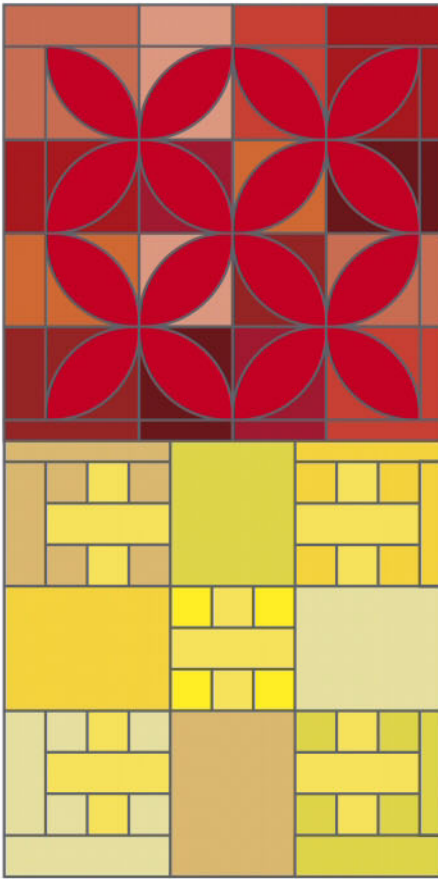


Fig 9

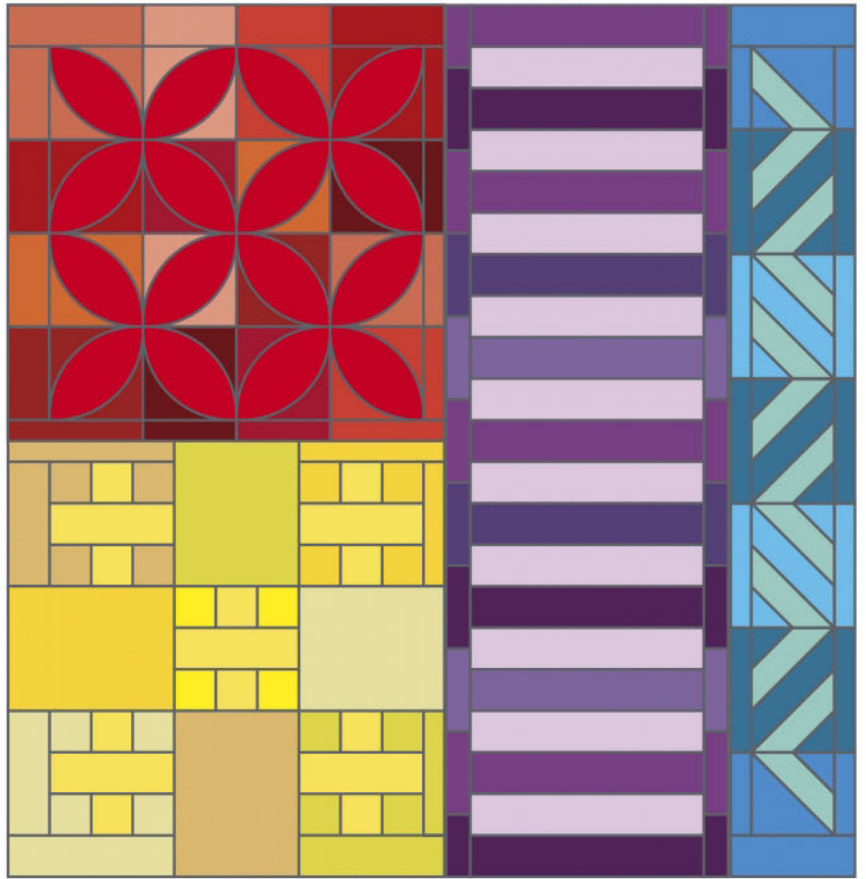


Fig 10

ASSEMBLING THE QUILT

33 Sew the red and yellow sections together, making sure to arrange one trimmed edge in the centre. Match up the trimmed edges on the right hand side and the untrimmed edges on the left hand side before sewing, RST (Fig 9).

34 Sew the yellow/red section to the left side of the purple section, and the blue section to the right side. Press seams open to finish the quilt top (Fig 10).

QUILTING AND FINISHING

35 Cut the backing fabric in half along the width. Remove selvages and join using a 1/2in seam. Press the seam open. Trim to approximately 45in x 48in – slightly larger than your quilt top.

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

37 Quilt as desired. Karen used a free-motion wavy line pattern. Trim off the excess batting and backing fabric and square up the quilt.

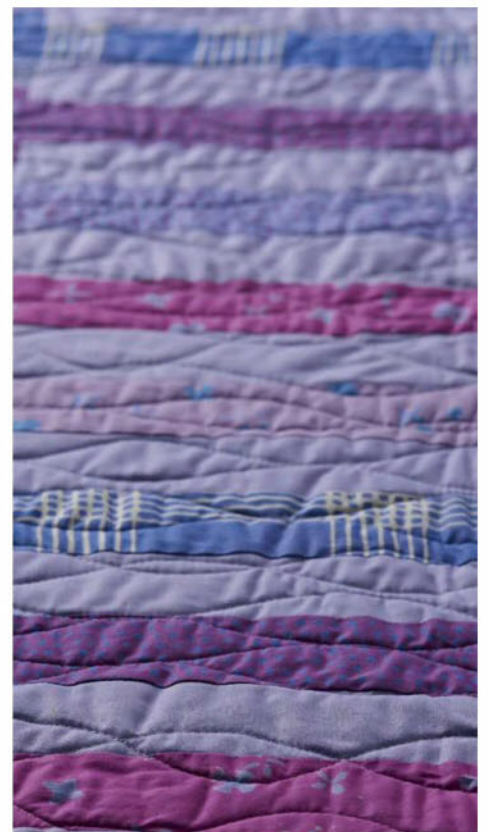
38 Sew the binding strips end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthways, wrong sides together, and press.

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



KAREN LEWIS
England

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



COLOSSAL CURVES

Big and bold
blocks make for an
eye-catching design





BLOOM & BLUSH

Get to grips with curves and pair supersize blocks and contrasting colours to make a floral quilt with impact

BY AGF STUDIO



QUILT

YOU WILL NEED

- Fabric A: 1yd
- Fabric B: 1/2yd
- Fabric C (navy): 2yds
- Fabric D (white): 3/4yd
- Binding fabric: 1/2yd
- Batting: 48in x 66in
- Backing fabric: 2 3/4yds

FINISHED SIZE

- 44in x 62in

NOTES

- Seam allowances are 1/4in, unless otherwise noted.
- Press seams towards the dark fabric, unless otherwise instructed.
- Templates include seam allowances, where necessary.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- For templates see page 88.

FABRICS USED

All prints are from the Blush collection by Dana Willard for Art Gallery Fabrics, with coordinating Pure Elements solids.



CUTTING OUT

1 From Fabric A cut twenty (20) pieces using the Half Circle template. If your fabric is directional, cut ten of the half circles, then turn the template over to cut the remaining ten half circles.

2 From Fabric B cut six (6) 2 1/2in x WOF strips. Note: We have fussy cut the strips, so keep this in mind when choosing fabric.

3 From Fabric C cut:
■ Twenty (20) pieces using the Half Circle Arc template.
■ Twenty (20) pieces using the Quarter Circle template.
■ Twenty (20) 10 1/2in x 2 1/2in strips.

4 From Fabric D cut:
■ Twenty (20) pieces using the Quarter Circle Arc template.



Contrast your solid curved blocks with simple strips of fussy-cut florals



THE CONTRASTING BLOCKS IN THIS QUILT WOULD ALSO LOOK STRIKING IN 100% SOLIDS

■ Five (5) 12½in x 4½in strips

5 From the binding fabric cut six (6) 2½in x WOF strips.

PIECING THE BLOCKS

6 With one Fabric A half circle right side up, align one Fabric C half circle arc on top, right side down. Align the centres and ends, and pin in place. Ease the remaining fabric along the curve, being careful not to stretch the half circle arc, and pin in place. Carefully sew along the curved edge to complete one half circle block.

7 Repeat the last step to join each Fabric A half circle with a Fabric C half circle arc to

make a total of twenty completed half circle blocks.

8 Join the half circle blocks in pairs, matching the fabric directions. Then join one Fabric D 10½in x 2½in strip to either side of the block (Fig 1).

9 Join each Fabric C quarter circle to a Fabric D quarter circle arc. Sew these units into pairs as shown, then join the pairs with one Fabric D 12½in x 4½in strip in between (Fig 2).

10 Trim 1in of fabric from the top and bottom of each quarter circle unit, so it measures 10½in x 16½in (Fig 3).

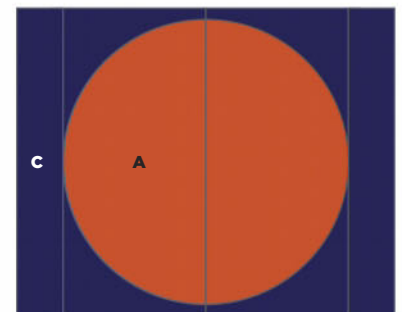


Fig 1

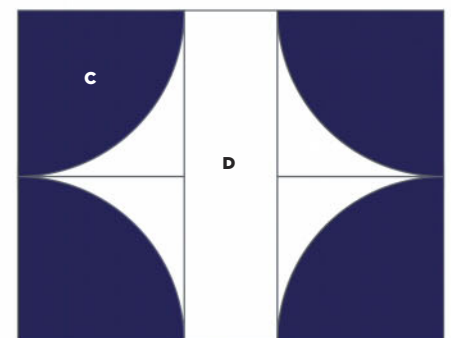


Fig 2

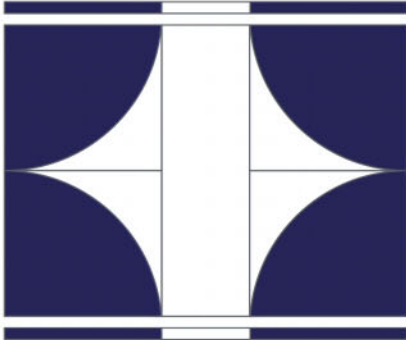


Fig 3

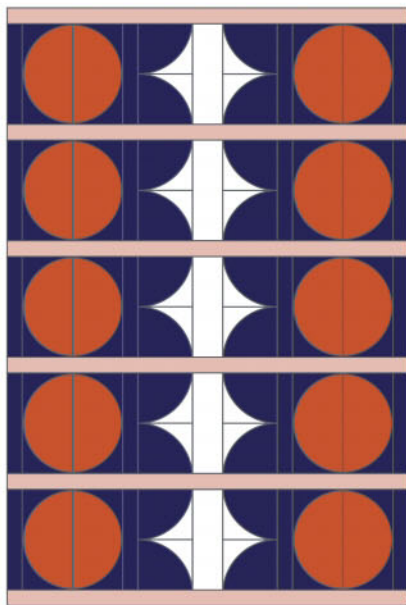


Fig 4

TOP TIP

If you end up with a small pucker along your curves, simply remove the stitching in a small segment, line up the fabric, and sew that section again. Make sure you overlap the stitching with the previously sewn seam at both ends.

PIECING THE QUILT TOP

11 Arrange the assembled units as shown, using the image for reference of placement. Sew the units together in rows. Then join the rows together, with the Fabric B 2½in x WOF strips between each row. Add another Fabric B strip and at the top and bottom of the quilt top to complete the design (Fig 4).



FINISHING THE QUILT

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

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

14 Quilt as desired. This quilt uses free-motion patterns in each of the blocks. Trim off the excess batting and backing fabric and square up the quilt.

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

and trim away the dog ears. Fold in half lengthways, WST, and press.

16 Sew the binding to the right side of the quilt, folding a mitre at each corner. Fold the binding over to the back of the quilt and carefully hand stitch in place using a ladder or whip stitch to finish.




Art Gallery Fabrics produce "Contemporary Elegant" designs for the modern quilter from high-quality cotton

■ See more at artgalleryfabrics.com



NEXT ISSUE

Issue 57 on sale
25 January 2018

MAKE IT...

- > Colour-pop HST quilt
 - > Graphic ombre blocks
 - > Cool, curved English Paper Piecing
 - > Appliqué circles made easy
- PLUS** Drunkard's Path template set and step-by-step tutorial!



CHANGING SEASONS

Snowball blocks are great for any time of year!



ARIZONA SUNSET

Create a warm and cosy oasis in the midst of winter by piecing simple snowball blocks with earthy tones and dusky shades

BY JENN NEVITT



QUILT

YOU WILL NEED

- Fabric A (gold): 1¼yds
- Fabric B (cream): 2yds
- Fabric C (brown): 2yds
- Fabric D (rust): 2yds
- Binding fabric: 5/8yd
- Backing fabric: 4yds
- Batting: 68in x 80in

FINISHED SIZE

- 64in x 76in quilt

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WST = wrong sides together.
- WOF = width of fabric.
- Press all fabrics well before cutting.
- Fabric supplied by Art Gallery Fabrics (artgalleryfabrics.com)

FABRICS USED

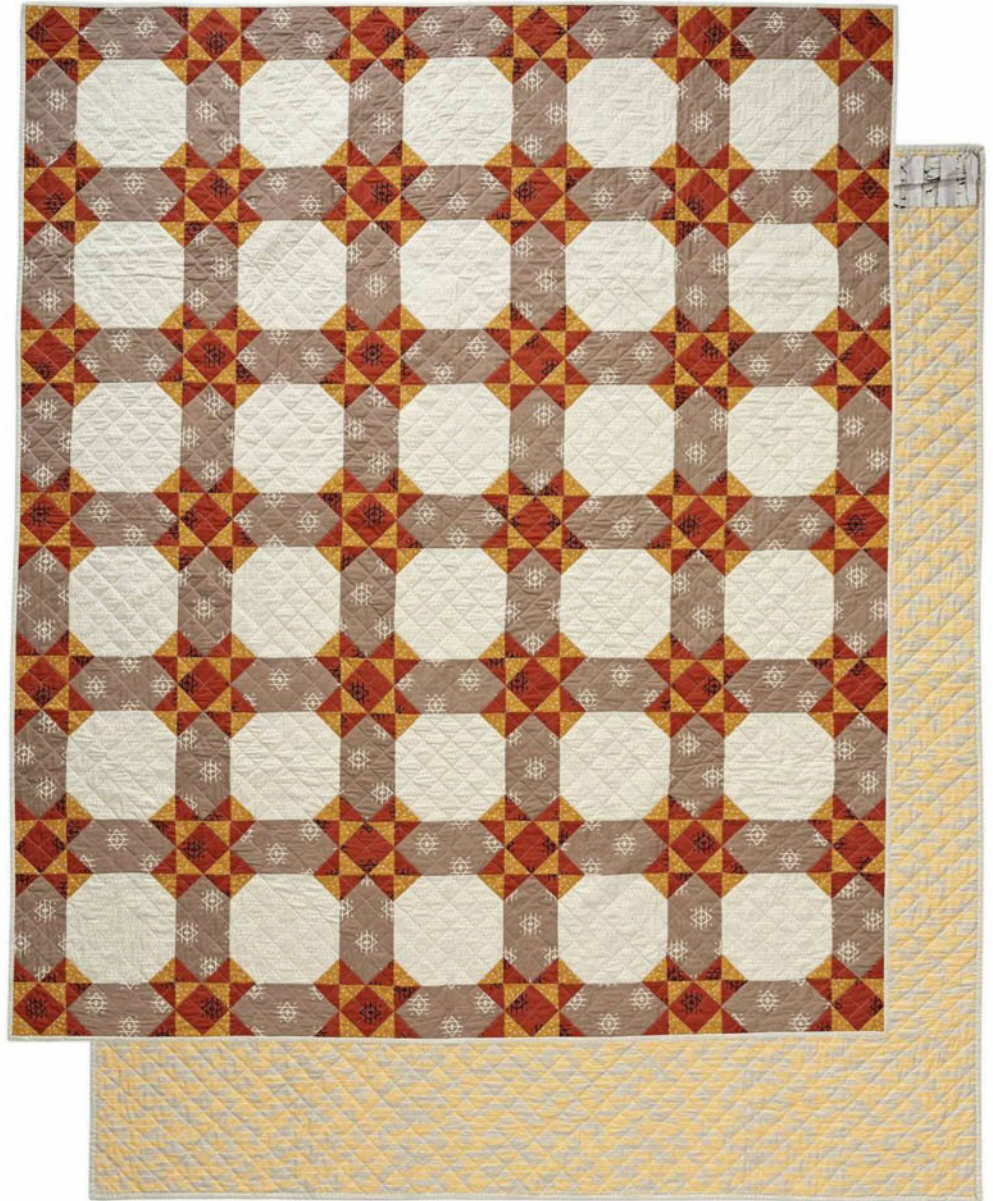
- Ojos Smoke, Strata Mist, Scatterwood and Ojos Flame from Arizona After by April Rhodes for Art Gallery Fabrics.

CUTTING OUT

1 From Fabric A cut two hundred and eighty eight (288) 2½in squares.

2 From Fabric B cut thirty (30) 8½in squares.

3 From Fabric C cut eight (8) 8½in x WOF strips. Subcut the strips into seventy one (71) 4½in x 8½in strips.



A LIGHT AND SUBTLE PATTERN WORKS WELL IN THE CENTRE OF THE LARGE SNOWBALL BLOCKS

MAKING THE QUILT TOP

4 From Fabric D cut forty two (42) 4½in squares and two hundred and eighty four (284) 2½in squares.

5 From your binding fabric cut eight (8) 2½in x WOF strips.

6 Draw a diagonal line on the reverse of all your 2½in squares. Take a Fabric B 8½in square and place a Fabric A 2½in square in one corner, RST. Sew along the line. Trim ¼in from the line and press open (Fig 1).



Fig 1

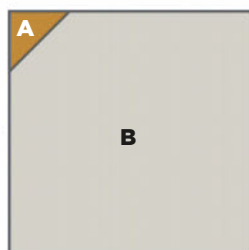


Fig 2

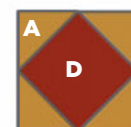
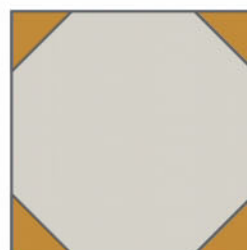


Fig 3

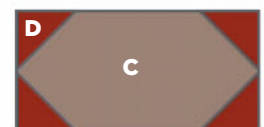


Fig 4

Quilt diagonal lines to make a grid of squares

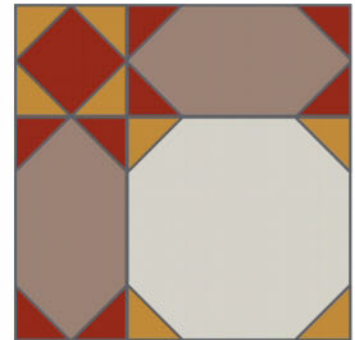


Fig 5

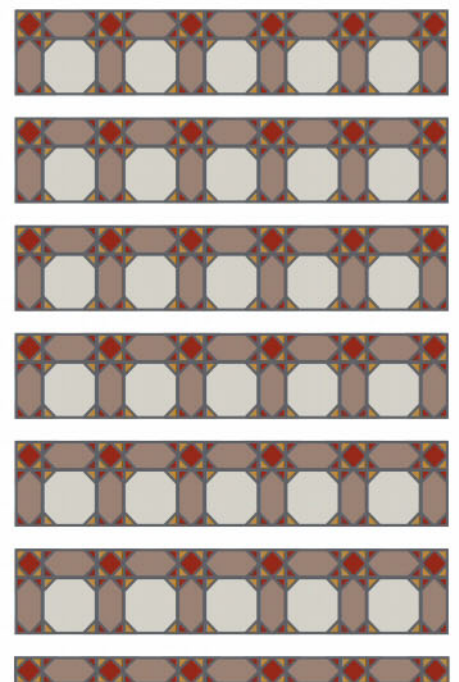


Fig 6

7 Repeat the previous step in each corner of the Fabric B square to complete one snowball block (Fig 2). Make thirty (30) snowball units.

8 To make the economy units, sew Fabric A corners to each Fabric D $4\frac{1}{2}$ in square (Fig 3). Make forty two (42) economy units.

9 To make the log units, sew Fabric D corners to each Fabric C $4\frac{1}{2}$ in x $8\frac{1}{2}$ in strip, as before (Fig 4). Make seventy one (71) log units.

10 Arrange one snowball unit, one economy unit and two log units as shown (Fig 5). Sew together in pairs and then sew the pairs together, matching seams to complete one block. Make thirty blocks. You will have eleven remaining log units and twelve remaining economy units.

11 Arrange the blocks in six rows of five. Add the remaining log and economy units at the end and bottom (Fig 6).

Sew into rows, pressing seams in alternate directions between rows. Sew the rows together to complete the quilt top.

QUILTING AND FINISHING

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

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

14 Quilt as desired. Jenn quilted a cross-hatch pattern.

15 Trim off the excess batting and backing fabric and square up the quilt.

16 Sew the binding strips end-to-end using diagonal seams. Press the seams



open and trim away the dog ears. Fold in half lengthways, WST, and press.

17 Sew the binding to the right side of the quilt, folding a mitre at each corner.

18 Fold the binding over to the back of the quilt and hand stitch in place to finish.

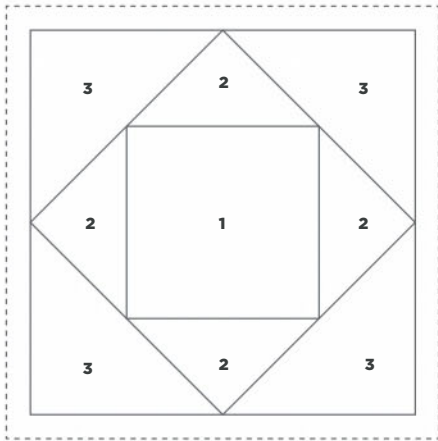

JENN NEVITT
USA



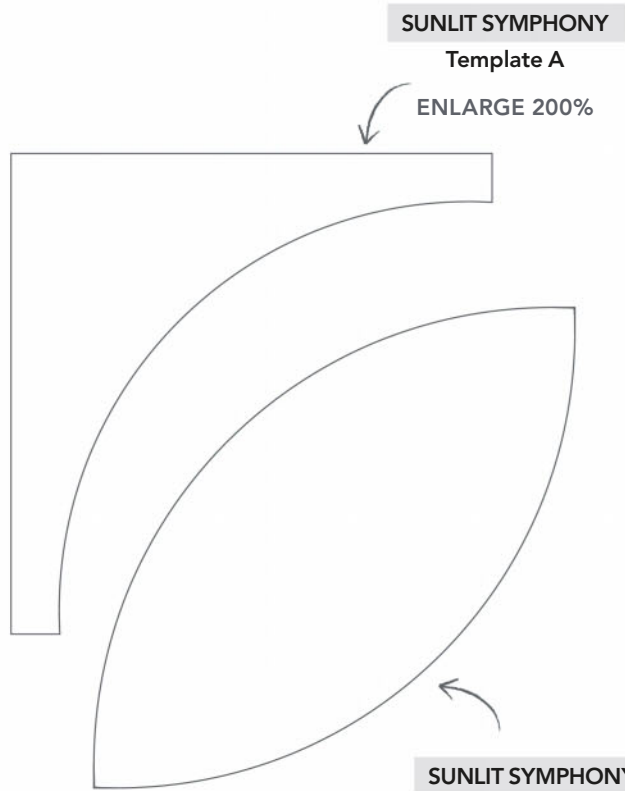
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TEMPLATES

All the templates you'll need from issue 56...

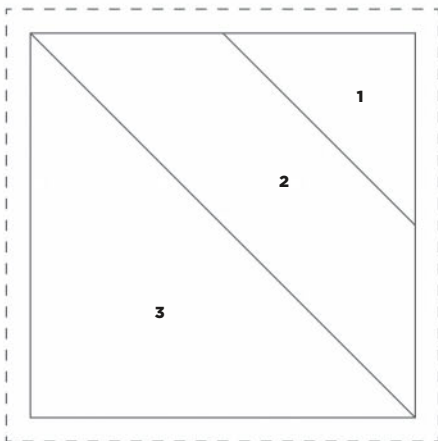


SNAPSHOTS
Economy Block
ENLARGE 200%

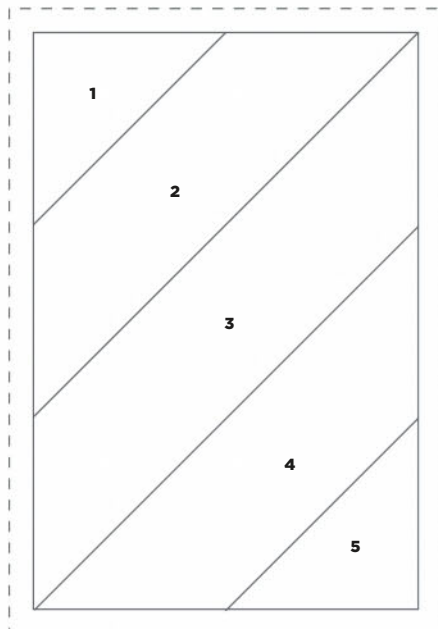


SUNLIT SYMPHONY
Template A
ENLARGE 200%

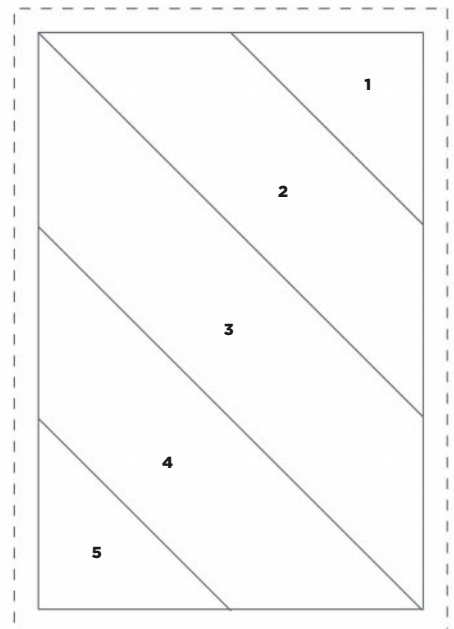
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Template B
ENLARGE 200%



SUNLIT SYMPHONY
Template 3
ENLARGE 200%



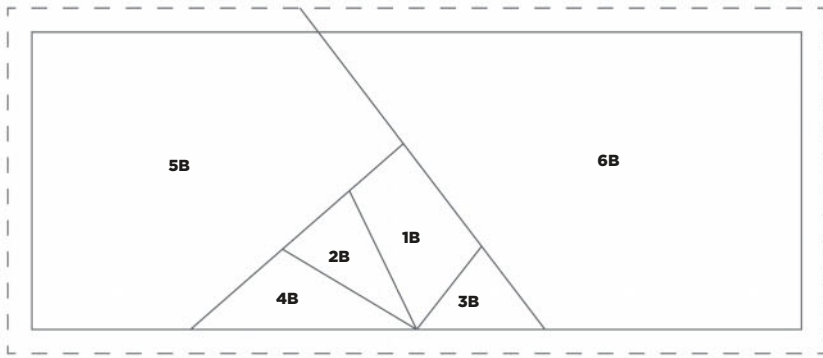
SUNLIT SYMPHONY
Template 2
ENLARGE 200%



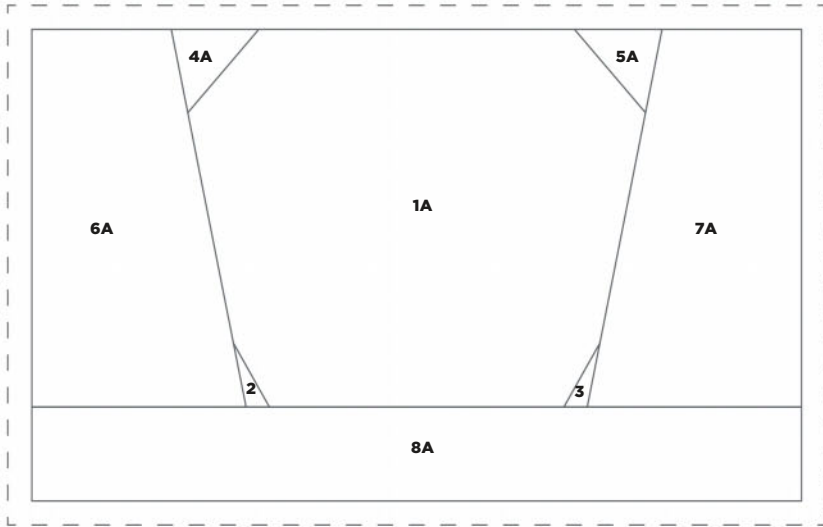
SUNLIT SYMPHONY
Template 1
ENLARGE 200%

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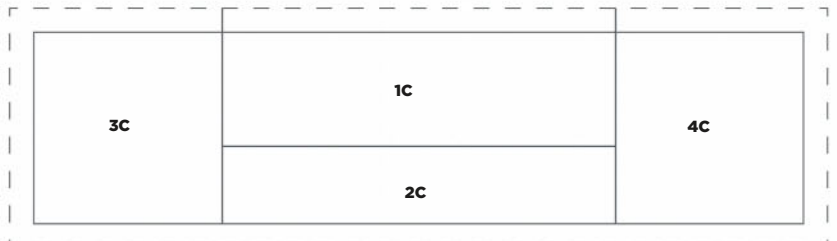


BLOCK OF THE MONTH
 Apple Template B
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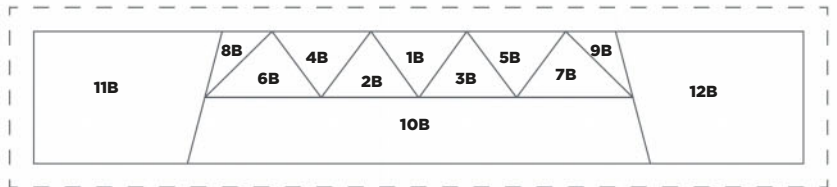


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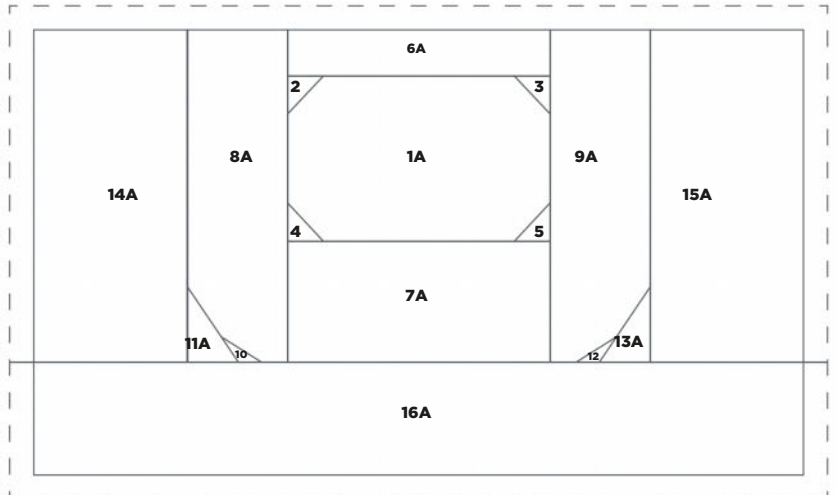
BLOCK OF THE MONTH
 Jam Jar Template C
 ENLARGE 200%

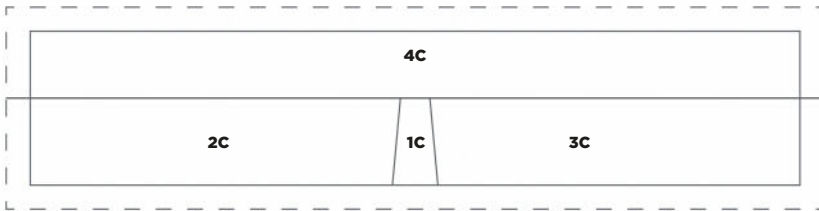


BLOCK OF THE MONTH
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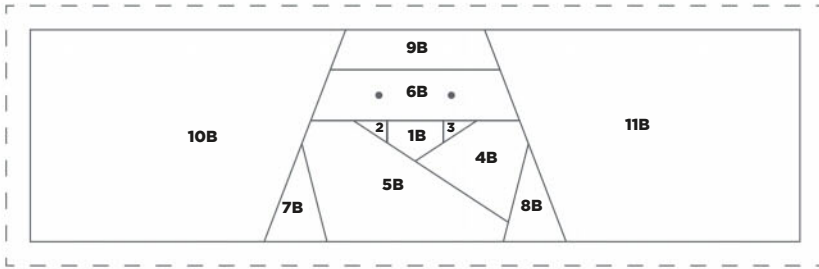


BLOCK OF THE MONTH
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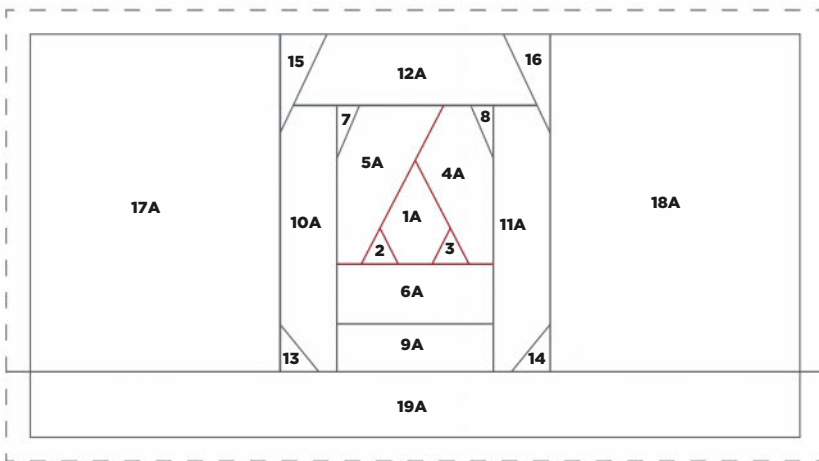




BLOCK OF THE MONTH
Honey Bear Template C
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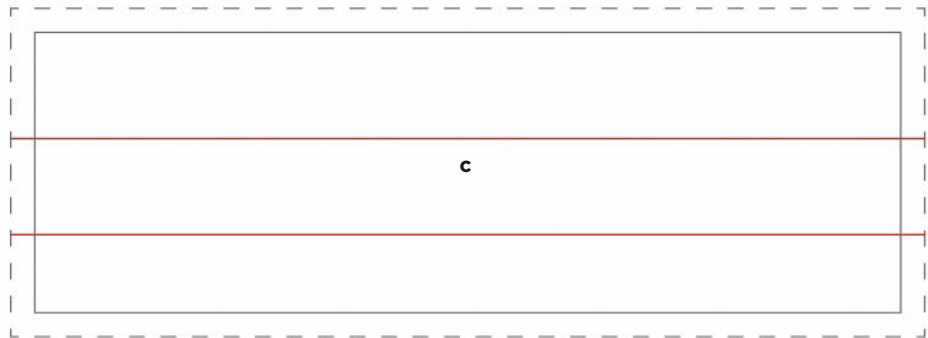


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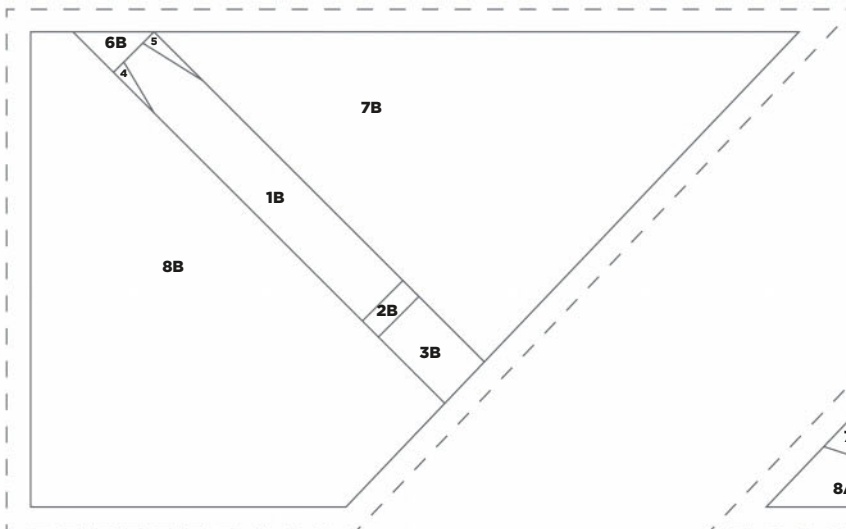


BLOCK OF THE MONTH
Honey Bear Template A
ENLARGE 200%

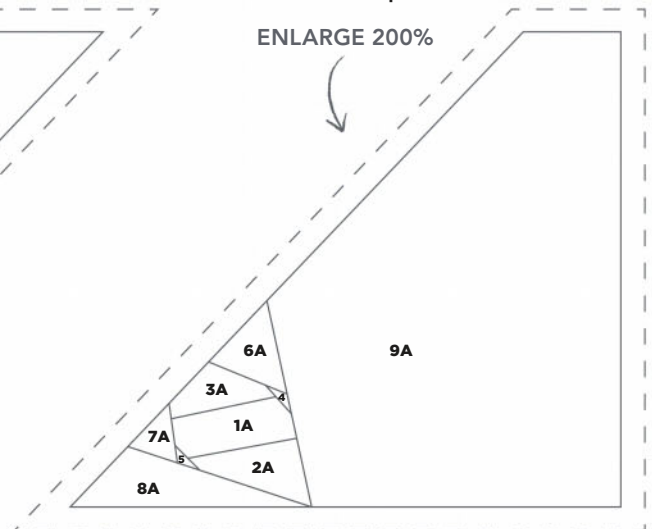
BRUSHWORK
Paintbrush Template C
ENLARGE 200%



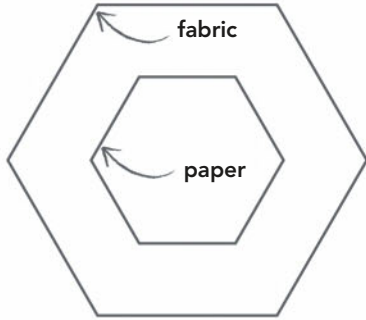
BRUSHWORK
Paintbrush Template B
ENLARGE 200%



BRUSHWORK
Paintbrush Template A
ENLARGE 200%

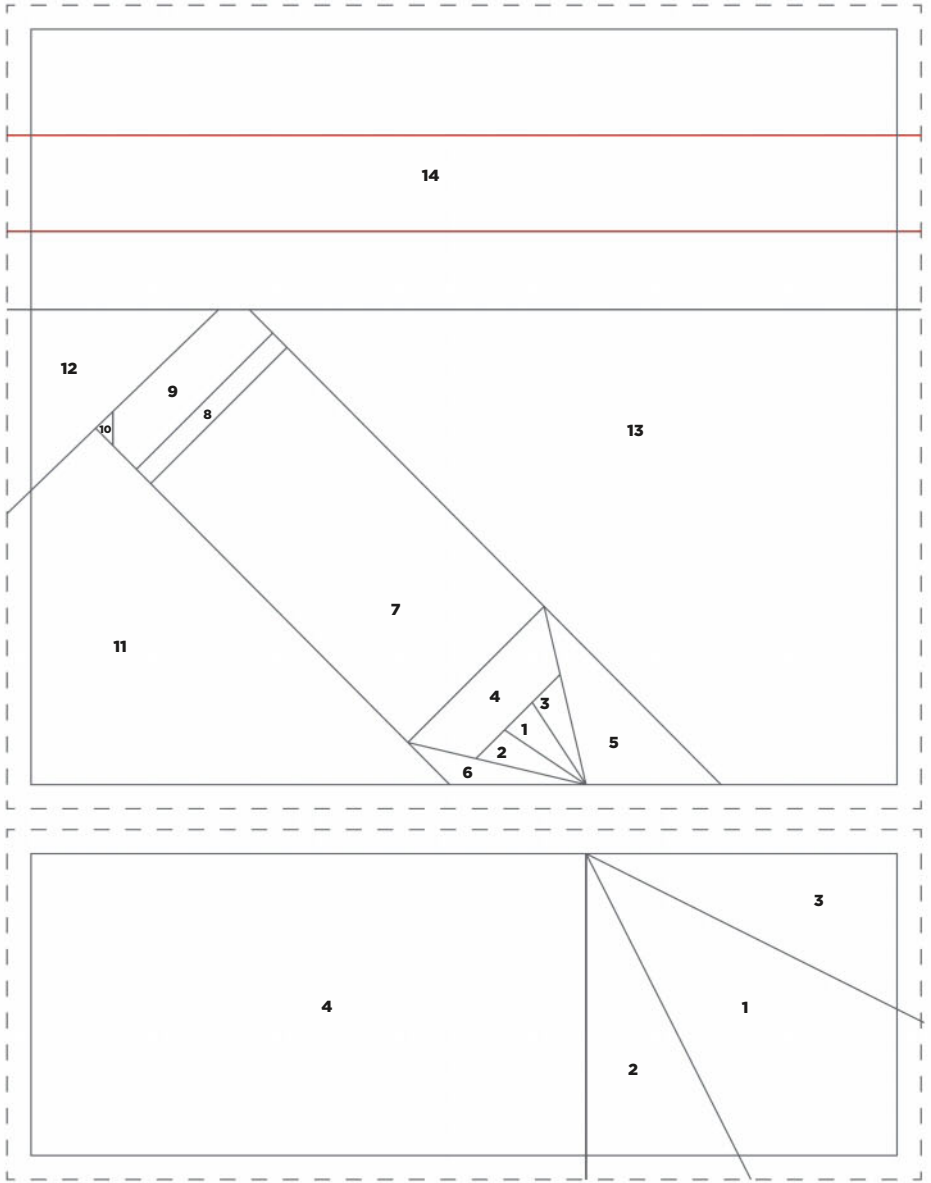


BRUSHWORK
Pencil
ENLARGE 200%

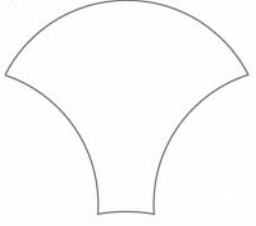


VINTAGE NEEDLECASE
1/2in Hexagon
ACTUAL SIZE

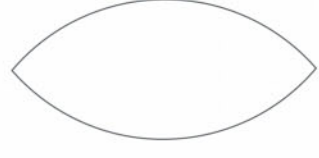
BRUSHWORK
Drawstring Front Lower
ENLARGE 200%



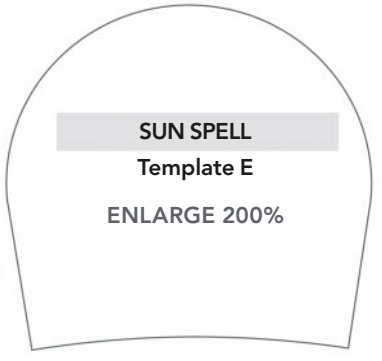
SUN SPELL
Template B
ENLARGE 200%



SUN SPELL
Template C
ENLARGE 200%



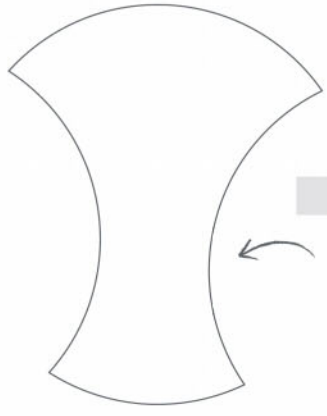
SUN SPELL
Template E
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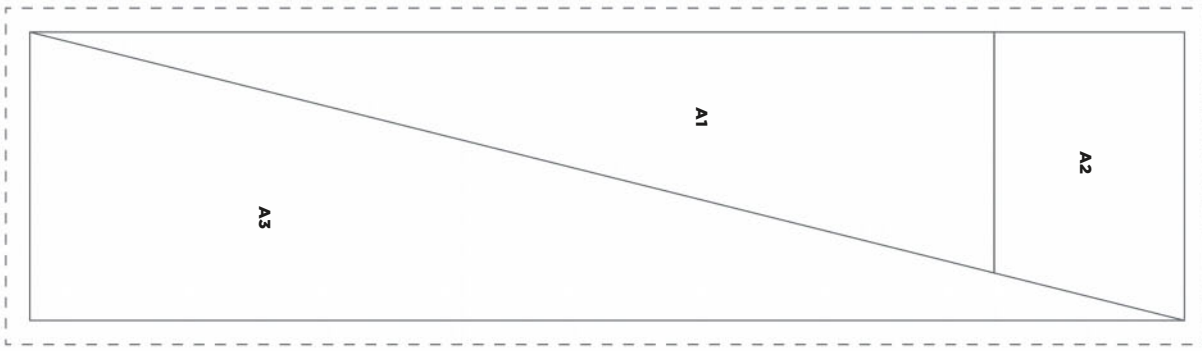


SUN SPELL
Template A
ENLARGE 200%



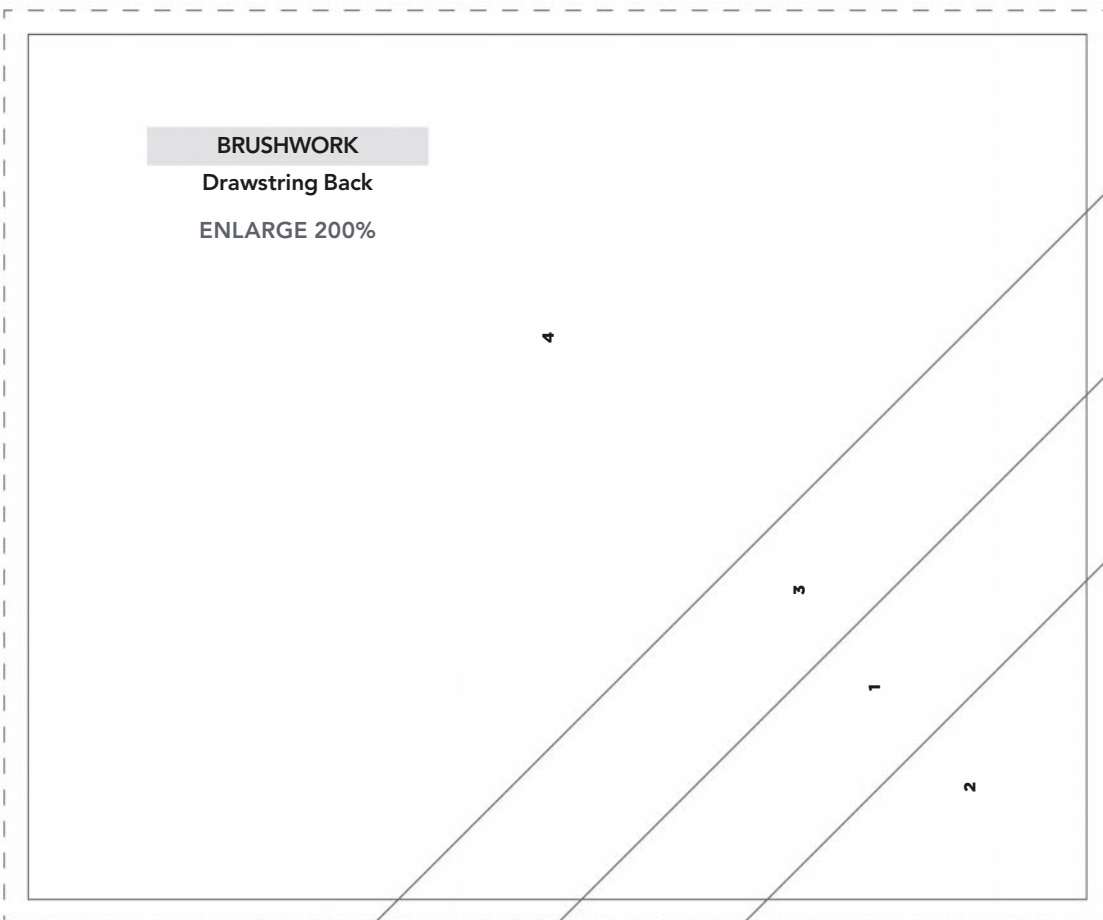
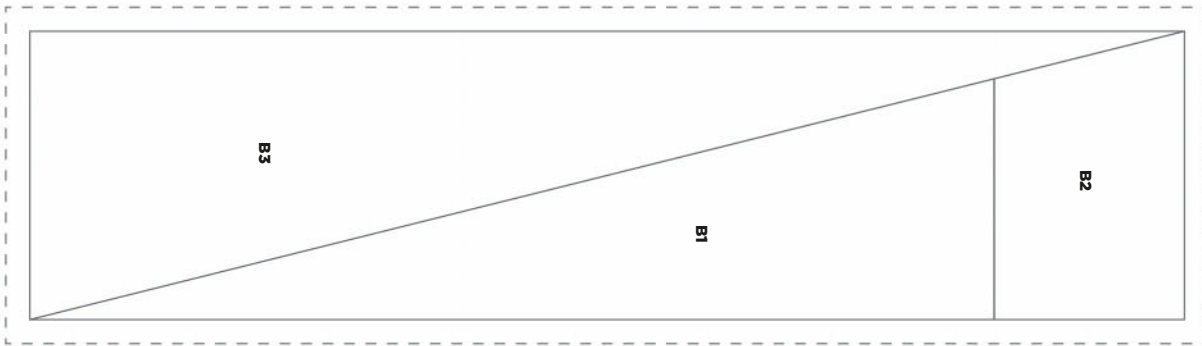
SUN SPELL
Template D
ENLARGE 200%

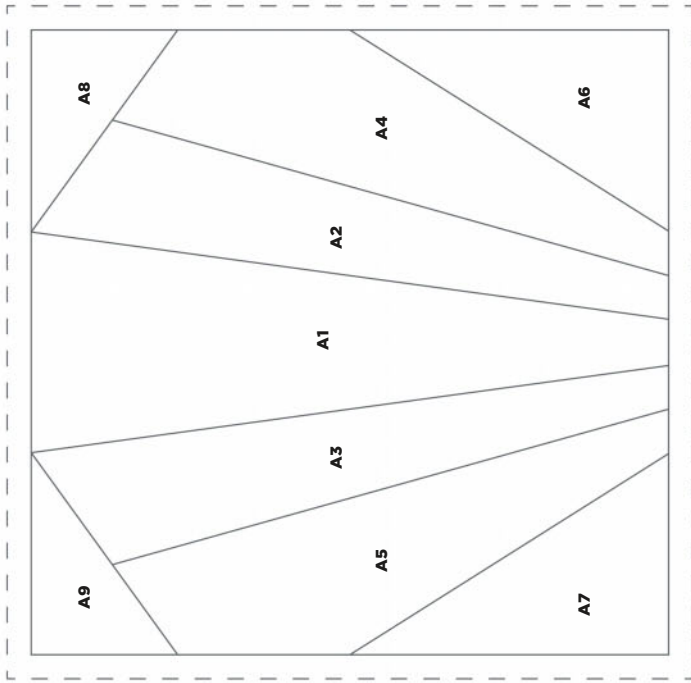




FRUIT COCKTAIL
 Template A
 ENLARGE 200%

FRUIT COCKTAIL
 Template B
 ENLARGE 200%





AIRBORNE

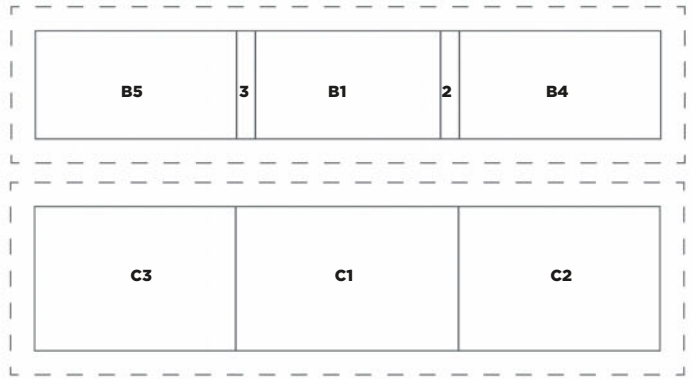
Template A

ENLARGE 200%

AIRBORNE

Template B

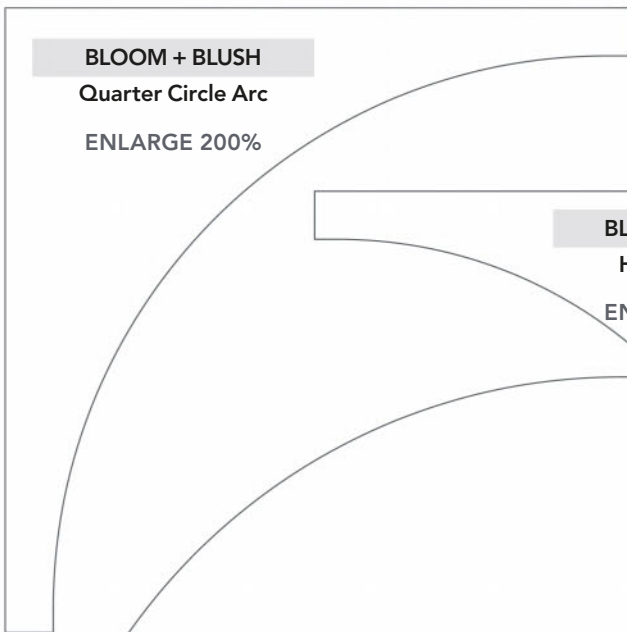
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AIRBORNE

Template C

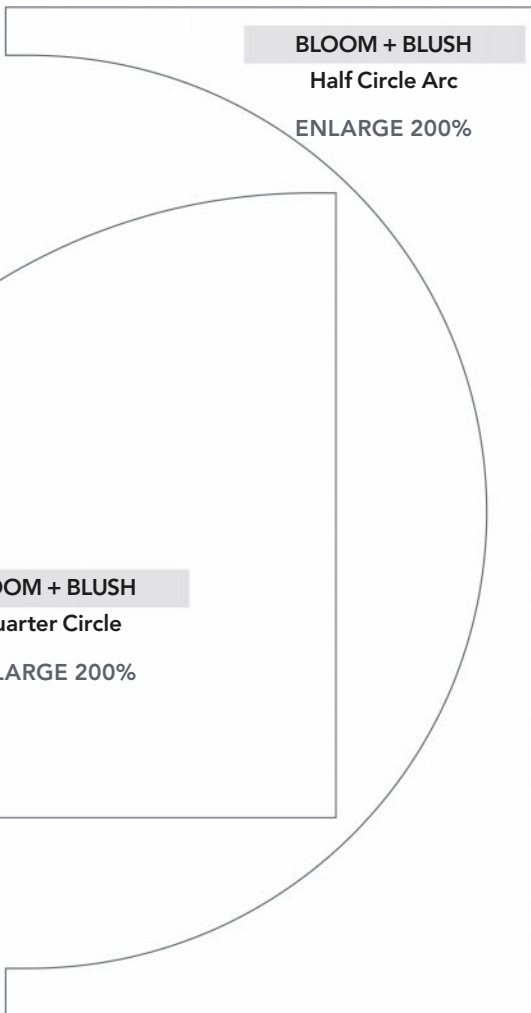
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BLOOM + BLUSH

Quarter Circle Arc

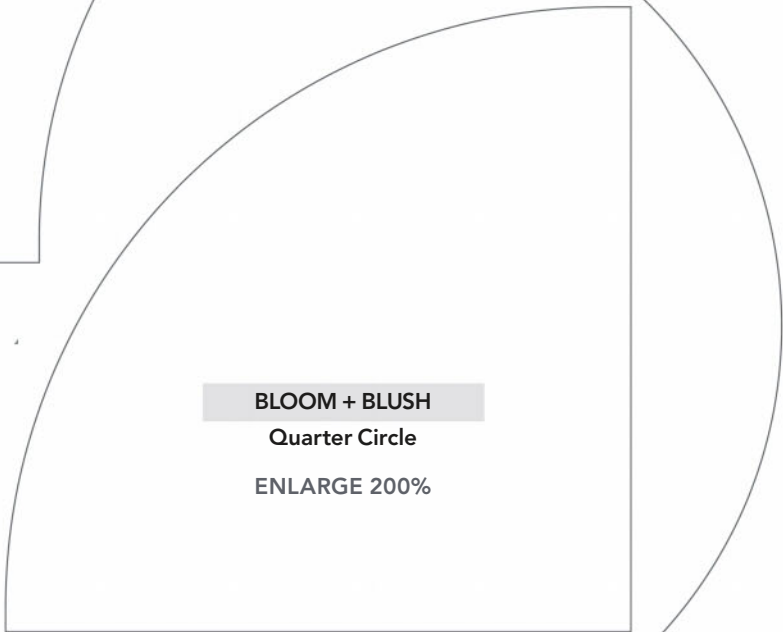
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BLOOM + BLUSH

Half Circle Arc

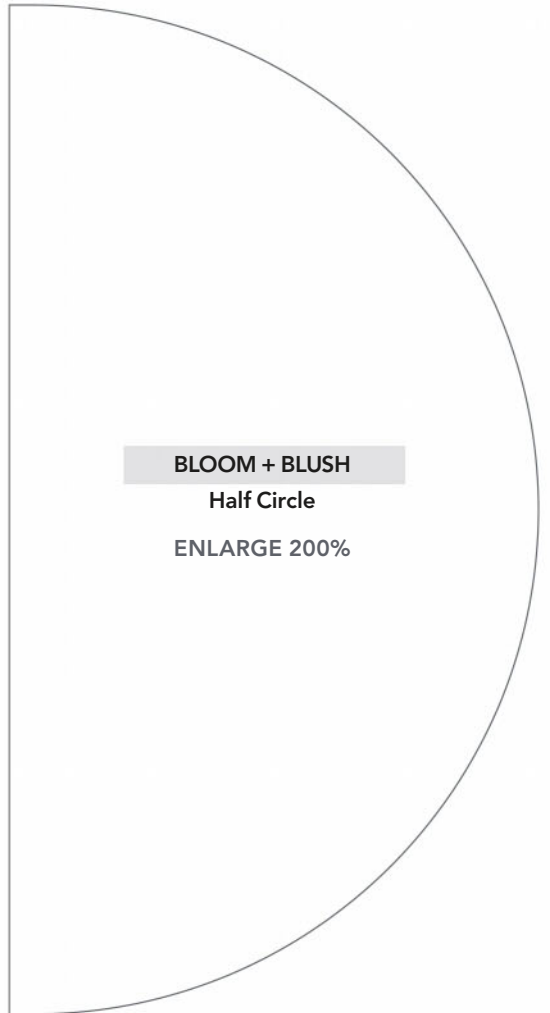
ENLARGE 200%



BLOOM + BLUSH

Quarter Circle

ENLARGE 200%



BLOOM + BLUSH

Half Circle

ENLARGE 200%



SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE

JANUARY SALE



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THE FARMERS MARKET

ROW BY ROW SEWALONG #5

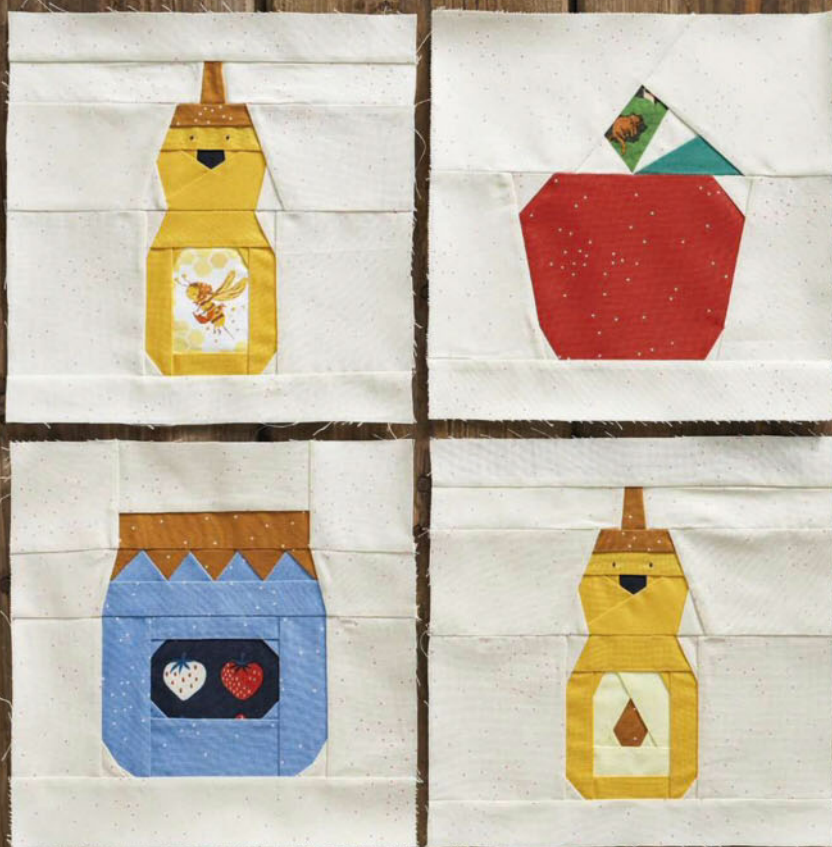
BY SUSI BELLINGHAM



ROW FIVE

ROW FIVE

Whip up a row of shiny apples, dainty jam jars and the happiest of honey bears



YOU WILL NEED

- Background fabric: ½yd
- Apple fabric: three (3) 6in squares
- Leaf fabric: six (6) 3in x 1½in strips
- Jam jar top fabric: three (3) 6in squares
- Jam jar fabrics: three (3) 8in squares
- Jam jar labels: three (3) 4in x 3in strips
- Light yellow fabric: one (1) 6in square
- Medium yellow fabric: one (1) fat quarter
- Dark yellow fabric: 6in square
- Black fabric: one (1) 3in square
- Black embroidery thread
- Three copies each of the Apple FPP template Sections A and B
- Three copies each of the Jam Jar and Honey Bear FPP template Sections A, B and C

FINISHED SIZE

- Each block: 8in square
- Row: 8in x 72in

NOTES

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

- WOF = width of fabric.
- Press seams to the side, unless otherwise instructed.
- Shorten your stitch length to 1.5 for Foundation Paper Piecing (FPP).



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- Templates include seam allowance around the outer edges only. For templates, see p88.
- Refer to Susi's FPP tutorial on p94–95 of issue 52, or find it online on our website.

FABRICS USED

- Print fabrics are from collections by Cotton+Steel and Heather Ross for Windham Fabrics.
- Background fabric is Sprinkle in Jelly Bracelet from the Basics collection by Cotton+Steel.

CUTTING OUT

1 Using the template as a guide, cut the fabric pieces for each section of the FPP template, making sure the pieces will be at least ¼in larger than the section they will cover, all the way around.

PIECING THE APPLE BLOCKS

2 Repeat steps 1–7 of our FPP tutorial to piece each of the three (3) Apple Block



TOP TIPS

- When adding fabric pieces keep your seam allowance at $\frac{1}{4}$ in and avoid trimming it too small.
- Choose a small stitch length on your machine to make it easier to remove the paper once you finish your block.
- Lay fabrics out in advance to see if they work together.
- Print out spare paper templates so you can write down fabric choices and use them as templates for cutting the fabric.
- Always trim the seam allowance once you have added a new piece and always press.
- Do not extend your seams too much over the dedicated sewing lines as this will make it far more difficult to remove the paper when complete.

basting and then sewing on your machine. Then join Section C to Section A/B. Trim and remove the papers as before. Make three (3) jam jar blocks.

PIECING THE HONEY BEAR BLOCKS

8 Piece each Section A of the Honey Bear blocks. You have two options for this section. To make the 'honey drop', panel in the centre of the bottle, individually piece sections A1–A6 as normal, sewing along the red lines. To make a simple label, ignore the red lines and use one piece of fabric to cover all of sections A1–A6.

9 Continue piecing the remaining sections of the Honey Bear blocks until you've completed Sections A, B and C.

10 Follow steps 3–6, basting and sewing each Section A to Section B. Then add Section C to Section A/B.

11 Embroider the eyes on each block using black embroidery thread. Use the template as a guide for placement.

FPP template Section A and three (3) Apple Block FPP template Section B, sewing the fabrics in place in numerical order.

3 Baste together one A and B, matching the outer edges.

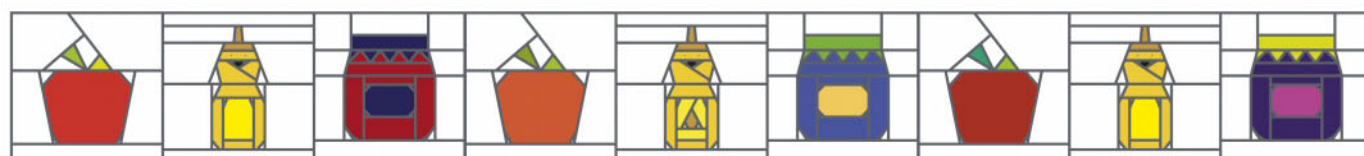
4 Return your stitch length to its normal length for piecing. Sew the basted sections together, then press the seam open.

5 Trim around the outer dashed line of the paper templates. Repeat steps 3–4 for each of the three apple blocks.

6 Remove the templates to complete the blocks, tearing along the seam lines

PIECING THE JAM JAR BLOCKS

7 Repeat steps 2–6, piecing each of the Jam Jar FPP template Sections A, B and C. When joining the sections, join A to B,



Layout diagram

GNOME ANGEL

BOUNCING BACK

As much as we may try to avoid them, mistakes are an inescapable part of life. **Angie Wilson** is here to prove that there's always a way to own them

There's going to come a time in your quilting and sewing adventures when things just go wrong. I'm not talking about "Whoops! I just sewed this piece in upside down", I'm talking major sections of a quilt top pieced wrongly or a quilt colour palette looking like something Tinkerbell threw up. I'm here to tell you that it happens to the best of us sooner-or-later and it's not the end of the world. In fact, it's often a blessing in disguise, although at the time when you've just cut into that out-of-print Tula and it's all wrong it might feel like the world is ending.

Mistakes are a part of life. You can't avoid them. You can plan, you can practise, you can attempt all the right things but mistakes come for all of us eventually. It's how you bounce back from them that makes all the difference. It's so tempting after a completely heinous boo-boo to run for the hills and hide... Hiding can be good for the soul, as long as you take some time (as painful as it might be) to reflect on what went wrong and what you can learn from it.

Once you've done that and you've licked your wounds it's time to get back on the sewing machine peddle. You might not choose to jump back into the project that caused you grief, but you have to get back

into some project. The longer you're alone wandering in the bolts without exercising your creative muscle the more likely you are to walk away from your creative outlet. Ease yourself in. Start with a small project you've done before and make it new again. Finish off a simple WIP that you've had

languishing in the pile. The thing is to get an easy run on the board and start building your confidence back up.

You might find you need to do 10+ easy wins before you'll step outside your comfort zone again, or maybe you'll just dive headlong into that y-seam filled project. Maybe you'll look back on that "mistake" and work out that you can salvage it by cutting it up and using it in multiple projects, maybe you'll turn that whoops into a design feature or maybe you'll just gift that WIP into someone who'll love it more

than you and finish it.

Whatever you choose to do you just need to choose and then do. The great creatives amongst us know that sometimes things aren't going to work but they keep creating anyway. It's what makes them great. It's all about learning where your boundaries are, learning what you like and then learning how to make it work for you.



"You can plan, you can practise, but mistakes come for all of us eventually"

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