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# QuiltNow

Britain's No.1 guide to fabric & patchwork

Tropical issue 45

# 23

## FRESH DESIGNS

**BOLD CUSHION IDEAS**



**FOUNDATION PIECING**  
with freezer paper



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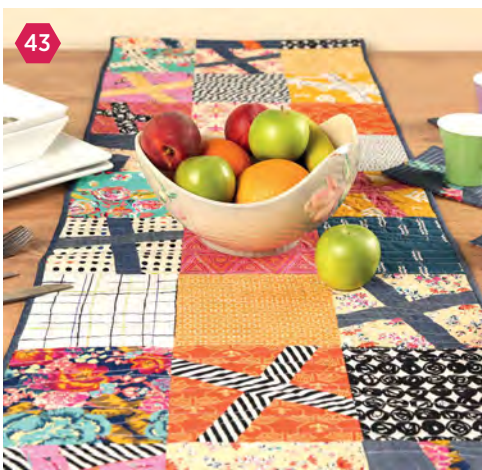
Includes an extra large wide table, 232 stitches as well as our ICAPs system to ensure uniform stitching across varying fabric thicknesses, and the useful pivot function allowing the fabric to be turned while the needle is down





# Hello...

and welcome to **issue 45**  
of *Quilt Now*



**W**ell, hello 2018! How did that happen? Last year flew by far too quickly for my liking. Do you have a New Year's resolution? Mine seem to get fewer each year, but remain as unachievable. Last year my grand plan was to make a quilt a month. It seemed do-able, but I didn't manage it, falling short by six. I'm still pondering what to do this year, or whether to give myself a rest and stop setting targets that I don't manage and that make me feel like I've failed.



Our free gift is a paper pattern for a roomy retreat bag (or weekender, or huge shopping bag, or whatever else you'd like to use it for). The free and exclusive book to accompany the bag pattern contains projects to keep your sewing bits and bobs tidy. A scissor pouch, thread tray and oversized needle case, all co-ordinating with the retreat bag, will make you the smartest sewist in town!



We have teamed up with The Quilt Sandwich and Royal Bridlington Hotel to give one person the opportunity of a lifetime – a weekend retreat with me as

your personal assistant. I'll be on hand to press your blocks, wind your bobbins and bring you cups of tea on demand!

My pick of projects this issue are Kerry Green's multi-use runner that can be used on a table, across a bed or on the back of your sofa (page 72), and Susan's simply pieced catnip quilt and matching tote bag (page 56). I love the simplicity of the piecing, and the way adding bright solids to a monochrome palette can add the wow factor.

We love to see the projects you've been making, you can share them with us on Instagram at **#quiltnow** or email at **storyofmyquilt@practicalpublishing.co.uk** with a few words about your quilt (or any other project you've been making) and a picture.



*Katy Jones*

Editor, *Quilt Now*

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This clever design is much simpler than it appears. Plus bonus cushion pattern!

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Jazz up your table for the new year with this simply pieced set



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### A NOTE ON MEASUREMENTS

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

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Mix monochrome with bold solids in this colour-popping quilt. Plus bonus tote bag pattern!

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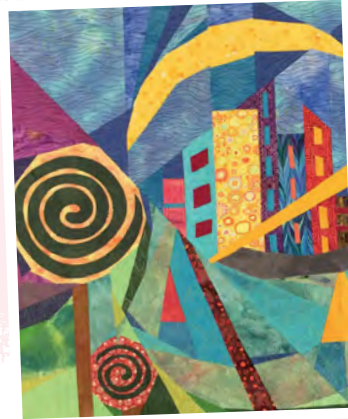


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**SEWING  
ESSENTIALS**

# Making our month

The patchwork and the people that are quilting us happy



## SHOW TIME

Tickets are now on sale for The Spring Knitting & Stitching Show! The UK's biggest textile art, craft and design event is returning to the Olympia, London 1st - 4th March and includes over 200 workshops and free demonstrations from expert tutors covering

everything from quilting to embroidery and crocheting to dressmaking. There will also be lots of exhibitions from The Quilter's Guild and many other groups, and opportunities to indulge in a little retail therapy, thanks to over 150 specialist retailers heading down for the weekend. Tickets are on sale now at £13.50 for adults, £12.50 concessions and children aged 5-18 £6 from [www.theknittingandstitchingshow.com](http://www.theknittingandstitchingshow.com)

## SIGN ME UP!

Looking to kick-start your quilting for the new year? Why not join The Crafty Nomad VIP Club? Each month members receive a brand-new quilting pattern delivered right to their door. Quilt designer Jo Westwood has created patterns designed for all abilities and you can find lots of free tutorials, step-by-step videos and help on her website. There's also an exclusive Facebook support group for members where everyone can post photos of their finished or work-in-progress quilts and troubleshoot any problems. Plus, you can also receive a discount code to use on Jo's other brilliant patterns! To find out more and sign up, visit [www.thecraftynomad.co.uk](http://www.thecraftynomad.co.uk)



## Slice of the action

Nothing says spring like yellow! The latest collection from Tilda is perfect for refreshing your colour palette as well as your home. with 20 new pretty prints. It uses birds of paradise, bold geometrics and vibrant florals to inject some sunshine into your next quilty project. The range includes fabric by the metre, fat quarter packs, buttons, ribbons and kits. To find your nearest stockist, contact [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)



# TOP TIPS

with Katy Jones



## NEW YEAR'S RE-SEW-LUTIONS

Katy took to the internet to find out how everyone got on with last year's resolutions (and was glad to see that she wasn't the only one that didn't do quite as well as she had hoped).

Lisa Clark was sure she would finish all her UFOs. She's currently trapped under a pile of them and needs rescuing.

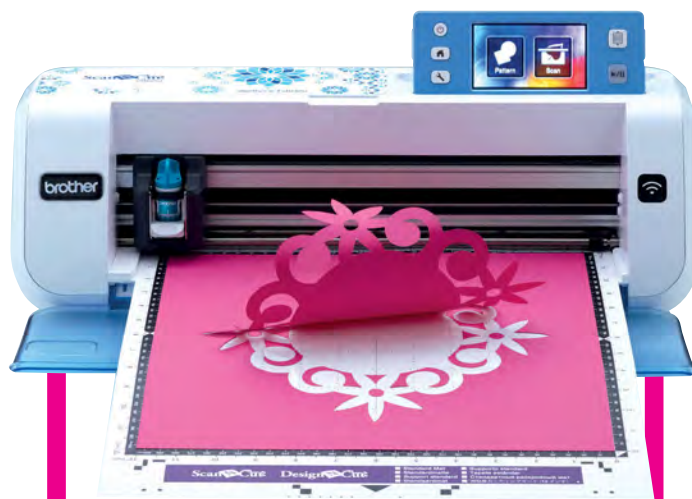
Amy from Coffee and Making (find her Rainbow mini quilt pattern on page 82) was determined to finish a quilt she had been working on for two years, but is now sick of the sight of appliqué penguins.



Ann Richardson did manage to reduce her stash (a tiny bit, maybe) but didn't finish more than she started (but who can blame her when there's so much exciting new stuff to make!)



I think we can all learn something from SGB in Alabama, who had no trouble with her resolutions at all; buy more fabric, start any new projects that caught her eye, and ignore UFOs that lost her interest. Maybe that's the solution? Instead of resolutions that are hard to keep up with, just do your thing and whatever happens, you've done well!



## A CUT ABOVE

Brother has brought out an impressive new cutting machine aimed at quilters. More and more quilters are turning to home cutting machines to save time and get precise results for piecing, and the highly anticipated ScanNCut CM800Q promises a whole raft of helpful features! It includes interchangeable blades so you can cut through everything from thin cotton to denim, and you can also scan in images, sketches or photos and cut the outlines with the 300dpi scanner – bringing your ideas to life. There are 1,102 designs and 15 built-in fonts for endless creative options and the wireless connectivity means it can easily linked to your computer wherever you are in your house. The ScanNCut is available for £449 from [www.createandcraft.com](http://www.createandcraft.com)

## Best in show

Lincolnshire is showcasing the best of local quilting in the upcoming Washingborough Quilt Show.

Taking place in the Washingborough

Community Centre on 22nd April, it promises to bring together a stunning collection of quilts from groups around the region, as well as trade stands, tombola and refreshments. The event has been organised by two veterans, and there will also be a raffle quilt, with all proceeds from the day going towards Soldiers, Sailors, Airmen and Families Association (SSAFA). Admission is £3 each and free for children under the age of 14. Learn more at [www.facebook.com/washyquiltshow22Apr18](http://www.facebook.com/washyquiltshow22Apr18)



## FOXY FABRIC

If you're a fan of cute critters in your quilts then the new Fox in the Wood fabric from Crafter's Companion could be just what you're after! Featuring nine complementary 100% cotton designs, there are leafy motifs and adorable little foxes that would work brilliantly on everything from quilts to patchwork bags and cushions. The print repeat is small enough that even on one block, you can pack in lots of cheeky foxy faces. It's perfect for baby quilts and kids' makes too! Available now from [www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)

## Wise words

How many times have you uttered these words, whether it's to a quilty friend or under your breath after you've cut the wrong amount of fabric? Keep this mantra close to hand with this wonderful piece of wall art. Hand printed and linocut by the creative Vicky Day from Woah There Pickle, this original print is the perfect helpful reminder and it would certainly brighten up any sewing room. It's available with either a turquoise or pink motto for £20 (unframed) from [www.notonthehighstreet.com](http://www.notonthehighstreet.com)



## SHOP OF THE MONTH

# THE CORNER PATCH

The Corner Patch in Eccleshall in Staffordshire stocks a fantastic range of fabric, wadding, thread, haberdashery and notions for all your patchwork, quilting and sewing



### Hi there! How are you and what are you up to at the shop today?

Hi, today is a catch-up day after a busy weekend. I'm cutting up fat quarters to restock the baskets, putting up internet orders that have come in over the weekend and generally having a bit of a tidy up.

### Tell us a bit about how you came to own your own shop.

I have just celebrated having The Corner Patch for five years, we had a fabulous quilt show in our local church. I had previously been a customer at the shop and was on the mailing list and received an email from the previous owner saying she was closing the shop and having a closing down sale. I emailed her back to say I was sad to hear that news and hoped she would carry on with the internet side. However, my mum (who was also a customer) emailed her and asked if she had thought about selling the business. She replied: "I'll sell it to you if you like!" My mum showed me this email and it planted a seed. The job I was in had come to a point where I felt I needed to move on. So, after discussing it with my husband and asking the bank for a loan, after about 10 weeks from receiving that first email, I became the new owner.



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

I have a lovely customer who I love spending time with, chatting about colour and fabric choices and the quantities of fabric needed.

### What sets you apart from other shops?

The shop may only be small, but there's a wide selection of fabric from leading manufacturers and some of the latest collections - I love to champion British companies, so I have a good selection of Lewis & Irene and Dashwood Studio fabric. My customers are always telling me I'm good with colour - I just love playing with colour and pattern!

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

We have an exciting programme of classes and workshops coming up in 2018, from Block of the Month to bags and other fun crafting projects. But we're really excited to be hosting our first quilting retreat in June 2018 at Yarnfield Training & Conference Centre - a weekend full of fun and sewing with teachers Chris Franses and Barbara Chainey.



**The Corner Patch**  
a little corner of patchwork heaven

12 High Street, Eccleshall, Stafford ST21 6BZ

Tel: 01785 859360

Email: [jane@thecornerpatch.co.uk](mailto:jane@thecornerpatch.co.uk)

# WORKSHOPS

Swot up on your sewing skills with these fabulous classes

## PURPLE-PIXIE

Paddock Wood, Kent

Situated at The Hop Farm Family Park, Purple-Pixie offers a wide variety of patchwork and quilting fabric, notions, DIY quilting, classes and workshops. [www.purple-pixie.co.uk](http://www.purple-pixie.co.uk)

### Every Thursday Thursday Threaders

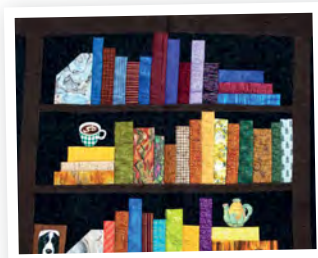
Social sewing from 1pm, bring along unfinished projects, patchwork, embroidery and kits. Refreshments included.

**Cost: £5**

### 13th January Library shelf wall-hanging

Using a pattern from Fabric at Work this is a great stash buster! Bring along your scrap stash to make a variety of bookshelf blocks – make a couple shelves or start a library! Refreshments included, bring lunch.

**Cost: £45**



### 27th January Star block

Join us on this one-day workshop to make a star block cushion, or make several into a table runner! All abilities welcome.

**Cost: £45 (includes fabric for one block)**

### 13th February Love Letters BOM sew-along

On the second Tuesday of the month for the next nine months, create Lynette Anderson's Love Letters quilt. Stay a few hours or all day! Refreshments included, bring lunch.

**Cost: £30 (includes pattern, fabric and guidance on starting each block)**

## HAZEL FABRIC CRAFT

West Lothian

Hazel's supplies patchwork and quilting fabric and notions. Workshops run in the shop and staff also get out and about visiting groups to do workshops and demos.

**Tel: 01506 872662**  
[www.hazelfabriccraft@btinternet.com](http://www.hazelfabriccraft@btinternet.com)

### 21st January Travelling sewing machine mat

Make a sewing machine mat that folds and rolls up for when you're on the go.

**Cost: £20**

### 11th February Using strips of fabric with Pat Stone

Use up strips and scraps of various sizes to make a bag, cushion or quilt.

**Cost: £25**

### 25th February Large workshop bag

Make a bag large enough to carry your cutting board and ruler in an outer pocket, a zipped internal pocket and another external pocket – perfect for workshops.

**Cost: £20**

### 25th March UFO

Bring along any unfinished project to get the help to finish it. You can also bring along a new project to get started.

**Cost: £15**

### 22nd April Mega pouch workshop

Make a pouch to keep all your sewing notions together. It has three inner zipped compartments, four other compartments and an outside zip to keep it closed. Price includes the four zips required.

**Cost: £25**

## ABAKHAN

Check website for stockists

There are plenty of exciting classes coming up at Abakhan stores. This family-run business stocks a wide variety of top-quality fabric, along with a host of haberdashery and craft accessories.

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

### 27th January New rag quilt - Altrincham

A super soft tactile rag quilt that improves with every wash! It is very hard to resist touching and snuggling into it. This is a perfect introduction to patchwork.

**Cost: £45**

### 4th February Inside out bags - Altrincham

You will make a gorgeous little patchwork bag that can be turned inside out to give two very different looks. This class is perfect to introduce you to using the ¼" foot, sewing and cutting accurately and matching seams.

**Cost: £30**



### 10th February Dresden patchwork cushion cover - Mostyn

The Dresden plate block, used to make this stunning envelope cushion, is very versatile and easier than you think. Basic patchwork skills and appliqué will be taught in this workshop.

**Cost: £45**

### 16th February New daffodil foundation piecing - Mostyn

Learn to make this patriotic daffodil picture using foundation piecing. Once you have made the daffodil you could use the panel as a decorative picture, a symbol of spring or adapt the pattern and make mats and coasters.

**Cost: £40**

## THIMBLESTITCH AT ZOË'S

Devon

The workshop at Thimblestitch is specially equipped for quilting, patchwork and a variety of other textile projects. Zoë also stocks an extensive range of materials, threads and practical equipment. [www.thimblestitch-devon.co.uk](http://www.thimblestitch-devon.co.uk)

### 17th January Drop-in Wednesday

Spend a day catching up with those projects. Please be aware there will be no tutor available so it is just a day to get some space and time to yourself. Tea and coffee on tap! Booking is essential.

**Cost: £5 (half day), £8 (full day)**

### 20th January Simple coiled basket - Dee Spence-Thomas

Use clothes line wrapped with scrap fabric to create your own coiled basket. Start saving offcuts!

**Cost: £32**

### 21st January Sew what ... would you like to do next?

An opportunity to overcome a problem you might be having with a piece of work, learn new skills or just to get a day's dedicated sewing done and meet like-minded Thimblestitchers. This class is for those wanting to work on their own individual projects with a tutor on hand to guide.

**Cost: £30**

### 3rd February Sew essential gadget bag - Stella Bolland

This bag will hold all your essentials, ideal to keep by your side at home or take to a class.

**Cost: £70**



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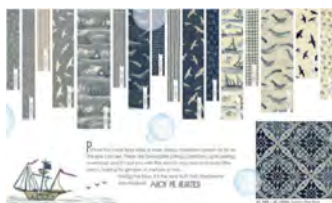
## Quilters Dream



**We wish you all a happy New Year 2018**

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**We are on the First Floor (stair and ramp access plus stair lift)**

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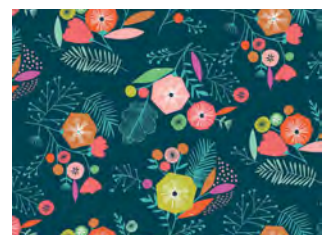
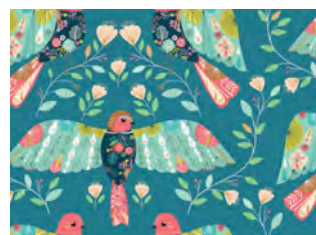
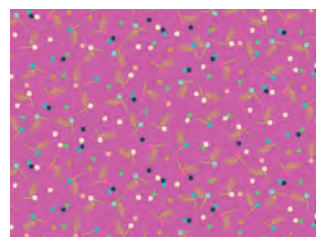
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## WE USED

The print fabric is Esoterra by Katarina Roccella and the solids used are Pure Elements Snow (background) and Appletini (backing), all by Art Gallery Fabrics. For stockists details, visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

Binding is Stripe in Black from Panache by Rebecca Bryan for Robert Kaufman, available from [www.simplysolids.co.uk](http://www.simplysolids.co.uk)





# FLORA & Fauna

Calm a scrappy palette with focal prints  
for a truly striking quilt

BY **KATY JONES** QUILTED BY **TRUDI WOOD**





The tropical look is bang on trend for interiors right now. This Esoterra fabric collection by Katarina Roccella combines lush foliage with a fun dinosaur theme

## THINGS TO REMEMBER

HST – half square triangles



FINISHED SIZE: 64" SQUARE

## MATERIALS

- ◆ 16 fat eighths in prints
- ◆  $\frac{3}{8}$  yard fabric for small corner squares
- ◆ 2½ yards background fabric
- ◆ 1 yard print fabric for large corner squares
- ◆ 4 yards backing fabric
- ◆  $\frac{1}{2}$  yard fabric for binding
- ◆ 70" square wadding

## CUTTING

Press all the fabrics well and remove the selvages before cutting.

**From the background fabric, cut:**  
a total of 88 5½" squares

**From the print fat eighths, cut:**  
88 5½" squares

**From the  $\frac{3}{8}$  yard of fabric for the small corner squares, cut:**  
16 4½" squares

**From the yard of fabric for the large corner squares, cut:**  
16 8½" squares

**From the binding fabric, cut:**  
7 2½"-wide strips and set aside

**Cut the backing fabric into:**  
2 equal lengths

## ASSEMBLY

**1** Pair the background and print 5½" squares and make HSTs by drawing a line horizontally across the reverse of the background squares. Sew a  $\frac{1}{4}$ " seam to either side of the marked line and cut on the line. Press open and trim each HST unit to 4½". Make a total of 176 HST units.

**2** Construct a block, referring to the block layout diagram. Press the seams open to reduce bulk. Repeat for a total of 16 blocks.

**3** Refer to the quilt layout diagram and lay out the quilt blocks in four rows of four blocks. Sew the rows together and press well all over.

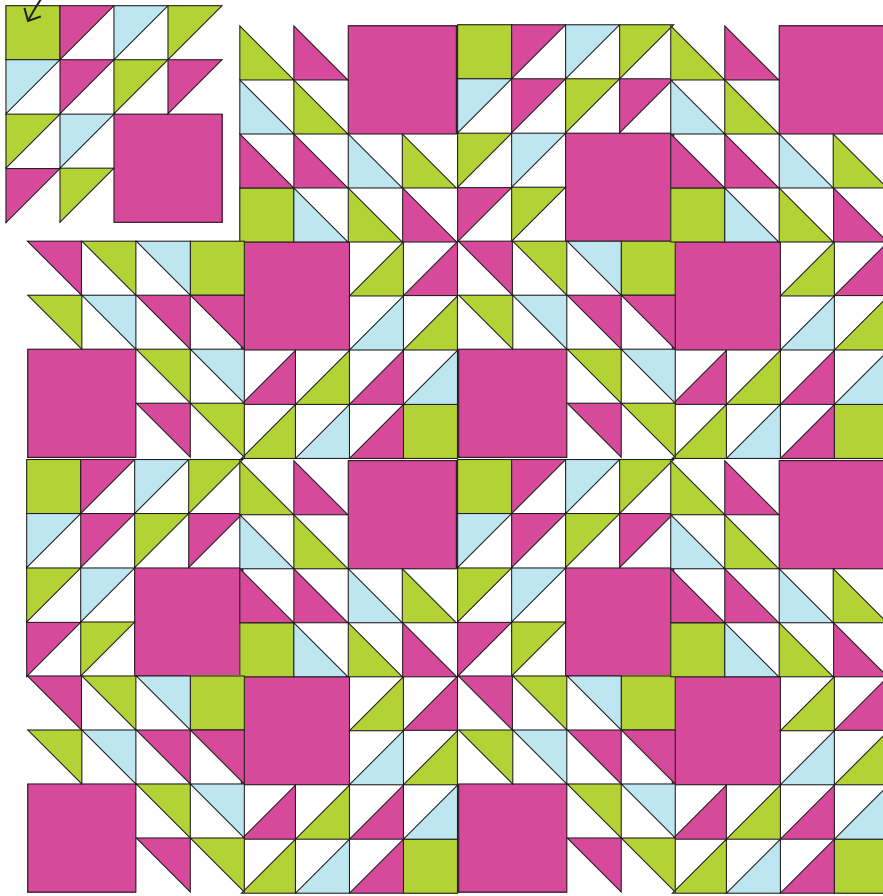
**4** Sew the binding strips end to end to form one long length. Press the seams to one side and press in half wrong sides together along the length to create binding.

**5** Sew the two lengths of backing fabric together along the length with a  $\frac{1}{2}$ " seam. Press the seam to one side.

## FINISHING

**6** Make a quilt sandwich from the backing fabric, wadding and patchwork quilt top. Baste well and quilt as desired. You could quilt in a simple grid, following the seam lines vertically and horizontally across the quilt, or do a more complex free-motion design like Trudi Wood did for this quilt.

**BLOCK DIAGRAM**



**LAYOUT DIAGRAM**

**NEED MORE INSPIRATION?**

Be inspired by the lush foliage trend with these fabulous finds



Find the free pattern at [www.liveartgalleryfabrics.com](http://www.liveartgalleryfabrics.com)



Personalised notebook, £4.95  
[www.notonthehighstreet.com](http://www.notonthehighstreet.com)

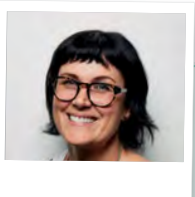


Monstera leaf papercut, £40  
[www.notonthehighstreet.com](http://www.notonthehighstreet.com)

Ribbon, £2.50  
[www.notonthehighstreet.com](http://www.notonthehighstreet.com)



7 Once quilted, trim the excess wadding and backing fabric and square up the quilt. Sew the binding to the front of the quilt, matching up the raw edges of the quilt and the binding. Mitre the corners and flip the binding to the reverse of the quilt and stitch in place to finish.



Designer:  
**KATY JONES**

When she's not editing *Quilt Now*, Katy is happiest cutting up perfectly good pieces of fabric and sewing them back together again [www.quiltnow.co.uk](http://www.quiltnow.co.uk)



**GET MORE OUT OF YOUR FABRIC!**

Go to bed in style with a matching kimono! The pattern for this simply sewn gown is in issue 49 of our sister magazine *Love Sewing* (on sale 25th January). Available from [www.moremags.com](http://www.moremags.com)

5 MINUTES WITH...

# Nicole Twena



We chat to Nicole Twena, founder of Cloud Craft, about the rise of hand stitching and what inspired her to set up her successful online supplies store



Snipster wide bow embroidery scissors, £6.75 each

## What inspired you to start your Cloud Craft?

Since I was young I've been a crafter, but my passion has always been for embroidery. When I got the chance to take voluntary redundancy from my job in 2012 I realised that it was my opportunity to change my life so I grabbed it! I set up an Etsy shop and a small stock room in our back bedroom. I realised that I couldn't compete with the likes of Hobbycraft so I wanted to offer my customers something different and chose to focus on a curated collection of the best supplies. I believe that if you are going to take your time to create something, you want to enjoy the process and have something beautiful at the end that will stand the test of time – that's much more likely to happen when you use great-quality supplies. Etsy is great but it's not very flexible and recently the ethos of the business has changed a lot. After a couple of years on Etsy I decided to set up a beautiful website dedicated to serving modern hand stitchers. I'm always listening to my customers and adding to the range based on their suggestions.

## What are your most popular products? Has this changed much in the five years since you started?

My range of 100% wool felt is really popular, particularly when we launch new limited-edition colours; we now stock over 70! More recently, Dandelyne mini hoops and the new range of embroidery scissors called Snipsters have been popular.

## Embroidery and cross stitch have become a lot more popular, why do you think this is?

There is something very relaxing about hand stitching – it makes you slow down and you automatically chill out. It's also portable, doesn't need lots of fancy equipment and there are so many different techniques to have a go at. Although embroidery hasn't had the amazing surge in popularity that we've

“There is something very relaxing about hand stitching – it makes you slow down and chill out”

seen with machine sewing, I think it is making a comeback, helped along by the fashion trend for embroidered embellishment. All over Instagram and blogs you can see amazing modern embroidery being done. People are experimenting with different thread and materials and designers are creating beautiful kits to inspire a new generation to take up the craft.

## Which needlework designers are you loving right now?

There are so many but my favourites at the moment are Kelly Ryan, Justyna Wolodkiewicz and Jody Rice. I love finding new talent and every week on Instagram I post my favourite find using the hashtag #fridaystitchcrush.

Stork scissors charm necklace, £12



## SEE MORE FROM NICOLE

Find out more about Nicole and see the latest craft and stitch products at [www.cloudcraft.co.uk](http://www.cloudcraft.co.uk)



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# BE MINE

## *cushion*

Love is in the air, and on your sofa, with  
this gorgeous cushion

BY **KATY CAMERON**



▶ Show your valentine how much you care with this reverse appliqué cushion



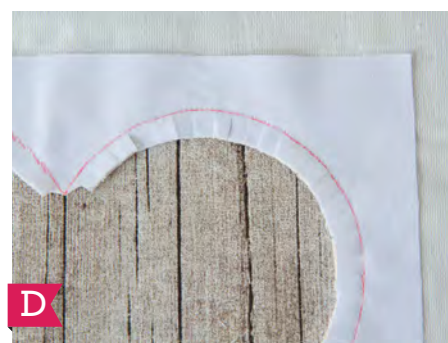
A



B



C



D



E



F

## THINGS TO REMEMBER

Seam allowance  $\frac{1}{4}$ " unless otherwise stated

FINISHED SIZE: 18 $\frac{1}{2}$ " SQUARE

## MATERIALS

- ◆ 0.75m cotton/linen blend fabric for main cushion
- ◆ fat eighth quilting cotton for heart interfacing
- ◆ fat eighth quilting cotton for heart
- ◆ 1½ yards 2½"-wide quilting cotton for binding
- ◆ 0.75m fusible woven interfacing
- ◆ 20" square wadding
- ◆ 18" closed-end zip
- ◆ 18"-square cushion form

## CUTTING

**From the cotton/linen blend, cut:**  
20" square for cushion front  
14½x18½" for upper cushion back  
6½x18½" for lower cushion back

**From the quilting cotton for the heart interfacing, cut:**  
9x8" for heart interfacing

**From the quilting cotton for the heart, cut:**  
9x8" for the heart

**From the fusible woven interfacing, cut:**  
14½x18½" for upper cushion back  
6½x18½" for lower cushion back

## PREPARE THE PIECES

**1** Fuse the woven fusible interfacing to the back of the corresponding cushion pieces according to the manufacturer's instructions.

**2** Trace the heart template onto the centre of the heart interfacing piece. (See Pic A.)

**3** Hand-tack the open end of the zip closed.

**4** Take the quilting cotton for the binding and fold it in half with wrong sides together, matching the long edges. Press.

## CUSHION FRONT

**5** Take the heart interfacing piece and place it on top of the front cushion piece, with the heart tracing facing upwards, 3" up and 3" in from the bottom right-hand corner. (See Pic B.)

**6** Stitch all the way around the heart shape. Note, if you start partway down one side you avoid excess thread causing bumpy bits at the points of the heart when turning.

**7** Take a pair of sharp scissors and, leaving a  $\frac{1}{4}$ " seam allowance all the way around, cut out the centre of the heart. Working your way around the seam allowance, make regular snips in to the stitching line, trimming away the point at the top of the heart. (See pics C and D.)

**8** Turn the interfacing through the hole to the back of the cushion, easing round the seam and using a chopstick or similar to poke the point at the top of the heart into shape. Press. (See Pic E.)



**9** Place the heart piece right sides up underneath the heart-shaped aperture you just created in the front cushion piece. Using pins or glue to hold it in place, top-stitch all the way around the heart  $\frac{1}{8}$ " from the edge. (See pics F and G.)

**10** Trim the excess heart and heart interfacing pieces away from the back of the front cushion piece to leave approximately a  $\frac{1}{4}$ " seam allowance all the way around. (See Pic H.)

**11** Place the front cushion piece on top of the quilt wadding square and spray or pin-baste in place and quilt as desired. Here the edge of my walking foot was used to create lines roughly  $\frac{1}{4}$ " apart, leaving the heart cutout unquilted. (See Pic I.)

**12** Trim the quilted front cushion piece to measure  $18\frac{1}{2}$ " square.

### CUSHION BACK

**13** Take the lower cushion back piece and place the zip right sides together with the top edge. (See Pic J.)

**14** Stitch in place, then open out the fabric away from the zip, press and top-stitch  $\frac{1}{8}$ " from the seam. (See Pic K.)

**15** Take the upper cushion back piece and align the bottom edge with the open edge of the zip, right sides together. (See Pic L.)

**16** Stitch in place, then measure 1" down from the stitching on the upper cushion piece and fold it up so that the fabric is wrong sides together, forming a small flap over the zip. Press, then top-stitch  $\frac{1}{8}$ " from the fold, and also just above the zip. (See pics M and N.)

### ASSEMBLY

**17** Place the cushion back and the cushion front wrong sides together and baste all the way around the edge,  $\frac{1}{8}$ " from the edge. (See Pic O.)

**18** Use the binding to bind the cushion as you would a quilt.



Designer:

**KATY  
CAMERON**

Katy has been making bags for over 10 years and has been designing her own patterns for the past three years. You can find her adventures in bag making, quilting and other stitchy doings on her blog [www.the-littlest-thistle.com](http://www.the-littlest-thistle.com)



# On this month's BOOKSHELF

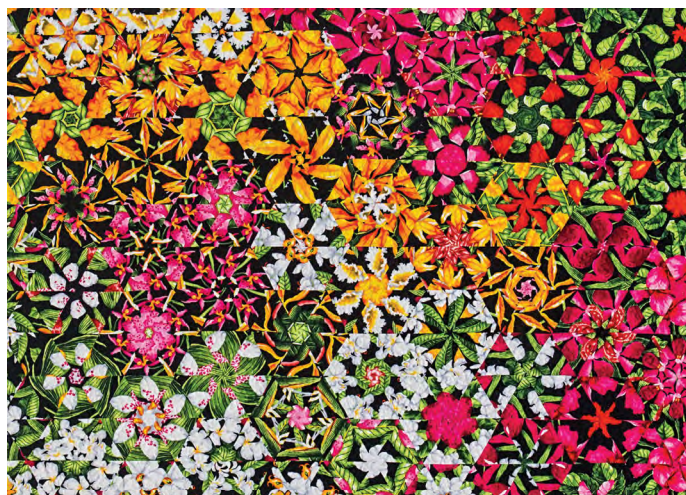
We can't get our noses out of these inspiring reads



## SUPER CUTE PAPER PIECING

by Charise Randell  
**£17.14, Martingale**

Brighten up your home with this collection of pretty and practical paper-pieced projects. Charise Randell talks you through every step of paper piecing, helping you to achieve perfect and professional results time after time. The different motifs can be used as quilt blocks or sewn into one of the suggested projects inside, including a wristlet, cross-body bag, coasters, pouches and a pillow. There are plenty of quick makes and special gifts to choose from, making this a useful book you're sure to keep returning to in your sewing room. Available now at [www.roundhousegroup.co.uk/shop](http://www.roundhousegroup.co.uk/shop)

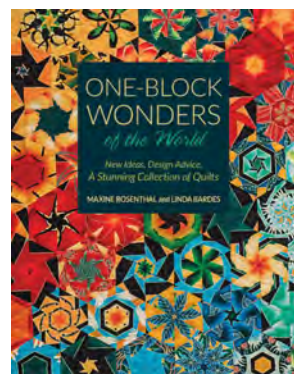


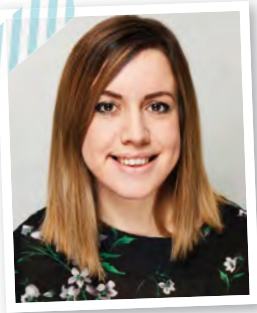
## ONE-BLOCK WONDERS OF THE WORLD

by Maxine Rosenthal & Linda Bardes

**£20.99, C&T Publishing**

Best-selling authors Maxine Rosenthal and Linda Bardes share more than 40 stunning one-block wonders from 30 quilters in seven countries. As well as advice on how to cut and piece triangles to arrange blocks and design borders, the book talks you through choosing fabrics and offers a visual guide to help you to turn one fabric print into a kaleidoscopic quilt. It features contributions from the creative and hugely popular Facebook One-Block Wonders community group, providing you with endless inspiration on how to push your creative skills to the next level and create one-of-a-kind quilts using the magic of piecing. Pick up your copy from [www.ctpub.com](http://www.ctpub.com)





# BOOK OF the month

Bethany is embracing colour in the new year and relishing the chance to use up all of those scraps using this beautifully bright book from Kate Henderson



## SCRAPPY AND HAPPY QUILTS

by Kate Henderson  
£19.38, Martingale

Now on her third book, Kate Henderson is becoming known for her bold quilting designs, helped largely by her keen eye for colour. In her latest title, Australian quilter Kate takes the stress out of choosing the right colour palettes for your next project with a collection of two and three-colour patterns. By mixing solids, prints and crisp whites, the block designs can really shine. Plus, the starting chapter on how to use colours, the differences between monochrome, analogous and complementary, and utilising a colour wheel are invaluable to any quilter.

Not familiar with Kate's work? You can find out more about her designs and books on her blog [www.neverenoughhours.blogspot.co.uk](http://www.neverenoughhours.blogspot.co.uk) and over at [www.facebook.com/twolittlebanshees](http://www.facebook.com/twolittlebanshees)

Scrapy & Happy Quilts is available from 16th January at [www.roundhousegroup.co.uk/shop](http://www.roundhousegroup.co.uk/shop)



### Who is it for?

Scrapy & Happy Quilts is suited to quilters of all abilities. While it leans towards a more modern geometric style, you can really make the quilts your own with your choice of fabric. Without having to worry too much about colour combinations, sticking to two or three colours can allow you to focus on perfecting your piecing and ensuring you have plenty of time for quilting.

### What are the projects like?

There are 13 quilts in total, most of which are scrappy. The colour palettes are intentionally limited but beautifully bold and bright, combining solids and prints. In the first half of the book the quilts include just two colours, and the second half features three-colour designs. You can use these suggestions as jumping-off points or follow Kate's fabric picks to recreate her eye-catching designs.

### Is it stash friendly?

Very! Each quilt is incredibly scrap friendly. You can start with yardage, scraps or pre cuts, the choice is yours. There's no need to stick to two different fabrics. For instance, you can use solid white fabric as a base and then cut squares of many different print and solid pink cotton to use as the contrast colour. This helps bring your quilts to life and also makes them brilliant for using up your stash and sticking to a budget.



### FAVOURITE QUILT

I love the Pink Daisy quilt, it has such a fresh and fun feel and can easily be adapted to your stash. The book shows a square quilt using 4" squares, but you can easily use 2½" squares instead to make a baby or wall quilt.

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# CROSSED paths

Make a bold statement with  
cleverly interwoven blocks

BY JUDITH HOLLIES





Label your fabric as you cut using Post-it notes and zipped bags. There's a lot of cutting and preparation for this quilt, so it's definitely one to attempt with your best and most organised head on!



QUILT FINISHED SIZE: APPROXIMATELY 60" SQUARE  
CUSHION FINISHED SIZE: 15x10"

### MATERIALS

- ◆ long quarter metre Pumpkin
- ◆ fat eighth Marina Blue
- ◆ 0.375m Azure
- ◆ 0.375m Ivory
- ◆ 0.625m Maize
- ◆ 0.625m ecru
- ◆ 0.625m Blue Sea
- ◆ 1m Latte
- ◆ 0.5m Lemon
- ◆ 0.375m Baby Blue
- ◆ 0.375m Biscuit
- ◆ long quarter metre cream
- ◆ 0.5m beige
- ◆ fat eighth Pearl Blue
- ◆ 3.5m backing fabric
- ◆ 0.5m binding
- ◆ 1.75m wadding (at least 70" wide)
- ◆ Basting Spray 505
- ◆ free templates

### THINGS TO REMEMBER

Measurements assume cuts from 44"-wide bolts

Measurements listed are width x height

**WOF** – width of fabric

Assume ¼" seams throughout unless otherwise stated

All blocks are foundation paper pieced. Reduce stitch length when foundation piecing. The printed side of the foundation paper is the 'right side', the side from which you will sew. However, fabric is placed on the non-printed side of each paper, wrong sides together

### CUTTING

#### Block 1 (make 1):

##### Pumpkin:

- 2 x 2½x6½" - Template section 2
- 2 x 2¾x11½" - Template section 4

##### Marina Blue:

- 2½x6½" - Template section 2
- 2¾x 11½" - Template section 4

##### Azure:

- 1 x 2½x6½" - Template section 2
- 1 x 2¾x11½" - Template section 4

##### Ivory:

- 1 x 4" square - Centre
- 4 x 4½x8" - Template section 3
- 1 x 6½" square cut diagonally into quarters - Template section 1

**Block 2 (make 2):****Pumpkin:**

2 x 2½x6½" - 2

2 x 2¾x11½" - 4

**Maize:**

2 x 2½x6½" - 2

2 x 2¾x11½" - 4

**Azure:**

4 x 2½x6½" - 2

4 x 2¾x11½" - 4

**Ivory:**

2 x 4½x8" - 3

2 x 4½" squares cut in half diagonally - 1

**Ecru:**

2 x 4" squares - centres

6 x 4½x8" - 3

2 x 4½" squares cut in half diagonally - 1

**Block 3 (make 3):****Maize:**

6 x 2½x6½" - 2

6 x 2¾x11½" - 4

**Azure:** 3 x 2½x6½" - 2

3 x 2¾x11½" - 4

**Blue Sea:** 3 x 2½x6½" - 2

3 x 2¾x11½" - 4

**Ecru:**

9 x 4½x8" - 3

3 x 4" squares - centres

3 x 4½" squares cut in half diagonally - 1

**Latte:**

3 x 4½x8" - 3

3 x 4½" squares cut in half diagonally - 1

**Block 4 (make 4):****Blue Sea:**

8 x 2½x6½" - 2

8 x 2¾x11½" - 4

**Maize:**

4 x 2½x6½" - 2

4 x 2¾x11½" - 4

**Lemon:**

4 x 2½x6½" - 2

4 x 2¾x11½" - 4

**Latte:**

4 x 4" squares - centres

16 x 4½x8" - 3

4 x 6½" squares cut in quarters diagonally - 1

**Block 5 (make 3):****Lemon:**

6 x 2½x6½" - 2

6 x 2¾x11½" - 4

**Blue Sea:**

3 x 2½x6½" - 2

3 x 2¾x11½" - 4

**Baby Blue:**

3 x 2½x6½" - 2

3 x 2¾x11½" - 4

**Latte:**

3 x 4½x8" - 3

3 x 4½" squares cut in half diagonally - 1

**Biscuit:**

9 x 4½x8" - 3

3 x 4" squares - centre

3 x 4½" squares cut in half diagonally - 1

**Block 6 (make 2):****Lemon:**

2 x 2½x6½" - 2

2 x 2¾x11½" - 4

**Cream:**

2 x 2½x6½" - 2

2 x 2¾x11½" - 4

**Baby Blue:**

4 x 2½x6½" - 2

4 x 2¾x11½" - 4

**Biscuit:**

6 x 4½x8" - 3

2 x 4" squares - centre

2 x 4½" squares cut in half diagonally - 1

**Beige:**

2 x 4½x8" - 3

2 x 4½" squares cut in half diagonally - 1

**Block 7 (make 1):****Cream:**

2 x 2½x6½" - 2

2 x 2¾x11½" - 4

**Pearl Blue:**

1 x 2½x6½" - 2

1 x 2¾x11½" - 4

**Baby Blue:**

1 x 2½x6½" - 2

1 x 2¾x11½" - 4

**Beige:**

1 x 4" square - centre

4 x 4½x8" - 3

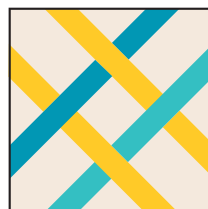
1 x 6½" square cut in quarters diagonally - 1

**From binding fabric, cut:**

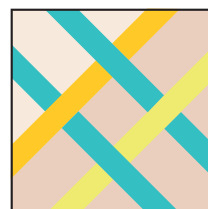
6 x 2½" x WOF strips

**MAKE THE BLOCKS (16)**

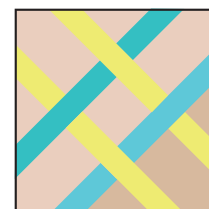
1 There are five parts to each block – four identical foundation-pieced quadrants which are then pieced around a centre square using a partial seam. Either print out or trace 64 foundation quadrants, labelling the sections 1–4 as shown.



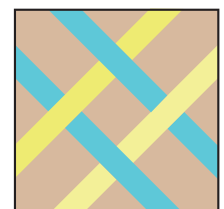
BLOCK 1



BLOCK 2

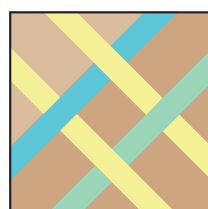


BLOCK 3

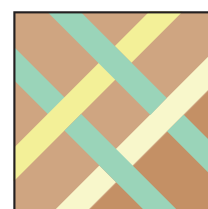


BLOCK 4

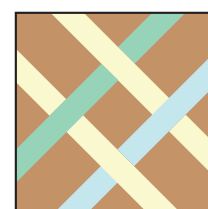
2 Using the block graphics as guides, select the relevant fabric for each quadrant.



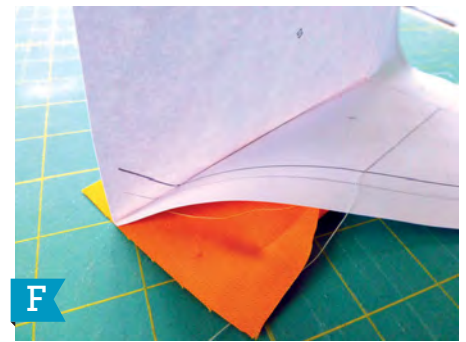
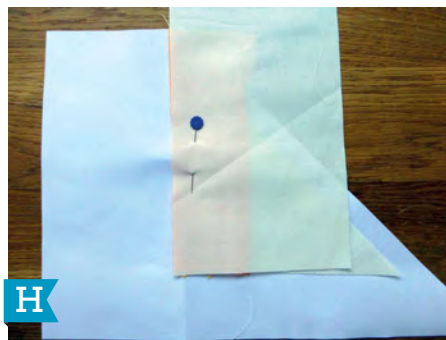
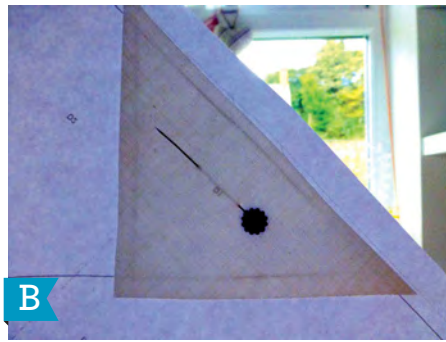
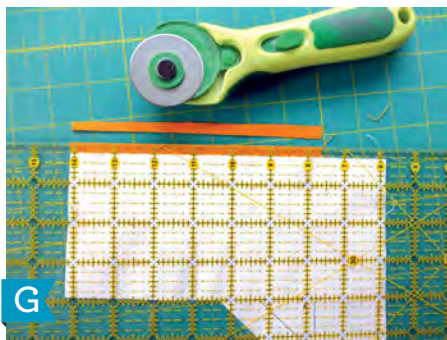
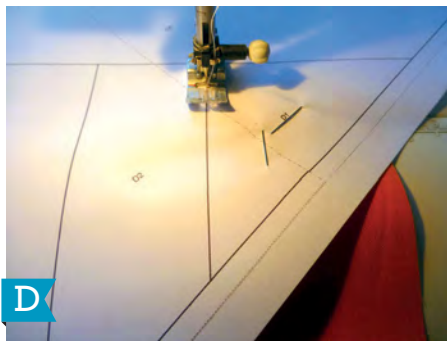
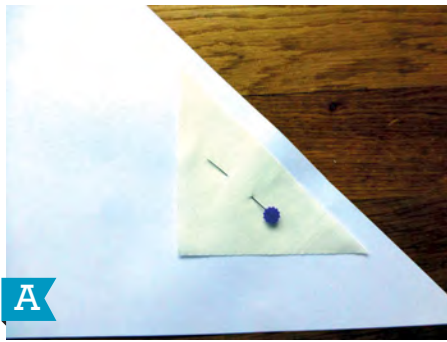
BLOCK 5



BLOCK 6



BLOCK 7



**3** Pin a Section 1 triangle on the back of a foundation paper quadrant, wrong sides together. The right-angled sides of the triangle should be  $\frac{1}{4}$ " over the lines. (See Pic A.)

**4** Hold it up to the light to check positioning. (See Pic B.)

**5** Pin a Section 2 strip right sides together with the right-angled edges of the triangle. (See Pic C.)

**6** Flip the quadrant over and sew on the paper, along the line marked between sections 1 and 2. Start one stitch before the line and finish one stitch after the line. (See Pic D.)

**7** Press the Section 2 strip out flat. (See Pic E.)

**8** Fold the paper back, along the line between sections 2 and 3. Trim off the

excess fabric, leaving  $\frac{1}{4}$ " seam allowance. Do not cut through the paper. (See pics F and G.)

**9** Pin a Section 3 rectangle right sides together with the trimmed edge of Section 2 strip. (See Pic H.)

**10** Flip the quadrant over and sew on the paper, along the line marked between sections 2 and 3 as before.

**11** Press the Section 3 rectangle out flat. (See Pic I.)

**12** Finally, pin and sew section 4 in the same way. Press section 4 out flat. (See Pic J.)

**13** Trim off the excess paper and fabric. DO NOT CUT along the inner line. Cutting along the outer line includes a  $\frac{1}{4}$ " seam allowance. Carefully remove the foundation papers. (See Pic K.)

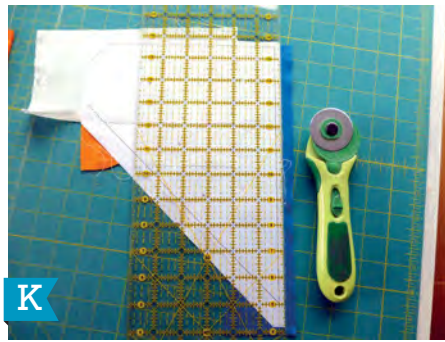
**14** Assemble the block (use scant  $\frac{1}{4}$ " seams). Press seams to the darkest fabric.

**15** Lay out the four quadrants and centre square as shown (refer to the block diagrams for placement). (See Pic L.)

**16** Place the centre square right sides together with one of the quadrants and sew a partial seam (halfway down). Press. (See Pic M.)

**17** Working clockwise around the centre square, sew the next quadrant to the centre square and first quadrant (no partial seams). Press. (See pics N and O.)

**18** Continue attaching the remaining quadrants in the same way. For the last quadrant, restart sewing from the end of the partial seam all the way to the end of the quadrant. Press. (See Pic P.)



19 The block should measure 15½" square.

### QUILT TOP

20 Lay out the blocks in four rows, with four blocks in each row, as shown. Number the rows 1-4. (See Pic Q.)

21 Join the blocks right sides together in each row, taking care to match the points where the strips meet in each block. DO NOT stretch the bias edges. (See Pic R.)

22 Press the new seams of odd-numbered rows in one direction, and the new seams of even-numbered rows in the opposite direction.

23 Join the rows right sides together, again matching the points and intersecting seams. Press new seams in one direction.

### BASTING, QUILTING & BINDING

24 Bring the short ends of the backing right sides together and sew down one long edge. Separate at the fold and press the seam open.

25 Spray baste the quilt top, wadding and backing together and quilt as desired.

26 Trim off any excess wadding and backing and square up the quilt if necessary.

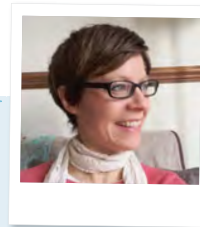
27 Join the binding strips together, end to end and iron in half widthways, wrong sides together. Attach to the quilt following the double-fold method.

### CUSHION

28 The cushion is made from one 15" block. Attach an envelope backing using two (15x10") pieces, hemmed along one long edge on each piece.

### WE USED

Judith used Spectrum by makower, visit [www.makoweruk.com](http://www.makoweruk.com) for more information



Designer:  
**JUDITH HOLLIES**

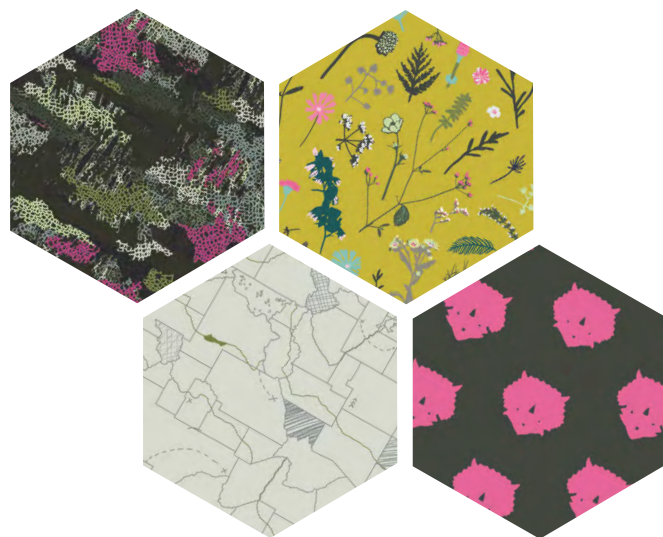
Judith a sewing tutor and pattern writer who loves to inspire and nurture creativity in others, which in turn greatly blesses and inspires her. In an increasingly stressful and busy culture, it is her desire to help others get in touch with their creativity.

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# Fabric News



Our favourite fabric finds this month



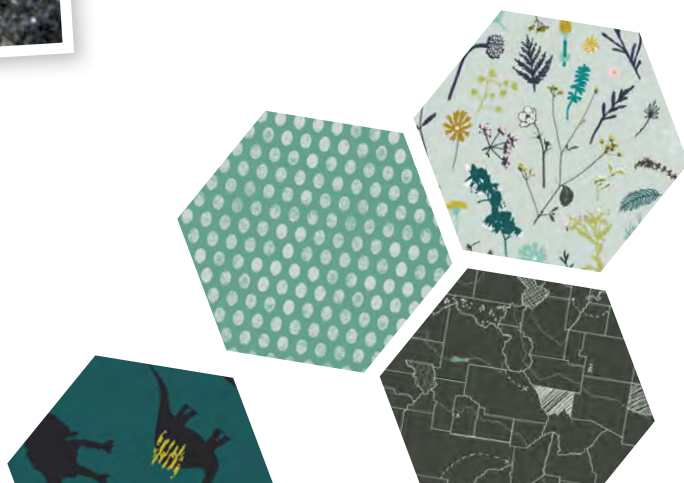
## ESOTERRA

by Katarina Roccella for Art Gallery Fabrics

Bring to life an extinct luscious land where beautiful and exotic creatures roam. Katarina captures the archaeological essence of this mysterious world with lush foliage and rugged textures enhanced by deep green, dark teal, grey and a hint of fuchsia.

[www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

Visit [www.liveartgalleryfabrics.com](http://www.liveartgalleryfabrics.com) to download this free pillow pattern





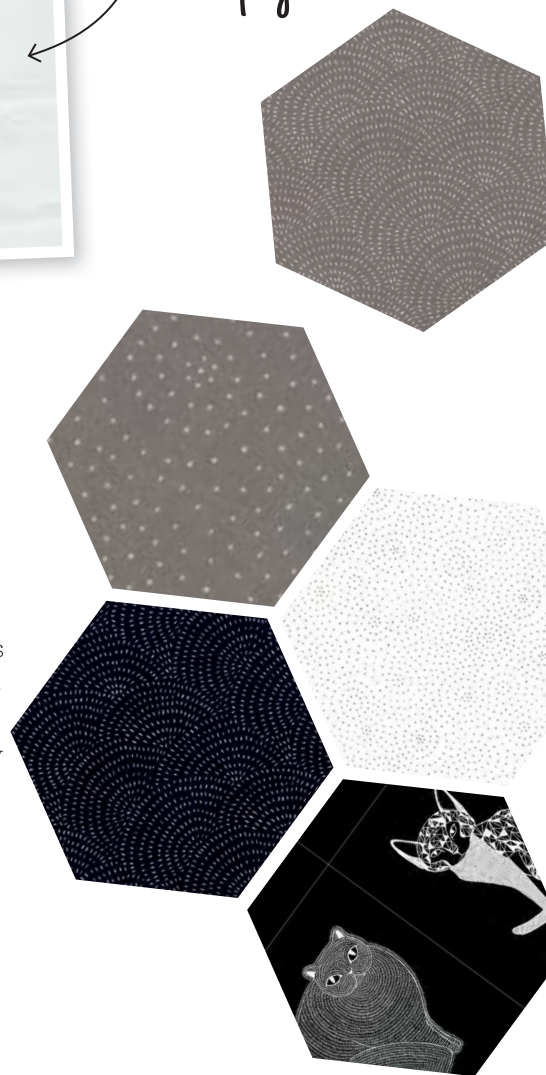
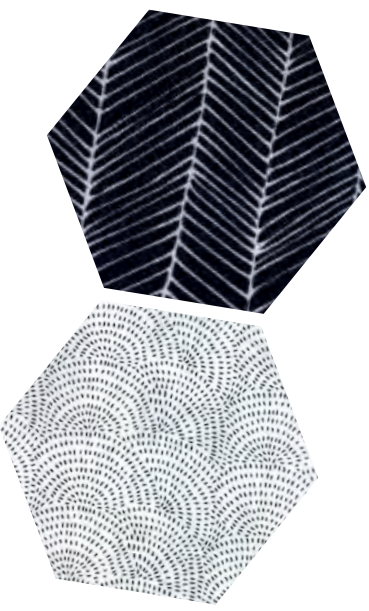
Susan Standen (not a cat lover) used the largest panels to make a handy tote bag to keep her (cat-free) quilt safely stowed away! Find the pattern on page 56

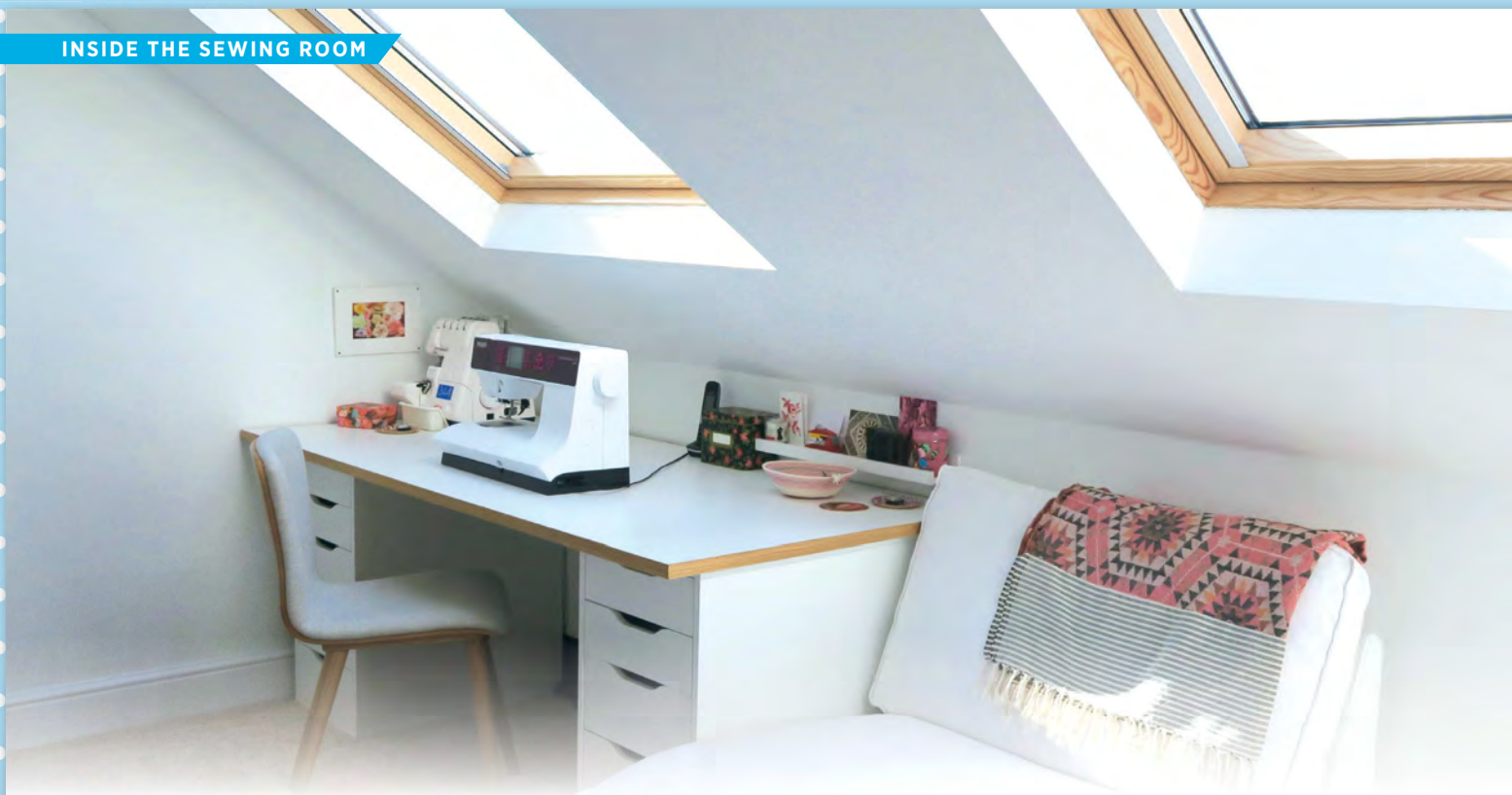
# CATNIP

by Gingiber for Moda

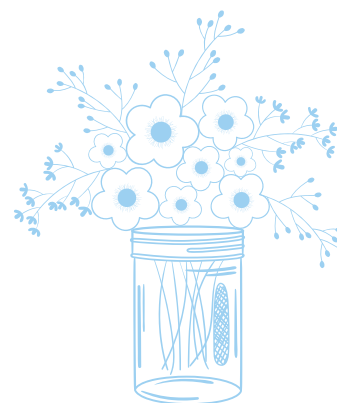
Catnip combines crisp geometric prints and blenders with a patchwork cheater patchwork print and cat-print panels in black, white and grey. This is the collection for the modern cat-loving quilter, or for the cat loathing quilter who loves monochrome blenders! The cat panels come in different sizes to suit all your cat-based projects from patchwork to bags and cushions to tea towels, but the rest of the prints are completely cat free - just highly useful stash builders!

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MEET  
*Flossie  
 Teacakes*



Florence Knapp, aka superstar quilter Flossie Teacakes, takes us on a tour of her sewing room to show us where she makes all of her beautiful designs



**F**or years I sewed in our bedroom, with fabric taking precedence over clothing when it came to storage space and my husband regularly finding pins in the bed, so converting our loft into a dedicated sewing room still feels like a complete luxury (for my husband, as well as for me!).

The two big skylight windows offer a huge amount of natural light and the white walls are a calm backdrop to whatever colours I happen to be working with. One of the first things I did to decorate the room was to frame tiny swatches of Liberty Tana lawn fabric – to me it feels like a shop window of Liberty-print sweet jars mounted on the wall.





Liberty print sweet jars mounted on the wall

“ To me it feels like a shop window of Liberty-print sweet jars mounted on the wall ”

I chose a really long desk where I could leave out a sewing machine, overlocker and laptop all at the same time. I've strategically placed a comfy sofa next to the desk to entice my husband and children to come and chat while I sew!

A huge cutting table and a design wall for planning quilts have always been things I've dreamt of in a sewing room, but it's the tiny details that I really appreciate, such as a plug positioned on the work surface right next to the ironing board for when I'm bobbing up and down to press seams constantly.



Cutting drawer



Work in progress



Florence's little helper

My sewing machine is a Pfaff Quilt Expression 4.2, although it's just as good for dressmaking as it is for quilting. My favourite thing about it is that it has no presserfoot lever – when you take your foot off the pedal, the sewing foot automatically hovers a millimetre above your work and then drops back down the second you begin stitching again.

My overlocker is an Elna 344. It's inexpensive and hideous to thread but creates perfect stitches, so I haven't upgraded it.



Design wall and cutting table

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SUSAN STANDEN'S

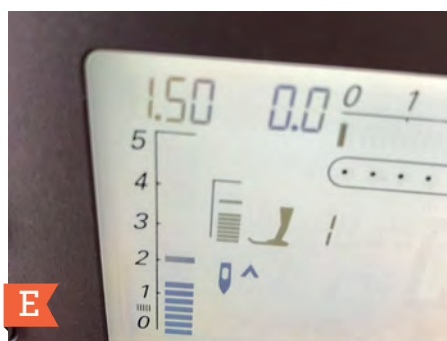
# TECHNIQUE FOCUS

## *Freezer paper-pieced star cushion*

This cushion is an ideal introduction to the freezer paper-piecing technique!



As with all things in life, we find some things more difficult than others and it can be frustrating when others excel at something we struggle with. For myself, that particular thing is foundation paper piecing – but there is another way, and that is freezer paper piecing!



**MATERIALS**

- 12 different assorted fabric scraps for star blocks
- ½ yard fabric for cushion back
- 18” square muslin or fabric to back the block for cushion front
- 18” square wadding
- freezer paper

APPROXIMATE FINISHED SIZE:  
16” SQUARE

**WE USED**

Freezer paper is readily available at craft stores, independent quilt shops and Hobbycraft

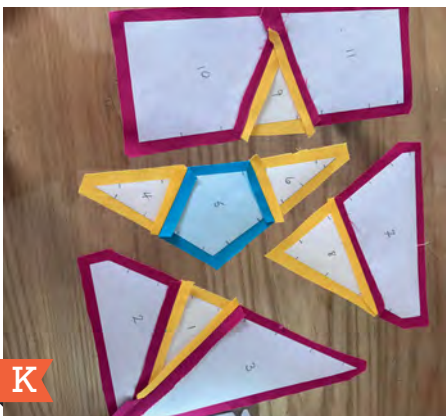
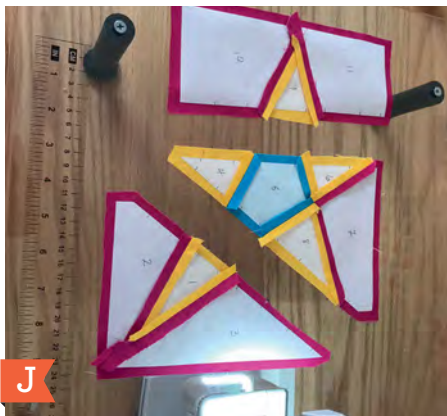
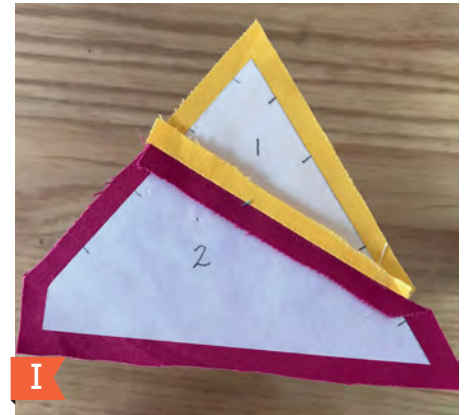
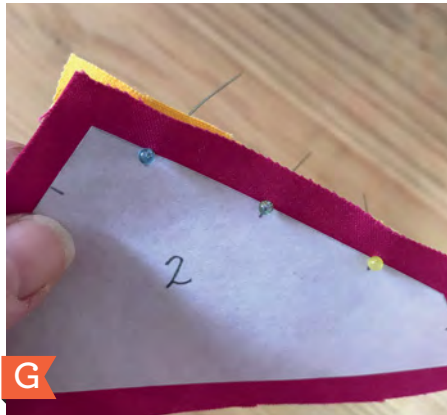


This is paper piecing using freezer paper as a foundation. Freezer paper is normally used for wrapping food and has a plastic coating on one side to help protect food from freezer burn. This coating is particularly useful to quilters because you can press the paper shiny side down to fabric using a dry iron and it will adhere to the fabric without causing damage or being difficult to remove – it just peels off without leaving any residue.

When a paper-piecing pattern has been decided upon it needs to be traced onto the freezer paper. Use Washi tape to secure the pattern to the shiny side of the freezer paper so that when the freezer paper is flipped over the pattern can be seen through it. Using a ruler and pencil or permanent pen, carefully trace the pattern out. Remember that any pattern used in paper piecing will result in a mirror image in the finished project. (See Pic A.)

Once the pattern has been traced you need to mark it up further. Along all seams (interior lines), mark at least two little dashes across the line, then number the pieces. Place corresponding numbers on your actual pattern so that you have a reference while sewing of where each piece needs to be placed. If it is helpful, write on each piece what colour of fabric is required. (See Pic B.)

Now cut the pattern into individual pieces. As precision is important in paper piecing it is useful to do the cutting with a ruler and a sharp blade. (See Pic B.) Place each pattern piece shiny side down on the wrong side of the chosen fabric for that piece. Press the freezer paper in place using a hot iron (no steam), holding it in place for a moment and then checking to ensure that the pattern piece has adhered. If at any time in the process of making the pattern a paper piece starts to come lose then just press it again. Cut out all the fabric pieces, allowing ¼” to



$\frac{1}{2}$ " seam allowance around each pattern piece. (See pics C and D.)

As you would with foundation paper piecing, the pattern will be pieced in smaller sections before those individual sections are joined together. Lower your stitch length on your sewing machine to about 1.5. (See Pic E.)

Take the first two pieces to be joined and place them right sides together. Now take a pin and place it precisely at the top of one of the little dissecting lines you drew before cutting the pattern into pieces. The pin should enter the fabric but not the paper, and have it come out the second piece of fabric where the line corresponds on it. Pull the pin all the way through until the head is flush with the fabric and the two fabrics are tight together. Repeat this process for any other marking lines along the edge to be sewn. (See pics F and G.)

When the two edges of the pattern are precisely aligned, pin the fabric and pattern pieces in place. Remove the original pins that aligned the marked lines. Start the seam just to the side of

the paper pattern piece and about  $\frac{1}{4}$ " in from the start end of the paper pattern (not the edge of the fabric). Back-stitch to the start of the paper pattern, keeping the seam aligned with the edge of the paper but not sewing through it. When you come to the far end of the paper pattern piece back-stitch  $\frac{1}{4}$ " again. Press the seams open. (See pics H and I.)

Piece each section of the pattern and then piece the larger sections together. Repeat the process of lining up the marking lines with pins each time, always sew just to the right of the paper piece and never sew seams that go beyond the paper pattern. (See pics J and K.)



#### SUSAN SAYS

Freezer paper piecing takes a little practice, but it is great for achieving sharp points and unusual shapes

When the pattern is complete trim the outer edges to  $\frac{1}{4}$ " seam allowance. (See Pic L.) Remove the papers by peeling them out of each section. If this is done carefully pattern pieces can be reused, but in reality the needle will have caught them slightly at some point and small tears often occur.

The other benefit of freezer paper piecing is that you can achieve Y seams with it. To do this, sew the first seam to one side of the Y, stopping precisely at the edge of the paper. Press open as normal, then pin the second seam in place, bending the pattern gently as necessary to get it properly aligned. Start sewing the second seam from the outer edge of the pattern piece into the centre of the Y seam, again being extra careful to stop precisely at the edge of the seam before doing the backstitches. Press the seams open and the Y seam flat.

Like any new technique practice is required, but if you have a desire to create unusual shapes in your patterns this is a way to achieve them with the speed of machine stitching and the patterns of English paper piecing.

## CUTTING

Trace the pattern provided four times onto the non-shiny side of the freezer paper following the instructions given in the Technique Focus on page 35. After cutting out the four star blocks, press each piece to the chosen fabric. Cut out each piece, allowing for a ¼" to ½" seam allowance around each piece.

### From the backing fabric, cut:

2 12½x16½" pieces

## ASSEMBLY

**1** Working with one star block at a time, and following the instructions provided in the Technique Focus article, piece the block into four separate sections. Section one containing pieces 1, 2 and 3, section two containing pieces 4, 5 and 6, section three containing pieces 7 and 8, and finally section four containing pieces 9, 10 and 11.

**2** Piece section two to section three, then piece this larger section to section one.

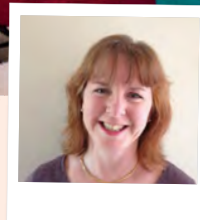
**3** Piece the final sections together.

**4** After trimming each star block so that they have a ¼" seam allowance, remove the papers from each block. Join the four blocks together.

**5** Form a quilt sandwich with the cushion top, wadding and backing and baste using your preferred method. Quilt as desired. Trim excess backing and wadding and square up the cushion top.

**6** Along one long edge of each cushion back piece, press over a ½" fold and then press this over again to hide the raw edge. Top-stitch down.

**7** Place one backing piece, right sides together, one top of the cushion front, aligning the raw edges of the backing piece with the edge of the cushion top. Repeat with the second backing piece so that the two pieces overlap in the middle of the cushion back. Stitch all around the edge with a ¼" seam and then secure down the edges with a zigzag or overlock stitch. Turn the cushion cover the right way out using the envelope back gap.



Designer:

**SUSAN  
STANDEN**

Susan is a Canadian wife, mother, individual, chief cook and bottle washer and lover of food and crafting living in the British countryside. Her motto - life is good!

[www.canadianabroad-susan.blogspot.co.uk](http://www.canadianabroad-susan.blogspot.co.uk)

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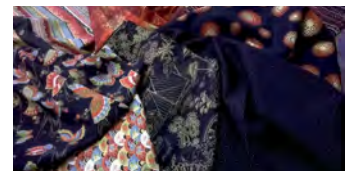


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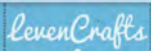
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# BOHO

## *cross set*

Make a co-ordinating table set that looks simply delicious by mixing bold cotton brights!

BY **DEBBIE VON GRABLER-CROZIER**





We used fat eighths for our project, but this is perfect for scrap busting or for using up your stash

### TIP

You will get three squares from each F8th plus a long section for strip inserts. Cut 4cm-wide strips



### MATERIALS

- ◆ floral fat eighth bundle
- ◆ black & white geometric fat eighth bundle (for contrast)
- ◆ 0.5m denim
- ◆ 220x55cm fabric for backing (either from a single length or piece from scraps)
- ◆ 220x55cm # Vlieseline 279 80/20 wadding
- ◆ fat quarter Vlieseline H630 fusible wadding
- ◆ 6m bias binding

### THINGS TO REMEMBER

Seam allowances are 0.5cm unless otherwise stated

F8th – fat eighth

FQ – fat quarter



### DEBBIE SAYS

We made our bias binding from the denim fabric. If you are making your own, you will get the right amount from approximately a FQ of fabric

of fabric) and sew it into the slash. (See Pic B.) Slash again, this time horizontally and at a slight angle. Sew another strip into the slashed space. (See Pic C.) Your block is now finished. Trim it to 16.5cm (6½”) square. (See Pic D.)

### ASSEMBLY

**1** The runner comprises wonky cross blocks interspersed at random with plain squares. To make a wonky cross block, choose one floral fabric and a solid. Cut a 16.5cm (6½”) square from the floral fabric and slash it down the centre vertically at random. (See Pic A.)

**2** Cut a strip of the solid about 4cm (1½”) x length of F8th (or in the denim, length

Each time you slash, have fun and make it different. Make no effort whatsoever to measure or match; the idea is that it is wonky, but that doesn't mean sloppy. Keep your sewing pristine and your edges trimmed and perfect. And when you sew together, match the corners of the squares perfectly so that the strips align into a cross



A



B



C



D

3 Make another 20 of these blocks (this will include four to put aside for coasters), and don't forget to make some denim with floral sashes. This really changes the look and is a great way to use up scraps.

When you buy a bundle, don't feel obliged to use all the fabric if they don't go well together – they will always come in handy for something else

4 Save about half the squares at random to use as the plain blocks. The trick is to keep like and similar patterns and colours away from each

other, so lay it all out before sewing. Put four wonky cross squares aside for the coasters.

5 When you have a runner 13 blocks long (about 2m) and three blocks wide, lay the backing fabric face down, add the wadding and then the completed top face up. Pin so that no movement is possible in any direction and quilt with a random wavy line working across the runner. (See Pic E.)

6 Trim the three layers so they are even and round the corners with a large teacup or similar. (See Pic F.) Bind with bias binding.

7 Make a set of coasters using the four wonky cross blocks that you set aside earlier. Trim the squares to 16.5cm (6½") square and then fuse a square of H630 to the back of the pressed and trimmed block.



FINISHED SIZE: APPROXIMATELY 78x18"

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E



F



G

8 Choose an offcut of backing fabric and, with right sides together, place the wadded front onto an untrimmed piece of backing. Sew around the perimeter, leaving a turning gap.



9 Trim the backing fabric and cut across the corners to reduce bulk. Turn out through the gap and close it.

10 Quilt with concentric squares, working from 1cm from the outer edge to the centre about four rows. (See Pic G.) Repeat for as many coasters as you need. I have suggested four coasters but of course you can make as many as you need (remember the fabric requirements may change).



Designer:

**DEBBIE  
VON  
GRABLER-  
CROZIER**

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

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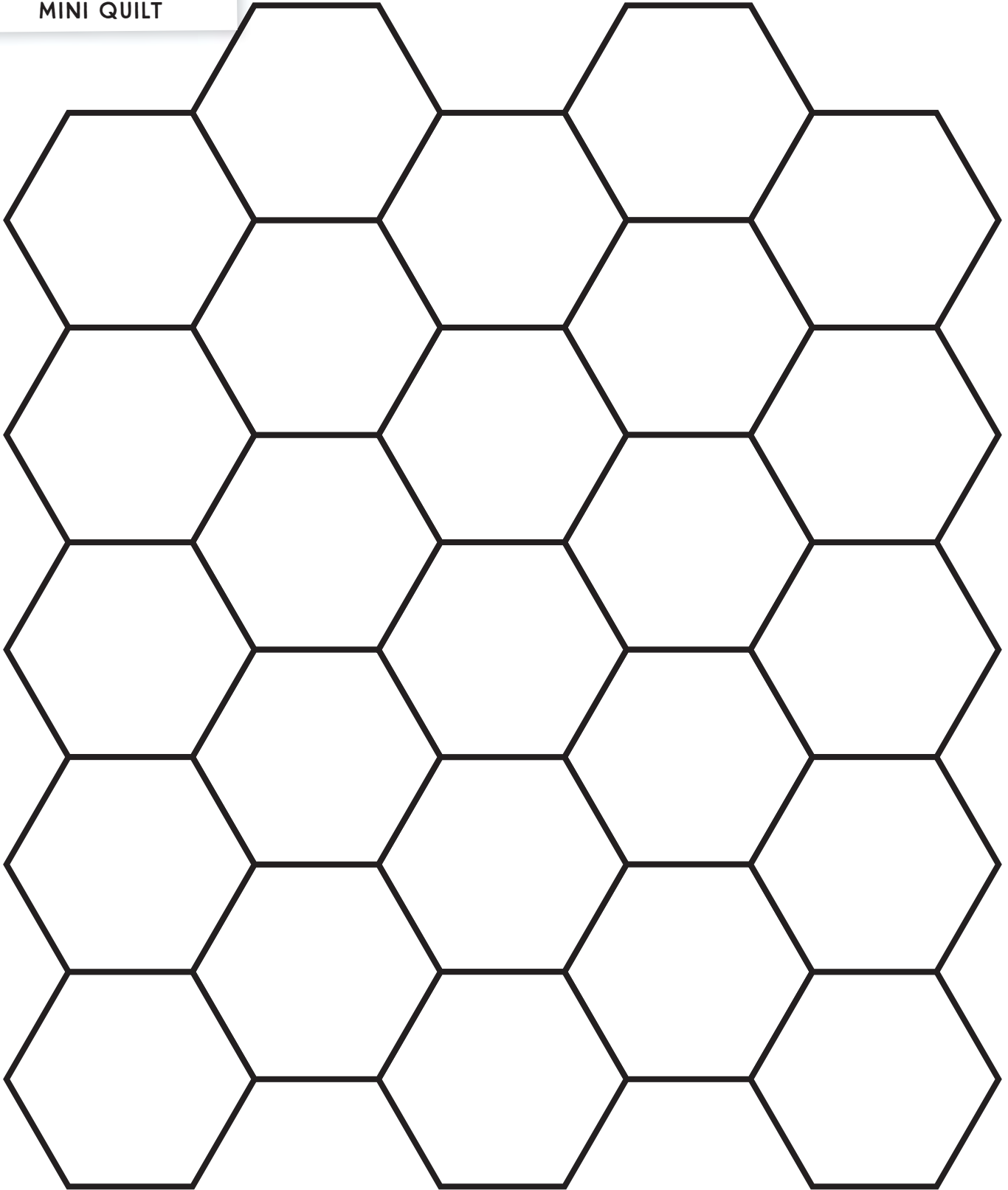
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Note: Some templates include  
 $\frac{1}{4}$ " seam allowance



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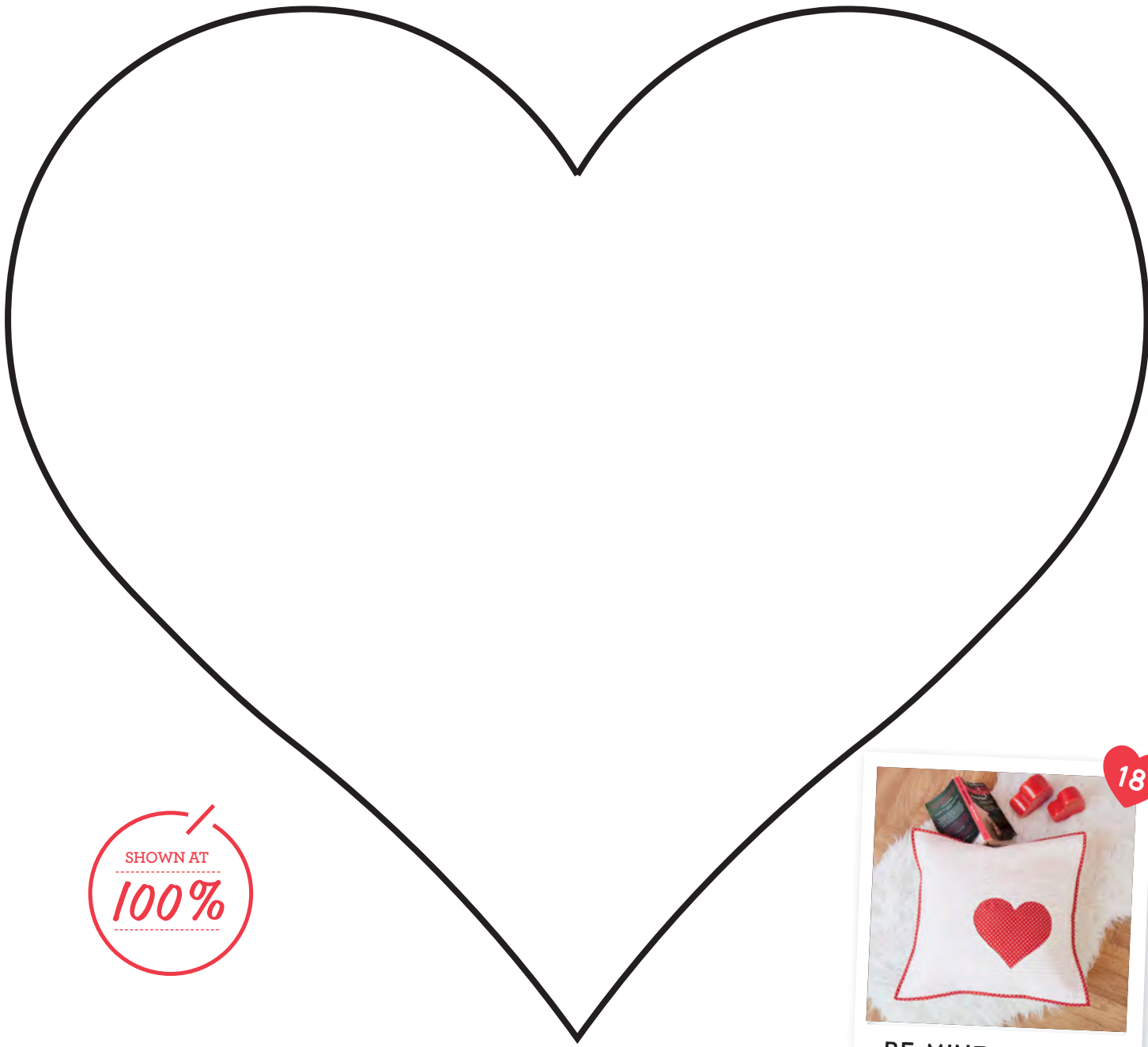
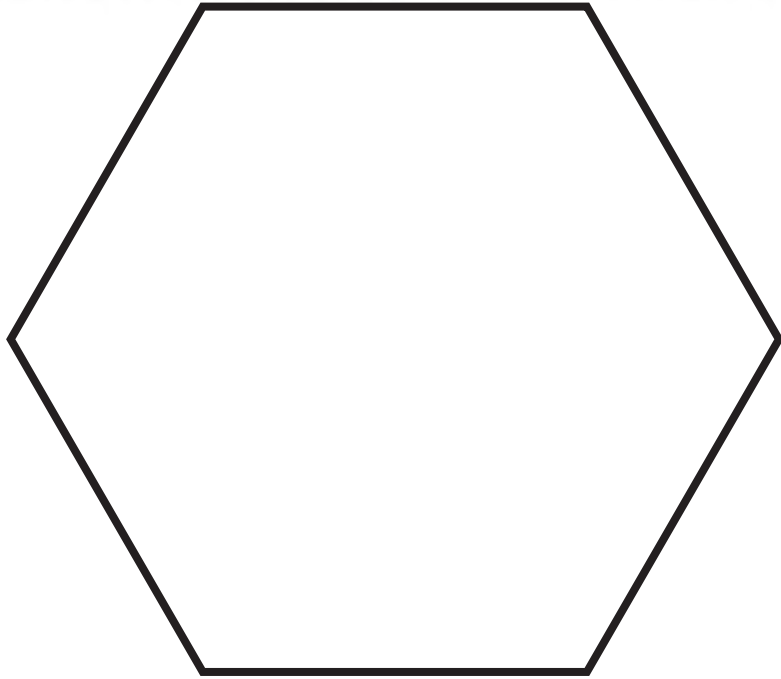
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78



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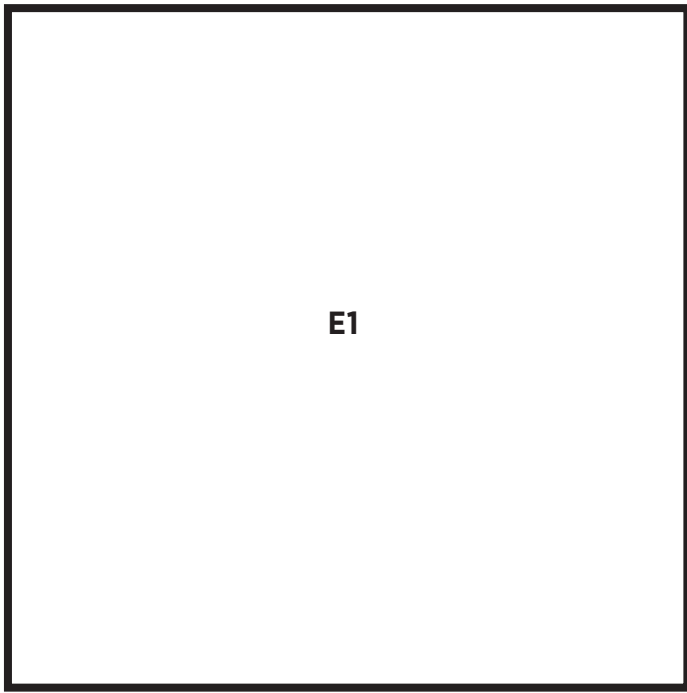


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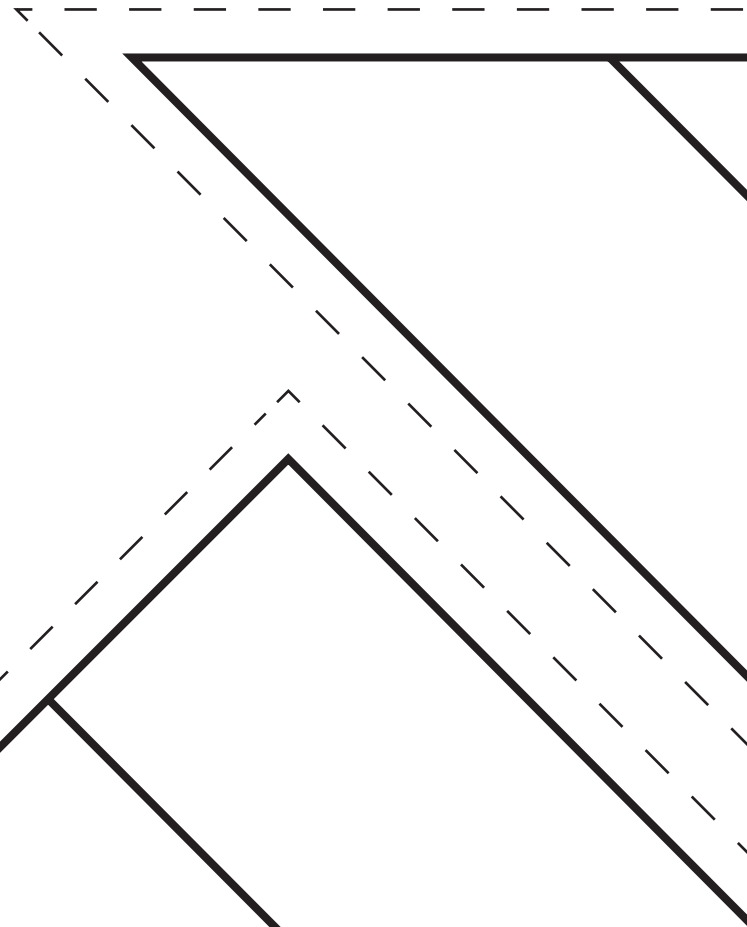


E1

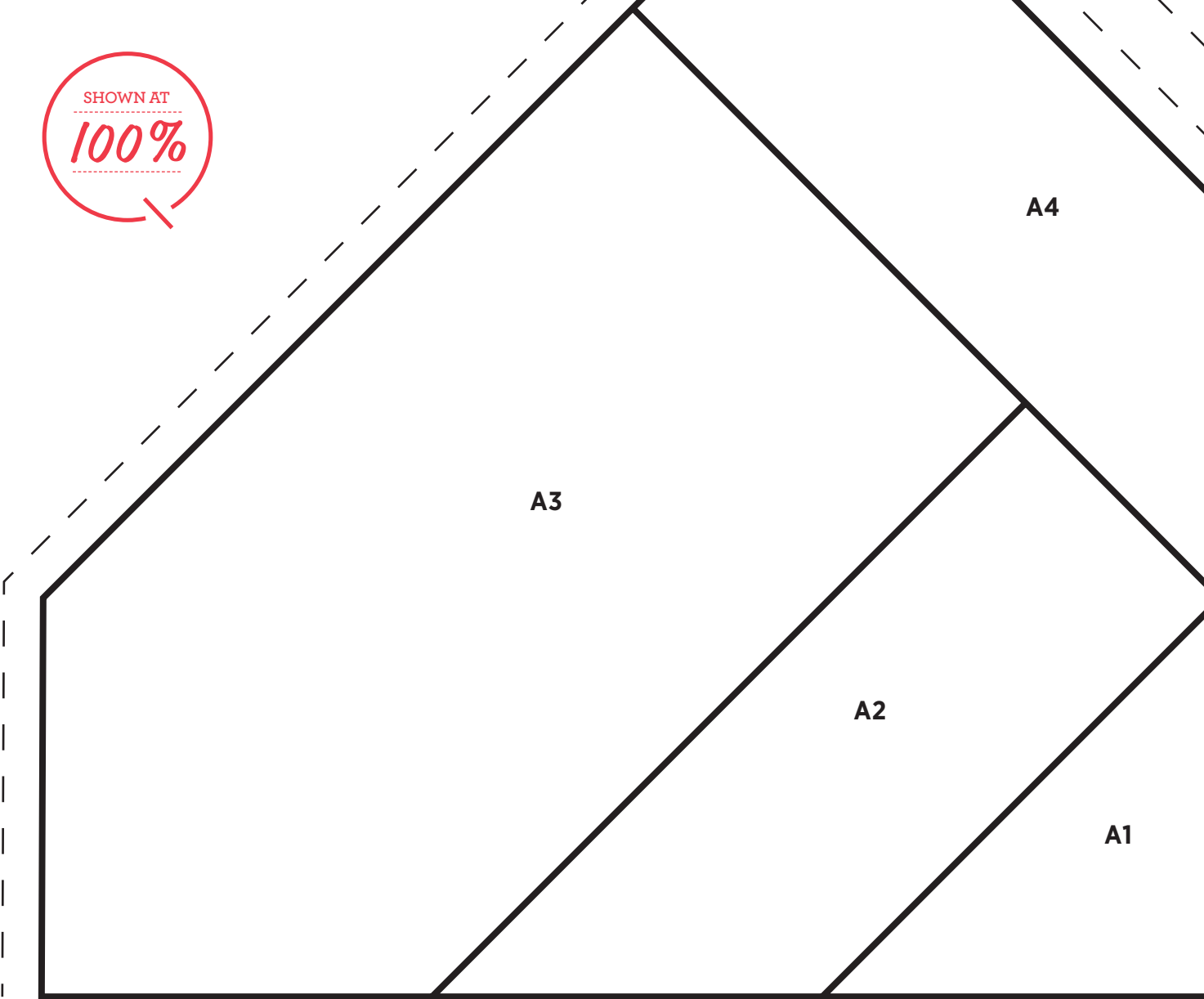


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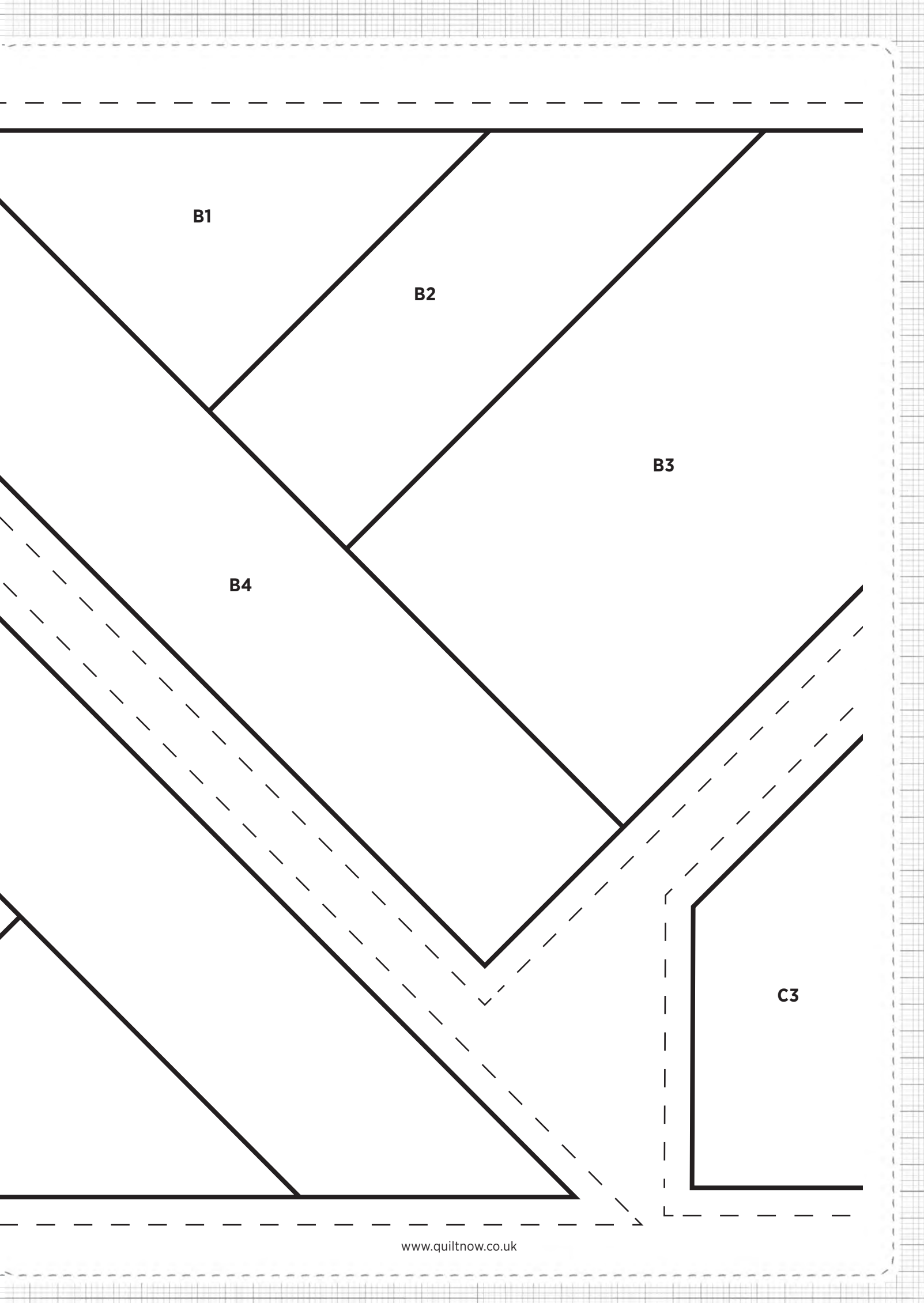
A4



A3

A2

A1



**B1**

**B2**

**B3**

**B4**

**C3**

**B3**

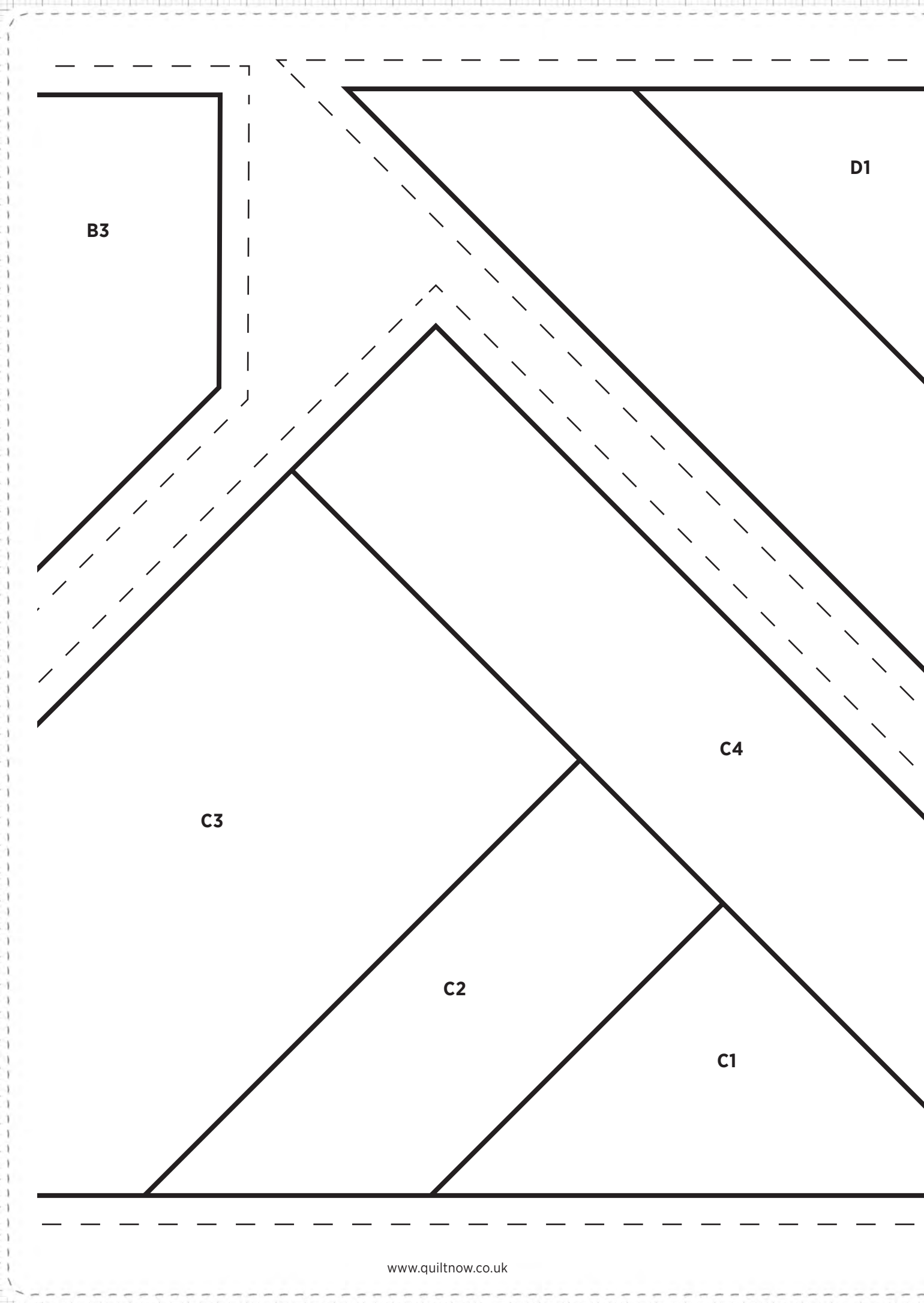
**D1**

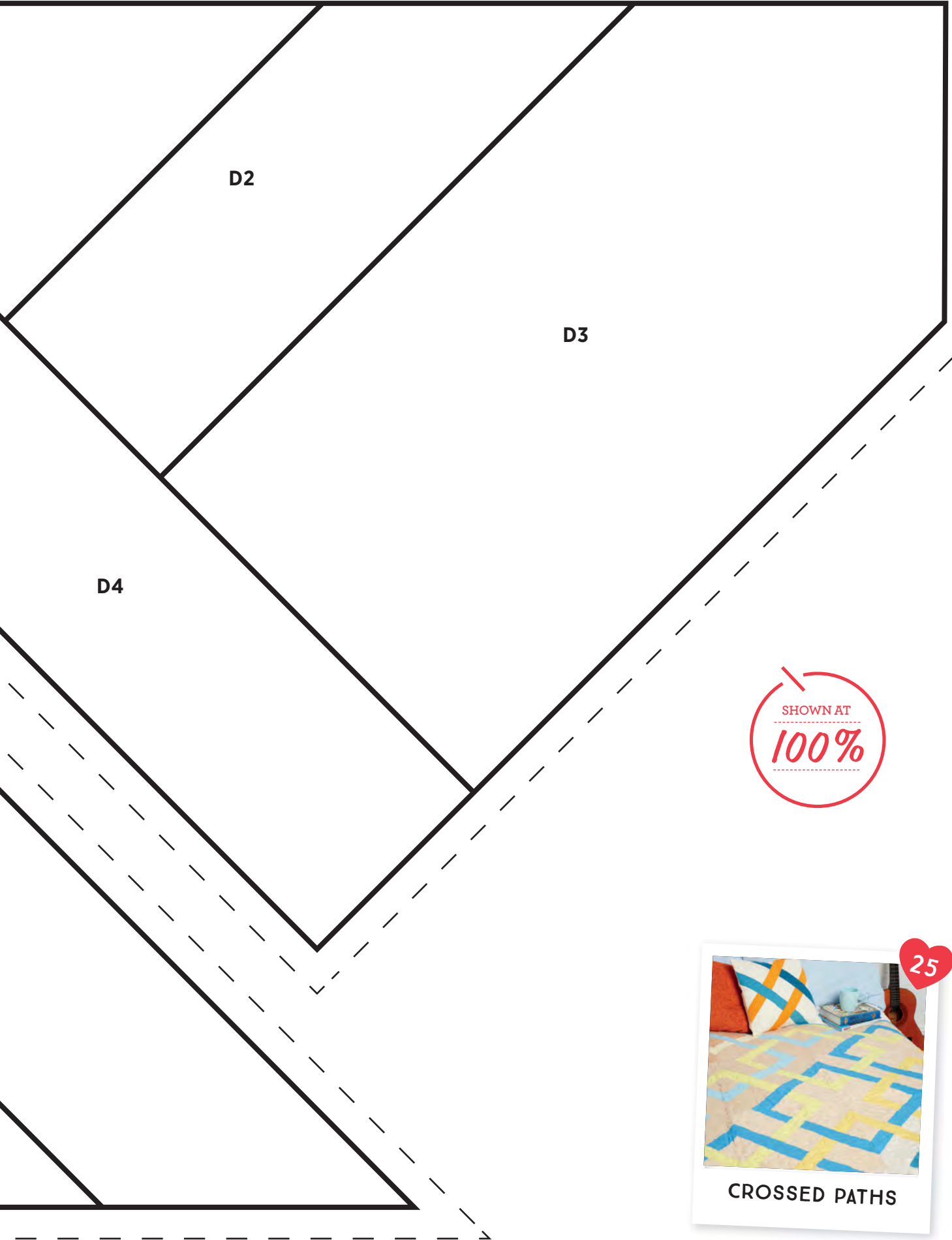
**C3**

**C4**

**C2**

**C1**





D2

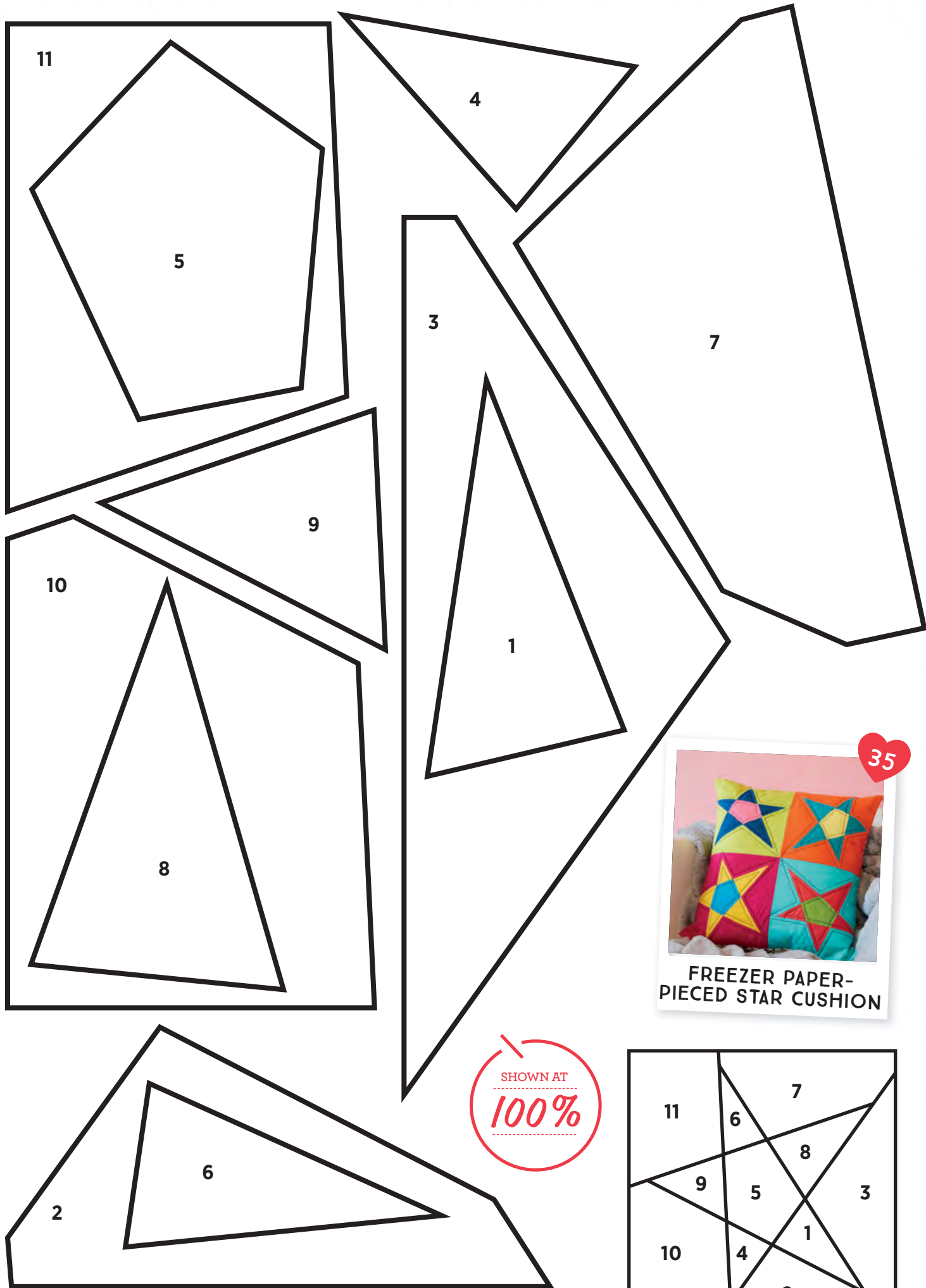
D3

D4

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CROSSED PATHS

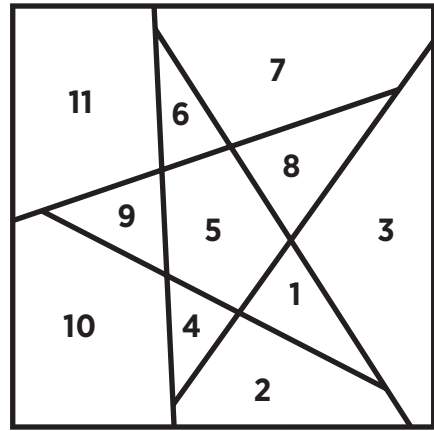


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# THE CAT'S *out of the bag*

Picnics, gift giving, storage – there are many reasons why a matching quilt and bag make perfect sense!

BY SUSAN STANDEN



## PINWHEEL QUILT



A black and white palette can be brought to life with the addition of contrasting solids. Think outside the box and go wild with your colour combinations, there's no such thing as too crazy!



FINISHED SIZE: 64" SQUARE

## MATERIALS

- ◆ 2 contrasting  $\frac{1}{2}$  yards hot pink & blue solids fabric for the pinwheels/HSTs
- ◆ 19 fat quarters Catnip fabric for background
- ◆  $\frac{1}{2}$  yard fabric for binding
- ◆ 2 yards backing fabric if extra wide or 4 yards regular-width
- ◆ 2 yards wadding at least 70" wide

## THINGS TO REMEMBER

HST - half square triangles  
WOF - width of fabric  
FQ - fat quarter

## CUTTING

**From the contrasting fabric chosen for the pinwheels, cut:**

3 5"-wide x WOF strips. From these strips, cut 26 5" squares

**From the other contrasting fabric cut:**

3 5" x WOF strips. From these strips, cut 18 5" squares

**From 11 of the background FQs, cut:**

8 4½" squares and 4 5" squares

**From the remaining eight FQs, cut:**

10 4½" squares

**From the binding fabric, cut:**

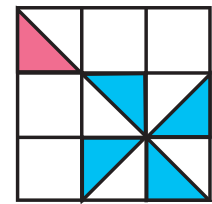
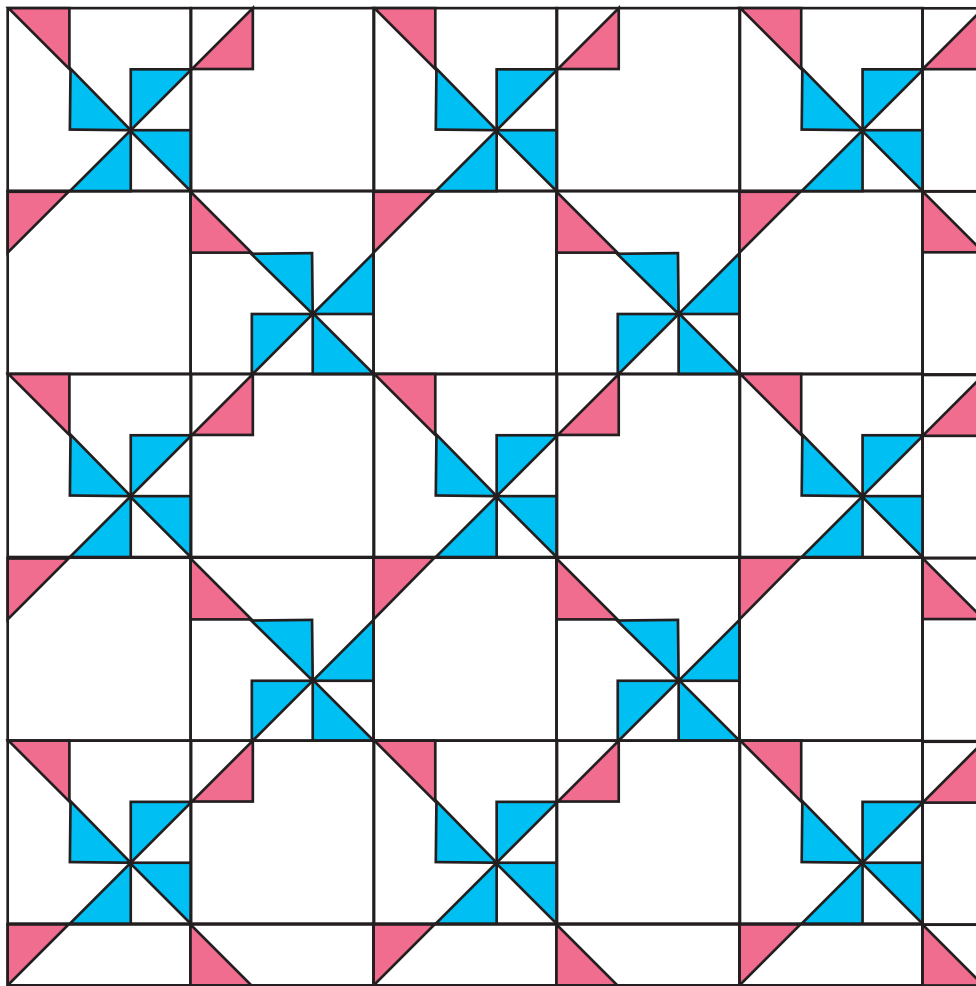
7 2½" x WOF strips. Set these aside for the binding

## ASSEMBLY

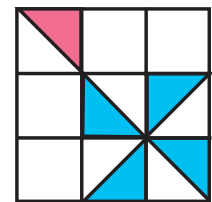
1 Pair each of the 44 contrasting 5" squares with one of the background 5" squares. Mark a diagonal line on the back of the lighter of the two fabrics of each pair. With right sides together, sew a scant  $\frac{1}{4}$ " seam on each side of the drawn line. Cut along the line, press open and then trim each HST to 4½" square, ensuring that you keep the diagonal seam in the corners.

## TIP

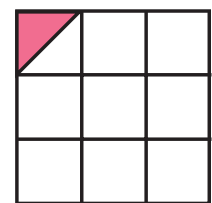
Choose solids to suit, but use bright, high-contrast colours for the best effect



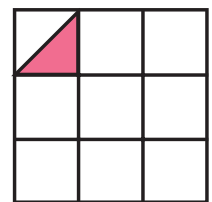
X4



X9



X6



X6

## LAYOUT DIAGRAM

2 Assemble each nine-patch block as per the diagrams, making sure that the pinwheel is going in the correct direction for each block that contains a pinwheel.

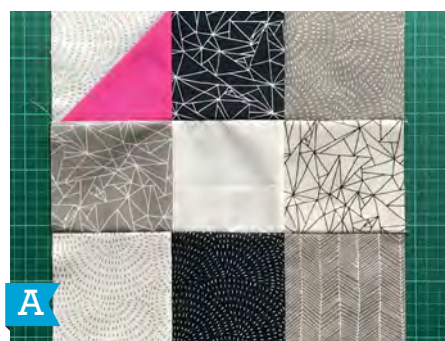
(See Layout Diagram.)

3 Lay all 15 blocks out as shown in the layout diagram and piece the top.

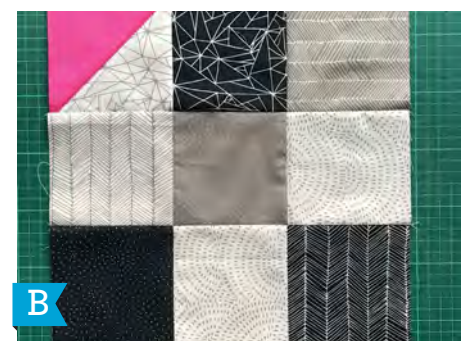
4 Add the border pieces to the two sides, as shown in the layout diagram.

5 Form a quilt sandwich using the backing fabric, wadding and the quilt top, baste and quilt as desired.

6 Join the seven binding strips and bind the quilt using your preferred method.



A



B



C



D

## TOTE BAG

Keep your quilt stored safely in this stylish co-ordinating tote bag



FINISHED SIZE: 16x18" (EXCLUDING STRAPS)

## THINGS TO REMEMBER

HST - half square triangles  
WOF - width of fabric

## MATERIALS

- ◆ Catnip panel or ½ yard fabric for exterior
- ◆ ½ fabric for lining
- ◆ skinny ¼ yard fabric for shoulder straps

## CUTTING

From both the exterior and interior fabric, cut:

2 16½x18½" rectangles

From the shoulder strap fabric, cut:

5" x WOF strip

## ASSEMBLY

1 Place the two exterior bag fabrics right sides together and sew with ¼" seam allowance along both sides and the bottom. Back-stitch at both the beginning and the end of the seam.

2 Place the two lining fabrics right sides together and sew a seam with ¼" seam allowance along one side and several inches along the bottom, back-stitching at both the beginning and end of the seam. Repeat the process on the other side seam and bottom corner. The result will be about an 8" open gap along the bottom of the lining.

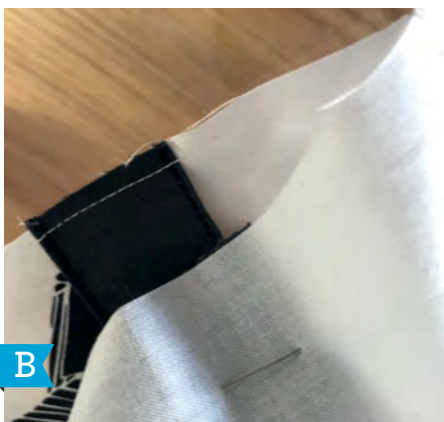
3 Press the shoulder strap fabric in half lengthwise, right sides together. Open the fabric up and press each side in half so the raw edges meet in

the middle, aligning with the fold already pressed in the centre. Refold it so that you have a long length of fabric, raw edges concealed on the inside, about 1¼" wide. Top-stitch down the length on both edges. Cut in half. (See Pic A.)





**4** Take one shoulder strap and pin one end in place to the right side of the fabric, about 2½" in from the edge seam

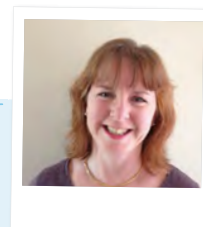


**B**

at the top of the exterior of the tote bag. Repeat the process with the other end of the strap to the opposite edge of that side of the tote bag. Repeat this process with the second shoulder strap to the other side of the exterior of the tote bag. Using an ⅛" seam allowance secure the straps in place. (See Pic B.)

**5** Place the exterior of tote bag inside the lining, right sides together. Sew a seam with ¼" seam allowance around the top of the bag.

**6** Using the gap at the bottom of the lining, turn the bag right sides out. Sew the gap at the bottom of the lining closed. Top-stitch around the top of the bag.



Designer:  
**SUSAN  
STANDEN**

Susan is a Canadian wife, mother, individual, chief cook and bottle washer and lover of food and crafting living in the British countryside. Her motto - life is good!  
[www.canadianabroad-susan.blogspot.co.uk](http://www.canadianabroad-susan.blogspot.co.uk)



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One lucky reader will win this lovely sewing box from the new Liberty English Garden collection. The box features a hinged twin-lid opening, a handy in-built pincushion, removable plastic trays and a large compartment suitable for storing all your fabric and sewing kit essentials. To find stockists of the Liberty Fabric English Garden collection, visit [www.eqsuk.com](http://www.eqsuk.com).

## How to enter...

Head to [www.pjump.com/qn45](http://www.pjump.com/qn45) and enter your details for the chance to win any of our giveaways. Closing date is 15th February 2018. Winners will be notified by email. Competition open to UK residents only

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# The Spring Knitting & Stitching Show

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20  
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SAVE on tickets to The Spring K&S show with code **QUILTNOW18**. Receive £2 off advance adult tickets and £1 off advance concessions. There is a £1.50 fulfilment fee per transaction

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Add some shimmer to your next project with these pretty metallic fat quarter packs from Visage Textiles. The lovely team based in Manchester is offering four lucky readers the chance to win a pair of navy and gold metallic and cream rose gold metallic fat quarters. To see more of the fabulous range, visit [www.visagetextiles.com](http://www.visagetextiles.com).



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This family business was set up by Brenda and Jason in February 2011, and at the beginning the 'warehouse' was located in the basement of their home in Ypsilanti, Michigan. Brenda had just begun quilting and had a hard time finding fabric she liked at prices that Jason liked. Starting as a single bookshelf in their office, the business quickly grew into dozens of shelves and soon covered the entire basement! Pink Castle Fabrics opened its bricks-and-mortar location in June 2013 and the business has just continued to thrive, now with a fabulous website and friendly customer service. The 20% discount is valid across all fabric at [www.pinkcastlefabrics.com](http://www.pinkcastlefabrics.com), and it ships worldwide! To take advantage of this fantastic offer, enter **Quiltnow45** at checkout.

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Celebrate the best bits of London with this wonderful London Calling quilt pattern from Creative Quilting. Using raw edge fused appliqué, you will be able to create some iconic symbols of the UK capital such as the big red bus, The London Eye and of course, a good cup of tea. This pattern includes easy-to-follow instructions and all the real-size patterns you need to make this quilt. Founded in 1989, Creative Quilting in Surrey is a real treasure trove of quilting delights and stocks around 2,000 bolts of fabric, hundreds of books, notions and all sorts of tempting goodies to make quilts. To find out more, visit [www.creativequilting.co.uk](http://www.creativequilting.co.uk).

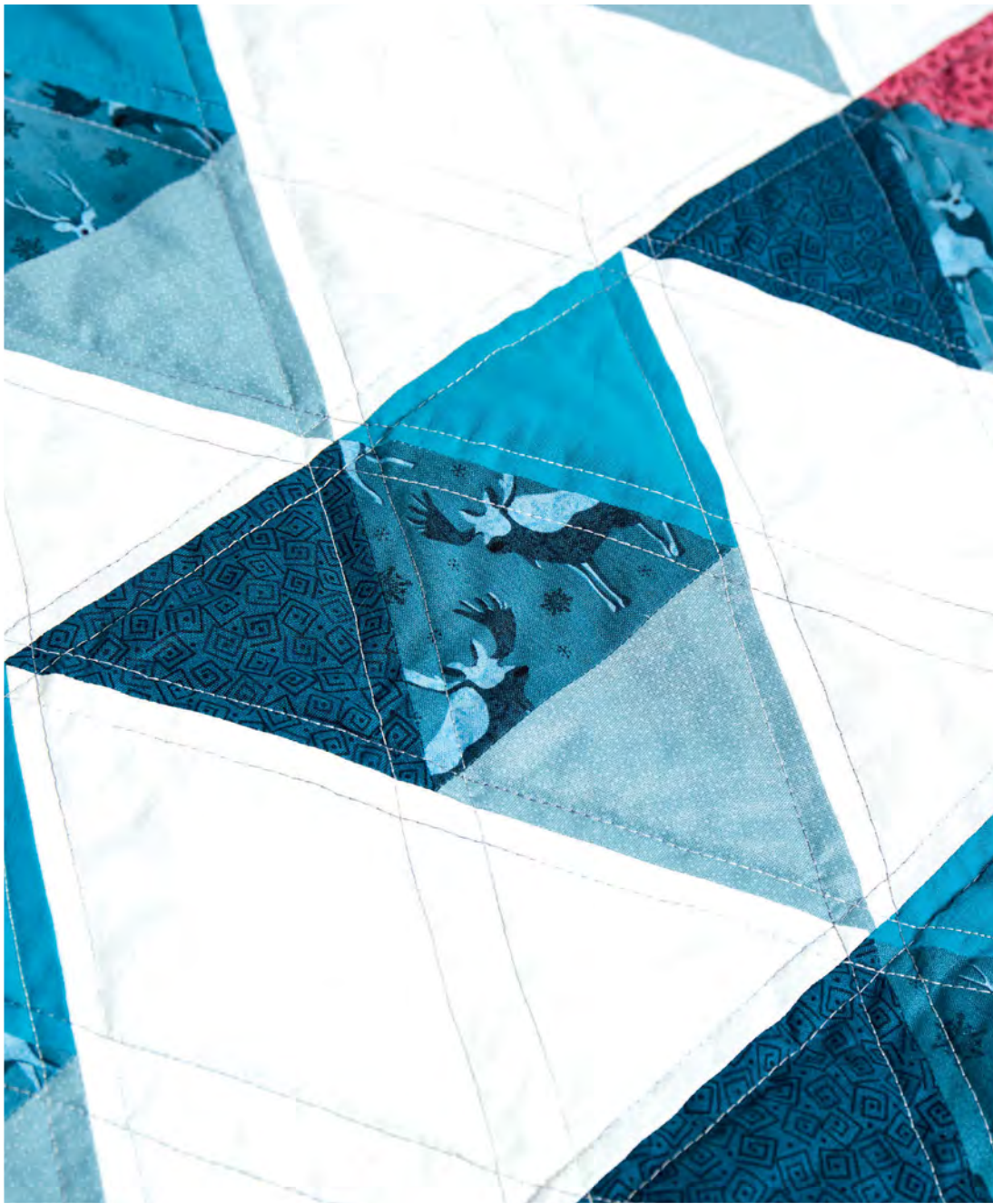
1  
to win





## WE USED

All fabric is from [www.abakhan.co.uk](http://www.abakhan.co.uk) except the pink FQ that came from Cat's stash



# ICE *mountain*

This gorgeous Scandinavian quilt with a pop of colour takes inspiration from snow-capped mountains

BY CAT ASHTON RYAN

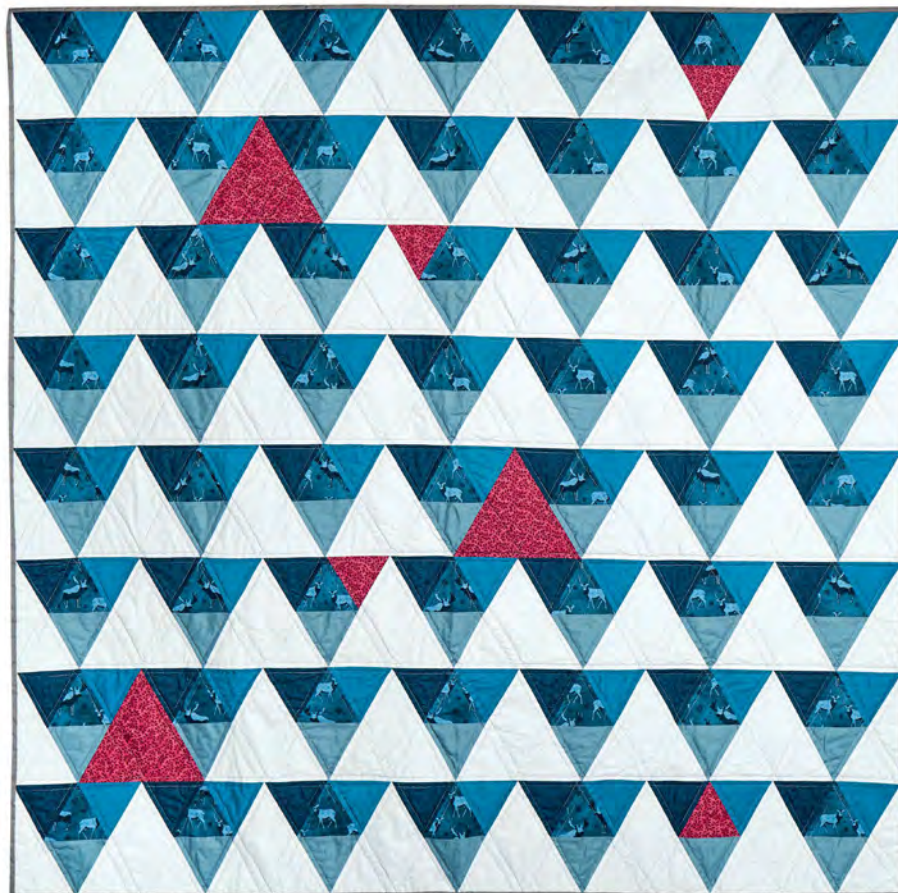




60° triangles or equilateral triangles can be cut using most normal straight quilting rulers by using the lines on the ruler marked as 60° and lining them up with the edge of the fabric. You can also use rulers that are specifically for cutting 60° triangles

### THINGS TO REMEMBER

- Use ¼" seam allowance unless otherwise stated
- Press seams open unless otherwise noted
- WOF - width of fabric



FINISHED SIZE: 60" SQUARE

### MATERIALS

- ◆ fat quarter patterned multi-tonal pink (Fabric E)
- ◆ ¾ yard Winter Frost Reindeer Dark Blue by Jan Shade (Fabric A)
- ◆ ¾ yard grey blue (Fabric B)
- ◆ ¾ yard dark teal (Fabric C)
- ◆ ¾ yard plain mid-tone teal sheeting (Fabric D)
- ◆ 2 yards Moda Muslin Mates (Fabric F)
- ◆ 68" square of sheeting (or 4 yards backing fabric sewn together)
- ◆ 64" square wadding
- ◆ ½ yard grey fabric for binding

As Fabric A has a directional print, a yard of fabric was used. If using a non-directional print you will measure the same as the other teal shades

### CUTTING

**From fabric A, B, C, D, cut:**

4 4½" x WOF strips

**From each strip, cut:**

15 60° triangles for a total of 55 60° triangles

**From fabric E, cut:**

4½" x WOF strip. From this strip, cut 4 60° triangles

Cut a 8¼" x WOF strip

**From each strip, cut:**

3 60° triangles

**From fabric F, cut:**

8 8¼" x WOF strip

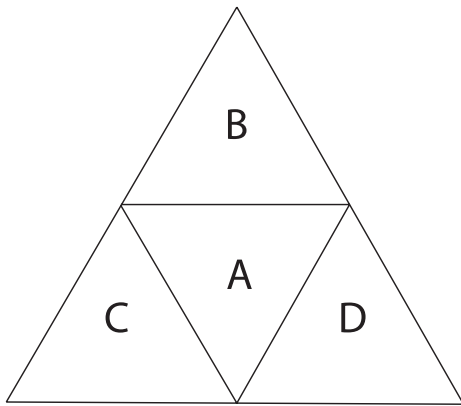
**From each strip, cut:**

8 60° triangles for a total of 64 60° triangles

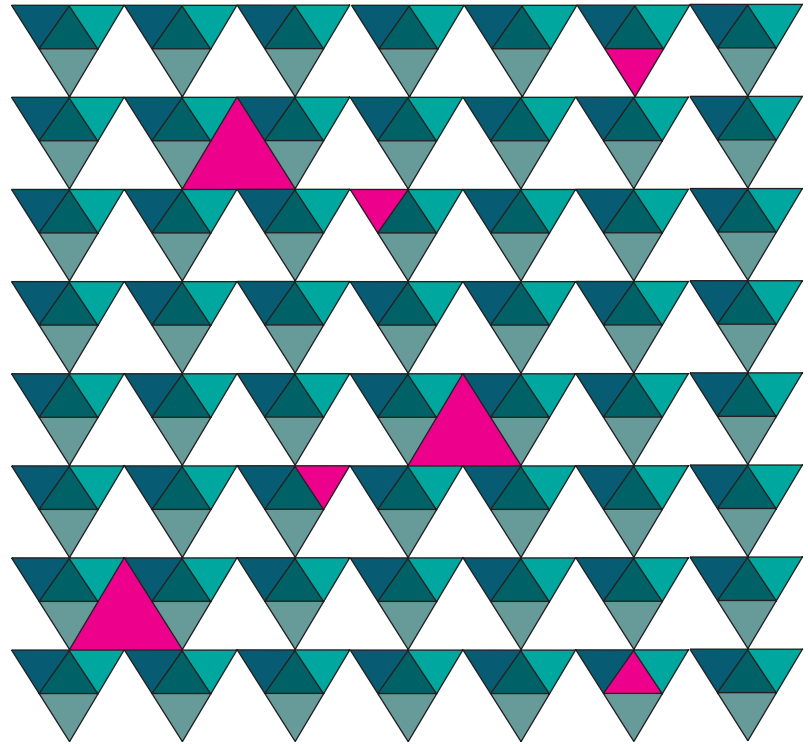
### ASSEMBLY

**1** Prior to sewing, make four piles of the smaller triangles. In each pile there should be a triangle from each of the different fabrics A, B, C and D. In each of these piles you should replace one triangle with a pink triangle of the same size, this should give you four larger triangles with a different smaller triangle replaced with pink.

Starch all the fabric well before cutting and, when sewing with triangles, let your sewing machine do the work. Try not to handle your fabric too much to prevent warping



## SEWING ORDER



## LAYOUT DIAGRAM

## HERE'S A TIP!

Collect the rows into sewing order piles and label them

**2** When piecing the smaller triangles together, follow the sewing order of: fabric A to B, A to C, and A to D, making sure to press open the seams in between. (See sewing order.)

**3** Once the small triangles are pieced, trim the end of seams so you have straight edges to join together into rows.

**4** Following the **Layout Diagram**, piece together the rows, taking care of the pink triangles placement.

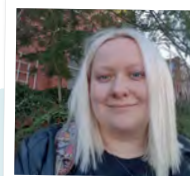
**5** Piece together the large triangles into rows. At each end of these rows there will be a white triangles. These triangles will be partially trimmed off later, after quilting.

**6** Piece together the rows, ensuring you line up the points!

**7** Sandwich and quilt. I used a fairly open pattern to allow the fabric to be the talking point of the quilt. I quilted along the edge of each of the triangles at  $\frac{1}{4}$ " from the seams. This made stars and diamonds where the lines intersected, which are a beautiful addition to the fabric used.

**8** Once you're happy with your quilting, trim and square your quilt at a  $\frac{1}{4}$ " from the edge of the point of the edge teal triangles.

**9** Cut the binding fabric into  $2\frac{1}{2}$ " x WOF strips. Sew these strips end to end and press the seams to one side. Fold along the length with wrong sides together and press along the length. Sew this onto the front of the quilt, with the raw edges aligned. Use mitred corners and join the ends together. Hand-sew the folded edge to the backing fabric, enclosing the stitching from the front.



Designer:  
**CAT ASHTON  
RYAN**

Cat has been a crafter for most of her life. Much of her spare time is spent stitching, knitting, quilting, or dressmaking. Cat can also be found at *Discworld* conventions with mad hair. You can follow her adventures at [www.catashton.co.uk](http://www.catashton.co.uk) and [www.instagram.com/catscrafting](http://www.instagram.com/catscrafting)

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**WE USED**

A selection of reproduction prints by Denyse Schmidt  
[www.dsquilts.com](http://www.dsquilts.com)



# ROLLING *Runner*

This table runner is based on the traditional rolling stone and broken wheel quilt blocks

BY KERRY GREEN





Designed with a fat eighth bundle in mind, this is a perfect way to jazz up your table or the back of your sofa

## THINGS TO REMEMBER

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

Press seams open as directed

WOF – width of fabric

RS – right side

WS – wrong side

RST – right sides together

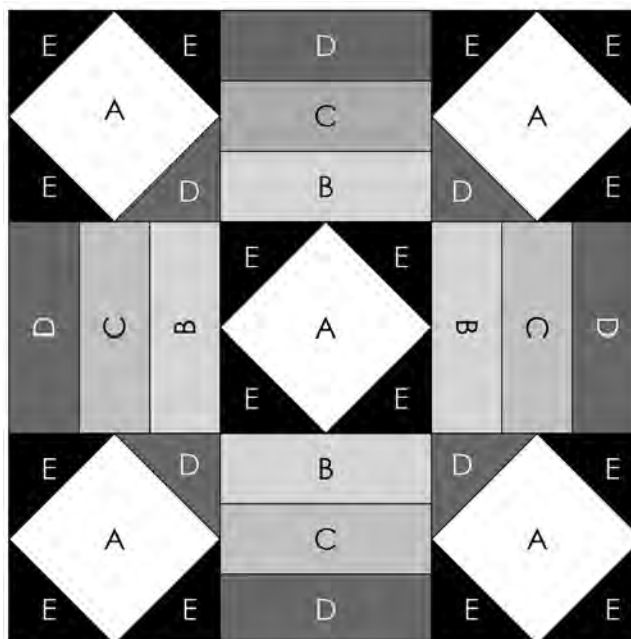
WST – wrong sides together

HST – half square triangles

All materials are listed in yards and inches

A fat quarter is assumed to be 18x22"

A fat eighth is assumed to be 9x22"



A: Lightest print  
B: Mid print  
C: Mid solid  
D: Darkest print  
E: Background

## BLOCK DIAGRAM

FINISHED SIZE: APPROXIMATELY 20 $\frac{1}{2}$ x47 $\frac{1}{2}$ "

## MATERIALS

*the letters in brackets refer to the relevant fabric in the diagram*

- fat eighth print bundle in light (A), mid (B) and dark colours (D) you will need 12 or more different fabrics depending on how much variety you desire. Each fat eighth can be used for more than one block
- selection of fat eighth co-ordinating solids in a minimum of 4 colours (C)
- $\frac{3}{4}$  yard background (E)
- 1 $\frac{1}{2}$  yards backing, or a pieced length of fabric at least 25x52"
- long quarter yard binding
- 25x52" wadding

## CUTTING

Refer to the diagram for fabric placement according to light/mid/dark/solid or background and to identity pieces A, B, C, D and E.

### From the background, cut:

7  $2\frac{7}{8}$ " x WOF strips, cross-cut into 13  $2\frac{7}{8}$ x $2\frac{7}{8}$ " squares. You will need 8 for each block and 80 in total. Cut each square across the diagonal to make two HSTs – these will be E

### From the background fabric cut:

$1\frac{1}{2}$ x6" rectangle, crosscut into 4  $1\frac{1}{2}$ " squares – these will be the border corners

### For each block:

#### From lightest print, cut:

5  $2\frac{5}{8}$ " squares – these will be A

#### From mid print, cut:

2  $1\frac{1}{2}$ " x WOF strips, trim each to  $1\frac{1}{2}$ x $7\frac{1}{4}$ " – these will be B

### From solid, cut:

2  $1\frac{1}{2}$ " x WOF strips, trim each to  $1\frac{1}{2}$ x $7\frac{1}{4}$ " – these will be C

### From the darkest print, cut:

2  $1\frac{1}{2}$ x $7\frac{1}{4}$ " strips, cut two  $2\frac{7}{8}$ " squares and cut each square across the diagonal to make two HSTs. Both these are marked as D

For the border rectangles you will need the matching mid print fabric (B) for each block and diagram two for reference. For each of the four corner blocks, cut two rectangles  $1\frac{1}{2}$ x $9\frac{1}{2}$ " using the lengthwise grain of the fat eighth. For each of the six side-edge blocks, cut a  $1\frac{1}{2}$ x $9\frac{1}{2}$ " rectangle using the lengthwise grain as before.

### For the binding: cut:

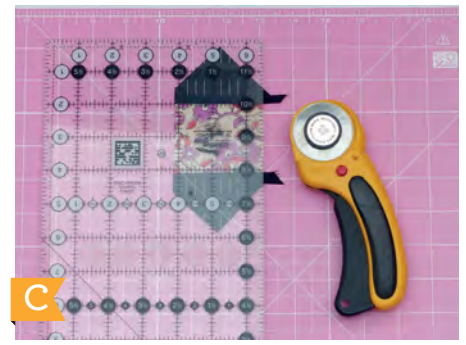
4  $2\frac{1}{2}$ " x WOF strips



A



B



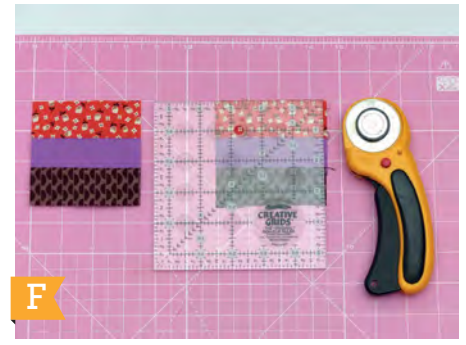
C



D



E



F



G



H



I

**TIP**  
Chain-piecing  
the A squares  
and E triangles  
will speed up the  
process!

## ASSEMBLY

**1** Each rolling stone block is made up of five square-in-square blocks and four three-stripe squares blocks. To make the square-in-square block, take the A squares and the E triangles. Find the centre of two opposite edges of the A square and mark by folding and lightly pinching the fold. On two E triangles, find the centre of the diagonal edge and mark in the same way. Place the A square and E triangle RST with A on top, match the centre marks and sew together. (See Pic A.) Repeat on the opposite edge of A.

**2** Press the seams and then press the E triangles away from the A square. (See Pic B.) Trim the excess triangle corners, following Pic C. Repeat with four more A squares, adding two E triangles to each on opposite edges. Now add one D triangle to four of the partially completed A squares.

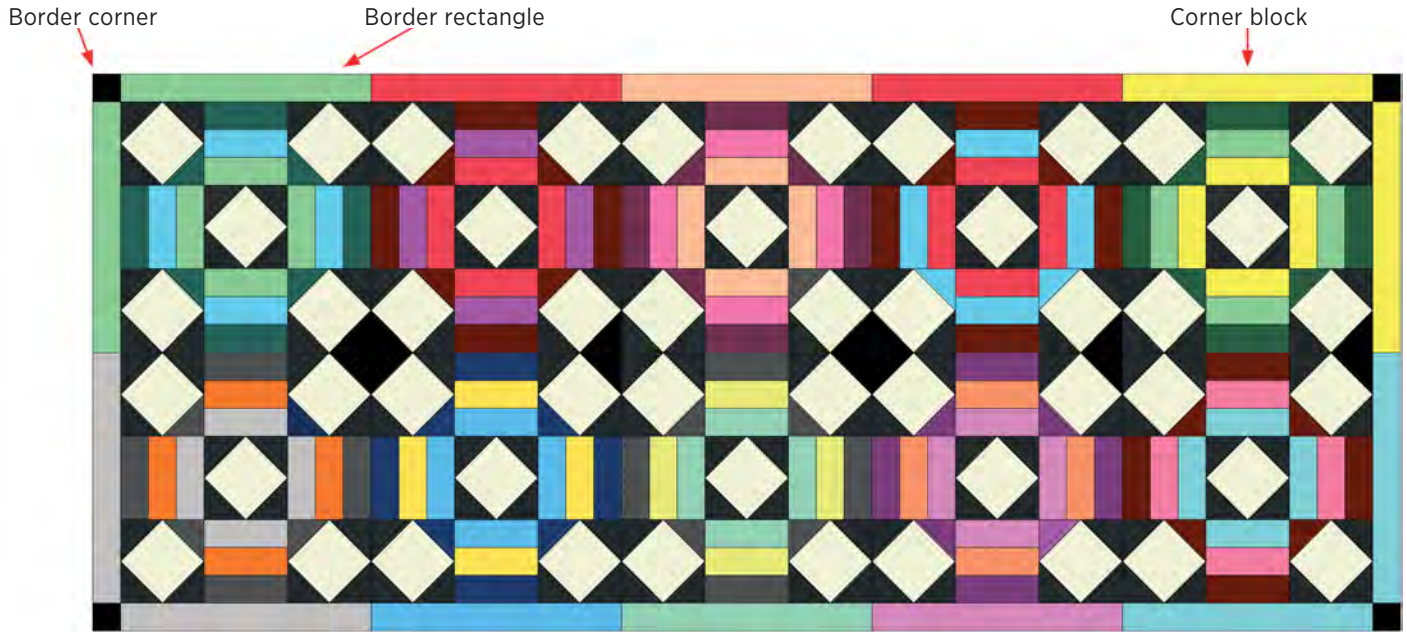
Cut the border rectangles after the blocks have been sewn and arranged in your choice of placement

**3** To complete the squares, add E triangles to the remaining edges. Press the triangles away from the A squares throughout. You should have one A square framed by E triangles and three A squares framed by one D triangle and three E triangles. (See Pic D.)

**4** Trim each square to  $3\frac{1}{2}$ ", carefully placing the quilt ruler so the A square is centrally placed and the seam points have  $\frac{1}{4}$ " seam allowance all round. (See Pic E.)

**5** To make the three-stripe square, take a  $7\frac{1}{4}$ " strip from each of the B, C and D fabrics. Join the strips in the order: B+C+D, pressing the seams towards D. Trim a short edge to straighten and square off. (See Pic F.) Cross-cut to make two  $3\frac{1}{2}$ " squares. Repeat with three more BCD strips to make another pair of three-stripe squares.

**6** Arrange the three-stripe squares and the square-in-square blocks into three rows of three following diagram one. On each three-stripe square, lightly fold in half along the C stripe and pinch at the side edges as before to make a centre mark. When joining the ADE squares to the three-stripe squares, match the seam point between D and E with the centre mark on



the three stripe squares. (See the blue arrow in **Pic G** for reference) and pin. (See **Pic H**.)

**7** Join the squares to make each row; do not press the seams. Pin the rows together: the unpressed seams should naturally nest together but pin in position first, also pin where the ADE squares meet the C stripe as before. (See **Pic I**.) Press the joining seams open. (See **Pic J**.) The block is complete. (See **Pic K**.)

**8** Repeat steps 1 to 6 to make a total of 10 blocks, varying the colours and prints for each block and repeating the light/mid/dark arrangement from the layout diagram.

**ADDING THE BORDER**

**9** Place the blocks in a 2x5 arrangement using **Diagram 2**. For the four corner blocks, sew the co-ordinating (B) mid print 1½x9½” rectangle to one block outer edge. Then take one 1½” background square and another 1½x9½”

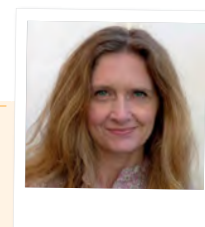
rectangle in the same print and sew together along the short edges. Add this to edge of the block to create an L-shaped border, which will form a corner. (See **Pic L**.) To the six blocks that make up the long edges, join a co-ordinating (B) mid print 1½x9½” rectangle to the outer edge of each. Sew the blocks together in pairs, pressing the joining seams open throughout. Then sew the pairs to each other to complete the 2x5 block table runner top.

**BACKING AND QUILTING**

**10** Make a quilt sandwich placing the backing fabric RS facing downward, then lay the wadding on top, and finish with the quilt top RS facing upwards. Smooth each layer so there are no wrinkles and baste together using safety pins or temporary adhesive. Quilt as desired, I used a mix of stitch-in-the-ditch machine quilting with some big stitch hand quilting. Once quilted, trim away the excess backing fabric and wadding and square up the runner.

**BINDING**

**11** The table runner is bound using a double-fold binding as on a standard quilt. Join the binding strips together to form one continuous length approximately 155” long. Press and fold WST along the full length. Bind the runner, finishing the binding by hand or machine.



Designer: **KERRY GREEN**

Kerry is a keen quilter and dressmaker who blogs at [www.verykerryberry.blogspot.com](http://www.verykerryberry.blogspot.com). She is also a regular contributor to a range of sewing and quilting magazines and co-author of *500 Quilt Blocks*. Find her on Instagram [verykerryberry](https://www.instagram.com/verykerryberry)

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# SASHIKO

## tote

Try your hand at something new this year  
with this sashiko tote bag

BY MICHELLE ROBERTS



### DID YOU KNOW?

The Japanese word  
'sashiko' means little  
stabs and refers to  
the small stitches  
used in this form  
of needlework



Sashiko is a form of Japanese folk embroidery using a variation of running stitch to create a patterned background. The geometric patterns include straight or curved lines of stitching arranged in a repeating pattern

### THINGS TO REMEMBER

WOF – width of fabric



FINISHED SIZE: 16x18"

### MATERIALS

- ◆ 2 yards blue denim cotton
- ◆ 20m skein Natural sashiko thread (or embroidery thread, using 2 strands at a time)
- ◆ 802 Gütermann Sew-all thread
- ◆ white iron-away marker
- ◆ 3" hexagon template
- ◆ quilter's ruler, rotary cutter/scissors

### CUTTING

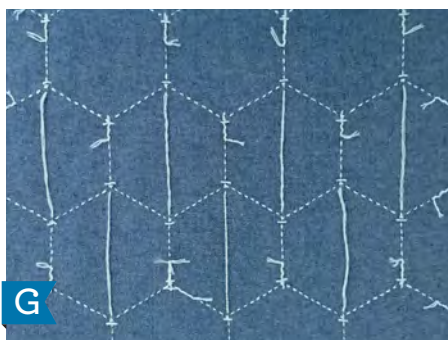
From the blue denim cotton, cut:

- 2 16" squares
- 2 16x18" pieces
- 2 24x4" pieces

From the binding fabric, cut:

- 6 2½" x WOF strips





## MAKING THE SASHIKO DESIGN

**1** Take one 16" square of fabric and use the iron-away marker and quilter's ruler to draw a 12" square (this marked-out square sits  $\frac{1}{2}$ " from the top and sides of the 16" piece of denim fabric, and  $3\frac{1}{2}$ " from the bottom). (See pics A and B.)

Sew a few stitches at a time, then slowly and carefully pull the thread through. Just before you reach the end of the thread, leave a small loop and pull your fabric taught, this will avoid your first stitch being pulled too tight

**2** Take the 3" hexagon template and mark out the pattern using the white iron-away marker. Sew small continuous

stitches along the vertical lines using sashiko thread.

**3** To create the flower pattern you need to stitch an extra stitch each side of each corner of the hexagon (do not stitch this extra stitch outside the white box). Knots are not used to secure the ends; the ends are weaved into the reverse of your stitches. Once the vertical stitches are complete the front and reverse of your fabric will look like C and D.

**4** Now begin stitching the horizontal lines, remember to add your extra stitch, where the lines meet. (See pics E and F.)

**5** Once the piece is finished it should look like pics G and H. Iron away the marker pen at this point.

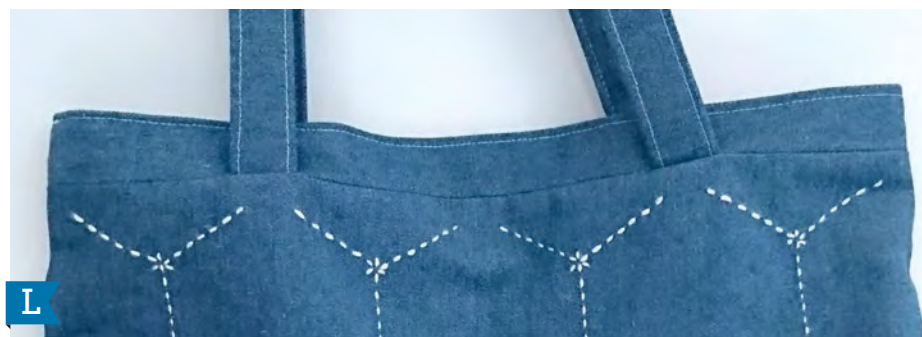
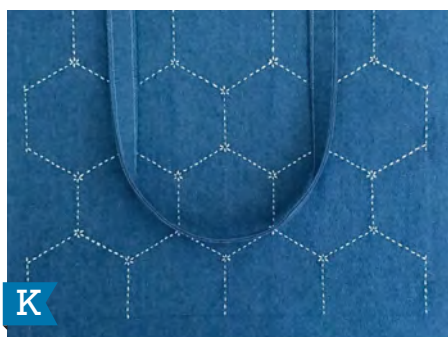
## HANDLES

**6** Take a 24x4" piece of fabric, fold in half lengthways and press. Open and fold the two outer edges into the centre crease mark and press again. Fold in half, and press. Repeat process to create the second handle. (See pics I and J.)

**7** Using the Gütermann Sew-all thread, sew  $\frac{1}{8}$ " along each long edge. (See Pic K.)

## ASSEMBLY

**8** Lay the handles in place on the top of the outer piece of fabric. (See Pic L.) Secure with a few stitches. Lay a 16x18" lining piece with right sides together on top and sew  $\frac{1}{2}$ " seam along the top, trapping the handles between the two pieces of fabric. Press seams open. Repeat this process using the back piece of the bag and the other piece of lining. Use the first piece to help with handle placement.



**9** Lay the bag with front and back pieces right sides together and the two lining pieces right sides together and sew all the way around the edge with a  $\frac{1}{2}$  seam. Leave a 4" gap along the bottom of the lining.

**10** To create the bottom corners of the bag, pull out the bottom seam (like you're opening a bag of crisps) and draw a line 2" in from the corner. Sew along this line and trim off the excess fabric. Repeat for the other three corners.

**11** Turn the bag right side out by passing it through the 4" gap in the lining. Press the seam allowance on the gap and use a simple ladder stitch to sew up the gap.

**12** Press the bag along the seams, remembering the extra trim from the lining and top-stitch using Sew-all thread  $\frac{1}{8}$ " from the top of the bag, all the way around. (See Pic N.)

### TIP

White thread is traditional, but you could try something brighter or glittery for a different look

### WE USED

For denim blue cotton fabric, visit [www.craftcotton.com](http://www.craftcotton.com)

For Gütermann thread stockist details, contact [gutermann@stockistenquiries.co.uk](mailto:gutermann@stockistenquiries.co.uk)



Designer:

**MICHELLE ROBERTS**

To see more Michelle's work, go to [www.creativeblonde.co.uk](http://www.creativeblonde.co.uk) Find her on Facebook and Instagram as [creativeblonde66](#)

## WE USED

11 different shades from Karen Lewis's Blueberry Park for Robert Kaufman  
[www.robertkaufman.com](http://www.robertkaufman.com)

Stix2 Fabric Glue Pen and refills are available from [www.stix2.co.uk](http://www.stix2.co.uk)



Use your  
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templates



# CHARMING

## rainbow mini quilt

Brighten up a dull winter's day with  
Amy's simply sewn mini quilt

BY **AMY BALL**





You could easily adapt this mini into a cushion. Add a simple envelope backing and stuff with a pillow insert!

### THINGS TO REMEMBER

The glue-basting method has been used here for the hexagons but you can use whichever method you prefer

Mini charms - 2½" square

EPP - English paper piecing

FQ - fat quarter

RST - right sides together

WOF - width of fabric



APPROXIMATELY 16x13"

### MATERIALS

- ◆ rainbow-coloured mini charm pack (you will need 50 mini charms) or a variety of 2½"-square scraps
- ◆ fat quarter white on white pattern (or variety of white on white pattern scraps)
- ◆ 2½x60" binding fabric (5" x WOF or a fat quarter is enough)
- ◆ 17x14" backing fabric
- ◆ 17x14" wadding
- ◆ free templates

### CUTTING & BASTING

**1** You need 101 ⅞" hexagon templates. I bought mine pre cut in a pack of 100 but you could use fewer, download printable hexagons from [www.quiltnow.co.uk](http://www.quiltnow.co.uk) or use the template pages to trace individual templates. You will need a minimum of 50 templates and once the rainbow is completed you can remove the papers from the centre (not the edge) and reuse them to make background hexagons.

**2** Place a paper hexagon on the wrong size of the fabric. (See Pic A.) A ⅞" hexagon fits easily on a mini charm so you don't have to place each one exactly in the centre, giving some flexibility for fabric pattern placement.

Remember to cut ¼" bigger than the template so don't put them right to the edge of the mini charms

**3** Cut around the template, leaving a ¼" seam allowance on every edge. (See Pic B.) As you will be cutting more than one hexagon from the white fabric, you can cut out more than one at a time by placing them in a line (spaced out to allow for the ¼" seam allowance) on the fabric with the top and bottom edges level. You can pin or dab a tiny amount of glue in the centre of the paper template to hold them in place while cutting out and basting.

**4** Run a line of glue along one edge of the paper template then fold up the seam allowance and stick to the glued edge. Hold it in place for a few seconds then repeat on the other edges. Baste the edges in order moving around the hexagon rather than doing opposite sides first. (See Pic C.)

**5** Repeat steps 2 to 4 for all the hexagons.



A



B



C



D



E



F



G



H



I

## ASSEMBLY

**6** It's a good idea at this stage to lay out the rainbow so you can play around with the colour placement before you start to sew. Use **Pic D** as a guide for colour placement and for the shape of the rainbow.

Take a photo when you are happy with the layout then you can use it to refer to while sewing

**7** Hold two hexagons RST with one edge (including the corners) lined up neatly. Start at one end and sew a few tiny stitches in the corner to start off then

continue along the edge using a tight whip stitch. (See **Pic E**.) Take care to catch only a small amount of fabric from both hexagons and don't go through the paper template.

**8** Keep going with the process, always taking care to match up the edges and corners as neatly as possible. You may need to fold some hexagons to be able to join some of the edges but this is fine; be sure to add an extra couple of stitches for strength when three corners join. It doesn't matter what order you sew the hexagons together; I find it easier to keep the order correct by working on the rainbow first, from the bottom corner up.

**9** Once the hexagon rainbow is finished you can start to add the white background hexagons. Use **Pic F** as a guide for the placement.

## QUILTING AND FINISHING

**10** Iron your finished quilt top and carefully remove all the paper templates, then iron again pressing out the seam allowances along the outer edges.

**11** Make a quilt sandwich by placing the backing fabric with the wrong side facing up, the wadding on top, then add the quilt top with the right side facing you. (See **Pic G**.) Make sure all the layers are smooth and flat then baste the layers together using your preferred method.

**12** Machine or hand-quilt as desired. I have chosen to quilt just the white hexagons using diagonal lines to give the impression of rays of the sun. To do this, find the middle point of the design and draw vertical, horizontal and diagonal lines in fabric pen, crossing at the centre point. (See **Pic H**.) Starting right on the edge of the rainbow, machine-quilt to the edge of the quilt top following all the lines. (See **Pic I**.)



J

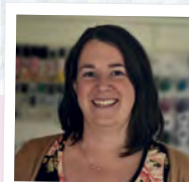
**13** Trim the edges neatly but try not to cut off too much of the edge hexagons. (See Pic J.)

It's OK if a few little bits of wadding are still showing where some of the hexagon corners meet. As long as these are less than  $\frac{1}{4}$ " they will be hidden by the binding

**14** Cut two  $1\frac{1}{2} \times 5$ " strips of fabric for the hanging loops (these can be scraps or offcuts from earlier). Press the long edges under  $\frac{3}{8}$ " then machine-sew in place. Place both these hemmed strips diagonally across the two top corners on the back of the quilt and baste in place. Cut off any excess to neaten the quilt edges again.

**15** Make a 60" length of  $2\frac{1}{2}$ " binding fabric. You can do this by sew together two  $2\frac{1}{2}$ " lengths cut from WOF or three  $2\frac{1}{2}$ " stripes from the longest side of a FQ. Both methods will create more than enough binding.

**16** Fold the binding stripe in half lengthways with wrong sides facing and press. Use this to bind the quilt hanging using your preferred method.



Designer:  
**AMY  
BALL**

A self-confessed fabric and coffee addict and lover of all things handmade, Amy was inspired to take up sewing by her mum and auntie about six years ago. As a stay-at-home mum with a son who has now started school, Amy admits to being a terrible housewife because she spends far too much time sewing and dreaming of quilts.

You can find her at **Coffee Rings and Making Things** on Instagram, **@coffeemaking** on Twitter and **www.coffeemaking.co.uk**



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Photo courtesy  
of Brand Events

# MEET *Stacey Chapman*



Master of freehand machine embroidery  
Stacey Chapman is never short of inspiring ideas  
or new techniques to share

**Hi Stacey, tell us, what's on your sewing table at the minute?**

There are a number of projects on my sewing table at the moment. The most pressing is a commission for a wedding portrait that I am just starting. I am finishing off one of my series of 50s-style ladies in Chinese chintz dresses for a client and another more abstract version for an exhibition. I am working on another series of hand-sewn portraits on tracing paper of famous ladies associated with my local area. Ooh and a belt for my coat!

**You're best known for your freehand machine embroidery, what do you love most about this technique?**

I love that I get to use the sewing machine as my drawing tool, which means I can create my illustrations on cloth. These sewn lines then protrude from the cloth and give an instant, almost 3D effect, especially when you layer heavily, which I find really appealing. It is also about as versatile as any medium I can think of. You can push boundaries beyond belief. The only limit is your imagination.

**You also teach classes on this technique. What are your top tips for sewists looking to try freehand machine embroidery at home?**

I recommend learning the basics through a class, online or a book. I would suggest following a pattern or printed fabric to practise on first. You can follow the printed pattern lines in one or multiple colours to get used to the technique.



Editor Katy was lucky enough to go on one of Stacey's wonderful freehand machine embroidery workshops at Janome recently, resulting in this unique decorative eye

Then on plain, heavy fabric, try to draw without guidelines – think of how you naturally doodle and replicate on the machine. Finally, enhance your work by adding appliquéd colour, texture and interest and develop your mark-making skills using the machine. The more you vary the line, the more interesting and individual your artwork.





Cropped portrait using 70s Chinese wedding linen

### Are there any tools you recommend?

I love my sewing machine. It is a Janome 1600P. It is a real workhorse and its features are perfect for my work. I can control the spread, I can drop the feed dogs, I can wind a bobbin on a separate motor, (amazing) but best of all, it has a button that trims the threads underneath, (genius!). Other essential tools are my hoop, my hand-sewing needles, my rainbow wall of thread, my room of fabric that is mainly reclaimed or upcycled, my darning/embroidery foot, my beautiful hand-cast, super-sharp embroidery scissors, varieties of stabiliser and my printer for reference photographs and sometimes for printing onto cloth. I also use my phone a lot to document pictures of my work in progress, finished work and inspiration as I spot it.

### Where do you find your inspiration?

I am so blessed to say that finding inspiration for my designs is so abundant and natural to me. My real problem is knowing which ideas to pursue and which to discard. I call myself an ideas merchant! I get excited and inspired by so many things around me. I walk a lot and every time I go to the park or the beach, I constantly see flowers, leaves, washed up seaweed or fish, ropes, peeling paint and discarded items and I think of what I could do with this new addition to my visual reference library. Which projects would that colour work in? How could I abstract elements of what I am seeing? For instance, I watched *Blue Planet II* last night and my brain was overloaded with



Stacey teaching Lucy Pearson at John Lewis's The Makery workshop in May 2017

“ I constantly see flowers, leaves, washed-up seaweed or fish, ropes, peeling paint and discarded items and I think of what I could do with this new addition to my visual reference library ”

the potential of pattern and work based on the breathtaking, mind-expanding things in the depths of the ocean. Too many ideas and not enough time!

### What has been your favourite project you've worked on and why?

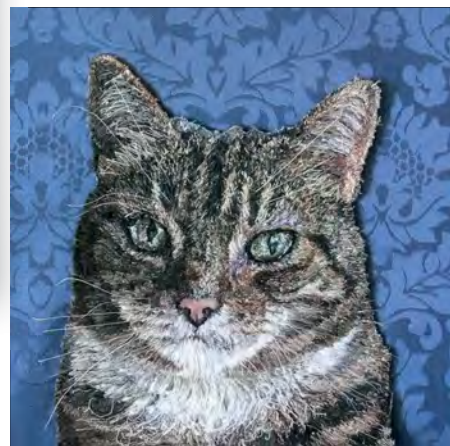
If I had to choose, it is probably last year when I gave myself a month to 'play', I have always loved 50s Hollywood glamour and have drawn portraits since I was tiny. For my textiles GCSE I created a portrait in fabric/embellishments of Marilyn Monroe. In my new series I revisited this theme. They were created by painting and drawing with a variety of pens onto duchess satin, with embroidered details, embellishments and appliqué then mounted onto vintage fabric. I wanted to honour this gorgeous fabric rather than have it continue to sit in drawers, unseen, gathering dust. I thought creating simplistic portraiture in the foreground would give this special cloth the opportunity to be reinvented and enjoyed. I utterly loved it!



50s-inspired fashion portrait

GET MORE OF STACEY

Discover more about Stacey, her latest designs and upcoming exhibitions and workshops at [www.artseacraftsea.com](http://www.artseacraftsea.com)



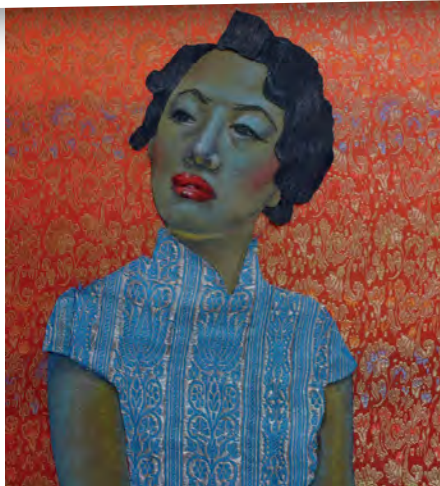
Portrait made from five different bridesmaid's dresses, with the pupils from one, rhinestone stones for the eye glints from another and background florals made up from four different garments

Do you have any exciting plans for the next few months you'd like to share?

There is a lot brewing! I have some pieces in galleries dotted around the UK. I'm working on two projects with the amazing Emily Tull, I have a three-day retreat workshop near Canterbury in August combining hand and machine-drawn stitching, plus an ongoing project about our local fishing industry with the next exhibition at the Fishslab Gallery in Whitstable in July. There is a project in Margate with East Kent Mencap Getting On with Learning Difficulties (GOLD) which I am so excited about.

I am also collaborating with the brilliant handbag designer/maker Nelson Were, for an exhibition in Sutton, Surrey. As we head towards the end of the year, I will be hosting a five-day advanced workshop at Committed to Cloth in Surrey in October, where I will be exploring drawing with line on the machine.

The exuberant and talented Jayne Emerson and I are in excited talks about



Kitsch Chinese-print fashion illustration. Her hair is made from crepe paper, worked into with pastel and her face is made from a 1940s faded and stiff satin fabric

creating online courses. Plus, I will be teaching at Kirstie Allsopp's Handmade Fairs, the first at Ragley Hall in May and monthly for The Makery, John Lewis, Oxford Street. Along with ongoing commissions and hopefully time for more 50s fashion illustrations in between somehow!

# COLOUR-BLOCK

## storage sacks

Control your clutter with these  
colour-blocked baskets!

BY JUSTINE HENSHAW



You can completely piece  
your exterior fabric if you  
have a lot of scraps!

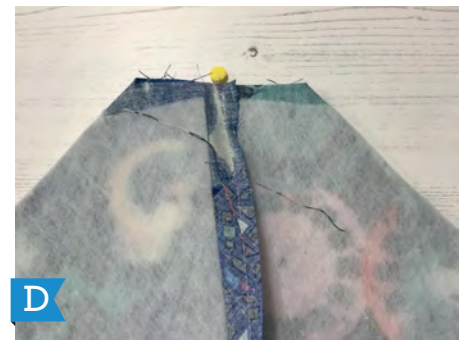
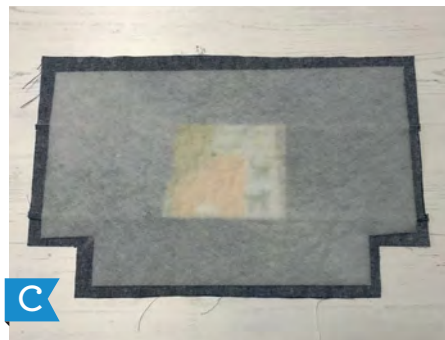


### WE USED

Justine raided the scrap box for her baskets and used Essex linen from [www.simplysolids.co.uk](http://www.simplysolids.co.uk) for the base of her green basket



These roomy storage baskets are great for keeping your bits and bobs organised, whether it's in your sewing room, bathroom or the kids' rooms. Plus, they fold flat when not in use!



### MATERIALS

- ◆ fabric scraps for exterior
- ◆ fat quarter linen for basket base
- ◆ 2 16x10" lining fabric pieces
- ◆ 2 15½x9½" fusible fleece pieces

FINISHED SIZE:  
APPROXIMATELY 14½x7½"

### CUTTING

From the exterior fabric, cut:  
2 16x10" rectangles

From the lining fabric, cut:  
2 16x10" rectangles

From the fusible fleece, cut:  
2 15½x9½" rectangles

### ASSEMBLY

1 Randomly sew all your favourite scraps together to make two panels measuring 16" wide x 6¼" deep.



2 Sew each of these scrappy panels right sides together to a 16x4¼" piece of the linen base to make two exterior pieces that each measure 16x10". (See Pic A.)

3 From the two bottom corners of each exterior piece, cut a 2½" square. (See Pic B.)

4 Cut out the bottom corners of the fusible fleece and the interior fabric pieces in the same way.

5 Centre the two fusible fleece pieces on the exterior panels and press to attach according to the instructions. (See Pic C.)

6 Place the two exterior pieces right sides together and sew along the bottom edge only (between the two cutout corners).

Secure your stitches at the start and finish and then press the seam open. Using a ⅛" seam, stitch down both sides of the seam allowance to help the basket sit nice and flat.

7 Bring the exterior panels back so they are right sides together and sew down the two sides, again securing your stitches at the start and finish of each seam.

8 To sew the box corners, align the side seam on top of the bottom seam and pin them together. Sew using a ¼" seam allowance and repeat for the other box corner. Turn the exterior right side out and set aside. (See Pic D.)

9 Follow the same instructions to assemble the lining, keep it wrong side out.

10 Place the exterior (right side out) into the lining (wrong side out). Align the top edges and pin so that the side seams match. Sew all the way around the top, leaving a 3" gap for turning.

11 Press the seam you have sewn and then pull the exterior through the gap in the lining. Gently push the lining into the basket. Press around the top of the basket again, taking care to press the seam allowance of the turning gap to the inside of the basket.

12 Using a ⅛" seam top stitch around the top of the basket to keep the lining in place and to close the turning gap!



Designer:  
**JUSTINE HENSHAW**

Busy, fabric-hoarding mum Justine co-owns and runs Simply Solids with fellow *Quilt Now* contributor Lisa Naylor. [www.simplysolids.co.uk](http://www.simplysolids.co.uk) Justine blogs at [www.sewjustinesew.blogspot.co.uk](http://www.sewjustinesew.blogspot.co.uk)



# WONKY

## butterfly cloud

This is a great project for using up your stash, so dive into that scrap basket!

BY DEBBIE VON GRABLER-CROZIER





Denim has a sort of 'nap' which means that there is a right way of laying it so that the sheen is the same whichever way it is viewed



FINISHED SIZE: 60" SQUARE

### MATERIALS

- ◆ 2m lightweight denim
- ◆ scraps of brightly coloured, text and solid fabric for the butterflies
- ◆ 3m backing fabric
- ◆ 0.5m binding fabric
- ◆ 1.7m Vlieseline #279 80/20 cotton-mix wadding

### THINGS TO REMEMBER

Seam allowances are  $\frac{1}{4}$ " unless otherwise stated  
Please read all instructions through and assemble the equipment before beginning

### ASSEMBLY

**1** Begin by cutting squares from the denim. You need 100  $6\frac{1}{2}$ " squares to make a quilt approximately 60" square.

**2** Take a scrap and sew somewhere across the corner of a denim square. (See Pic A.) Make sure you check for size by folding it over and bringing it back over the corner of the square. It must fit and then have enough for trimming.

**3** Fold the scrap down and turn to the wrong side. Trim to get the square shape. (See Pic B.) Lift up and trim the excess fabric from underneath. (See Pic C.) This feels like waste but don't forget that you are using scraps anyway. Add these trimmings to the appliqué scraps basket.

**4** Butterflies generally have two wings, which tend to be the same (except for the outer squares), so choose another piece of denim and make another 'wing' the in same way. (See Pic D.)

**5** The wings have to be the same colour and pattern but not the same size. Making them different will give the pattern movement.

**TIP**  
Think about your fabric choices. Choose high contrast between your background and prints

**6** You will have two more denim squares to make a classic four patch. There cannot be butterflies in the corners where you have one already so put them instead on the other corners. (See Pic E.)



A



B



C



D



E



F



G



H

## WE USED

Indigo Shadow is from the Denim Studio Collection for Art Gallery Fabrics. See [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)  
Vlieseline products are available from [www.six-penny.com](http://www.six-penny.com)

**7** Some of these will end up on the outside of the quilt and not need a partner wing (choose scant scraps for this) and some will be paired up with another as the quilt grows.

**8** You can make some of the butterflies smaller and some can have one wing larger than the other (this is especially useful if you are running out of fabric but want to use it all), and some can have a stripe on the wing.

**9** To make a striped wing, attach a strip of contrast or solid to the part of the scrap that will be closest to the centre of the square. (See Pic F.) Lay it onto the denim and sew the seam as normal. (See Pic G.) When you have finished and trimmed, this is the pretty result. (See Pic H.)

**10** As you build your quilt, place the most butterflies on the bottom

third, facing in all directions. The middle third area has a fewer and the top third has hardly any. The rest of the space is filled in with plain denim squares.

To make the negative (denim-only) spaces a bit more interesting, mix the direction of the denim squares deliberately so that the nap is not all going the same way

**11** Continue until you have a quilt top 10 individual squares x 10 individual squares (5 x 4 patch blocks by 5 x 4 patch blocks). Press the top and make a quilt sandwich with the backing fabric face down, the wadding and then the pressed top face up. Pin and set your machine up for quilting.

**12** Quilt with your favourite pattern. Mine is a random wavy line. Again, no measuring is needed and no one will ever know if the line went wonky because it's supposed to!

**13** Trim the four sides of the quilt and square up. Round the corners with a saucer or similar and bind with your chosen binding.



Designer:

**DEBBIE  
VON  
GRABLER-  
CROZIER**

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

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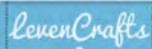
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In next month's

# QuiltNow

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# INSTA-QUILTS

## Dear diary...



storyofmyquilt@practicalpublishing.co.uk.)

In November my friend Hannah and I travelled up to Fort William in Scotland to meet up with more friends at the Thistle Patch retreat. I love a retreat for two reasons: I get to hang out with my friends and I get to sew for hours on end (I don't get nearly as much time as I used to, being the editor of a quilting mag is bittersweet sometimes!). I can't recommend getting away from it all enough; it recharges your batteries, you get the opportunity to learn new skills (although I prefer a retreat where I just do my own projects, I want selfish sewing



time!), and you can visit somewhere you've never been before (admittedly when I suggested we all book the retreat I didn't think of how long it would take to drive up to Scotland from Yorkshire).

At the Thistle Patch retreat we stayed in cabin accommodation with five of us sharing a cabin, but more appeared in the evening after we'd finished sewing and were cracking open the refreshments! I even managed to piece a quilt top during the weekend (head to page 12 to make

your own version). We've booked ourselves onto another retreat next June – once you experience one, you'll be hooked! For more information on the Thistle Patch retreat, head to [www.the-littlest-thistle.com](http://www.the-littlest-thistle.com)

My plans to make a few gifts for Christmas went reasonably well, but not exactly I'd hoped. I'll be back next month to share what I did (and didn't) finish!

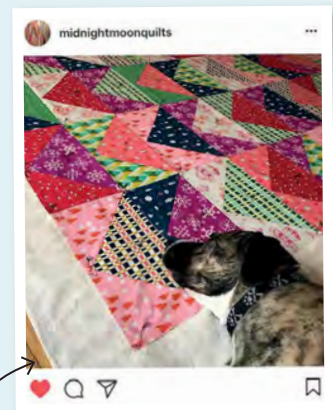
Here's what you've been making this month



**yvonnenelliesniceties** has been making a hexie pencil pouch from issue 43



**knitty\_jo's** tree skirt from issue 30 is just perfection



**midnightmoonquilts** and Ruby Sue are whipping up a gorgeous Christmas quilt from the 2-for-1 pattern in issue 16



I made a quilt top (and then had to unpick it when I realised it was wrong!)

### What Katy did by Christmas:

- ✓ Lap quilt for Ann
- ✓ Baby quilt for the new nephew/niece
- ✓ Pillowcases to use as gift bags for four children



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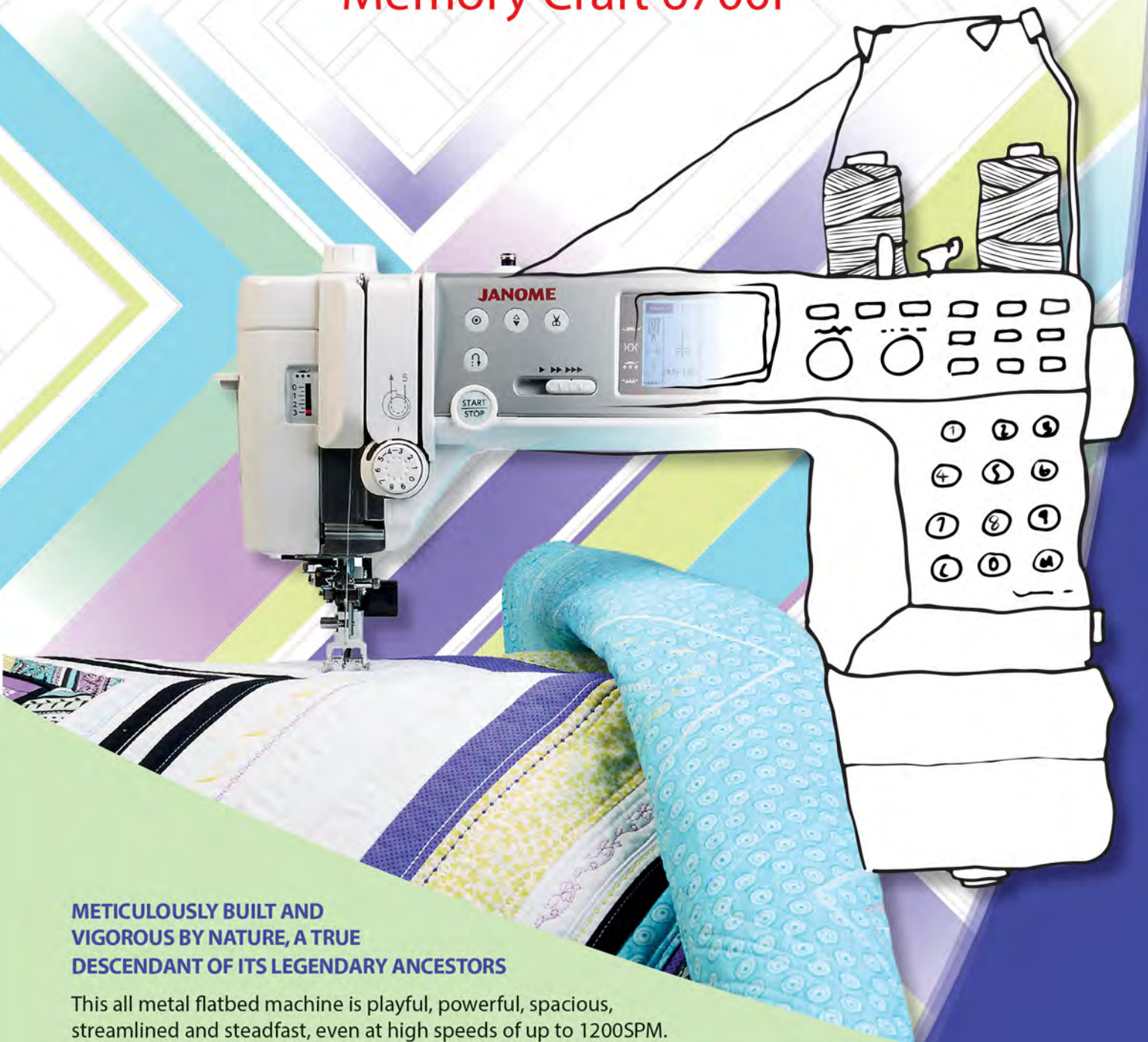
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Katy

Editor, *Quilt Now*

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Be the best-packed person on your next retreat

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### Thread tray

Keep your threads close by with this handy tray

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### The retreat experience

We chat to seasoned retreat organisers from The Quilt Sandwich to find out what makes retreats so much fun, plus you can win a place on one of its 2018 events!

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### Scissors case

Keep your scissors safe in this simple-to-sew holder

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### Needle case

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# Retreat tote

Whatever you've got planned, this bag is the perfect size for an overnight stay or filling with your fabric and notions to take to a workshop or retreat

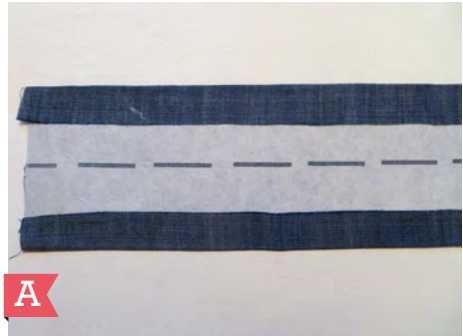
BY **DEBBIE VON GRABLER-CROZIER**

## MATERIALS

- ◆ 50x60cm fabric makower Handmade Notions Blue for bag front (Fabric A)
- ◆ 80x60cm makower Handmade Buttons Blue for front pocket section & back (Fabric B)
- ◆ 100x60cm makower Handmade Sashiko Baby Blue lining fabric (Fabric C)
- ◆ 50x150cm makower Handmade Sashiko Blue for fabric straps & pocket flap (Fabric D)
- ◆ fat quarter navy solid for binding (Fabric E)
- ◆ 1m Vlieseline Style-Vil foam interfacing
- ◆ 80cm H630 Vlieseline fusible wadding
- ◆ fat quarter S320 Vlieseline fusible interfacing
- ◆ 12cm square Vlieseline G740 fusible interfacing
- ◆ fat eighth Vlieseline Decovil I Light fusible interfacing
- ◆ Vlieseline Bundfix tape
- ◆ 70cm navy heavy-duty zip
- ◆ 3 18cm navy zips
- ◆ grey #20 Kam snap
- ◆ narrow gold ribbon for zipper pulls
- ◆ templates (from pattern sheet)

## THINGS TO REMEMBER

Seam allowances are all  $\frac{1}{4}$ " unless otherwise stated. Please read all instructions through and assemble the equipment before beginning.

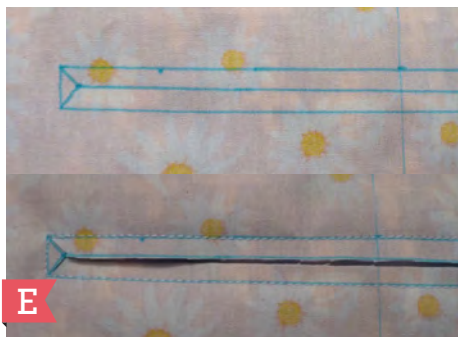


## ASSEMBLY

**1** From Fabric D, cut two 10cm wide x 70cm long strips. Cut two 70cm-long pieces of Bundfix tape and fuse them to the wrong side of the Fabric D strips, allowing an equal margin of fabric on both sides.

**2** Fold the raw edges over the side of the tape. (See Pic A.) Fold in half, trapping the raw edges inside. Top-stitch twice down each side using co-ordinating thread. (See Pic B.) Trim the ends of the straps.

**3** Cut the front pocket using Template 1 from Fabric B, from H630. Fuse the H630 to the back of the Fabric B panel. Cut a 22x40cm piece of Fabric C. Set aside.



**4** Using Template 2, cut a flap from Fabric D, Decovil I Light and H630. Cut a piece of Fabric C and a piece of H630 to measure 30x15cm. Fuse the wadding to the wrong side of the fabric. Fuse the H630 to the wrong side of the Fabric D piece. Fuse the Decovil I Light over the top of the wadding.

**5** Lay this interfaced piece of Fabric D onto the untrimmed Fabric C panel with right sides together. Pin. Sew around the edge of the flap, leaving the straight edge open. Trim all layers so that they match. Clip the curve. (See Pic C.) Turn out through the gap and press it closed. With co-ordinating thread, top-stitch the sides and the curve of the flap only. The rest will be incorporated into the binding when the flap is attached. Put the flap aside.

**6** To create a zip box pocket on the front, make a crease in the vertical centre of the bag panel and the pocket lining and mark. On the wrong side of the pocket lining, measure down on one short end by 3.5cm and draw a 1x18cm box. (See Pic D.) This is the sewing line. Draw another line down the middle with two angled lines each end. (See Pic E.) This is the cutting line.

**7** Line up the two vertical creases, site the pocket lining onto the main pocket front flush with the top edge of the main pocket and pin it. Sew around the sewing line and cut along the cutting line. (See Pic E.) 'Post' the lining through the hole and smooth it out on the back perfectly.

**8** Top-stitch an 18cm zipper into the box gap. (See Pic F.) To complete the pocket,



bring the other short end up so that it aligns perfectly with the first one and sew around the sides and top.

**9** Position the flap over the zipper pocket in the centre and baste into place. Lay the front main pocket onto the lining with the wrong sides together and pin all around. Bind the top edge with straight binding made from Fabric E. Baste the pocket layers together to make them easier to handle. Position a Kam snap under the flap and just above the zip pocket. (See Pic G.)

**10** Cut the remaining front section from pattern from Fabric A using Template 3. Fuse to a piece of H630 the same size. Lay the front pocket onto the fused piece. Lay the layered pieces onto a slightly larger piece of Style-Vil. Attach all

layers with a half normal seam and then trim back the foam interfacing.

**11** For the back, cut a back piece from fabric B using Template 3 and fuse it to a piece of H630. Position a zipper box pocket 10cm down from the top in the centre using the same sizes, fabric and technique used in steps 6 to 8.

**12** Cut two pieces of lining fabric C using Template 3. Cut a 22x40cm piece of Fabric C for an internal zipper box pocket. Make two slip pockets, by cutting two 25cm wide x 12cm deep pieces of S320. Cut two pieces of Fabric C and Fabric A 1cm larger all around than the interfacing.

**13** Fuse the interfacing centrally to the wrong side of the piece of Fabric A. Place the interfaced piece right sides together with

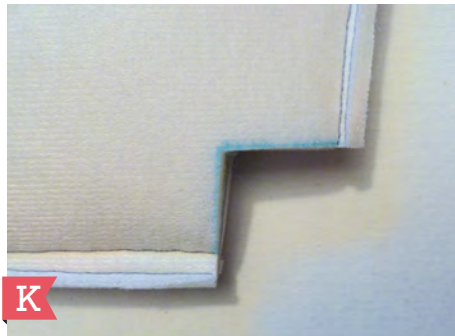
the lining and pin. Sew all around the very edge of the interfacing, leaving a gap for turning in the bottom.

**14** Trim the seam allowance back to normal and clip across the corners. (See Pic H.) Turn out through the gap and then press well so that the pocket is perfect. Repeat for the other lined slip pocket.

**15** Find the vertical centre of the lining panel and on one, site a box zipper pocket 5.5cm down from the top edge. A slip pocket goes 2.5cm under this. (See Pic I.) Repeat for the other piece of lining but this time, only the one slip pocket goes 9cm down from the top. Attach the slip pockets with a narrow topstitch and make some vertical divisions in them to stop sagging.

**16** Attach a handle 5.5cm down from the top and 13cm in from each edge on the front and back. Top-stitch the handles into place with the trimmed raw edge folded under. (See Pic J.) Tuck them into the nearest pocket to keep out of the way.

**17** Place the two outer panels together with right sides facing and sew the sides and bottom with no gaps. Cut a 3cm square from each lower corner. (See Pic K.) Box the bottom.



**18** Place the two lining pieces together and sew around, this time leave a turning gap in the bottom. Box the corners.

**19** Attach the top zip by basting it on to the outer, with the zip fully open. Position it approximately 1cm away from the edge seam on the opening end. Finish 1cm before the opposite seam. Sew the zip in. Fold the tape ends on the opening end in so that they will be hidden in the lining.

**20** To assemble the bag, have the outer the right way out and the lining inside out. Pull the lining on over the outer and line all of the centre seams perfectly. Make sure that the zip is even and that the handles are tucked away. Sew the lining in by sewing around the top using a zipper foot. Turn the bag out through the gap in the bottom of the lining and gently pull everything into place. Close the lining gap. Stuff the lining down into the bag and top-stitch around the top edge to keep it down.

**21** Make a tab for the end of the zip that is hanging free. Cut a 5cm wide x 12cm long piece of Fabric D and fuse a piece of G740 to the wrong side of it. Fold it over and sew the sides to create a little bag. Trim the corners to reduce bulk. Turn the right way out and poke the raw edge into the 'bag' to make a square tab.

**22** Shorten the zip to around 65cm (take the stopper off the end and make your own by sewing across the zip a couple of times). Push the tab onto the end and secure with a topstitch in a square.

## WE USED

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# Thread tray

Keep your spare spools of thread close to hand in this smart tray

BY **DEBBIE VON GRABLER-CROZIER**



## MATERIALS

- ◆ fat quarter makower Handmade Sashiko Blue 1892/B8
- ◆ fat quarter makower Handmade Buttons Blue 1891/B
- ◆ fat quarter H630 Vlieseline fusible wadding
- ◆ Acid Green Perle #8 cotton
- ◆ gold iron-on foil
- ◆ Sizzix Big Shot machine
- ◆ alphabet die set

## THINGS TO REMEMBER

Seam allowances are  $\frac{1}{4}$ " unless otherwise stated. Please read all instructions through and assemble the equipment before beginning.

## ASSEMBLY

**1** From the two fat quarters, cut two rectangles 26x16cm. Cut a piece of H630 and fuse it to the wrong side of one of the rectangles (ideally this will be the outer one).

**2** With the right sides together, pin the two rectangles and sew around the perimeter, leaving a turning gap.

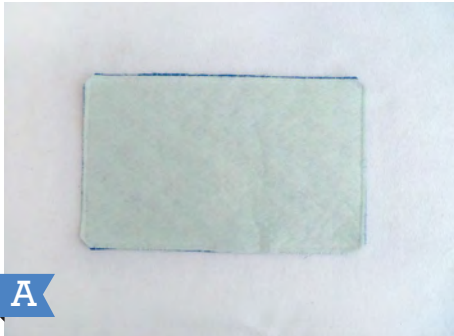


**3** Clip across the corners to reduce bulk. (See Pic A.) Turn out through the gap. Arrange the panel so that the edges are perfect and press.

**4** Top-stitch narrowly right around the very edge closing the gap as you go. Measure in 2.5cm right around and stitch another line. (See Pic B.)

## TOP TIP

This line depth will determine the depth of the tray. You can play with it a little depending on what you want to put into it.



**5** Use the dies and die cutter to cut the word 'threads'. Find the centre of the panel and fuse the word on with a hot iron following the manufacturer's instructions. (See Pic C.)

**6** In the corners, fold the tray on the second stitched line, bringing the corners out. Secure them on the top using Perle cotton or embroidery floss. (See Pic D.)

Depending on the alphabet die that you use, you may have to cut the letters out right side up or right side down. Check before you do too many!

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Vlieseline products are available from [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)

For Handmade by makower, visit [www.makoweruk.com](http://www.makoweruk.com)

Sizzix Big Shot and dies are available from [www.sizzix.co.uk](http://www.sizzix.co.uk)

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# THE *Retreat Experience*



Katy chats to Fiona Garth, co-owner of The Quilt Sandwich and The Royal Hotel in the popular seaside town of Bridlington in East Yorkshire

Hi Fiona, I've been to a fair few retreats over the years and the one thing I always take from them is how much I love having that purely selfish sewing time to myself and enjoying the experience of meeting new people while sewing. Not having to stop to make dinner or do the humdrum chores jobs of everyday life is the perfect medicine. How did it all start for you?

We have been running workshops and retreats for several years, and it all began with a new sewing machine. I have sewn since I can remember and I had my own machine from being around nine years old. As a teenager I regularly came home from school to face metres of fabric and my mum requesting a new dress for the next day! My new machine came with a quilting kit and, as I had never tried patchwork, I decided that I had better have a go. I ordered fabric from the internet and a book by Alex Anderson called *Start Quilting*. I soon had my first patchwork top made and quilted and, although the colour scheme left a lot to be desired, I was hooked! This quilt now hangs on our second floor as a reminder of where it all began.





My husband Tim grew up with the designer and author Susan Briscoe and she suggested holding quilting retreats here at the hotel we run. As my interest grew she encouraged me to get a group together and she would come and stay. Everyone enjoyed the three days so much that they asked for more!

Since then, word of our fantastic retreats has spread far and wide. We have students from all over the UK plus regulars from Europe and further afield including America, Canada, Australia and New Zealand along with some fantastic teachers, including Jenny Rayment, Janice Gunner, Jan Hassard and Claudia Pfeil, among many others.

### So, what can you expect on one of our quilting retreats?

Great traditional home-cooked food is probably one of the first thing our regulars

will highlight, followed by homemade cakes and biscuits, clean, comfy hotel accommodation, great company, a light airy sewing space, fabulous tuition, lots of fun, a fantastic location, great value, lovely walks on the beach, the largest range of extra-wide fabric in our 'shop', reasonably priced local shops, great fabric shops locally, the list is endless. Why not come along and find out for yourself?

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

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

## WIN!

Enter our money-can't-buy competition and win a place on a Quilt Sandwich retreat of your choice in 2018

To enter, head to page 14  
(For full terms and conditions see page 63 of *Quilt Now* issue 45)

# Win

## A MONEY-CAN'T-BUY RETREAT EXPERIENCE

Spend the weekend quilting with Katy Jones and The Quilt Sandwich

We've teamed up with Tim and Fiona of The Quilt Sandwich and Royal Bridlington Hotel to offer this fantastic money-can't-buy prize. We're letting Editor Katy out of the office for a whole weekend and she will be your personal assistant, retreat buddy and tea caddy at one of the Quilt Sandwich's 2018 retreats.

It's no secret that Katy loves a retreat, whether it's meeting new people, escaping from housework (and office work!), or learning something new, a retreat offers the perfect opportunity to be unashamedly covered in bits of thread all weekend, to not have to tidy anything away and to spend time with like-minded people.

At The Quilt Sandwich retreats there's the added bonus of fresh sea air, a beautiful sandy beach and delicious home-cooked food, not to mention loads of sewing space, fantastic teachers and Tim and Fiona's unrivalled hosting skills.

To enter the competition, go to [www.pppjump.com/qn45](http://www.pppjump.com/qn45)

(The winner will be notified by email after the competition closes. A retreat can be decided upon depending on availability. Travel is not included. For more details on retreats, visit [www.quiltsandwich.co.uk](http://www.quiltsandwich.co.uk))



Use your  
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templates



# Scissors case

Keep your scissors safe in this  
simple-to-sew case

BY **DEBBIE VON GRABLER-CROZIER**

## MATERIALS

- ◆ fat quarter makower Handmade Sashiko Baby Blue 1892/B3
- ◆ fat quarter makower Handmade Safety Pins Yellow 1890/Y for lining
- ◆ fat quarter H630 Vlieseline fusible wadding
- ◆ fat quarter Vlieseline Style-Vil foam interfacing
- ◆ fat eighth Vlieseline Decovil I Light
- ◆ co-ordinating Kam snap
- ◆ gold ribbon
- ◆ templates

## THINGS TO REMEMBER

Seam allowances are  $\frac{1}{4}$ " unless otherwise stated

## ASSEMBLY

**1** Begin by using the template to cut two large pieces from the outer fabric and the H630. Fuse the H630 to the back of the outer fabric. Place these two interfaced pieces onto a piece of slightly larger Style-Vil and attach with a half normal seam.

**2** Trim the foam interfacing back. (See Pic A.) With the right sides facing, sew the two interfaced triangles together. Clip the curve on the bottom. (See Pic B). Turn the right way out and put aside.

**3** Cut two pieces of lining the same shape and sew them together, leaving

a turning gap in one long side. Put the lining aside too.

**4** Make the flap by cutting the semicircle from the outer fabric and fusing H630 to the back of it. Cut a piece of Decovil I Light and fuse that to the back of the wadding. Cut a 20x17cm piece of lining and fuse a piece of H630 to the wrong side, but do not cut this out just yet.

**5** Trim the lining to fit the semicircle and clip the curve. Turn the right way out and with co-ordinating thread, top-stitch very narrowly on the edge. Baste the straight back closed.





A



B



C



D

It is much easier to leave the lining whole to allow for any fabric shifting. It is trimmed last. Lay the interfaced semicircle face down onto the lining and pin. Sew around the curve, leaving the back open (See Pic C)

6 Attach the male half of the Kam snap to the middle of the flap about 1-2cm in from the edge. (See Pic D). Attach the flap to the back of the bag outer and sew.

7 With the lining inside out and the outer the right way out, pull the lining on over the outer and arrange all the seams.

Sew around the top edge, ensuring there are no gaps.

8 Turn the bag out through the gap in the lining and close the gap. Stuff the lining down into the bag and top-stitch right around the top edge.

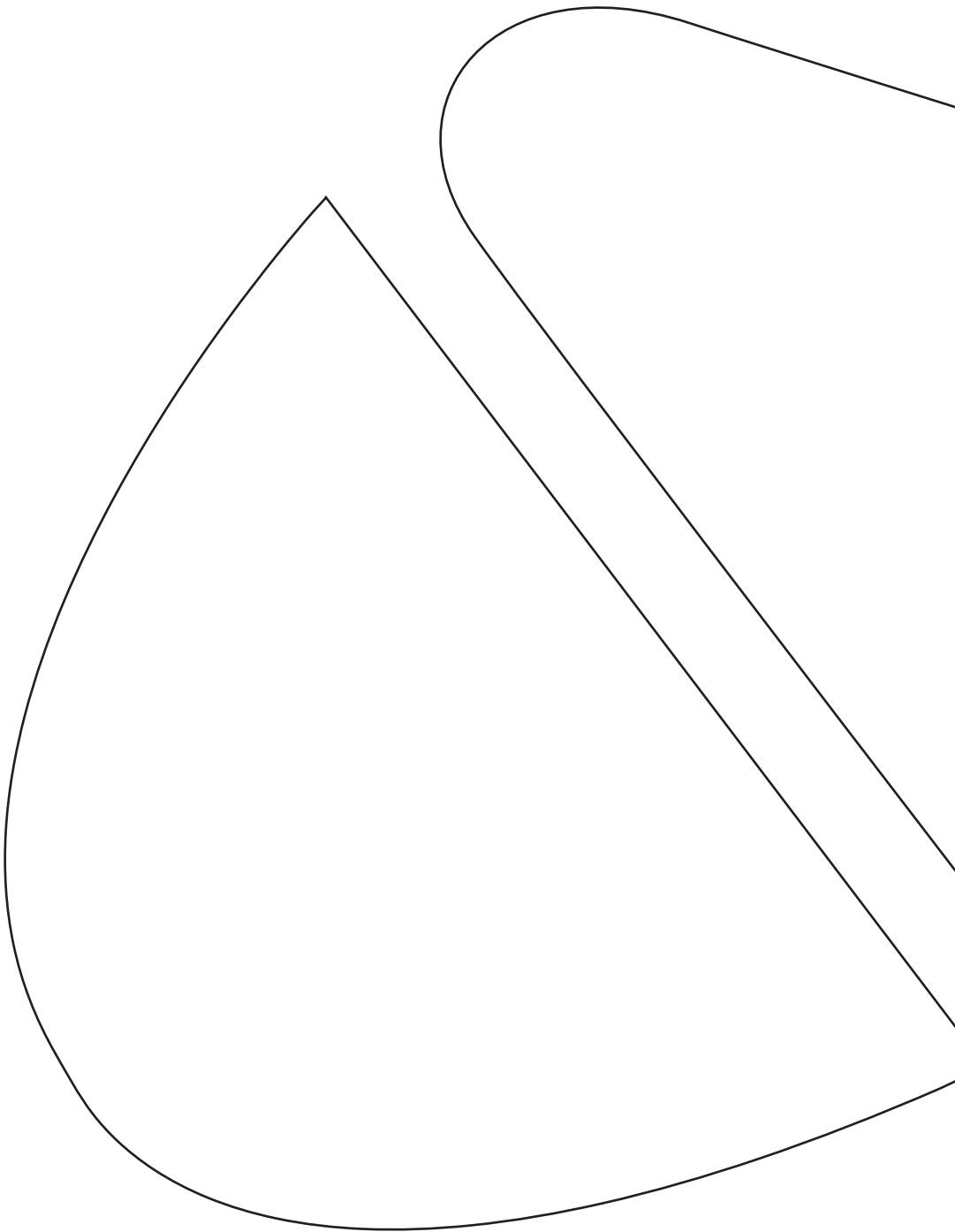
9 Mark the position on the front of the pouch for the female half of the Kam snap and attach it.

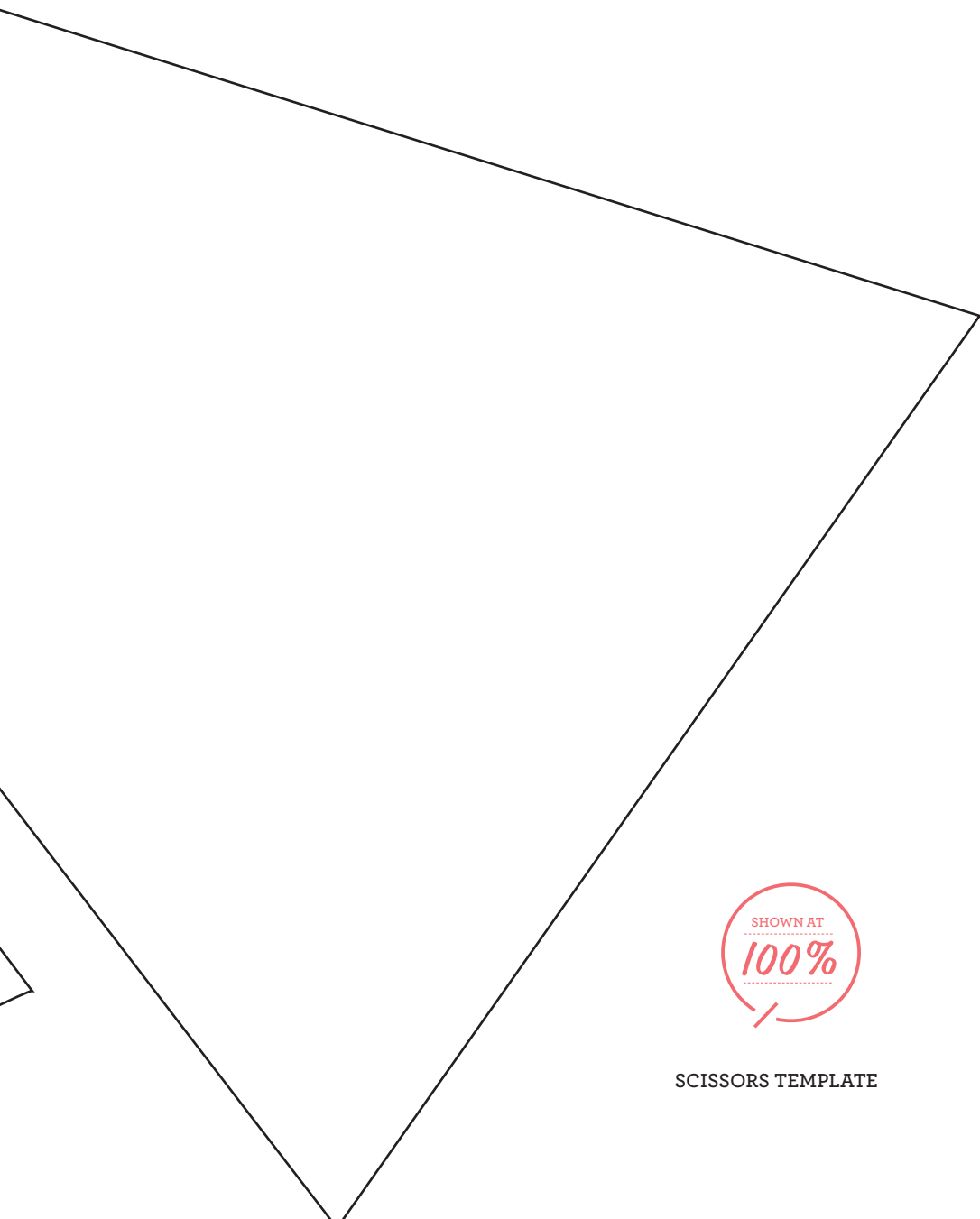
## WE USED

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See a wide selection of ribbon at [www.berisfords-ribbons.co.uk](http://www.berisfords-ribbons.co.uk)





SCISSORS TEMPLATE

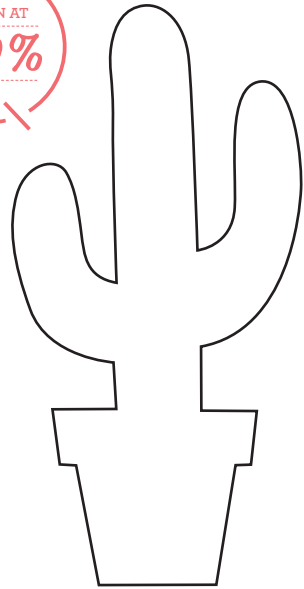
Use your  
**FREE**  
templates



# Pins & needles

Pincushions don't travel well and tins can be noisy, so keep all your sharps neat and tidy in this oversized needle case!

BY **DEBBIE VON GRABLER-CROZIER**



CACTUS TEMPLATE

## MATERIALS

- ◆ fat eighth makower Sashiko Blue Handmade 1892/B8 outer fabric
- ◆ fat eighth makower Notions Blue Handmade 1888/B lining
- ◆ fat quarter co-ordinating wool felt
- ◆ fat eighth H630 Vlieseline fusible wadding
- ◆ Sizzix Big Shot machine
- ◆ alphabet dies
- ◆ cactus template
- ◆ gold iron-on foil

## THINGS TO REMEMBER

Seam allowances are  $\frac{1}{4}$ " unless otherwise stated  
Please read all instructions through and assemble the equipment before beginning

## ASSEMBLY

**1** Cut a 30x20cm piece of outer fabric and fuse a piece of H630 to the back of it. Cut a piece of lining fabric the same size.

**2** With right sides together, sew around the outer edge, leaving a small turning gap in the bottom.



A

3 Turn out through the gap and press to make the edges perfect. Top-stitch narrowly around the very edge, closing the gap as you go. (See Pic A.)

4 Fold the case in half to make a book and mark the 'spine' with a crease.

5 Cut the cactus and the letters to form the words 'sharp' and 'things' from the gold foil. Following the manufacturer's instructions, fuse the words and the cactus motif to the front of the book. (See Pic B.)



B



6 Cut some felt 15x25cm 'pages'. Lay the pages onto the book centrally and then stitch up the middle. (See Pic C.)



C

## WE USED

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For Handmade by makower, visit [www.makoweruk.com](http://www.makoweruk.com)

For wool felt stockist information, visit [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist)

Sizzix Big Shot machine and dies are available from [www.sizzix.co.uk](http://www.sizzix.co.uk)

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